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## Savor the Beauty of Kaohsiung through its Coffee and Art

◎Written by Tomoaki Kuramoto    ◎English translation: Peng Hsin-yi    ◎Photo by Siao Meng-cyu

My Japanese friends always ask me if I drink tea every day in Taiwan. Indeed, it is an inevitable stereotype, when almost every Japanese visitor coming to Taiwan is shopping for souvenir high altitude mountain tea and pineapple cakes. However, they are always surprised to find out that I usually drink coffee here.

Taiwan's coffee shops are representative of its modern culture. They often host various activities, including, live bands, movie nights, author's roundtables and book signings etc. and with the various amenities they offer, they are at the very heart of Taiwan's pop culture. It is easy for guests to feel right at home here and to relax in their own creative world.

Traditionally, Kaohsiung was known as a "cultural desert". However, now I think that only people who are oblivious of Kaohsiung's coffee culture would make that assumption. Compared with Taipei and Tainan, it may appear that the number of coffee shops in Kaohsiung is far inferior, but Kaohsiung's coffee shop comes first in style and innovation.

Mr. Li Geng-hao, owner of Ruh Cafe on Sihwei 3rd Road feels: Coffee shops in Taipei may be new and pristine, but they are just like the people they serve, way too busy! In Tainan, many of the coffee shops are converted from old houses which date back to the Japanese colonial days, thus presenting a unique atmosphere. However, many of Tainan's coffee shops are located in narrow alleyways, making it feel like they are practically on top of each other. Coffee shops in Kaohsiung can be regarded as something in between the two, making it just right!

Having been open for only a year, Ruh Cafe is a

fairly new coffee shop. The venue is an old concrete building, which after some renovation it seamlessly blends in with the architecture of the neighborhood. Regular customers love to sit at the bar, sipping their brewed to order coffee. Japanese tatami straw floor mats are located on the second floor, allowing customers to stretch out, just as they would do if they were at home.

I asked Mr. Li about other recommend coffee shops. He momentarily retreated into the kitchen to consult his staff and when he returned, he had a paper full of names and addresses of other coffee shops around Kaohsiung. Most of them were located in historical and scenic areas located between Yanchengpu and the Cultural Center. He then deliberated, "If you are looking to travel back in time, Hifumitei Ryotei would be my first choice". I heartily agreed. Hamasen is housed in an old Japanese building, which reflects the Japanese Showa period. Japanese oldies are played over their sound system, similar to the old-fashioned restaurants my grandfather took me to as a child. In the French novel *À la recherche du temps perdu* (In Search of Lost Time), Marcel Proust says "Food and the atmosphere in this coffee shop always took me back to a certain time and place in my childhood." Perhaps, Taiwanese customers can picture their grandparents frequenting these types of places when they were kimono-clad youths.

TaKaoBooks is a bookstore, a coffee shop and a hub for art exhibitions that is located in a renovated old building near Kaohsiung's Cultural Center. On the ground floor there is a bookstore which frequently hosts literary and arts events. The coffee shop is

located on the second floor, with the third floor and basement being used for seminars, performances and classes. Many celebrated writers and movie directors frequent this place and host forums with Taiwanese youth who are passionate about the arts and literature.

Other coffee shops included on Mr. Li Geng-hao's list were Days Cafe & brunch which serves really good food and Cafe de Coeur, famous for its coffee aroma. Another popular coffee shop and bookstore is 4 SCREEN PRINTING. However, they don't have regular business hours. The last cafe he recommended was PIEFFEE as they are famous for their delicious quiches.

Mr. Li then shared some advice to those that may be thinking of opening a coffee shop. Firstly, keep it simple. Make sure customers find the space soothing. It isn't a huge money making business, so you must provide a good service and finally, make sure it has a unique personality. There are many unique coffee shops in Kaohsiung, with their tastes and personalities embodying the very heart of this unique and diverse city.



高雄的咖啡店具有人情味。  
The warm, welcoming atmosphere of Kaohsiung's coffee shops

## 品咖啡、饗藝文，高雄多美好

◎文／倉本知明    ◎攝影／蕭孟曲

「你竟然在台灣待這麼久，那你每天都在喝台灣茶吧？」日本朋友經常問起類似的問題。的確，彷彿是一種義務一般，來台之際大量購買高山茶（與鳳梨酥）的日本人而言，這種刻板印象是不可避免的。我只回答說：「說實話，我在這裡喝咖啡的機會比較多。」台灣的咖啡店能夠代表現代台灣文化，毫無不為過吧！對外國人來說，台灣的咖啡店是提供驚奇與歡喜的神祕小窩。在摩登或閑靜的小屋裡，不定期舉辦樂團演唱會、放映電影、作家演講及簽名會等，台灣的咖啡店顯然是流行文化的發源地。聚在此地的客人也可以沉浸於自己的世界，輕鬆得像過著居家一樣。但如果在日本的咖啡店久坐可是罪該萬死的行為，要是你在日本的咖啡店打開筆電，隔著電腦螢幕可能將會感受到老闆滿臉怨氣的神情囉！

**高雄咖啡店兼具台北、台南好處**

也就是說，我們把咖啡店的種類及各種活動可以看成在地文化隆盛的節拍器。長久以來，高雄被稱為文化沙漠，我卻認為不知高雄咖啡文化的外行人才會這麼稱呼我們的港都吧！當然，與台北首都或台南古都相比，高

雄的咖啡店數肯定處於劣勢，但高雄的咖啡店具有兩座城市所缺乏的特質。位於面對四維三路的路人咖啡老闆李耕豪說：「台北的咖啡店雖然又新又美，但是跟他們的生活一樣，過於忙碌啦！台南的咖啡店改建日據時代留下的老房屋，相當有品味，而都集中於狹窄的小巷裡。相比之下，高雄的咖啡店兼具他們具有的好處呀！」

也可以說，兼具寬闊而悠閒的高雄咖啡店算是置於台北與台南的中間地位。路人咖啡是去年才開的新店鋪，改建混凝土的老建築，相當融入附近住宅區，吧檯的熟客喝著手工咖啡，樂於閒聊。上到二樓，鋪滿日式榻榻米，客人能夠舒展四肢，輕鬆得像居家。「你有其他推薦的咖啡店嗎？」聽到我的提問，老闆回到廚房，問其他員工。眨眼間，他手上的紙條寫滿了高雄各地的咖啡店。被他寫下的咖啡店集中於鹽埕埔至文化中心的歷史景觀區。

「說到歷史，還是一二三亭吧。」我也首肯，來玩哈瑪星的人應該都有聽過她的芳名吧？改建自日式老房屋，充滿昭和時代的復古味。傾聽播放的日文老歌，我不禁想起小時候外公常帶我去的懷舊餐廳。就像《追憶似

水年華》一樣，他們提供的食物與空間使我想起童年時代的某個場景。也許，台灣客人也能從中想像身穿和服的阿公阿媽的青春年代吧。

**咖啡店就是居民的美好綠洲**

與其相比，位於文化中心附近的三餘書店經常都辦文藝活動。改建舊房的三餘書店一樓就是獨立書店，二樓則是咖啡店，三樓與地下室是講座表演及課程空間。著名的作家及電影導演定期拜訪此店，與港都文青進行交流。三餘書店則是高雄文藝文化的集聚地！「日日咖啡的食物品味頗好，要是你想要享受咖啡香味該去真心豆行。此外，不定期開店的絹窩是一間神秘的書店咖啡店。元啡驢派的鹹派品味超好的。」路人老闆滔滔不絕地說下高雄各地的咖啡店名及他們的特色。

「你說經營咖啡店最重要的事情？越簡單越好啊。重點是給客人一個輕鬆的空間。當然，因為我們缺錢，什麼都要自己做的。」他笑著說。就像每個都市各有他的特色一樣，港都的咖啡店也有他的獨特的品味與味道。因此可以得知，咖啡店就是我們文化沙漠居民的美好綠洲哪！



# Yao Ming-wei Brings New Life to an Old Building

◎English translation: Peng Hsin-yi

◎Photos by Chang Mian-mian, Tomoaki Kuramoto

**H**amasen, a district, is situated right next to the Port of Kaohsiung. It was previously a landfill. In Taisho 9 (1920), after eight years of arduous work, it was transformed. Back in those days, Japanese businessmen would leave the train station and head over to Shinhamachou Yichichomei where "Hifumitei Ryotei" was located. Hifumitei Ryotei managed to weather the air raids in WWII and government campaigns to demolish old neighborhoods. In 2014, Hifumitei Ryotei still continues to operate on the second floor of what is now over a century-old building, near the Mass Rapid Transit station on Guyuan Street.

In 2012, Mr. Yao Ming-wei, former owner of Hifumitei Ryotei, found out this building was up for demolition. Teaming up with the Takao Renaissance Association, he rallied the local residents to protest. It was then that Mr. Yao found a new purpose for the building and opened a coffee house. In September 2015, it was finally confirmed the building was not going to be turned into a parking lot. He then sold the business to his old schoolmate and owner of Apartment Cafe.

Before he ran a coffee shop, Mr. Yao was a teacher of an afterschool program. Although, from the outside, it appears that Mr. Yao made a really drastic jump in becoming a coffee house owner; however, he did in fact graduate from the National Kaohsiung University of Hospitality and Tourism and went on to earn an MBA in Switzerland. Combined with his passion for literature and history, he brings a unique aesthetic. He was indeed the perfect person to breathe new life into Hifumitei Ryotei.

The two most important decisions he made when he first opened the coffee shop were to restore the



「書店喫茶。一二三亭」  
Hifumitei Ryotei

building to its original architecture and remove the ceiling to expose the original wooden beams. He believed these elements would be essential in bringing out the building's true character. "I also put my collection of old photos on display, which I feel depicts the local history," Mr. Yao explains. In English, the name can be translated as, "Bookstore Cafe". "Hamasen was a college town and therefore it should have a proper bookstore". Mr. Yao then installed bookshelves along the walls and filled them with books from his own collection and books donated from local publishing houses. This he feels was the very essence of what he had envisioned for

his coffee shop.

Periodically, he holds seminars. A variety of speakers have been through. This he feels reflects the coffee shop's roots, where historically young people would gather to exchange ideologies or even discuss revolution. "I love it; everyone can come here to share ideas." Mr. Yao certainly created a truly unique coffee shop whilst he was its owner.

Since Hamasen is a tourist destination, busy times can fluctuate from day to day. Guyuan Street is a quiet street with very little traffic. Mr. Yao had to use a variety of social media sites in order to let people know about his coffee shop. One week before the grand opening, Mr. Yao held a "Philosophy Friday" seminar that he advertised on the coffee shop's Facebook. The event drew a full house and successfully introduced customers to his charming new space. After that they just kept coming back.

"In the past, the secret to a coffee shop's success was, 'location, location, location,' but now it is more important to be unique". These days, it is considered rather chic to remodel old houses. Mr. Yao believes it is important to maintain the building's essence and unveil its unique history. By doing this, each old house will have its own unique story to share with visitors.

Other coffee shops also have unique atmosphere in Kaohsiung including Hsiaoti Cafe, Apartment Cafe and Cafe Strada, which provide a homey and relaxed environment. Mr. Yao advises that in order to run a coffee shop, the owner must first have a clear, unique vision, which contributes to positive change. He feels his business has cultivated a distinct culture in Kaohsiung while still attracting tourists. He believes his coffee shop is very refined and reflects the very essence of this vigorous city.

## 找到老房子的靈魂，城市推手姚銘偉的咖啡店願景

◎文／張棉棉 ◎攝影／張棉棉、倉本知明

### 老屋子的前世今生

1920年，大正九年。位於高雄港旁、填海完成八年的哈瑪星正要進入夜晚。剛出站的日本商人提著皮箱，轉進新濱町一丁目的「一二三亭」。來自九州藝妓推開拉門，透著燈光觥籌交錯。燈光照不到的天花板頂上，上棟儀式時神官加持過的幣串，靜靜在黑暗中守護、祈求屋子與屋內的人一切安好。

2012年，哈瑪星繁華不再，但幣串仍然堅守著。躲過了美軍轟炸、市政府的拆除行動，九十四年的老幣串，在2014年被拂去灰塵、換上新衣、重返老崗位，繼續守護近百年的老屋重新掛上的招牌，及每一個掀開布簾，走上二樓的客人。出了捷運站轉進鼓元街，房子在九重葛的環繞下等在那裡。而原本「一二三亭」這個前世的名字旁，加上「書店喫茶」四個字，這便是百年老屋的今生了。

賦予這棟老屋新生命的，是「書店喫茶。一二三亭」的前任老闆—姚銘偉先生。2012年得知哈瑪星的老屋即將被拆除，便與「打狗文史再興會社」的夥伴集結居民一同抗爭，讓這裡免於被改建成停車場的命運。而他也決定承接這間老屋，實現一直以來的夢想—開咖啡廳。直到去年九月，在確認「一二三亭」能繼續保存後，將經營權轉給昔日同窗—「公寓咖啡」的老闆，轉身追求下一個夢想。

### 屋子的個性、咖啡館的靈魂

咖啡廳之前，他的正職是補習班老師。乍看是跨界轉職，但高雄餐旅學院畢業，又到瑞士攻讀MBA的他，兼具烹飪技術與商業頭腦，更重要的，是他自小對文史的熱愛及天生的美感，造就「一二三亭」成為一間與眾不同，有「靈魂」的咖啡廳。開店之初他便決定了兩件事：還原老屋原貌以展現它的個性、以及找到「一二三亭」的靈魂。從日本運來符合大正、昭和時期的家具，拆開天花板、讓九十年的木造屋頂裸露出來—「因為我有收藏老照片的習慣，知道該怎麼展現這間屋子的歷史。」靈魂則是來自「書店喫茶」這個新名字，「哈瑪星是個大學城，為什麼沒有書店？」於是沿著牆面架起了大書櫃，跟出版社合作、也擺出自己的藏書，客人只要到書架前一站，就會讀懂這間咖啡廳的靈魂。他也定期邀請各界好友來舉辦講座，基進側翼、史明、田中實加，時間若倒轉個幾十年，這裡儼然就是有理想的青年們，密謀討論革命的秘密基地。「我很喜歡這種感覺，大家聚集在咖啡廳討論思想。」這是姚銘偉身為店主時期，賦予這間店的靈魂。

### 給下一個咖啡館老闆的備忘錄

哈瑪星是觀光景點，白天晚上、假日平日的人潮落差大，鼓元街的過路客也少，於是網路社群的經營很重要。開店前一週，姚銘偉在店裡舉辦一場「哲學星期五」講座作為暖場，透過臉書宣傳，預告有這麼一間店、將會有什麼事情在這裡持續發生。文化講座聚集人潮，屋子的特色被看見了，客人願意不辭千里來看看



「書店喫茶。一二三亭」內部陳設  
Hifumitei Ryotei's charming space

這間老屋。「地點曾經是一個關鍵因素，現在特色更重要。」這幾年，老屋新生變成一種流行，但靠在牆角的老皮箱、打字機，還有桌上千篇一律的鬆餅，常讓人誤以為走進一間連鎖店。姚銘偉建議，與其販賣懷舊，更該探究每間老屋的歷史，傾聽房子的故事，說給來到這裡的人聽。

### 咖啡地圖、文化藍圖

經營者灌注其中的靈魂，造就一間讓人一去再去的咖啡廳—「小堤咖啡」自然而然的氛圍、「公寓咖啡」家的感覺，還有文青咖啡廳先驅的「步道咖啡館」，串連出姚銘偉的高雄市咖啡地圖。「開咖啡廳的人必須有一個願景，期望這間店能帶給高雄一些改變。」高雄有海港，又是軍事基地，若是有一間船上咖啡廳，每天載著客人出海喝咖啡；又或是一間軍事相關的書店，讓高雄在發展觀光同時兼具文化內涵，「把高雄生猛的個性，用精緻的方式呈現。」訪談結束後，姚先生臨時起意，繞去渡船頭「握咖啡」買豆子回家，「老闆是世界烘豆冠軍，把咖啡做到這樣極致，也是他的靈魂。」

而我看著他撐傘步行在哈瑪星的背影，開始期待他正在籌備中、年底將出刊的雜誌會有何種靈魂。



# Chen Jhen-chang's Special Place in Kaohsiung's Music Scene

◎Recount by Chen Jhen-chang    ◎English translation: Wendy Wei Chang    ◎Photo by Yang Shih-jie

Chen Jhen-chang is the owner of Paramount Bar. Although, he is very experienced at running bars and organizing activities, it is music that is his real passion. He recalls his years in high school when he would listen to loud, intense music, with his very first rock'n'roll album being Guns N' Roses. Back then, the only way to acquire information about foreign music was to either listen to the radio or read Yu Kuang Music Magazine. While doing my mandatory military service in Taipei, I began to listen to a lot more music. Taipei had more resources for music lovers, so it was easier to find the albums I wanted. I used to visit a comic book store, where piles upon piles of albums were stacked against the wall. The owner also liked to listen to rock'n'roll. He recommended that I go to see shows at the Roxy, where I met Sho-sho, the guitarist from a band called Groupies. Sho-sho told me the type of music I liked, was known as 'punk rock.' So in order to understand punk, I started to look for books about it in bookstores around National Taiwan University in Gongguan.

When I graduated from high school, I began playing guitar. I also studied folk guitar during my military service. But, it was not until after I completed my military service that I returned to Kaohsiung and started a band with some old friends. At first, we weren't very good, we tried to write our own songs with simple chords. At that time, we'd practice at Doremi Music Store on Bade Road. A lot of songs were composed there but never played.

The band was initially called 'Circus Monkey.' At that time, bands in Kaohsiung had short names, so audiences could shout them while they were performing. We realized Circus Monkey was a relatively long name compared to the others, so we eventually abbreviated it to 'CM.'

On June 25th, 2009, (the day that Michael Jackson passed away), my friend Don and I opened our live music club named 'The Mercury,' located near Hanshin Arena Shopping Plaza. Don was in charge of the bar on the first floor, and I was in charge of performances and activities held on the

second floor. The Mercury was located inside a residential building, so after a while the loud noise would often made the neighbors complain.

On New Year's Day 2014, we opened Paramount Bar. This was located in an independent building, so the drums did not bother anybody. Bands wouldn't have to worry about keeping the volume down during performances. The stage was also bigger and the bar could accommodate up to 120 people.

If anyone wants to get into playing music, I would advise them to practice at either Doremi Music Store or 91 Studio on Sintian Road. They are both very professional, with a cozy atmosphere and wide range of music equipment. They even have recording studios, and bands can practice there until midnight. Many musicians also teach at 91 Studio. The studio is a great place for Kaohsiung's

bands to record albums and create their own brand of music. There's also a new music club in Dayi Warehouse. It has been professionally designed and is fully equipped. It is quite likely to become a popular place for out-of-town bands to perform.

Kaohsiung's music scene continues to develop and has some really excellent music festivals. Megaport Festival seems to be one of the most popular. Everyone who attends always has a lot of fun. However, Kaohsiung could use more live music, so people will come out and adopt it as a hobby, like they have done with karaoke or the movies. I hope one day people will get excited about going out to see live music and make it something they regularly do with their friends. Hopefully, Kaohsiung will continue to develop, and really terrific music scene will eventually emerge.



大義倉庫的LIVE WAREHOUSE是專業級音樂表演場地。  
Professional performance venue - Dayi Warehouse

## 前進高雄音樂場景

◎文／許哲寧    ◎攝影／楊士傑

高中時想聽一些又吵又激烈的音樂，特別跑去唱片行問老闆有沒有推薦的卡帶？老闆塞給我一張Guns N' Roses的專輯，我人生中第一張搖滾樂唱片，在當時還沒有網路的年代，想獲取國外音樂資訊，除了聽廣播、就是閱讀《余光音樂雜誌》，才發現不是所有西洋音樂都是搖滾樂，同時還存在許多不同類型曲風。真正啟發我大量聽音樂，是到台北當兵那兩年，台北資源豐富，比較容易挖得到想要的CD，以前喜歡去一間裡頭堆滿整面牆壁專輯的漫畫店，我都會向老闆借隨身聽播來聽，老闆自己也非常熱愛聽搖滾樂，推薦我去「Roxy」看表演，在和「骨肉皮」的吉他手秀秀聊天後，他說：「你喜歡聽的這種音樂就叫做『龐克樂』！」於是我開始在台大公館附近書店，找關於搖滾樂歷史的書籍，研究龐克樂起源和各個年代的發展。

其實高中畢業時就曾經接觸過吉他，在部隊裡也會看一些民謠吉他教本，退伍後回到高雄，才開始找以前的同學朋友們聚在一起玩團，因為技術並不成熟，我們沒有Cover別人的作品，反倒嘗試用簡單的和弦寫歌創作，最初樂團取名「馬戲團猴子」，不過當時高雄團的名字都很短，觀眾會在樂團上場表演前呼喊，「馬戲團猴子」總有點拗口，就縮寫成「馬猴！馬猴！」，才變成「馬猴樂隊」，那時我們都會去八德

路上的「真善美樂器」練團，在馬猴樂隊時期，還有很多我自己創作的詞曲沒有拿出來演出過。

2009年6月25日，Michael Jackson逝世當天，我和朋友Don一起在漢神巨蛋附近經營的Live House「水星酒館」開幕了！Don負責一樓的酒吧，二樓的演出事務、活動安排、節目企劃由我負責，找過許多樂團來演出。過了這麼多年，水星因為開在大樓底下，很容易因為聲音過大被鄰居抗議，近年來在邀團上會儘量避開太重、太吵的音樂。我也開始尋覓一個沒有鄰居會抗議的空間，便促成2014年元旦「百樂門酒館」的誕生，百樂門的房子因為是獨棟、沒有跟隔壁房子連在一起，大鼓的聲音不會穿過水泥傳到隔壁去，能夠讓表演者更自在的演出，舞台更大、觀眾可以容納120人。

除了長久支持的練團室「真善美樂器」外，我也推薦新田路上的「91音樂工作室」，有點像台北的阿帕，那裡面裝潢非常舒服乾淨、器材也非常專業齊全、甚至也有錄音設備，有的時候如果想要半夜練團，事先打電話過去也可以安排，同時也有許多高雄的樂手在那裡做教學，跟他們學習樂器，是影響到高雄獨立樂團創作的基地。在大義倉庫的「LIVE WAREHOUSE」雖然開沒多久，不過專業跟場館氣勢是不會輸人家的，當初他們要在駁二駐點的時候我就覺得，這裡應該

會讓外地的票房樂團在排巡迴行程的時候，認真考量的一個地點，因為這裡要甚麼設備都可以滿足、器材也都很專業，是很重要的一個表演場所。

高雄最值得推薦的音樂祭當然就是「大港開唱」啦！又近、又方便，不用擔心回不了家，雖然乍看之下好像跟台北的「野台開唱」沒甚麼兩樣，但是實際走進來其實可以感受到大港聽歌的觀眾好像都放得比較開，玩得很歡樂（笑），不曉得是不是因為高雄人的關係、還是地點位在港邊的化學作用，隨興大器的特色、沒有在跟你吹毛求疵，進來就是盡情放鬆開心的玩。

以經營者的角度來講，其實看了高雄十多年的音樂環境，這裡的音樂產值還是不行，無論是Live House的經營者、門票銷售、觀眾數量、甚至是樂團的多樣化…都還不成熟，消費習慣也尚未建立起來，同類型的音樂太多，有的時候在安排節目表的時候，譬如說邀請迷幻的樂團來，就找不到適合的共演表演者，儘管現在越來越多表演的場地，不過最重要的還是期盼消費者能夠把聽樂團現場演出當做假日的消費習慣，就像是我們放假會去唱卡拉OK、看電影那樣，希望能有一天大家是以「週末有誰要來表演耶！要不要一起去看？」當做平常的休閒娛樂心態，進而建立起地方音樂的文化環境。



# Falling in Love with Vinyl Records in Kaohsiung

◎Recounted by Huang Yu-chang  
◎English translation: Tan You-yi  
◎Photos by Yang Shih-jie, Pao Chung-hui

When I was young, I trained to be an athlete. At that time, I knew nothing about music. I simply listened to music to relax," says South Audio founder Huang Yu-chang. "In October 1987, when the National Performing Arts Center first opened in Taipei, I attended a classical performance by the Cleveland Orchestra, led by Music Director Christoph von Dohnányi; it was life changing. I was amazed at their modern interpretation of classical music and inspired me to get familiar with a broad range of music, particularly classical," he muses, remembering his younger years.

"While I was studying for my graduate program in Taichung, one of my professors helped me get my first stereo. When my roommate saw it, he wanted to get one too. This was how I became acquainted with the owner of the stereo shop and who would later become my boss. I began working in the stereo shop after I graduated. Soon afterwards, on January 6, 1996, I opened South Audio in Kaohsiung. That was twenty years ago."

About 10 years ago, Huang Yu-chang began managing the Kaohsiung International HI-END Audio Show. The event is hosted annually, by Kaohsiung Electric Equipment Association and is held at the Ambassador Hotel. Domestic and foreign audio equipment are displayed and locals can learn about the diversity of good music that comes from all over the world. Visitors can meet with recording engineers, view demonstrations about how to make vinyl records, chat with Jazz commentators and watch live bands. Two years ago, it became the first audio show to produce vinyl records. That first year, 1,500 records were made and sold within a month. The next year, 1,400 records were sold in a week.

This year, local and foreign musicians will come to make vinyl records. All the recording, printing and packaging will be done in Taiwan, with 1,700 records being sold at the event. Japanese company, ULVAC Technologies will also be launching its advanced,



位於鳳山的大東文化藝術中心是高雄市交響樂團駐地  
Kaohsiung's Symphony Orchestra is based at the Dadong Arts Center in Fongshan

world patented, Nano coated vinyl records at the audio show. This is the first time state-of-the-art vinyl technology will be on display. Nano coating reduces scratching and molding and has high static electricity resistance. These records are slightly more high-end, costing more than 1,000 NTD.

Taiwanese renowned pianist, Yen Hua-rong, has also been invited to be part of the recording initiative. She will produce an album that features Tchaikovsky's The Seasons which she previously performed at the National Performing Arts Center and Kaohsiung Music Hall. This new album will be called, "Nanometer in the Seasons".

Besides Eslite Music, record lovers in Kaohsiung have many options to buy vinyl records. A branch from Taipei's Siao Song Record Store, has recently opened on Singjhong 1st Road. They have a wide collection of music genres on vinyl records. There is also Shang's Music Record Store on Sintian Road. It has been in business for more than 30 years, with

its owner being a great fan of classical music. Original Sound Store is a good place to pick-up bargain, used records. Records can be played in order to check that it is in good condition. Rebel Audio is located on Jianggong Road. This store provides a wide range of acoustic music, imported vinyl records and CDs. Finally, the newly opened MLD shopping center on Jhonghua Road also has a large vinyl record store.

Besides being a great place to buy vinyl records, there is a large variety of musical experiences that can be enjoyed in Kaohsiung. Kaohsiung's Symphony Orchestra is based at the Dadong Arts Center in Fongshan. A variety of performances are often held there. Kaohsiung's Cultural Center is located in the downtown area. Finally, Wei Wu Yin Center for the Arts is still under construction. When it opens, it will have the greatest seating capacity in Kaohsiung and has scheduled a variety of musical performances.

## 港都黑膠羅曼史

◎文／許哲寧 ◎攝影／楊士傑、鮑忠暉

我自己是運動員出生的，但總覺得打球太過暴力，希望能藉由聽音樂來緩衝平衡一下，大學時期，跟同學們混在一起，古典樂一定聽得不多，但對我來說最重要開始認真聽音樂的起源，是民國76年10月台北「國家音樂廳」開幕時，我去聽了由音樂總監杜南依領軍的美國「克利夫蘭管弦樂團」，在那之前雖然聽過台灣的樂團演出，大概能感受現場跟錄音帶或是CD是有些距離的，不過聽完那晚的音樂會之後，我整個嚇了一跳，沒想到一個現代樂團可以演奏地如此接近完美！除了邀請知名的樂團來演出炒熱氣氛，同時也測試了這個新場館的聲學效果是否合格。之後越聽越多的古典樂，總是得有音響設備嘛！一天到晚戴耳機很痛苦，在台中唸書的時候便請老師幫忙買了一套音響，後來室友看了之後也想買，便因緣際會認識了音響店的老闆，研究所念完便到了他那裡上班，後來就決定自己出來開業，不能跟自己的老闆在台中打對台，選擇在當時有市立交響樂團和誠品音樂的高雄（當時台南兩者都還沒有）駐點，民國85年1月6日「南方音響」開幕，現在已經邁入第20年。

在北部有已經辦了三十幾屆的「台北音響大展」，而我則是在大約十年前開始接手由高雄市電器商業同業公會舉辦的「高雄國際HI-END音響大展」，以「聲音的文化」訂立為標題，希望能夠讓更多人聽到更好的音樂，每一年的音響展都向愛河邊的高雄國賓飯店承租場地，邀請國內外音響品牌匯聚一堂，四個樓層、79個展房，讓參展的民眾一次逛完各種廠牌。舉辦



小宋唱片行  
Siao Song Record Store

九場講座，無論是請錄音師展示黑膠唱片的錄音製作、爵士音樂評論家聊鋼琴三重奏逸作、還是談盧葦《小湊戀歌》的背後故事…軟體或硬體、爵士古典到流行，一覽無遺，並且還會安排一場現場音樂演奏會，為期一個週末的活動在今年4月14日即將再度登場。

除此之外，在前兩年我們開始了一個新的計畫，這也促成了我們成為近年來全世界第一個發行黑膠唱片的音響展，第一年錄製1,500張一個月賣完、第二年發1,400張七天賣完，今年將要出1,700張，會在活動現場販售，邀請國外的音樂家在台灣錄音，除了壓片在德國之外，其他的印刷、包裝都在台灣完成，今年則是和日本的廠商「優貝克」合作，將要推出一款不易刮傷、不會發霉、沒有靜電的黑膠唱片，把黑膠迷的痛一次克服了！儘管錄一張就要一千多塊成本很高，不過我們透過奈米鍍膜技術製作的黑膠已經拿到世界專利，也是一件非常好玩的事情，之前都是國外的音樂家，今年則是想說既然外國人可以成功，我們也要請台灣人上場，便找了鋼琴家顏華容，收錄她在台北國家音樂廳演奏廳及高雄市音樂館的音樂會實況，曲目為柴可夫斯基名曲《四季》、專輯的名字叫做《奈米創四季》。

在高雄要去墮落的地方非常多，除了平常一般民眾會去逛的四間誠品之外，興中一路上的「小宋唱片行」本來在台北，2012年在高雄開了分店，可以買到流行、搖滾、古典、日本演歌、爵士…等黑膠唱片；新田路上的「尚音唱片」是由古典樂迷的老闆已經開設30多年的店鋪；九如路的「原音館」賣的大多是二手黑膠唱片，同意客人可以先檢查唱片狀況再買；建工路上「響音音響」販售各式各樣的器材設備也進黑膠唱片和CD；雖然在台北有「三創生活」可以逛唱片館，不過高雄新開幕的「MLD台鋁」則是更大的黑膠館。買唱片敗家之外，在高雄聽樂團演出可以去高雄市交響樂團的駐地「大東文化藝術中心」、近一些則是「高雄市文化中心」的至德堂和至善廳，接下來則是坐等期待由中央負責的「衛武營藝術文化中心」，屆時開幕將成為高雄最多、2000席座位的演出場地。



# Rising Stars in Rock'n'Roll: Gigantic Roar

◎English translation: Wendy Wei Chang ◎Photo courtesy of Gigantic Roar

A band that has pork, frogs, fairy tales, and ancient poems in the names of their songs is probably a little strange. But if you listen to Gigantic Roar's music, and get to know the members, you will learn they are just a group of candid and passionate Kaohsiung natives. They want to rock Taiwan with the live shows they have grown proud of.

Wang Jhih-you, lead singer of Gigantic Roar, recalls: "Tang-syuan and I went to the Affiliated Senior High School of National Kaohsiung Normal University together. Bo-di went to Kaohsiung Municipal Haicing Vocational High School of Technology and Commerce. We were in different bands before. Band events organized by our schools brought us together. We got along well, and decided to start Gigantic Roar."

Bo-di adds: "The bands we play with are the ones we're already friendly with, but we don't hang out a lot. My friends and I therefore started bands to keep ourselves busy."

Speaking of the different band culture in Kaohsiung compared to Taipei, Bo-di explains: "No one controlled what we wanted to sing when we were in high school. It was carefree. I heard that seniority is strictly respected in schools in Taipei. Juniors have to play whatever their seniors choose to play. Also, if you don't play well, you can get in trouble."

Tang-syuan continues: "It might have something to do with the school culture, and it's not necessarily location-related. We really enjoyed being in a band. Some people considered it more of a school activity. That mindset is different to ours."

Jhih-you adds: "However, if we were in a school where seniority was important, we would still play the way we wanted. We wouldn't care what the seniors said!"

Asked where in Kaohsiung the band recommends people go to enjoy live music, Bo-di says: "If you want to see band shows, you can go to The Mercury in Zuoying, Paramount Bar on Minzu Road, and Rocks in Yancheng. Many venues for student

performances were created by people from Rocks."

"We usually practice at the Doremi Music Store," adds Jhih-you. "There's a new place called 91 Studio in Shinkuchan Shopping Area. It's a go-to place for bands to practice and enjoy themselves."

Gigantic Roar completed a major winter tour which ran from November 28 to January 9. Their next performance will be at Megaport Festival at Pier-2 Art Center. Bo-di is extremely excited about the festival. He has a special connection with music festivals in southern Taiwan because he grew up in Kaohsiung's Yancheng District.

"Being able to perform at Megaport Festival makes me feel like I'm hosting my very own music festival at home. I used to attend the festival before I joined the band. I feel very proud to perform at the festival," says Bo-di.

"When we're not performing, we go to watch different shows. Oftentimes, we meet friends with whom we used to play music in high school. It's always nice to see familiar faces," Jhih-you remarks.

"Sinbin Pier used to be next to Pier-2 Art Center. I used to sneak into the pier and go fishing when I was young. Everything has changed rapidly in

recent years. Now the pier is a tourist spot," Bo-di recalls.

Tang-syuan learned how to play the piano in Yancheng District. He has his own memories of the area: "Street food, such as pan-fried buns, oyster vermicelli, and stinky tofu around Jhongsiao Elementary School is delicious. A lot of eateries don't have names. We used to call one pan-fried bun shop 'Next Round,' because you always needed to wait in line until the next round of buns was cooked."

Where will Gigantic Roar go once it has established itself? Will they stay in Taipei, or return to Kaohsiung to help build the music scene? "This has to do with the values one wants to pursue. I personally have a strong connection with my hometown, so I will go back to Kaohsiung after a couple of years," answers Tang-syuan.

"Jhih-you and I will stay in Taipei. The Internet is so convenient nowadays that if we want to play together, distance shouldn't be a problem. There's always a solution," says Bo-di.

No matter which direction Gigantic Roar chooses, the band will continue to rock Taiwan with their punk music!



團員左起：貝斯手柏第、鼓手堂軒、吉他手境含、主唱之佑。

From left to right: Gigantic Roar's bassist Bo-di, drummer Tang-syuan, guitarist Jing-han, and lead singer Jhih-you

## 龐克新銳樂團—巨大的轟鳴

◎文／王聰霖 ◎照片提供／巨大的轟鳴

又有豬排、又有青蛙、又有童話、又有古詩詞……光看歌名，你或許會覺得巨大的轟鳴八成有點怪又有点噁，但是聽了他們的音樂、認識了他們的人，你立刻會明白，他們就是幾個直率熱情的高雄孩子，想用他們引以自豪的現場演出帶給台灣搖滾一點新鮮的温度。

「我和堂軒是讀高師大附中，柏第原來念的是海青工商，我們原本分別在不同的樂團，是因為校際的樂團表演才互相認識，聊得很來，所以才一起組成了巨大的轟鳴。我們又剛好都來台北念書，所以就可以繼續一起玩團。我們其實平常生活都很單純，就是上課，練團，回家，很少在外面混。」主唱王之佑說。

「平常會一起去混的那些團，通常是本來就玩在一起的好朋友，只是想一起找點事做，才會開始玩團。可是我們是為了玩團才聚在一起，所以除了玩團以外，平常不會特別玩在一起。」柏第說。

幾個高雄孩子一起來到了台北闖蕩，有感覺到台北玩團的環境和在高雄有什麼差別嗎？

「我們高中的時候玩團都很自由，沒人管我們要唱什麼，但是聽說台北有些高中的熱音社學長學弟的制度很嚴格，學弟還要照學長挑的歌唱，唱得不好還會給學長電。」柏第說。

「這應該是校風的差別，不一定和地域有關。我們就是真的在玩團，有的只像是在參加社團活動，這兩種玩法的心態不太一樣。」堂軒說。

「不過，就算是我們進了那樣的學校，也是照玩我

們自己的，不會管學長他們說什麼。」之佑說。

對嘛！不向威權體制屈服，這樣才有搖滾精神！

那麼，如果在高雄想玩音樂、想聽音樂，有什麼好去的地方呢？

「過去高雄不像台北有出唱片的機會，所以表演和練團的場地不像台北那麼多，樂團也比較少，所以我們都還是被經常特別介紹是高雄來的樂團。」之佑說。

如果在高雄想看樂團表演的話，像是左營的『水星酒館』，民族路橋旁的『百樂門』，還有在鹽埕埔的『Rocks岩石音樂』，很多學生表演的地方都是Rocks那一帶的人弄出來的。」柏第說。

「我們通常是在真善美樂器行練團，不過現在新堀江有個地方叫『91-Studio』，是漂浮者樂團的阿丁和阿旁經營的練團室和錄音室，讓很多玩音樂的人有了歸屬。」之佑說。

完成了去年11月28日到今年1月9日間的冬季巡迴演唱行程後，接下來巨大的轟鳴在駁二藝術特區舉辦的『大港開唱』中登場。提到這件事，這三人當中最感到興奮的就是柏第，因為他自己就是鹽埕區長大的在地孩子，對這場南台灣的音樂盛事有很特殊的情感。

「我感覺大港開唱就像是在自己家鄉舉辦的音樂祭一樣，還沒開始玩團以前，我就會來聽大港開唱。現在我自己可以站在舞台上，特別覺得光榮。」柏第說。

「在表演以外的時間，其實我們也是一般的觀眾，

在台下常常會遇到以前高中一起玩音樂的老朋友，每次可以見到他們都很開心。」之佑說。

「大港（駁二藝術特區）旁邊以前是新濱碼頭，我小時候還曾經偷跑進去釣過魚。不過，那裡幾年內就變化得很快，變成了觀光區。其實我覺得小時候有黃昏市場、有五金街，要好玩多了。」柏第說。

堂軒小時候曾在鹽埕區學過鋼琴，對於附近一帶也有屬於他自己的回憶。

「忠孝國小附近的小吃都不錯，像是水煎包、蚵仔麵線、臭豆腐。那裡很多好吃的店面都沒有名字，比如說有一家店我們都叫它『下一鍋水煎包』，因為每次去吃都要排隊等下一鍋。」堂軒說。「如果只是想觀光的話，看觀光手冊就好了。如果要體驗當地的生活，還是要來這樣的在地小店。」之佑說。

在台北闖出名號之後，巨大的轟鳴會就地留守，還是要鮭魚返鄉，耕耘高雄還略嫌陽春的音樂環境呢？

「這其實和個人追求的價值有關，我自己比較有愛鄉的情懷，所以過幾年就會回高雄去，不會想一直待在台北。」堂軒說。

「我和之佑會留在台北，但是現在有網路很方便，如果還要一起玩音樂的話，距離不會是問題，總是會有辦法。」柏第說。

這樣的話，你們就南北夾攻、分進合擊，用龐克的響度轟炸全台灣吧！



# Cianjin's Saint of Culture Temple and the Migrants from Penghu County

◎English translation: Hou Ya-ting ◎Photos by Jhou Shu-jheng

The modest Saint of Culture Temple, dedicated to the deity Guan Gong (Lord Guan), is situated just a few doors away from Hanshin Department Store, amid the hustle and bustle of Chenggong Road. From generation to generation, the faithful have passed down stories about the temple protecting those who journeyed across the Taiwan Strait, in particular those who arrived from Penghu County, an archipelago approximately 140km northwest of central Kaohsiung.

Saint of Culture Temple derives its orthodoxy from Beiji Temple, in Penghu County's Shanshuei Village, thanks to the efforts of a father and his son, Chen Jhen-sing and Chen Zhong-he, during the period of Japanese colonial rule. Today's Saint of Culture Temple was completed in 1947; since then it has stood as a witness to Kaohsiung's rapid development. Because of its humble appearance, many locals who regularly shop in the neighborhood are unaware of it. Yet, if one does a Google search, a surprising amount of information about this quiet house of worship soon emerges.

For migrants from Penghu who settled in Kaohsiung, Saint of Culture Temple has a profound meaning beyond religion. A third-generation descendant of migrants from Penghu who studied at the Graduate Institute of Taiwan Culture, National University of Tainan, Tsai Jia-yun wrote her master's thesis about "The migrants from Penghu who settled in Kaohsiung." She analyzed historical perspectives since the Japanese colonial era, elaborated how those migrants put down roots in Kaohsiung, and recorded their interactions with locals.

According to Ms. Tsai's thesis, most Kaohsiung residents who trace their ancestry to Penghu originated from the villages of Shanshuei, Wude and Tiesian in Penghu County's Magong City. Many of them purchased property in Kaohsiung's Yancheng District before relocating. As a result, Yancheng had an especially high density of families originally from Penghu. In one part of the district, just two or three households out of two hundred were not Penghu natives. Because most of the vendors were from Penghu, the local market at Gangming Street in Yancheng District was commonly known as "Penghu Market."

Heading toward "Penghu Market," we encounter two residents who mostly grew up in the neighborhood, and are second- and third-generation Penghu-Kaohsiung folk. Respectively known as Uncle Chen and Uncle Yeh, they happily share neighborhood stories, and clear away some of the obscurity surrounding this intriguing topic.

Uncle Yeh's ancestral home is in Penghu County's Wang-an Township. His family moved to Yancheng because his father found work at a nearby wharf. At age 14, Uncle Yeh's father passed away in a work accident. After that, Uncle Yeh moved to Gangming Street.

The two men explain that Penghu migrants who grow up in Kaohsiung display outstanding language skills. When speaking Holo (the language also called Taiwanese or Minnanhua), they can easily switch from the distinctive



文聖殿訴說澎湖社仔的文化歷史。  
Cianjin's Saint of Culture Temple has long been associated with migrants from Penghu who settled in Kaohsiung.

Penghu accent to a Kaohsiung accent. Uncle Chen and Uncle Yeh have witnessed how the commercial center of Yancheng has shifted. The withering of the neighborhood's economy has inevitably spelled doom for "Penghu Market."

Uncle Yeh laments: "This used to be a prosperous area. In its heyday, all kinds of vendors sprawled along the streets. It was

difficult to walk through." Uncle Chen listens quietly, occasionally filling in details which Uncle Yeh leaves out.

Uncle Yeh says that after his father passed away, he relocated to this area. Uncle Yeh remembers how Saint of Culture Temple took good care of him, and helped him fit in. At that time, the chairman of Saint of Culture Temple would offer members of the younger generation opportunities to join folk-religion festivals and parades. The neighborhood grocery shop even extended credit to these cash-strapped young men. Uncle Yeh says he therefore has a deep reverence for the shop's proprietor. Uncle Yeh's memories show how, besides being a religious center, the temple helped Penghu natives settle down in Kaohsiung, cultivated social norms, and ingrained strong emotional ties.

The strong ties between Saint of Culture Temple and its followers with ancestral ties to Penghu County will not fade away, despite the passage of time.

## 前金區的文聖殿與澎湖社仔

◎文、攝影／周書正

位在成功路上漢神百貨旁的文聖殿，一直都是靜靜地在喧鬧的鬧區角落旁守護著它身後那群為了生活橫渡黑水溝的人們。而澎湖社仔的故事，說的就是這群從澎湖來到高雄建立新故鄉的人們，一代代傳下來的歷史。

文聖殿最早在日治時期，由陳振興、陳中和父子，從澎湖山水里的北極殿分靈而來的。到了1947年，現址的文聖殿建成，就坐落在這裡看著高雄市、高雄港的興起與進步。如果你是喜愛逛百貨的高雄人，那你一定曾經在無意間從方正而小巧的殿門走過。或許正在閱讀的你一時想不起來，但當在google map上找到它位置的時候，你一定會輕呼一聲「啊！原來是這裡呀」，它就是一個這樣的地方，不著痕跡的看著這城市裡的人們成長。

但對在它身後住著的，澎湖社仔裡的人們來說，它的意義遠不止於此。身為澎湖移民第三代的蔡佳芸，2004年以《高雄市境澎湖籍移民研究》作為國立臺南大學臺灣文化研究所碩士論文，從歷史上仔細研究自日治時期以來，澎湖籍移民與高雄發展的互動情形。針對澎湖社仔，她在論文第46頁如此紀錄：『「澎湖

社仔」，居民多馬公山水里、五德里、鐵線里人，其中很多人是已經在鹽埕區生活的澎湖人在此地買房子再搬遷過來，當時澎湖人在此區密度很高，一二百戶人家只有兩、三戶非澎湖人。光明街有一小市場買賣者以澎湖籍移民為多數，俗稱「澎湖市場」。

跟著她研究的腳步，我按論文索驥來到了位於光明街的「澎湖市場」，並且很幸運地搭訕到了澎湖籍移民第二代的陳伯伯、及第三代葉伯伯。在他們兩位邊鬥嘴邊受訪的過程中，澎湖社仔的歷史逐漸浮現出了輪廓。

葉伯伯原籍澎湖望安鄉，原先跟著在碼頭工作的父親住在鹽埕一帶。十四歲時，他的父親因為碼頭工作的意外而過世，才又舉家搬進了澎湖社仔居住。

他們告訴我，他們這些在高雄長大的澎湖小孩們從小就有雙聲道的本領，能夠輕易的在澎湖腔跟高雄腔中切換自如。光明街的澎湖市場是他們長大的地方，但他們也見證了隨著商業重心轉移、澎湖籍居民逐漸外移之後，澎湖市場的沒落。

「以前這裡好熱鬧的喔！整條路都擺滿了攤子，早上出門連走路的空間都沒有。」葉伯伯比手畫腳的說

著。而陳伯伯大多時候在旁邊安靜的聽著，偶爾補足一些葉伯伯遺漏的細節。

葉伯伯說，父親過世後、他剛搬進社仔內的時候，就是靠著文聖殿的照顧才逐漸融入社區的。當時的文聖殿的頭家會找他們這些年輕人在廟裡做陣頭，學習傳統的宗教儀式。在那個困苦的年代，開雜貨店的頭家也會讓他們在店裡賒些零食雜貨。「頭家是我很欽佩的人啊！」葉伯伯眼睛稍稍眯了起來，像是腦海裡跑過了許多與頭家的回憶。對這些在社仔長大的孩子來說，文聖殿不只是信仰的中心，更是保護他們長大、教養他們的地方。

在與兩位伯伯的對話中，我可以感覺得出來他們對「澎湖社仔」的消散是不捨的。「萬物都有消長。」在訪問最後，他們這樣對我說，像是達成了什麼共識或結論。是啊，萬物都有消長，但只要文聖殿跟他們的故事還在，澎湖社仔就永遠不會消失。

有機會的話，請來榮復里光明街一帶的澎湖社仔鑽鑽巷子吧。看看這裡的澎湖子弟是如何在近百年的時光裡在這片土地上深深扎根。也看看藏在「澎湖社仔」這個名字背後，一段深刻、真實的高雄歷史。



# Embracing the Sea Wind in Cieding

◎Written by Lin Che-li   ◎English translation: Hou Ya-ting   ◎Photo by Guo An-bi

Growing up in Kaohsiung's Cieding District is deeply embedded in my memory.

Before I went to kindergarten, I had no playmates, because my parents were busy with work and my older siblings concentrated on their elementary school homework. However, a couple who lived opposite my parents' workplace, and ran a factory, adored me. I often played in their factory, and by the time they were finishing work, if my parents were busy, they would take me home, sitting me between them on their scooter. Many memories from Cieding have been imprinted on me, such as being a bridesmaid and getting a perm for the very first time.

I have deeply ingrained memories of several days at a blue, one-story nursery school on Cieding's coastline. The teachers took the young pupils to the levee to look at the sea. The azure ocean seemed far away. Despite wearing a cap and something to protect my face, as I stood on the levee, the winter wind still felt harsh.

As the fierce wind blew in my face, the icy prickling feeling, along with the unique saltiness, gave me a hint of the ocean which has somehow shaped my initial impressions of the sea.

When I grew up, I realized this saltiness is also present in fresh seafood.

In Cieding throughout the mullet season, a

common sight is that of mullet egg sacs laid out in courtyards to dry under the sun. After the mullet roes have soaked up enough sunshine and sea wind, the finished product emerges in the form of golden ovals. These dried mullet roes are slightly translucent. This delicacy has a silky yet slightly glutinous texture, and its saltiness carries the taste of ocean. The reliable mullet season is regarded as a gift from the ocean.

My father used to take us to Singda Port Fish Market, where he would point out different kinds of seafood, and teach us how to pick the freshest seafood. I ate many kinds of seafood, but it was the experience of eating octopus which left the deepest impression. A whole octopus is placed in boiling water, then allowed to cool before slicing. Adults dip morsels in a seafood sauce, whereas children prefer mayonnaise.

Last year, my family dined out at a restaurant near Singda Port Fish Market. Afterward, we strolled leisurely along a nearby levee. After years of wandering far from home, I would not be able to enjoy a meal without the company of my family. The ocean breeze's familiar saltiness brought back memories of my childhood in Cieding District. I was enveloped by a sudden upsurge of reminiscences of the simple yet good life I had enjoyed there.

I had been commuting between Kaohsiung and Tainan for a while. Once, thanks to the red lanterns hanging outside, I had discovered a store selling handmade rolls baked in a clay oven. The rolls' aroma filled the air, and the facade displayed thin-crusted rolls of various flavors. A warm roll just out of the oven is guaranteed to be delicious.

Some friends went to Cieding District this winter. They harbored migrating birds, guarding the habitat. Thanks to their efforts, Black-faced Spoonbills are able to migrate to this temporary habitat every year. I look forward to seeing migrating waterbirds set foot in Cieding's wetlands, so I shall make a journey back to Cieding each winter.

Despite having moved away from Cieding, my ties to the goddess Mazu at Jinluan Temple do not seem to weaken. I still make occasional visits to the Kuo Chang-si Arts Sword Museum in order to scrutinize the Green Destiny Sword, made famous by the movie Crouching Tiger, Hidden Dragon. Along the coast, I encounter familiar sea winds; this experience and the sense of saltiness reminds me that this is home.

茄荖區隔著二仁溪與台南市灣裡左右相望。  
The Erren River divides Kaohsiung's Cieding District from Wanli in Tainan City's South District.



## 海風之地—茄荖區

◎文／林徹俐   ◎攝影／郭安比

我曾經當過茄荖的孩子。上幼稚園前，父母忙於工作，姊姊們忙著小學課業，我成為自己的玩伴。對面工廠主人夫婦對我很疼愛，讓我在工廠玩耍，有時已至下班，而我的父母都還在忙，便將我夾在兩人摩托車座椅中間，從灣裡過南橋回茄荖。那裡像另一個家鄉，有許多初次回憶，第一次當花童、燙頭髮……等。

遙遠記憶深處，在茄荖靠海的一座藍色平房托兒所，不知為什麼我在那裡寄讀了幾天，老師們曾帶著稚嫩的孩童到海邊堤防上去遠望海洋，又遠又藍。那是我初次到海邊，冬季海風強勁，小小的我頭戴像全罩式安全帽緊緊包覆住的鋪棉帽，當海風撲上沒有遮擋的臉頰，覺得冰又刺，夾帶一種鹹味。

長大後才發覺，鹹味也是鮮味。

每逢烏魚季節到茄荖去，便能看見屋前廣場，烏魚子平躺在架上日光浴，在海風吹拂及日曬下成為一片

片飽滿剔透的金黃，每口吃進嘴裡黏牙柔軟，充滿海的鹹味。烏魚是討海人的恩情人，每年像是約定般前來。

小時候，父親喜歡帶我們到鄰近的興達港觀光漁市場，海鮮微微的腥臭順著空氣滑進鼻腔，夏日時甚至會黏上皮膚。孩子想的就是吃，漁市裡高揚的叫賣聲，賣炸物的老闆在頭上綁條白毛巾，大大的漏勺撈起炸螃蟹，不斷發送試吃。父親還會教我們認識各種剛捕撈上岸的海鮮，鱸魚、土魷、蛤蜊、章魚、海螺……等，並解說如何挑選才新鮮。

自小我也跟著挑嘴的父親嚐過各種海鮮，印象最深刻的是章魚，整隻滾水汆燙，起鍋後放涼或冰鎮，最先用刀從章魚腳小塊切下，大人沾五味醬或蒜蓉醬，小孩沾美乃滋，吃到章魚頭時，墨黑般的汁液一不小心將嘴唇染成如中毒般黑。

去年父親約全家回興達港吃飯，選了一家漁市場旁的海景餐廳，夜晚海風與浪聲夾帶肥美滋味，吃完便沿著餐廳一隅的樓梯走下海岸堤防，在海風中散步。

想想自己離家在外多年，一個人吃飯時當然吃不到那麼多肥美鮮味，也很久沒有好好在海邊吹風散步，鹹味海風曾是生活必須品，喜歡海味的單純美好。

有過短暫時光，通勤往來高雄與台南，偶爾我會放慢車速沿途探尋新風景，發現掛著紅燈籠的店家，賣的是手工燒餅，店面不大但傳來陣陣香氣，烤好的燒餅放在店門口櫥窗裡，層層疊疊、或長或圓，皮薄口味很多，剛出爐還冒著熱氣時最可口。

這個冬季，一些朋友到茄荖去了。

他們去守護過冬的鳥兒，守護土地，讓黑臉的鳥兒每年都飛回來過冬。如同言而有信的烏魚，站在風中遠望牠們，我期待著鳥兒能到海風之地來，在有鹽分的溼地中安穩地回家，在港灣庇護裡過冬。

冬季離去前，我也將返鄉。

金鑾宮裡媽祖娘娘一切都好嗎？兵器博物館裡的青冥劍還有人記得嗎？沿著海岸線也許我們都要洄游到海風之地。吹一吹風，沾染一點鹹味，真正的回家了。



# Taiwan Shipbuilding Industry in Kaohsiung: Driving Prosperity in the Asia's New Bay Area

◎English translation: Tan You-yi

◎Photo by Pao Chung-hui

**K**aohsiung is the center of Taiwan's shipbuilding industry. Now in its 43rd year of operation, CSBC Corporation, Taiwan (CSBC) is the largest in the region. CSBC was once ranked fourth largest worldwide. Although its competitors in China and South Korea excel in mechanical standardization and mass production, CSBC has shifted its focus to more customized designs and further developing its R&D and innovative products. The company has now become renowned for its high end detail and excellent quality. Every part of its construction processes are carried out with great care.

CSBC takes special pride in its semi-submersible heavy lift. Vessels are designed for 23 meter waters, therefore making them perfect for oil transportation to offshore rigs. During the Persian Gulf War, the U.S. Navy mobilized these types of ships to assist destroyer USS Cole which had been damaged in an attack by suicide bombers in Aden port, Yemen. The destroyer, along with its sister motor vessels, the Blue Marlin and Black Marlin, were moved back to the United States. As featured in both Discovery and National Geographic Channel documentaries, the mission also transported marine engineering equipment and the U.S. Navy's Sea-Based X-Band Radar. The Blue and Black Marlins motor vessels were both built in Taiwan.

Maersk Alabama is a commercial vessel which was also built in Taiwan. It too became world famous during the 2009, hijacking by Somali pirates, while transporting aid to Kenya. The incident was later made into a Hollywood film entitled 'Captain Phillips.'

CSBC also continues to develop green energy initiatives and is always working to expand its opportunities. Nine out of twenty of the world's offshore wind farms are located in Taiwanese waters, which have produced greater opportunities for CSBC. It is Taiwan's only company that has its own state-of-the-art heavy loading and unloading



「開明輪」和「闊明輪」是台灣造船史上最大的貨櫃輪。  
Taiwan's largest ever container vessels- YM WINDOW and YM WIDTH, both constructed by CSBC.

pier. The company has also established a reputation for being a high quality manufacturer and vendor of wind turbine components. CSBC is the first company in Taiwan to have developed offshore meteorological masts. In 2015, CSBC's TEU Seaway Optimization Design and Operation Series made the cover of the Royal Institution of Naval Architect's publication 'Significant Ships.'

With the continuous development of Kaohsiung's ship building industry, CSBC has invested in greater HR development and collaboration projects with schools such as The Fortune Institute of Technology, National Kaohsiung Marine University and National Kaohsiung University of Applied Science. After completing an apprenticeship, students have the opportunity to work full-time for the company. It is also developing a variety of community development programs, and encourages charity work, public service and other corporate

social responsibility initiatives.

Kaohsiung City Government's Asia's New Bay Area continues to develop nicely. Wang, Hai-taw, Executive Vice President of CSBC, hopes Kaohsiung will gain greater international recognition with its new Kaohsiung Exhibition Center, Kaohsiung Music Center, Kaohsiung Main Public Library, Kaohsiung Port Terminal and other new landmarks. These developments will not only enhance Kaohsiung's maritime image, but also give a huge boost to exhibitions, tourism, culture and other innovative industries. In 2016, CSBC will participate in Kaohsiung's International Maritime and Defense Technology Exhibition at Kaohsiung Exhibition Center. CSBC's long-term vision is to continue to locally develop middle and downstream shipbuilding industries and form a supply chain platform that will help create a more prosperous Asia's New Bay Area.

## 台灣造船產業在高雄 共創亞洲新灣區榮景

◎文／辛文守 ◎攝影／鮑忠暉

**台**灣造船產業基地在高雄，以今年邁入第43年的台灣國際造船公司為首，曾是世界第四大造船廠。相較於競爭對手中、韓兩國，標榜機械自動標準化量產規模，其差異在於台船從最初代工組裝到創立自有品牌，朝自主研發創新經營，強調客製化的設計能力與生產技術。在每一道施作環節上，工序過程嚴謹，品質把關絕不馬虎，深得客戶信賴，揚名國內、外。最近一次是實海域最佳化設計與操作船舶系列的1,800箱20英尺標準貨櫃船，挾著新穎獨具的劍型船艏設計，登上了2015年英國皇家造船工程師學會年度名船錄封面。



台灣國際造船公司高雄廠區鳥瞰圖。(照片提供／台灣國際造船公司)  
Aerial view of CSBC Corporation, Taiwan (Photo courtesy of CSBC)

讓台船引以為傲的建造實力，是一艘可載運鑽油平台的半潛式重載船，它擁有下潛海底23公尺水深的的能力。當年波斯灣戰役中，就是出動它，在亞丁港遭受自殺快艇攻擊的美軍神盾驅逐艦科爾號，才能順利運抵美國建造船廠英格斯維修。另外，Discovery和國家地理頻道都曾報導過的藍馬林魚號及黑馬林魚號，則分別負起載運海洋工程設備與美國海軍海基X波段雷達任務，兩艘商船出生地都是台灣。「阿拉巴馬號」則是台船打造的商船中在國際間聲名大噪者，這艘貨櫃船2009年從阿曼載運援助物資要到肯亞，途中遭遇索馬利海盜劫持，事件後來被好萊塢翻拍成電影《怒海劫》。

順應環保節能發展趨勢，台船事業版圖也跨足新興綠能產業，尤其看好全球離岸風場前二十大觀測地，其中9處屬於台灣領海的利基，加上台船擁有全台唯一的重件碼頭及各式陸機重型吊車、運輸車配備，可做為風機組件結構生產、組合及儲放的合格基地，更以9天工期的超高效率，完成臺灣首座離岸海氣象觀測塔。

談及造船產業在高雄長期發展所帶來的連結效益，台船表示在人才培育方面，陸續與和春技術學院、高雄海洋科技大學、高雄應用科技大學等多所大學系所進行產學合作，訓練實習期滿便聘用至公司服務。而且歷年來，更舉辦多場敦親睦鄰及社區關懷活動，積極投入社會公益與公共服務，實踐企業對在地的責任。

對於高雄市政府推動亞洲新灣區計畫，再造高雄港灣成為進出世界的門戶，台船發言人王副總經理海濤表示，該計畫內容不僅具有宏觀國際視野，也讓高雄的海洋意象更豐富。他說，台船將參加在國際展覽館登場的2016高雄國際海事船舶暨國防工業展，就是亞洲新灣區代表地標之一，高雄市立新圖書館總館已正式啟用，可強化城市知識競爭力，海洋文化及流行音樂中心和高雄港埠旅運中心未來接續完工後，能更有效帶動周邊會展、觀光與文創產業實質發展，助益提升城市生活機能與整體居住環境。因此，台船長遠目標希望能夠串連高雄在地的中、下游造船產業，整合成為供應鏈的物聯網平台，共同創造亞洲新灣區的經貿榮景。