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I s s u e

Local Chronicle

聊聊。萬榮

Wanrong Township

Theme Journal

定格一瞬。攝影創作展

About Life

春天的重要小事

誌
有
萊
奇

D i r e c t o r ' s P r e f a c e

在交流對話後，本局團隊一如往常展開工作流程：討論主題、資料收集、邀約受訪者。每一期的體驗都是新鮮的，因為經由在地人的互動表達、介紹描述，會打開與過往非常不同的視野。萬榮鄉，名字帶草帶木的鬱鬱山野，更是如此。

查找資料，萬榮鄉有太魯閣族、布農族、賽德克族等，是個原民人口數佔96%的鄉鎮。點開地圖，萬榮鄉是一個完整行政區，住在其中的人都知道，這裡分成三組生活圈。圈內由社區之間的「聯絡道路」串起，圈外則必須「出境」繞經其他的鄉鎮，才能往返萬榮鄉。這種地理上的破碎，卻意外熬煉出濃厚的內在認同。

這一期將沿著彷彿隱形的山間小路，探尋萬榮鄉如何在外部社會的陌生視線下，於各生活圈內建構出踏實的部落生活。我們儘可能以多個視角來看見：就管理者的角度，林道是森林經營的動脈、是礦道或台電保線路；對登山者來說，林道是「通往大山的破折號」，在地人的生活裡，林道有飲水水管走的路、有山豬愛吃也可以染布的薯榔……。「走入林中，再帶著獵物，或一籃雞蛋、兩小把過貓歸來。此時此刻的林道，只是眾多『通往山的路』的其中一條，有時林道的路只是起點，岔出去走的小徑，才是屬於自己的路。」

萬榮鄉的商業建置少，交流對話的話題從盛讚太魯閣族青年創建「阿改玩生活」開始，不同族群感情好的景象，讓人感到好奇。細聊後得知，原來布農族青年也曾經營過文化體驗行程，後來則轉型為追著耆老尋根；在地青年想要寫心目中的厲害族人是「改造智慧王」；這裡曾創造的藝術行動是打開衣櫥的傳統織布「曬布節」，讓他們深感自豪的，不是成為享受現代機能生活者，而是：想有深刻的生活滋養，得從文化中找。

「因為山就在身邊，一入林道便延伸進獵場，狩獵與編織不只是技藝，更是成為人的證明。」非常喜歡本期內容中的這一句，期待與讀者一起重新認識萬榮鄉

花蓮縣文化局局長

陳建村 謹誌

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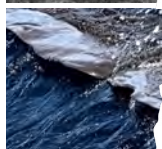
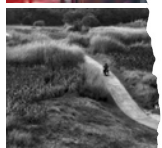
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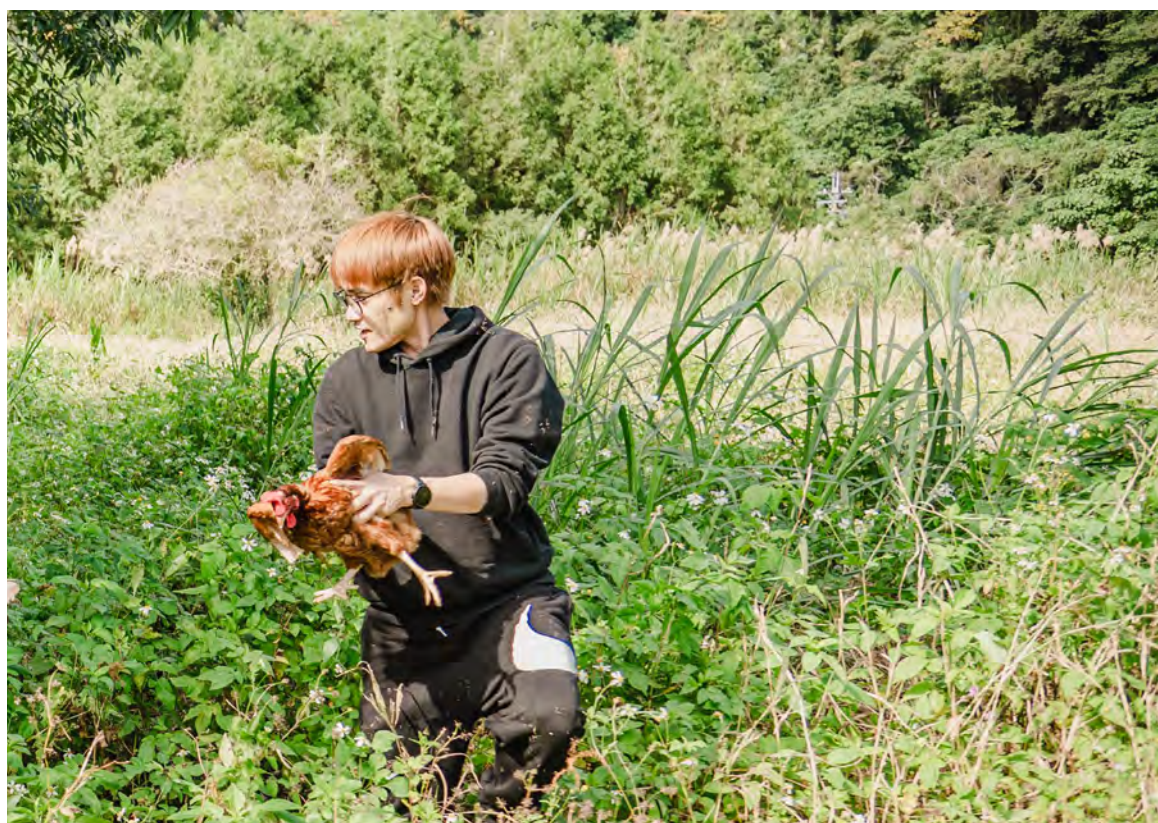
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鯉魚潭寫生大亂鬥

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可以最舒服生活，
但也是最用力生活的鄉

*A Place to Live Most Comfortably
and Most Wholeheartedly*

傳說太魯閣族有個巨人 Mawi，腿一跨就越過一座山，他行經之處足以將丘陵踏平。以他的視角俯瞰萬榮鄉，會看到白石山、安東軍山、六順山、丹大山……這些島嶼脊椎的東側嶺峰，彼此銜接，一氣呵成。

Legend has it that the Truku people once spoke of a giant named Mawi, whose stride could span an entire mountain, whose passing could flatten hills into plains. From his vantage point, looking down upon Wanrong Township, he would see Mt. Baishi, Mt. Antunchun, Mt. Liushun, Mt. Danda... the eastern ridgeline of Taiwan's island spine, peaks linked seamlessly in a single breath.

程廷
Apyang



我住在西林村支亞干部落，現在在做部落旅遊體驗，同時也是一名寫作者。

呂銘易
Bakun Ruyi



我是一半的太魯閣族，住在摩里沙卡，我拍電影拍了十四年。回到部落第一年族語才考5分，進「阿改玩生活」前不知道太魯閣族有 Goyo。我現在在學習狩獵與文化，是新手獵人。

基魯·彼令
Jiru Pilin



我是見晴村斜槓青年，做過部落主席幹部，現任新白楊協會理事長。見晴的山很美，喜歡清晨看見部落在腳下，安靜又沉澱心靈的感覺。最近在復振芋麻園和傳統工寮，我們一直想讓見晴更有特色，當我們準備好時，歡迎來到見晴村。

潘麗娟
Panay Nusi



大家都是斜槓人生。我的主業是在東華大學原住民族學生資源中心輔導原住民學生和辦課程，同時也是見晴部落的樂舞指導老師。跟著先生基魯參與部落公共事務，一邊做一邊學習。

楊丁
Ruka Bowxil



我當過四年的部落主席、議員助理、文化老師和林田山解說員，現在在鄉公所服務。雖然目前在沉澱自己，專心當三個孩子的爸，但我還是很關心部落文化。如果想要瞭解林田山，我有一套和國民政府、日治時期完全不同的解說喔！

主持／莊慕華（小海） 文字／歐陽夢芝 攝影／林安雲
地點／耕吧園區

Host —— Chuang Mu-Hua
Text —— Ouyang Meng-Zhi
Photography —— Lin An-Yun
Location —— QMPAH Park

我是大巴壠退休老師，因為喜歡上山下海和水深火熱的日子，所以有一個陶藝工作室「洪廬藝坊」，平常做陶、也帶文化導覽、食農教育，蓋了披薩窯，偶爾接客，更常去釣魚。

洪明德
Teymu Peydang



我的體認是，要實現夢想，前提是要把身體養好，一定要好好健身，好好壓重量、做重訓，才可以保住身體健康，為夢想繼續前進！有空來「天肌不可洩漏」健身，一個月八百，單次一百，要付清！

伍聖志



我是西林村的原住民，我做美髮、美甲等各種造型，現場很多人的頭髮都是我弄的。

徐昱書



我是見晴村與西林村的混血，生在見晴住在西林，目前在「阿改玩生活」擔任會計行政，同時兼任餐食。我也是得過全國第六名的弓箭手。

黃心慈



我是紅葉人，職業是養雞的蛋農，我們成立「有限責任紅葉福利雞蛋合作社」。蛋產量過多時，就會做甜點或雞蛋糕。我最喜歡做的事情就是清理雞糞，覺得很療癒。如果有人說蛋的品質好，我就會很開心。

王亞男



我是來自支亞干部落的在地族人，之前在「阿改玩生活」擔任企劃撰寫與執行已經四年，今年要畢業了！學習傳統地織機已六年，也自發性地學習植物染色技法。

許雅如



我是馬遠部落布農族第三代，北漂回鄉，斜槓工作養活自己。我在部落很常爬山，前年出版了《在山的後面，是家》，記錄我十幾年來，對布農族丹社群遷徙路線的認識，和對部落的認同。今年的願景是做傳統背籃，希望復刻老人家對傳統文化的記憶。

江阿光



我是東華大學畢業的學生，現在在「阿改玩生活」工作，在部落最喜歡去「部落花園」吃飯，阿姨煮飯超好吃！目前還在學習大魯閣族的所有事情。

嚴昱



我是東華大學華文系畢業，三個月前來「阿改玩生活」工作，正在學習太魯閣族知識。前陣子獲得了族語名 Gooow，很開心。

邱群方



我住在壽豐，是東華大學畢業的學生，現在是「阿改玩生活」的一員，喜歡寫作，怕高，也喜歡在山腳下生活的感覺。

顏澤丞



萬榮鄉被六條溪及行政區劃分，拆分成數個世界。從鄉內最北到最南的村，鄉民必須跨域繞行其他鄉鎮——鳳林鎮、光復鄉和瑞穗鄉，才能返抵萬榮境內。即使鄉界曲折，蒨鬱群峰依舊站得理直氣壯，山腳下是被巨人足跡踩踏出的縱谷平原，行政框架馴服不了山，也馴服不了山裡的人。

在冬至剛過的隔日，編輯團隊邀請山人們相聚一敘。傍晚時分，車彎過清水溪 Yayung Qicing——陽光背面的溪，正預告著太陽一旦沒入山背，黑夜及濕氣將攻城掠地。我們不是山人，得乖乖做好保暖準備。

萬榮鄉內幾乎都是屬山民族，族人以太魯閣族居多，明利村則是賽德克族為主，馬遠村以布農族為大宗。時間將近，「阿改玩生活」的夥伴在廚房忙進忙出，山人們陸續抵達聚會場「耕吧園區」，三石灶上的大鍋湯翻滾蒸騰，空氣中有柴火味。

眼看菜餚陸續上桌，即將開動，但這一夜的「聊聊萬榮」尚未開始，卻已代替主持人小海（莊慕華）

先端出那道永遠的提問——如果有一張萬榮餐桌，上面有什麼？

豬肉、山蘇、炒蛋、竹筒飯……端上的每道菜都以洩題之姿出現在桌上。等到答案揭曉，第一名想當然由山人熱愛的肉肉拿下！其答案無論變形為血肉模糊湯、豬血飯、燻肉、山羌或生肝，都指向同一物事——哺乳綱偶蹄目。而銀牌則由在地最重要的林下經濟——山蘇奪得；香蕉飯和竹筒飯各得四票，手牽手登上銅牌寶座。

香蕉飯或竹筒飯，食物中的黏性，都象徵族人緊密連結在一起。這也是「聊聊萬榮」與其他場不同之處，從好好吃飯開始，因為吃的是關係，是感情。

萬榮鄉民一開場就讓氣氛燃燒！暖身題「去各村做什麼？」輪到西林村時，三個人就有一人提到 Apyang（程廷）——阿改玩生活的負責人。「去找他」、「去找阿改夥伴」、「因為有他，我更像原住民了」、「阿改讓西林不再只是經過，還變得很美」……





讚美來得太密集，Apyang 害羞制止：「可以了啦！我一個紅包都沒收到！在你那邊嗎？」「來，紅包這邊，提款機那邊。謝謝！」一搭一唱無縫接軌。小海勸 Apyang 乾脆放棄抵抗，正式宣布：「即刻起全面開放找阿改！」

前所未有，還在暖場就如此搖滾！直到第一題「萬榮關鍵字」投影在螢幕上，大家埋首疾書，現場才有片刻安靜。動靜皆宜的山人們，筆下答案投射出萬榮的立體樣貌——山川、溪流、祭典、人文與民族性，都被一一寫下。

因為山就在身邊，一入林道便延伸進獵場，狩獵與編織不只是技藝，更是成為人的證明；有人寫感恩祭與殺豬文化，也有人寫牽動原鄉的永恆命題：土地脈絡的變革與影響。溫泉最常被提及，北中南都有泉湧；自然從來不是靜止的，土石流，正是他們見證大地的動盪。

「桃芝颱風時，我眼看一台吉普車從我眼前流過，下次來我幫你災區免費導覽！」見晴村代表苦笑

說。數百年來原住民族在風雨、崩塌與遷徙間，練就出幽默承接的本事，即使生死流離的鐵拳不斷敲擊，生活還是得一步一腳印，反覆打磨出屬於山人的性格：堅毅、不屈不撓、努力不懈。

打死不認輸，面子最重要！——畢竟能撐過那些風雨，自我介紹時更不能輸，好漢務必要提當年勇：首席舞者、全國大力士第一名、弓箭比賽連霸冠軍、鳳凰颱風來襲時唯一沒被罵的鄉公所、喔對，還當過滷味老闆！……部落在走，能力要有。像布農族一樣報戰功，大家都是值得驕傲的勇士！

戰功報完，就輪到獵物了。下一題，「慶祝時吃什麼？」有人說：「大事情時只能是『那個』了！」大夥交換過眼神，毫無懸念，速速交卷！果然，答案刷一排殺豬，或與之相關的附加料理。

但，麥當勞？……小海狐疑地念出這突兀的答案時，在場的大家驚訝相覷，想找出叛兵。唯一的布農族代表默默舉手，承認跑票：「是為了要配合家中成員啦！」一句話道出部落的另一種真實。

跑票，再次牽動部落的敏感神經。選舉已然成為萬榮鄉「最熱鬧的一天」！有人語帶抱怨：「感恩祭沒回來沒關係，但選舉一定叫你回來投票。」但熱鬧不只一種，還好傳統的感恩祭和結婚殺豬都有上榜，部落重要的聖誕節當然也是！馬遠村的歡慶期很長，還舉辦佈置大賽，家戶院子的聖誕樹裝飾和充氣聖誕老公公，都在比拼誰能得到最大的耶誕賀禮。

來到萬榮鄉的限定題：「鄉內的溪流眾多，在此生活的人會去溪邊做什麼？」答案中，每條重要溪流都被點名：萬里溪、清水溪、支亞干溪、紅葉溪、馬蘭鉤溪，烤肉喝酒泡澡游泳散步抓蝦釣魚……直到有人寫「手拿鞭炮跳水」——這種小孩不要學的瘋狂行徑，小海速速掃過牆上那一排「一句話代表萬榮鄉」的回答，信手捻來：「好！我決定把它歸在『勇於挑戰、青年力崛起、從零開始，創造由自己！』」

「被故事踏出足跡，用足跡說出故事」、「地圖上被自動跳過的鄉鎮」，也出現在這一題的答案中。身為山地鄉之一，地理位置造就鄉民的生活圓周，既觸及自然山林，也觸及便利城鎮。萬榮鄉民面對傳統祖訓與現代社會，就像樟樹與血桐，互相競合也彼此融合。

即使冬至吃起湯圓，但慶祝時還是要烤肉、吃鍋、豬血飯和香蕉飯；最常造訪的地方，除了鳳林統冠、光復全聯、瑞穗小七，也還有野溪、河壩、工寮與親友家。生活雖在圓周兩端來回擺盪，但圓心依舊錨定如山。

「東遷四百餘年，仍堅守山林的教訓」。如果巨人的視角只有山，那山人的存在，更讓山林有了名字、禁忌，與火光。萬榮鄉，是「可以最舒服生活，但也是最用力生活的鄉」。







Yet Wanrong itself is divided—by six rivers and by administrative borders—into several distinct worlds. To travel from the northernmost village to the southernmost, residents must detour through neighboring towns—Fenglin, Guangfu, and Ruisui—before returning once more to Wanrong. Still, however winding the boundaries may be, the densely forested peaks stand firm and unapologetic. At their feet stretches the rift valley plain, stamped by the giant’ s footsteps. Administrative frameworks cannot tame the mountains, nor the people who live among them.

The day after the winter solstice, our editorial team invited the mountain people to gather. As dusk approached, our car rounded the Yayung Qicing of the Qingshui River—the “river on the sun’ s far side” —a name that foretells what follows once the sun slips behind the mountain: darkness and dampness advancing without restraint. We are not mountain people; we bundled ourselves carefully against the cold.

Most of Wanrong’ s residents belong to mountain Indigenous communities. The Truku form the majority, while Mingli Village is predominantly Seediq, and

Mayuan Village is largely Bunun. As the hour drew near, the team from Akay Play Life bustled in the kitchen. One by one, guests arrived at the gathering place—QMPAH Park. A large pot simmered over a three-stone hearth, steam rising thick with the scent of firewood.

The dishes began to arrive, signaling that dinner was near. Yet before the evening’ s conversation—“Let’ s Talk Wanrong” —officially began, the food itself had already answered the host Mu-Hua’ s perennial opening question: If there were a table that represented Wanrong, what would be on it?

Pork, bird’ s nest fern, scrambled eggs, bamboo-tube rice... every dish appeared as if spoiling the answer in advance. When the votes were counted, first place went—unsurprisingly—to meat. Whether transformed into blood-and-meat soup, pork blood rice, smoked cuts, muntjac, or raw liver, all answers pointed to the same thing: even-toed ungulates. Second place went to bird’ s nest fern, the backbone of local forest-based economies. Banana rice and bamboo-tube rice tied for third, hand in hand.



The stickiness of banana rice and bamboo-tube rice symbolizes how tightly people here are bound together. This is what sets “Let’s Talk Wanrong” apart from other gatherings: it begins by eating well—because what is being eaten is relationship, is affection.

From the very start, Wanrong’s people ignited the room. During the warm-up question— “What do you go to each village for?” —when it came to Xilin Village, one in three answers mentioned Apyang, the founder of Akay Play Life.

“Go find him.”

“Go find Akay’s team.”

“Because of him, I feel more like an Indigenous person.”

“Akay made Xilin no longer just a place you pass through. It became beautiful.”

The praise came so fast that Apyang finally protested shyly, “That’s enough already! I didn’t even get a red envelope. Did you?”

“Red envelopes over here!” someone shot back.

“ATM’s over there, thanks!”

Mu-Hua waved off the resistance. “From this moment on, finding Akay is officially open to all!”

Before the real discussion even began, the atmosphere was already rock-and-roll.

When the first official question— “Keywords for Wanrong” —appeared on the screen, the room finally fell quiet as everyone bent over their papers. In motion or stillness, these mountain people revealed the lively portrait of Wanrong: mountains, rivers, rituals, culture, and identity.

Because the mountains are always close, a forest road quickly becomes a hunting ground. Hunting and weaving are not merely skills—they are proofs of becoming human. Some wrote of Mgay Bari (thanksgiving) and pig-slaughter rituals; others wrote of an enduring concern that shapes their homeland: the transformations and consequences of land use. Hot springs were frequently mentioned, bubbling up in the north, center, and south. Nature here is never static—landslides are part of how they witness the earth’s unrest.

“During Typhoon Toraji, I watched a jeep float past me,” said a representative from Jianqing Village with a wry smile. “Next time you come, I’ll give you a free tour of the disaster area.”



For centuries, Indigenous peoples have learned how to meet storms, collapses, and displacement with humor. Even as the iron fist of life-and-death upheaval strikes again and again, life must still be lived step by step—polishing, over time, the mountain character: resilient, unyielding, relentless.

Never admit defeat, as pride matters! If you’ve survived all that, you can’t lose when it’s time to introduce yourself. Achievements were proudly declared: lead dancer, national strongman champion, undefeated archery titleholder, the only township office not scolded during Typhoon Fung-wong—and yes, once a braised-food stall owner too. Surviving in the tribes, you have to have a few tricks up your sleeves. Like the Bunun tradition of recounting battle honors, everyone here is a warrior worth celebrating.

After recounting achievements, it was time for prey. The next question: “What do you eat when celebrating?”

Someone said, “For big occasions, it can only be that.”

A knowing glance passed around the room. Papers

were turned in quickly. Sure enough, row after row of answers read: slaughtering pigs, or dishes that follow from it.

But then—McDonald’s?

When Mu-Hua read the unexpected answer aloud, the room erupted in puzzled looks, searching for the defector. The lone Bunun representative sheepishly raised his hand. “I had to accommodate my family,” he admitted. One sentence, revealing another truth of tribal life.

Defection touched a nerve again. Election Day is the most animated day of the year for many in Wanrong. Someone complained, “You can skip the Mgay Bari, but during elections they’ll call you back no matter what.” Still, liveliness takes many forms. Thankfully, traditional Mgay Bari and wedding pig feasts made the list. Christmas, too, is essential. In Mayuan Village, celebrations stretch on for weeks, with decoration contests—yards competing through Christmas trees and inflatable Santas for the biggest holiday prize.

Then came the Wanrong-only question: “With



so many rivers here, what do people do by the water?"

Every major river was named—Wanli, Qingshui, Zhiyagan, Hongye, Malangou—along with barbecuing, drinking, bathing, swimming, strolling, catching shrimp, fishing... until someone wrote: "Jumping into the river holding firecrackers."

Mu Hua quickly scanned the answers for "One sentence to represent Wanrong" and seized one: "Alright—I'm placing that under: Daring to challenge, rising youth power, starting from zero, creating by ourselves!"

Other answers appeared:

"Footprints shaped by stories, stories spoken through footprints."

"A township automatically skipped on the map."

As one of Taiwan's mountain townships, geography shapes the radius of life here, touching both forests and convenient towns. Facing ancestral teachings and modern society, Wanrong's people are like camphor trees and parasol leaf trees: competing, intertwining, and merging.

Even if the winter solstice calls for tangyuan,

celebrations still mean barbecue, hot pot, pork blood rice, and banana rice. The most frequently visited places include not only Fenglin's TGC, Guangfu's PX Mart, and Ruisui's 7-Eleven, but also wild streams, riverbanks, work sheds, and relatives' homes. Life swings between the two ends of the circle—but its center remains anchored, as steady as the mountains.

"Four hundred years after migrating east, still holding fast to the lessons of the forest."

If the giant's view sees only mountains, it is the mountain people who give those forests names, taboos, and firelight. Wanrong Township is a place where life can be lived most comfortably—and also most wholeheartedly.





借道的山影

文字／莊慕華。攝影／林彥劭

Mountain Silhouettes on the Borrowed Trails

Text by Chuang Mu-Hua / Photography by Lin Yen Shau

林林總總的歷史曲徑，讓萬榮鄉如今像個含蓄的房東，將自家玄關（車站）與庭院（林田山）借給鄰居，自己則退守到那些更深、更陡、且必須經過蜿蜒小路才能抵達的山邊。

Winding historical byways of many kinds have shaped Wanrong Township into a reserved landlord—one who lends out its front hall (the railway station) and courtyard (Lintianshan) to its neighbors, while quietly retreating to deeper, steeper mountain edges, reachable only by meandering trails-.



行政區劃與地景錯位

當列車匡啾匡啾地減速，車廂廣播響起「萬榮站到了」，旅人提起行囊跨出車門，迎面而來並非預期中的原鄉部落粗獷氣息，而是整排俐落規則的屋簷，和一座客家聚落常見的義民廟。

萬榮火車站在行政劃分上，歸屬於鳳林鎮長橋里，同樣讓人疑惑的也包含萬榮郵局，或是萬榮鄉內的最高學府「萬榮國中」。每堂呼喚學子們下課的鐘聲，都響在鳳林鎮的土地上。

這種空間的捉迷藏，在知名「林田山林業文化園區」顯得更為具象。

談到萬榮鄉，許多人第一時間便會想到林田山。當遊客們來到這座昔日被稱為「摩里沙卡（Morisaka）」的山城時，嗅聞著檜木舊舍散發的百年沈香、手指撫過運材鐵軌的鏽跡，閱讀的似乎是萬榮鄉的歷史肌理，卻未曾意識到，這座被萬榮山林溪谷擁抱著的園區，行政區劃上卻隸屬於鳳林鎮。

這背後其實隱藏著一段「林業利益優先」的典故。早在日治時期與戰後國民政府接收初期，國家為了掌控高經濟價值的森林資源，透過行政手段將其劃歸漢人為主的鳳林鎮，以便於資源開採與管理。

縱谷裡的跳島

如果有人說他要去萬榮旅行，記得一定要問他「去哪裡萬榮？」因為在行政劃分下，萬榮鄉內有西林、見晴、萬榮、明利、馬遠、紅葉六個村，六村雖屬一鄉，卻被行政邊界和溪流分隔為四個生活圈，彼此無法直接連結。

這是一般生活在平地的人，很難想像的跳躍通勤體感。在萬榮鄉，並沒有一條路讓你暢快穿越，地景也不像城鎮那樣線性展開。若是要離開西林與見晴，旅人必須先借道鳳林鎮，才能抵達萬榮與明利；離開明利則必須借道光復鄉，才能抵達馬遠。這樣的平面移動感，造成萬榮鄉的通勤充滿頓挫，必須不斷從台九線切入與繞出。

為何會有這種跳島般破碎且不連續的體感呢？其實萬榮鄉此時的行政邊界，就是日治時期「官有林野整理」政策在地圖上留下的直接投影。1910年代，日本政府為將山林資源收歸國有，依據經濟價值與用途將森林進行分類。其中，具備高商業價值（如檜木林）或國土保安功能的區域被劃為「要存置林野」，由國家直接經營；而可供平地農耕開發者則為「不要存置林野」。

至於那些經濟效益較低，但必須留給原住民居住、耕作以維持生存與治安的區域，則被歸類為「準要存置林野」，也就是今日「原住民保留地」的法源前身。萬榮鄉的行政範圍，很大程度上就是沿用當年這些「準要存置林野」的邊界。這是以經濟價值為前提的空間規劃，並非以族群生活軌跡為考量，造就了如今台九線旁跳島式的萬榮鄉各村。





我很野，所以我很美

西林與見晴位在鄉內北端，生活節奏與鳳林鎮近頻；萬榮與明利跨過溪橋就是光復市區；馬遠與紅葉則緊貼著瑞穗生活圈。看似依附，但萬榮人不執著於跟平地鄉鎮比拼便利性，而是轉身擁抱這片破碎地景中獨有的「野」。

這種「野」，是土地長出來的自信。因為山勢陡峭、雲霧繚繞，這裡的筍筍得穿透更厚的濕氣與寒意，長得比平地更為清脆挺拔。在林蔭深處，捲曲嫩綠的山蘇吸飽山嵐水分，既純淨又美味。而空氣中偶爾飄來一股強烈的檸檬與香茅氣息，那是紅葉村正積極復育的山胡椒（瑪格麗），一種屬於獵人與山

林的狂野香氣。

這種「野」，也是文化扎根的深度。地理上的阻隔，反而讓各自的族群文化在山坳裡純粹地發酵。無論是太魯閣族人在織布機的經緯中，織入祖靈眼睛；還是布農族人在富源溪畔圍成圓圈，吟唱著祈禱小米豐收的八部合音，都讓萬榮鄉的野充滿魅力。一個旅人若是走進萬榮鄉，將會強烈感受到視覺與體感的轉換。上一秒還在台九線現代化的秩序，下一秒轉個彎，瞬間切換進山林野地的原始與有機。這種可以不斷在「規整」與「野性」之間穿梭的過程，正是萬榮鄉最迷人的地景特質。



用身體去經驗

因此，要真正認識萬榮鄉，我們必須停止使用行政地圖的視角，也不能僅停留在觀光客對山林秘境的浪漫想像。真正的萬榮鄉，必須透過身體的生活來感知。

那是一種獨特的感官經驗：是空氣中瀰漫著檳榔花與山蘇田特有的植物氣息，那種帶著一點點生澀與泥土的味道；是雨後山嵐壓低在屋頂上時，皮膚所感受到的濕潤重量；是藍色小貨車在蜿蜒產業道路上換檔的嘶吼聲，與遠方溪水聲交織成的背景音。

如同萬榮人的返鄉記憶中，總是隨著經過筆直省道

後轉動方向盤，駛入那些聯絡道路的過程，車身震動逐漸變大、車輪輾過的柏油顆粒變粗，兩旁景色從密集路燈轉為檳榔林與雜木，他們就會在身體的顛簸中意識，進入萬榮鄉了。

只有生活在其中，才會明白。這裡的「距離」計算方式不是公里，而是山路的彎度與天氣好壞。當夜色降臨，部落家戶前溫暖的烤火在黑壓壓的山腳下亮起，對生活在這裡的人來說，這種依山而居、與溪水為鄰、不得不與平地市鎮借道共存的狀態，就是他們最真實、最踏實的家園樣貌。





林安雲攝

Administrative Boundaries and Displaced Landscapes

As the train slows with a rhythmic clatter and the carriage announcement declares, “Wanrong Station,” travelers step off with their luggage, only to find not the rugged atmosphere of an Indigenous homeland they might expect, but instead rows of orderly eaves and a Yimin Temple commonly seen in Hakka settlements.

Administratively, Wanrong Railway Station belongs to Changqiao Village in Fenglin Township. The same dissonance applies to Wanrong Post Office, and even to the township’s highest educational institution, Wanrong Junior High School. Every class dismissal bell rings not on Wanrong land, but on Fenglin soil.

This spatial game of hide-and-seek becomes even more tangible at the well-known Lintianshan Forestry Cultural Park.

When Wanrong Township is mentioned, Lintianshan is often the first place people think of. Visitors arriving at this former mountain settlement—once known as Morisaka—inhale the century-old scent of cypress lingering in wooden houses, trace rust along logging rail tracks, and feel as though they are reading the historical texture of Wanrong itself. What often goes unnoticed is that this park, cradled by Wanrong’s forests and river valleys, is administratively part of Fenglin Township.

Behind this lies a history shaped by forestry-first priorities. During the Japanese colonial period and the early years after the Nationalist government took over, the state sought firm control over high-value forest resources. Unwilling to place this “prime territory” under Indigenous administration, authorities reassigned it to Fenglin Township through administrative means, where Han settlers predominated, facilitating resource extraction and management.

An Archipelago in the Rift Valley

If someone says they are traveling to Wanrong, be sure to ask: which Wanrong?

Administratively, Wanrong Township consists of six controversies—Xilin, Jianqing, Wanrong, Mingli, Mayuan, and Hongye. Though they share a single township designation, administrative boundaries and rivers divide them into four distinct living spheres, with no direct connections between them.

This creates a fragmented, island-hopping experience of movement that is difficult for those accustomed to the plains to imagine. In Wanrong, there is no single road that allows smooth passage across the township, nor does the landscape unfold in linear fashion as in urban areas. To travel from Xilin or Jianqing to Wanrong or Mingli, one must first detour through Fenglin; to go from Mingli to Mayuan, one must pass through Guangfu. Such lateral movement produces a start-and-stop rhythm of commuting, repeatedly entering and exiting Provincial Highway No. 9.

Why does Wanrong feel so discontinuous—like an archipelago scattered across the valley? The answer lies in the township’s present-day administrative boundaries, which are a direct cartographic projection of the Japanese colonial policy known as the reorganization of government-owned forest. In the 1910s, the Japanese government nationalized forest lands and classified them according to economic value and function. Areas with high commercial value (such as cypress forests) or strategic importance for watershed protection were designated as reserved forest land, directly managed by the state. Areas suitable for agricultural development on the plains were classified as non-reserved forest land.

Regions with lower economic yield, but deemed necessary for Indigenous residence, cultivation, and social stability—were classified as quasi-reserved forest land, the legal precursor to today’s Indigenous Reserved Lands. Wanrong Township’s administrative boundaries largely follow



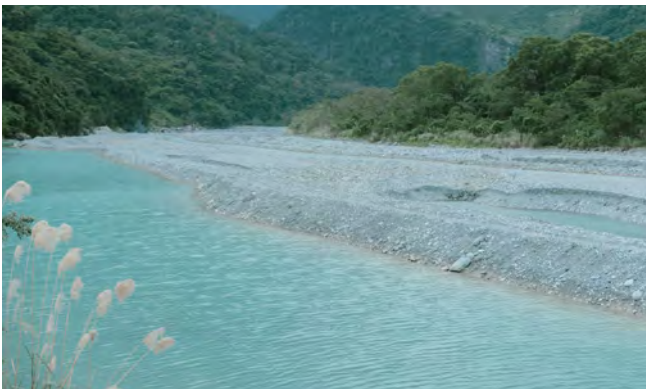
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these former quasi-reserved forest designations. Planned according to economic priorities rather than Indigenous life patterns, this spatial logic produced the fragmented, island-like distribution of Wanrong' s villages along Highway No. 9.

Wild, Therefore Beautiful

Xilin and Jianqing sit at the northern edge of the township, their daily rhythms closely aligned with Fenglin. Wanrong and Mingli lie just across the river from Guangfu' s urban center. Mayuan and Hongye, meanwhile, are tightly linked to the Ruisui living sphere. These relationships may appear dependent, yet Wanrong residents are not preoccupied with competing against lowland towns in terms of convenience. Instead, they turn toward and embrace the distinct wildness that emerges from this fractured terrain.

This wildness is a confidence grown from the land itself. Steep slopes and lingering mist force arrow bamboo shoots to push through heavier dampness and cold, making them crisper and more resilient than those grown on the plains. In the forest shade, tender coils of bird' s nest fern absorb mountain moisture, yielding flavors both pure and rich. Occasionally, the air carries a sharp blend of lemon and citronella—the scent of mountain pepper (maqaw), now being actively restored in Hongye Village—a fragrance belonging to hunters and the forest alike.

This wildness also reflects cultural depth. Geographic isolation has allowed distinct Indigenous cultures to ferment quietly within mountain folds. Whether Truku weavers threading ancestral eyes into the warp and weft of looms, or Bunun singers forming circles along the Fuyuan River to chant eight-part harmonies praying for millet harvests, Wanrong' s wildness remains deeply compelling.

For travelers entering Wanrong Township, the shift in perception is immediate and visceral. One moment, they move within the modern order of Highway No. 9; the next, a single turn plunges them into an organic, untamed mountain landscape. This constant oscillation between the regulated and the wild is Wanrong' s most captivating spatial quality.

Experiencing Through the Body

To truly know Wanrong, one must abandon the administrative map—and resist the romanticized image of a mountain “hidden paradise.” Wanrong must be sensed through embodied living.

This sensory experience is distinct: the air infused with the vegetal scent of betel nut blossoms and bird' s nest fern fields, tinged with rawness and fresh soil; the weight of post-rain mountain mist pressing low against rooftops and skin; the roar of blue pickup trucks shifting gears along winding industrial roads, layered with the distant sound of flowing streams.

In the return-home memories of Wanrong residents, there is always a moment after leaving the straight provincial highway—hands turning the steering wheel onto narrower access roads—when the vehicle' s vibration intensifies, asphalt grains grow coarser beneath the tires, and streetlights give way to betel nut groves and mixed woodland. It is in this bodily jolt that they know: they have entered Wanrong.

Only by living here does one understand that distance is not measured in kilometers, but in the curvature of mountain roads and the whims of weather. As night falls, warm cooking fires glow outside homes at the dark mountain foothills. For those who live here, leaning against mountains, living beside rivers, and coexisting through borrowed routes with lowland towns, it s way of dwelling that constitutes the most authentic and grounded form of home.



林道通往的萬榮

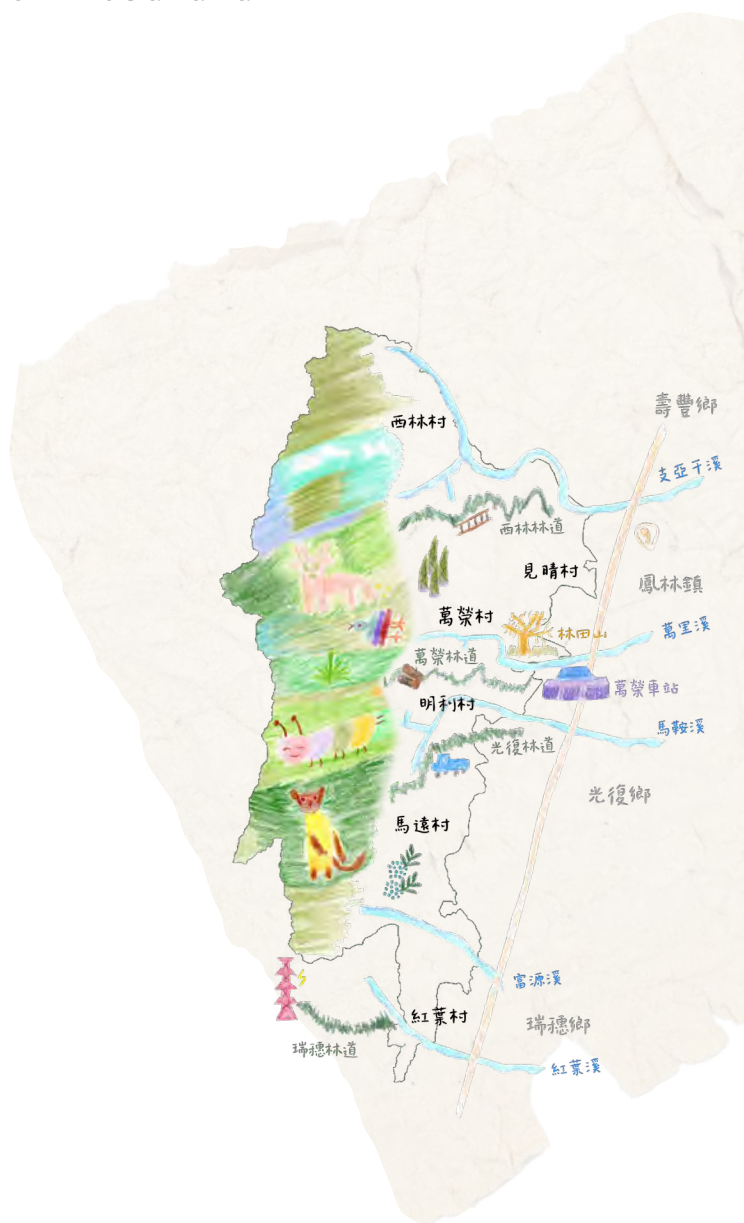
文字／蕭舜恩。攝影／吳崇閎

*What the Forest
Roads Lead to in
Wanrong*

Text by Hsiao Shun-En / Photography by Woody

林道帶我們看見萬榮在成為萬榮以前的樣貌，以及產業遷轉變化後，仍活在這裡的眾多生命。

Forest roads lead us to see what Wanrong looked like before it became Wanrong, and the many forms of life that continue to live here after industries shifted and transformed.



車子緩速行駛於西林林道，因顛簸而搖來晃去的視野中，一隻翠翼鳩被車輛驚飛，飛進一旁整齊筆直的樹林中。地質學上以「露頭」(outcrop)形容地下礦體露出地表的部分，而眼前的林木之於萬榮鄉的林業史，或許也是宛如露頭的存在，路面下歷史的伏流，隨樹木的根系緩緩浮升。

與萬榮鄉有關的林道，由北到南共有四條：依傍壽豐溪（支亞干溪）的西林林道、位於萬里溪南岸的萬榮林道、沿馬太鞍溪溪谷爬升的光復林道¹與必須經過萬榮紅葉村才能抵達的瑞穗林道。多半為末段消失於山林草莽中的產業道路，有的路徑大致沿襲了日治時期軌道加索道的路線，有的則在戰後另闢道路，但都是追溯萬榮何以成為當代樣貌的起點。

規則的產業圖層疊加

萬榮多山，山與溪谷界定了人們行動的規則，林野的開發則在地形上新增了產業的圖層。日治時期臺灣總督府陸續進行了林野調查確認土地所有權，隨後整理官有的林野，1925年展開森林計畫事業，將森林劃為一個個事業區。²現在的萬榮範圍，日治時期屬於花蓮港廳鳳林郡（1937-1945）的管轄領域內³，在林業調查的地圖上，絕大部分都屬於林田山事業區。⁴

西林林道一帶，是花蓮港木材株式會社最早開始伐採的區域，在此架設鐵道與索道。⁵萬榮林道及現今被稱為林田山林業文化園區附近的山林，則要等到花蓮港木材株式會社重心轉往木瓜山事業區後，由臺灣興業株式會社遞出伐採申請書，那時是1938年，戰火已近。日本戰敗後，林田山林場陸續由台灣紙業公司、臺灣中興紙業公司接手，1973年再由林務局經營管理。幾十年來人的流轉移動，與山上的林木編織在一起。

林業之外，還有礦業與電力，多重圖層的演化共構了當代的萬榮。西林林道入口處的岔路為輔導會礦區產業道路，運送白雲石下山；萬榮林道則在台電公司1998年完成的新東西輸電線工程中扮演要角，將南投明潭發電廠、大觀第二發電廠的電送到鳳林變電所，林道成為電力的生命線。瑞穗林道也是礦道，林道岔路通往階梯狀的蛇紋岩礦場。

當代的地景，是多重圖層運作的結果，但圖層裡並非一片空白，不同族群的生命在此生活。

岔出去的小徑，走自己的地圖

林道前段原住民使用的土地，往前追溯歷史亦可連結到日本政府進行林野整理時，劃設的「準要存置林野」與「不要存置林野」。⁶集團移住政策，讓山裡的族群遷移至淺山與平地，也重塑了家族間、族群間的關係網絡。傳統領域很可能已是經過集團移住後的家園。

林業規劃與族群治理政策改變了周遭地景與生活空間，現今萬榮鄉早已不是林業為主的地區，但林道留了下來，與周遭住民共譜生息。為山腰聚落送報的機車、載滿檳榔的藍色貨卡……產業會變，政策會改，林道依然有人在用。沿線工寮坐落，從主要路徑岔出去，有飲水水管走的路，地上也有山豬愛吃、可以染布的薯榔。再偏離主要路徑一點，山羌食痕與動物磨角痕跡不時出現。這些動植物在林業時代後吸引人們踏上林道，走入林中，再帶著獵物，或一籃雞蛋、兩小把過貓歸來。此時此刻的林道，只是眾多「通往山的路」的其中一條，有時林道的路只是起點，岔出去走的小徑，才是屬於自己的路。

2015年西林社區發展協會與支亞干部落青年，製作部落地圖，把山與生活周邊的族語名字慢慢問回來。⁷從支亞干溪遠遠看去的大



山 Krumuhan 是交戰的地方；巨人的腳踩出 Takaday 台地；Sibaw（西寶山）是對面的山；Yayung Qicing（清水溪）是照不到陽光的溪……連接著生活體感與故事的地名，在 Apyang Imiq（程廷）與部落夥伴成立的「阿改玩生活」中，成為走讀遊程分享的一部分，致力將部落經歷遷移後「活出來」的地域圖層，找到為外人道的方法。

來自紅葉部落的 Labay Eyang（林介文）以編織為路徑，在 2021 年「裏山計畫」中，帶著自己的 Ubung（織布機）拜訪阿美族、賽德克族、太魯閣族、排灣族等織布者，探索不同的材料、織紋，與走上織路的初心。與織者共織出的布，於展覽期間蓋在瑞紋礦場地面、岩壁、機具上，為大地包紮。參觀展覽的人，得坐卡車從瑞穗林道抵達雲霧之中的礦場。林道／礦道化為展場移動路線，帶觀者看見繽紛的線與泥沙雨露共織大地色彩，以及共織中連結的關係。織者的身體移動、布作為物件代代傳承的移動，布上記錄的遷移……布成為生命記事簿，織布者腳抵 Ubung，循著身體的節奏，在歷史錯落的花紋裡呼吸。

路通往的……

將山林視為無盡資源的年代隨時間遠去，林道通往的「寶藏」隨各種不同的動因變換面貌。騎著登山車的車友，或砍草開路的登山者，藉由林道追尋風景與心景重疊的時刻。

寶藏可能是人類之外的生命，西林林道近年增設生態廊道，將此刻依然活躍的山林各種住民，囊括進道路使用者的考量範圍。寶藏亦可能是更加稀鬆平常，難以覺察的生活本身。一旦生活發生劇變，林道成為研究者入山探看「發生什麼事」的溯源路線。光復水災發生後馬太鞍堰塞湖特遣隊經由萬榮林道與光復林道深入山區，帶訊而歸的同時，也見證山下的生命始終與山上的風土相連。道路與生命共織出來的故事，至今仍在往前延伸。

註 1 雖名為光復，但目前光復林道的管理單位是林業系統中的「萬榮工作站」（位於鳳林鎮林榮里林森路）光復林道末段亦進入萬榮鄉的範圍。

註 2 臺灣整體林業史的關鍵年份可參考洪廣冀，《OKM：重訪山林課展覽手冊》（台北：農業部及林業自然保育署，2025），頁 8-9。林田山事業區的變遷與開發，可參考王鴻濬，《戀戀摩里沙卡：林田山林業史》（花蓮：行政院農業委員會林務局花蓮林區管理處，2022）。

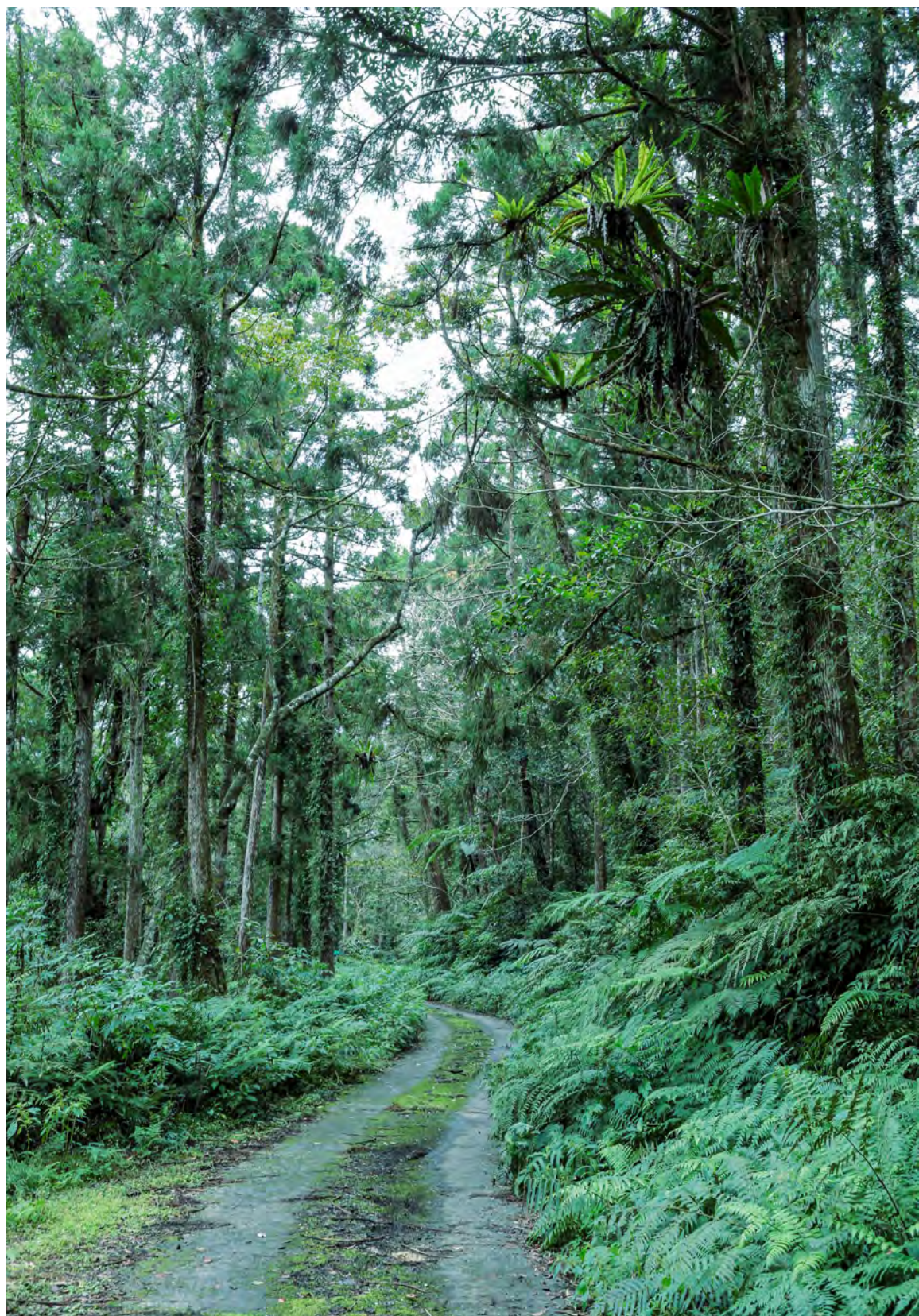
註 3 鳳林郡的前身為鳳林支廳（1920-1937）

註 4 事業區範圍與溪流集水區的範圍相若，壽豐溪（支亞干溪）、萬里溪與馬鞍溪都屬於花蓮溪流域的集水區。萬榮鄉南部的紅葉村，則屬於秀姑巒溪集水區。洪廣冀老師在「從林場到林業文化園區：從林田山看臺灣林業文化的轉型」演講中提到，林田山這座山其實比較靠近西林，而非現今的林田山林業文化園區附近，只是當時因為先開發西林一帶的針葉林木，附近有官營的林田移民村，於是把這一區都稱為「林田山地區」的開發，林田山也從點（一個山頭）變成面（事業區）的稱呼。

註 5 開始伐採的時間（1919）早於林田山事業區劃設的時間（1933），這是因為有些具備經濟價值的森林，經過森林調查評估開採可行性之後就有開發活動。後來花蓮港木材株式會社經營重心轉往大安山事業地與北邊的木瓜山事業區。西林林道附近的林地，到戰後才有進一步的開發。

註 6 劃設為準要存置林野的土地雖然供原住民使用，土地仍屬於日本帝國；不要存置林野則供民間業者開墾，也允許買賣。洪廣冀，《重訪山林課展覽手冊》，頁 30。現在的林田山林業文化園區，在 1931 年林野區分調查報告書上為準要存置林野，屬於原住民保留地。後續土地租用產生的變化，可參考原住民族歷史正義與轉型正義委員會土地調查小組的整理。林田山林業文化園區歷史真相調查，<https://speakerdeck.com/chenggo/lin-tian-shan-lin-ye-wen-hua-yuan-qu-li-shi-zhen-xiang-diao-cha>，瀏覽日期：2026 年 1 月 12 日。

註 7《有些故事，我們不去找永遠都不會知道 | 支亞干部落的砍木頭故事》，<https://apyang1217.blogspot.com/2016/04/blog-post.html#more>，瀏覽日期：2026 年 1 月 12 日。





林安雲攝

Forest roads lead us to see what Wanrong looked like before it became Wanrong, and the many forms of life that continue to live here after industries shifted and transformed.

The car moves slowly along the Xilin Forest Road. In the unsteady view caused by the uneven surface, an emerald dove is startled into flight, disappearing into a stand of trees laid out in neat, straight lines. In geology, the term outcrop describes the part of a mineral body that emerges above ground. The forest before us, in Wanrong's forestry history, may function in a similar way: a surface manifestation of deeper historical currents, rising gradually through the roots beneath the road.

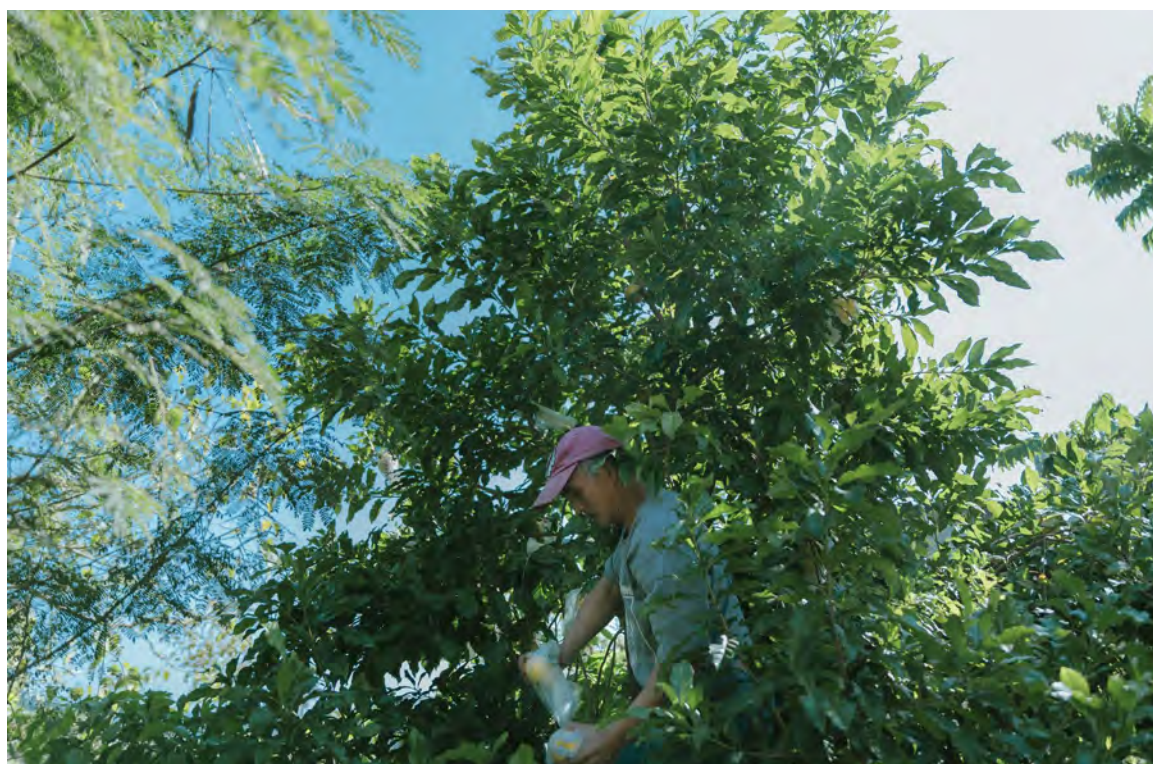
From north to south, four forest roads are connected to Wanrong Township: the Xilin Forest Road running alongside the Shoufeng River (Zhiyagan River); the Wanrong Forest Road on the southern bank of the Wanli River; Guangfu Forest Roads No. 1, which climb along the Fata'an River valley; and the Ruisui Forest Road, which can only be reached by passing through Hongye Village in Wanrong. Most of these are industrial roads whose final sections disappear into forest and grassland. Some follow routes once

used for railways and cable systems during the Japanese colonial period; others were opened after the war. All of them mark starting points for understanding how Wanrong came to take its present form.

The Landscape Shaped by Layers of Industry

Wanrong is mountainous. Mountains and river valleys define the rules of movement, while forestry development added new industrial layers onto the terrain. During the Japanese colonial period, the Government of Taiwan (Formosa) conducted forest surveys to establish land ownership, reorganized state-owned forest land, and in 1925 launched forest management plans that divided forests into designated operational zones. The area that is now Wanrong Township fell under the jurisdiction of Hualien Harbor Office, Fenglin District (1937–1945). On forestry survey maps, most of the area belonged to the Lintianshan Forestry District.

The Xilin Forest Road area was among the earliest logging sites developed by the Hualien Port Timber Company, Ltd., where railways and cableways



林彥劭攝



were constructed. The Wanrong Forest Road and the forests around what is now the Lintianshan Forestry Cultural Park were developed later, after the company shifted its focus to the Mugua Mountain district. In 1938, as war loomed closer, Taiwan Industrial Company submitted logging applications. After Japan's defeat, Lintianshan Forestry was successively managed by Taiwan Pulp and Paper Company, then Taiwan Chung Hsing Paper Corporation, and in 1973 taken over by the Forestry Bureau. Over decades, human movement and forest growth became intertwined.

Beyond forestry, mining and electricity added further layers. The evolution of multiple industrial layers has jointly shaped the contemporary landscape of Wanrong. A branch road near the entrance to Xilin Forest Road leads to a Veterans Affairs Council mining area, transporting dolomite downhill. The Wanrong Forest Road played a key role in Taipower's New East-West Transmission Line project completed in 1998, delivering electricity from Nantou's Mingtan Power Plant and Daguan No. 2 Power Plant to the Fenglin Substation. Here, the forest road became a lifeline for power. The Ruisui Forest Road also functions as a mining road, with branches leading to terraced serpentine mining sites.

Today's landscape is the result of multiple layers operating at once. Yet these layers are not empty—different communities and lives have long inhabited this place.

Paths That Branch Off, Following One's Own Map

The Indigenous lands along the early sections of

the forest roads can be traced back to categories established during Japanese forest reorganization, such as “reserved forests” and “non-reserved forests.” Group relocation policies moved mountain communities to foothills and plains, reshaping kinship and inter-community networks. What are now considered traditional territories may already be homelands formed after relocation.

Forestry planning and governance policies reshaped the surrounding landscape and living spaces. Wanrong today is no longer primarily a forestry area, but the forest roads remain, continuing to support everyday life. Motorcycles delivering newspapers to hillside settlements, blue trucks loaded with betel nuts—industries change, policies shift, but the roads are still used. Work sheds line the route. From the main road, smaller paths branch off: routes marked by water pipes, by *Dioscorea cirrhosa* plants favored by wild boar and used for dyeing cloth. Further away, traces of muntjac feeding and antler rubbing appear. After the forestry era, these plants and animals draw people back into the forest, returning with game, or a basket of eggs, or bundles of fiddlehead shoots. At this moment, the forest road is just one of many “paths into the mountains.” At this moment, the forest road is just one of many routes into the mountains. Often it serves only as a point of departure, while the branching trails carry their own purposes, histories, and narratives.

In 2015, the Xilin Community Development Association and youth from Ciyakang Tribe created a tribal map, slowly reclaiming Indigenous place names tied to mountains and everyday life. Seen from afar along the Ciyakang River, the mountain Krumuhan marks a battleground; Takaday Plateau was formed by a giant's footprint; Sibaw (Mount



阿改玩生活提供





林介文提供

Xibao) is a mountain that lies opposite; Yayung Qicing (Qingshui Stream) is a creek untouched by sunlight. These place names, rooted in lived experience and storytelling, became part of walking tours developed by “Akay Play Life,” founded by Apyang Imiq (Cheng Ting) and community partners—an effort to translate lived, post-relocation landscapes into forms that outsiders can approach. Labay Eyong (Lin Chieh-Wen) from Hunang Tribe uses weaving as her path. In the 2021 Dungku Asang Project, she traveled with her Ubung (loom) to visit weavers from Amis, Seediq, Truku, Paiwan, and other communities, exploring different materials, patterns, and the original intention of taking up weaving. The textiles woven together were draped over the ground, rock walls, and machinery of the Juiwen quarry during the exhibition—bandaging the land. Visitors rode trucks along the Ruisui Forest Road to reach the mist-covered mine. The forest road / mining road became a moving exhibition route, revealing colorful threads woven together with mud, rain, and dew, and the relationships formed through weaving. The movement of the weavers’ bodies, the generational transmission of cloth, the migrations recorded in the fabric—textiles become records of life. With feet braced against the Ubung, weavers follow bodily rhythms, breathing through layered patterns shaped by history.

What the Road Leads To...

The era of viewing forests as inexhaustible resources has faded, and the “treasures” at the end of forest roads continue to change, shaped by different motives across time. Cyclists on mountain bikes, hikers clearing grass to open paths—each follows forest roads in search of moments where outer landscapes align with inner ones.

Treasure may lie in non-human life. In recent years, ecological corridors have been added along the Xilin Forest Road, recognizing the mountain’s diverse residents as road users in their own right. Treasure may also be something more ordinary, harder to perceive: everyday life itself. When sudden change occurs, forest roads become routes for researchers tracing what happened. The Fata’ an landslide lake task force traveled via the Wanrong and Guangfu forest roads deep into the mountains, returning with information—and witnessing how life below the mountain remains connected to the land above. Stories woven by roads and lives continue to extend forward.



以器物為路

文字／蕭淳恩。攝影／田主聖提供

The Path of the Craft

Text by Hsiao Chun-en / Photography by Tien Chu-sheng

在萬榮鄉馬遠村，丹社布農儘管擁有流離遭遇，但過去仍然連結著現在。這裡的實踐者們返身走回舊道，推敲過往器物意味著何等生活圖景，也以動手實作重新銜接起自己與山林的關係。

In Bahuan Village, the Takivatan Bunun people carry a history of displacement, yet their past remains tethered to the present. Here, practitioners are retracing ancient trails, deciphering the life stories etched into old artifacts, and using hands-on craft to bridge their connection to the mountain forests.





長輩 Aki Laung

看見與植物相依的生活

器物能說很多故事，能召喚場景，追尋出生活樣貌。

在布農的生活中，構樹帶出的是快速行動的場景，少年以樹皮球為靶在山林間磨練射箭，或以樹皮繩簡便打包食糧；葫蘆帶出的是飽滿與儲存的故事，儲水、藏種，乃至成為掌廚者腰間隱含香氣的調味瓶。

這些植物運用情境，是馬遠的三位青年 Laung（江阿光）、Abus（田慧安）、Atul（田主聖）訪談長輩 Aki Vilian、Aki Laung 與比對文獻後的紀錄，除了瞭解器物型制，也藉由器物話題與長輩互動，創造機會問起山上的生活。由於深知有些事情透過身體記憶遠比言語清晰，有些回憶在特定場域才得以浮現，當長輩 Aki Buaq 提出約一天帶他們上山時，

三人始終放在心上，幾個月後順利成行。

開上彎彎曲曲的產業道路，Aki Buaq 帶他們從東光部落往上走，找到樹幹足夠粗壯的楠木。Aki Buaq 的名字就來自這種喜歡生長於水邊的樹木。靜置後完全乾燥的楠木會變得非常堅硬，適合製作木湯匙，能於用餐時挖起最香最頑固的小米鍋巴。木湯匙留存了過去一家人圍坐吃大鍋飯的情景。

Aki Buaq 出生於 1945 年，家族經歷日治時期的集團移住生活於花蓮淺山。儘管生存環境有了巨大變化，海拔與植群都和南投丹大祖居地不同，但仍就地取材的生活器物，顯示隨著環境變動，運用知識仍在不斷更新。

延伸尋根之路

Laung 與 Atul 都參與過重返丹大祖居地的行



長輩 Toma Muuz

動，親眼見到祖先的房舍，為兩人帶來深深震撼，也積極投入各家族遷移路徑的口訪整理。2023 年《在山的後面，是家：馬遠布農丹社群的遷徙》出版，書中揭示集團移住後，布農還是因為政策、天災疫病或耕地需求而得頻繁移動，Laung 家就搬了五、六次。但即使歸家途徑變得曲折，仍一直有人惦記舊家而走回山上。

Atul 的阿公就曾說過自己十八歲那年跟著父親（Atul 的阿祖）回去傳承獵場的故事。設好陷阱後等待的空檔，阿祖帶著阿公去看了舊家，彼時山上仍有小米生長。而那趟旅程讓阿公至今難忘的是，返家路上，他的背籃裡多了從舊家找出的三座石磨，一步一步沉甸甸地帶下山。

即使如此之重仍要背下來的石磨，主要用來磨碎布農傳統坡地旱作種植的各類穀物，例如布

農飲食習慣中，會把龍爪稷磨粉加在飯粥中增稠。但隨著時代遷變，作物跟飲食習慣不再自給相連，如今 Laung 家收著好幾個石磨，都是族人們從山上背下來但被閒置，最終流轉到他手中。

為了抓住過往生活的細節，喚回塵封於角落的故事，器物調查與實作遂成為一條新的路徑。三人之所以選擇生活器物，除了因為這些物件本就近在身邊，連結著與家人和親近長輩相處的情感，也因為能透過身體實踐承接知識，學習技能，逐步明白自己是誰。

這並非僅是一時的起心動念，對 Laung 來說，起點之一是十年前奇美部落老人送給他的藤編背籃 palanang。「他們給我三個嘛，現在老人家都離開了。然後就會想到其實那麼多時間，為什麼沒有想要去學。之前在做重點部落的時候，我爸爸也有教我削藤。其實只

不過是再複習一下。」至於更年輕的 Atul 與 Abus，先前便已從身邊其他單位開設的工藝課程開始學習，進而回頭關注家鄉的工藝現況，希望能延續馬遠技藝。三人彼此協助支持，以調查與實作編織出一條回家的路。

讓手引領著心

在 Laung 的家，可以看到裡間牆上貼著以前丹大尋根隊伍的照片，室內一角有存放部落遊程道具的大收納箱，以及從山上與部落帶下來的器物；客廳除了自己組的電腦、歷史資料與文件報告，也散擺著自製的傳統物件。空間裡層疊的累積，隱約能辨認出他回鄉二十年來的歷程。

談及往後的規劃，Laung 打算放慢腳步，帶了八年的遊程也決定暫緩。比起帶人上山拍照，他更在意族人們的心，有沒有準備好一起跟上。「之後除了走古路以外就是想調查植物，然後回來的時候順便拿藤。」也許未來在山上帶大家編藤，他說。

做一個藤編背籃 palanang 是習藝者們的夢想。但進入編織之前，得從採藤、削藤開始，光是把長滿尖刺的粗壯黃藤從林中拉出就是大工程。「老人家說，背籃要做過二十個，織布

要織過五十件，經驗就會記在身體裡，但很多人在削藤的過程就放棄了，藤真的很刺啊，手都是傷。所以跟爸爸做的時候，覺得他們很厲害，就算手都不方便了，但是他們削藤真的沒有任何的抱怨啊」。Laung 不只一次提到爸爸教他削藤的回憶，也留意削藤現場老人們的沉默專注——心浮氣躁藤就容易斷，靜定是從藤中養出的一種性格。

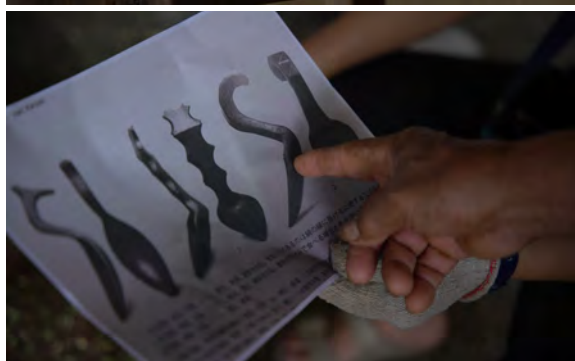
一件器物的完成，仰賴教導者的經驗知識，仰賴環境給予的材料。當清楚知道身邊之物所源為何，每一次用心觀察與動手操作，都將再次牽起這件器物背後的傳承連結，使其像根系一樣往前綿延。一旦察覺自己屬於關係網絡的一環，就會感到有力量、被支持。即使石磨說有些作物不再被種植，但木湯匙說知識可以在實踐中被持續創造。

就像做出一件器物需要穩穩地按部就班，尋找節奏，生活亦復如是。實作器物，也許就是這群馬遠青年在復返之後，讓生活也能與山的場域相銜接的方式。

註 1 在三人創立的臉書粉絲專頁「BUNUN 丹·森事集」可以讀到生動紀錄。

註 2 例如「生活編事」所開設的課程。卓溪、延平等各地的夥伴，因為一同在技藝中找路而走在一起。





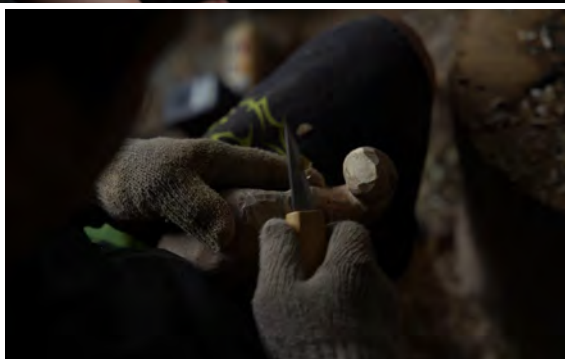
Life Rooted in the Botanical

Objects tell stories. They summon scenes of the past and reveal a way of life. In the world of the Bunun, the paper mulberry tree conjures images of swift movement: young boys using bark balls as targets to hone their archery, or stripping bark to tie up food bundles. The gourd speaks of abundance and preservation—carrying water, storing seeds, or hanging from a cook’s waist as a fragrant vessel for spices.

These snapshots of botanical life were recorded

by three local youths—Laung (Chiang A-Kuang), Abus (Tien Hui-An), and Atul (Tien Chu-Sheng)—through interviews with elders Aki Villian and Aki Laung. Beyond documenting the forms of these objects, they used the crafts as a bridge to ask the elders about life on the mountain. Knowing that some memories live more vividly in the body than in speech, and some only surface in specific places, the trio held onto a promise made by elder Aki Buaq to take them into the highlands. Months later, they made the journey.

Driving up winding mountain roads, Aki Buaq led them from the Tungkuang community to find a



Phoebe tree with a trunk sturdy enough for carving. Aki Buaq himself was named after this water-loving tree. Once dried, its wood becomes incredibly hard—perfect for wooden spoons designed to scrape up the most fragrant, stubborn bits of scorched millet from the bottom of a pot. These spoons preserve the memory of families huddled together, sharing a meal from a single hearth.

Born in 1945, Aki Buaq's family was forcibly relocated by the Japanese colonial government to the lower hills of Hualien. Though the environment changed—the altitude and vegetation differing from their ancestral lands in Nantou—their tools

remained rooted in the earth. It is proof that as the world shifts, traditional knowledge continues to adapt.

An Extended Journey Home

Both Laung and Atul have participated in expeditions back to their ancestral lands in Takivatan. Standing before the stone houses of their forefathers was a profound shock, fueling their drive to map the migration paths of their clans. In 2023, they published *Iliudun tu tanqaiv sia lumap: Bahu'an Bunun siduq takiVatan tu tunlusqu*, a book revealing that even after forced relocation, the Bunun

continued to move due to policy, disaster, or the need for fertile soil. Laung' s own family moved five or six times. Yet, no matter how winding the road, there have always been those who looked toward the peaks and traced the homeward path.

Atul recalls a story from his grandfather, who at eighteen followed his own father back to their ancestral hunting grounds. While waiting for their traps, the great-grandfather took the boy to see their old home, where wild millet still grew among the ruins. What the grandfather remembers most was the trek back: his wicker basket grew heavy with three stone mills found at the site, which he carried down the mountain, step by heavy step.

These mills, though grueling to carry, were essential for grinding the dryland grains typical of Bunun slopes. Today, however, the link between crops and diet has frayed. Laung now keeps several of these mills; they were carried down by his kin, left idle as times changed, and eventually found their way to him.

To capture the fading details of the past, the study and creation of these objects have become a new lead. The trio chose everyday items because they are intimate—linked to the warmth of family—and because through physical practice, they can inherit skills and slowly understand who they are.

For Laung, this began a decade ago when elders from the Kiwit community gave him a palanang (rattan backpack). "They gave me three. Now those elders are gone," he reflects. "I realized I had all that time, yet I never asked to learn. My father once taught me how to shave rattan; now, I am simply practicing again." The younger Atul and Abus began with craft courses elsewhere before turning their gaze back home, hoping to sustain Bahuan' s unique skills. Together, they weave a road home through research and manual labor.

Letting the Hands Lead the Heart

Laung' s home is a living archive. Photos of ancestral expeditions line the walls, and crates of

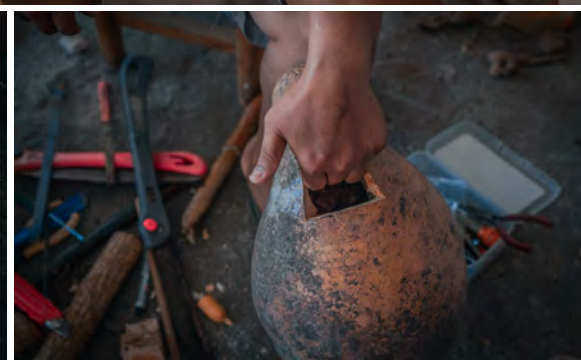
community tour gear sit near artifacts brought down from the mountains. His living room is a mix of DIY computers, historical documents, and handmade traditional tools—a layered map of his twenty-year journey back to his roots.

Looking ahead, Laung plans to slow down. After eight years of leading tours, he is now taking a pause. To him, preparing the hearts of his people is more important than taking tourists up the mountain for photos. "Beyond walking the old trails, I want to study the plants," he says. "Maybe one day, I' ll teach people to weave rattan right there on the mountain."

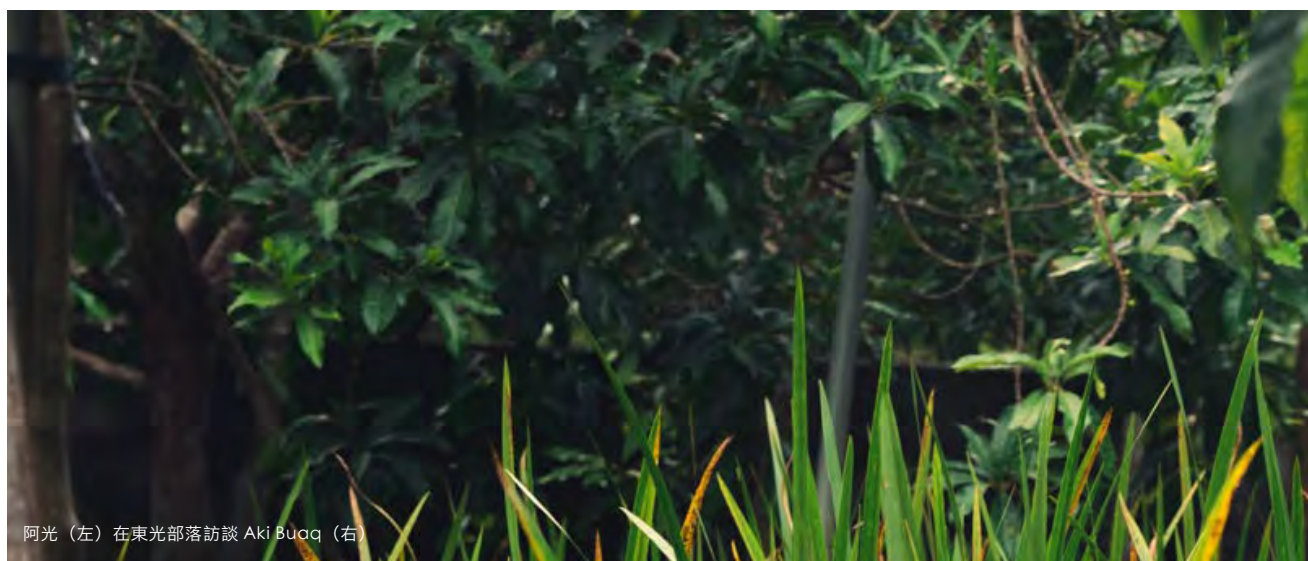
Making a palanang is the ultimate dream for these practitioners. But before the weaving begins, one must harvest and shave the rattan—a grueling task of dragging thorny vines from the forest. "The elders say you must make twenty baskets and weave fifty cloths before the knowledge stays in your body," Laung says. "Many give up while shaving the rattan; it' s thorny, and your hands get bloodied. Watching my father, I realized how strong they were. Even when their hands were failing, they shaved the wood without a single complaint."

A finished object relies on the teacher' s wisdom and the environment' s gifts. When one knows where an object comes from, every act of observation and labor reinforces a lineage, spreading like roots. To identify oneself as part of this web is to feel supported and empowered. The stone mill may say certain crops are gone, but the wooden spoon proves that knowledge is constantly reborn through practice.

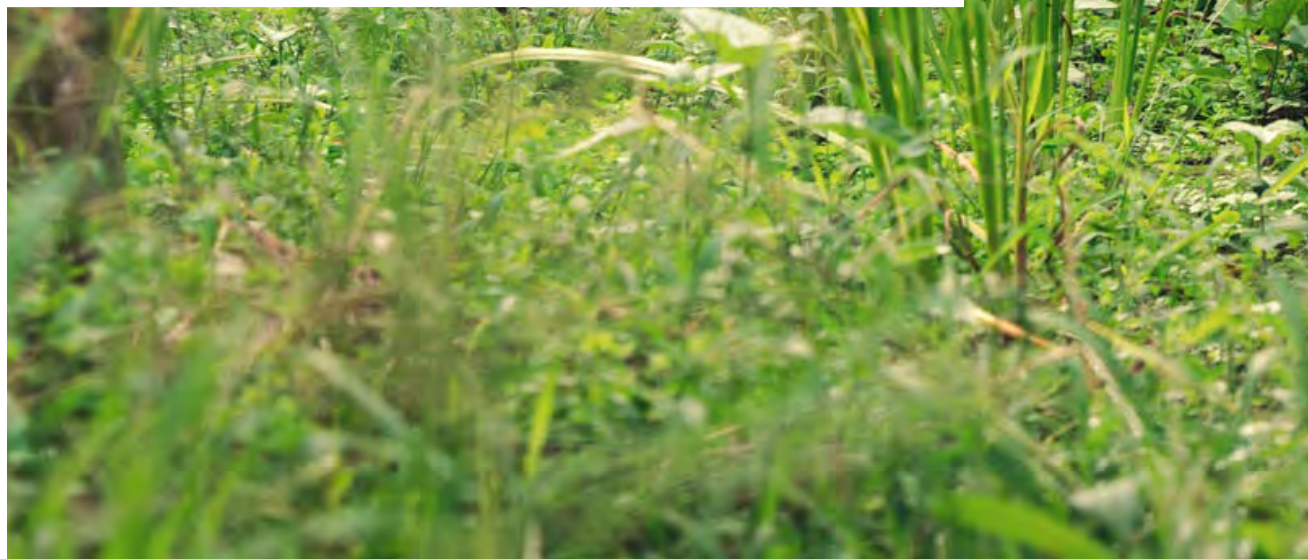
Just as crafting an object requires a steady pace and a found rhythm, so does life. By crafting these items, the youth of Bahuan are finding a way to lace their modern lives back into the heartbeat of the mountains.



蓮草白色的髓心，可以用來像軟木塞一樣塞著保存種子的葫蘆瓶



阿光（左）在東光部落訪談 Aki Buag（右）





Survival Aesthetics in the Village



部 落 裡 的 生 存 美 學

文字 / Apyang 程廷。攝影 / 林安雲攝

Text by Apyang / Photography by Lin An-Yun

「我做很久了，都是這樣量！對我剛剛好。」

「只要思想不滑坡，辦法總是特別多！」

那些歸屬於部落中的「改造物件」，總有說不完的故事。

"I've been doing this a long time—I measure by feel. It's perfect for me."

"As long as your will doesn't slip, there's always a way!"

The "repurposed objects" found in the village always have a story to tell.

常回顧那些惹人感受極美的時刻，終於不必時不時挖鼻孔，清掏空氣環境中飄入的結塊粉塵，視線可及的青山綠水，延伸無邊界的鄉村風貌，還是親眼目睹植株茁壯，綠葉搖曳，果實纍纍，隨時吃得到鮮脆農作物的地方生活。

對於返鄉定居超過十年的我，更傾慕尺度再小些，家戶屋簷下或農地工寮中，用厚厚的皮爾編織的手掌，靈巧熟練的姿態，用身體創造各式促進增益勞動日常的巧思與創意。它不僅滿足機能，還嗅聞得到，幽微的自信及驕傲。

l u n g t h e H u n t e r

獵人小龍

小龍是摩里沙卡部落極富名氣的獵人，實際獵齡數算不清，國小六年級獵到第一隻山豬，退伍後單獨隻身在山上待十九天，2026 年的第一天在田裡捕獲山豬……他的狩獵事蹟，身邊人總能琅琅上口且日日更新。問為什麼喜歡打獵？「我也不知道，從小就靠山吧！」他那麼順利地說出口。

太魯閣族的傳統「腳套陷阱」大致由幾個機件組合而成：鋼絲、兩塊梯形木板、小竹片及樹幹。所有物件取材各地，且能靈活運用，人人憑藉經驗累積，找出最適宜解方。日子久了，誰能反覆自山林中獲得祖靈庇佑，滿載而歸，就是最實在證明。眾人往往前來交流學習。小龍說：「像我這種綁法，教了很多人都學不會！」一即成為令人欽佩的專業知識。

小龍解說「腳套陷阱」各部零件

樹幹：必須夠力，一端吊起腳蹄，一端深插泥地，不輕易斷裂脫落，尤其山豬蠻力驚人，連根拔起，陷阱被打包帶走時有見聞。因此通常選擇質地堅韌又富彈性的九芎或青剛櫟。現今平地環境不如從前，大規模農地開發及噴灑除草劑，號稱先鋒樹種的九芎都很難出苗抬頭，所以樹幹都得上山尋覓。

小竹片：類似卡榫，鋼索圈套縮緊時可固定陷阱。開山刀將竹子削成約 5 至 6 公分，再輕輕鑿出綁鋼索的小凹口。

木板：木材行就能取得。放置架上燻烤，保持使用年限。

白鐵軟鋼：從前應為黃藤，但小龍有記憶以來，

「鐵絲」已受人器重，材質日益優化。同樣放在火上燻烤，更會形成保護膜，增加使用年限，深受現代獵人喜愛。

小龍在他的工作室中一一說明，示範備料與組裝工序，4 毫米軟鋼專抓中小型獵物，山羌山羊與山豬，但有時山豬也能長得特別龐大，就得換 5 毫米，同步抓水鹿。「太大隻有時也吃不完啦！」森林裡捕獲的山產需要去皮燻烤搬運，食材加工全部體力活，剛剛好就好。

軟鋼到手後做細緻手工，小龍伸手比長度：「我做很久了，都是這樣量！對我剛剛好。」鋼索連綿延展，手臂對稱曲線，「其他人我不清楚！」像是經驗老道的大廚手捏鹽巴，揮灑菜餚，調製黃金比例，真正的職人都用肢體做度量衡。

兩端作套結，一端套樹幹，一端套腳。套腳那端選定位置，鑽入螺絲起子，接著另外裁切小段鋼絲，化圓解為細絲，綁住小竹片，尖嘴鉗拴住，竹製卡榫連接線圈。接續纏繞電火布，遮掩鋼索反光表皮，動物眼睛不畏懼，小龍強調綠色效果最好。從前他看長輩使用筆筒樹，乾枯後絲條中空，鋼索套進去做大自然的裝飾。

「從小我看老人綁，很奇怪，到底怎麼綁，怎樣都學不會……後來自己試，做了好久，才有現在的製作方式。」小龍這番話帶有深厚年代感，時間做經驗的延續，空間做身體的創發，所有分離組件化一體，勞動邏輯整合地方資源，做最落地的生活智慧王。





C h i h - M i n g : T h e M a s t e r o f M o d i f i c a t i o n

改 裝 大 師：志 明

支亞干部落中，一座名為 Takaday 的平台山，山腰腹地，一座工寮有機體。每隔一段時間上去，多了油桶空殼，延伸鐵板做屋頂的小狗窩。添增定時灑水器，夏日水沫蒸騰降溫度，或是紅外線監視器，日夜出入不錯過。

主人志明好像一個山寨大王，坐擁資源豐富的群山，與山相處，裡面有蛋雞、土雞、香蕉、桂竹，還有數不盡的機械零件。一間三面牆的工作室裡，工具琳琅滿目垂掛著，甚至鋪滿地面空隙再漫溢室外。不懂的人以為這裡做五金回收，或敢是主人有嚴重囤積症。志明心裡卻有寶物地圖，物件從何而來，將做何用。

「只要思想不滑坡，辦法總是特別多！」一句志明常常複誦的順口溜，鮮活地闡述作一個山裡人，該具備的生活技能及心中哲學。返鄉這些年，無論務農還是施作遊客體驗設備，志明好像哆啦 A 夢（自然外型更帥氣），口袋裡有變不完的法器，改裝出優化道路。

比方雞寮裡的小雞飲水器，念在日日重複換水，重複動作浪費工時。他動手改造，拉電線牽馬達，紅色壺狀容器，水滿即停，雞群啄水仰頭，水位降低，上方白色卡榫又立即吐水填滿，創造取之不竭的乾淨水源。

又或者我們接待遊客，燻烤美味豬肉時總有無盡濃厚柴燒白煙。他趕緊心中作圖，堆砌防火磚，下方起火，上方三層抽拉式鐵架，火焰旺盛將肉往上擺置，火苗降低則往下挪放。白鐵門下方挖小孔，空氣抽換，更換柴薪，輕易控制熱度強弱。

最使人激賞無非那只「鋸木神器」，冬天山裡

冷，志明媽媽每天要烤火，一般人扛著鏈鋸入山，手持重量太笨重，久積乳酸受不了，山裡年齡族群分布逐漸攀高，不如創造省力模式。他在 Youtube 檢索北歐裁木神器，自行組裝改造，創造符合部落適宜工具。

撿來的 C 型鋼，在下方焊為三腳鼎立，消磨鋸木時大幅度震動，上方製作活動式橫鋼，將割草機直接安裝其上，倒置還能保養換機油。

平面一端使用單車剎車，牽連引擎動力線，一端彈簧創造靈活空間，控制木頭角度，避免滑動。將木頭按在刀板上，發動開關，鏈鋸旋掣，木頭被高速轉動的刀片裁切，片片輕鬆掉落至前方手推車，動力立刻減弱。這一番連貫又帥氣的操作，省時又省力的新創發明，每次觀看每次激賞，鼓掌叫喊實在太強大。

志明說自己老兵一個，從前裝甲兵，戰場上解決各式突發狀況，身邊有什麼材料就用什麼，坦克及各種機具保養，讓軍隊能順利運作。漫長二十年培育出專業知識，更成為一身反應本能，返還部落作農人，自然將所學徹底應用。每一次，志明創造新發明，總要我前來仔細聆聽，句句強烈，自信滿滿的演說。他說我們原住民雖然沒有太多新台幣，但腦子是活的，辦法總會比困難多。待我滿嘴稱讚後，他又馬上改口回應：「我很低調的，不過就是滿足需求罷了！」

我在萬榮的山林部落，體驗極美事物，繁重勞動累積經驗花朵，善用技能強化生存目的，滋養出粒粒地方果實，無論獵人小龍的傳統陷阱還是志明的鋸木神器，悉數滿足需求罷了，那樣直白，卻又震撼。

I often find myself looking back on those moments of sheer beauty. It is the relief of no longer having to constantly clear my nose of the grimy dust that thickens in urban air. Instead, my eyes rest upon the verdant mountains and clear waters of a rural landscape that stretches without borders. It is the simple essence of local life, watching plants grow strong and leaves sway in the wind while branches hang heavy with fruit, always keeping crisp and fresh crops within reach.

Having lived back home for over ten years, I find myself increasingly drawn to an even smaller scale of elegance. It is found beneath the eaves of homes or within the quiet walls of farm sheds where hands woven with thick and protective callouses move with a nimble and practiced grace. These are people who use their very bodies to create ingenious solutions that lighten the burden of daily labor. These creations do more than just serve a function because you can almost smell the subtle scent of confidence and quiet pride lingering upon them.

Lung the Hunter

Lung is a hunter of great renown in the Morisaka community, with a career so long that the years have become impossible to count. He brought down his first wild boar in the sixth grade, once spent nineteen solitary days in the high mountains after his military service, and captured yet another boar in the fields on the very first day of 2026. His exploits are a constant topic of conversation among those around him, stories that are retold and updated daily. When asked why he loves to hunt, he offers a simple and effortless reply, saying that he doesn't really know, only that he has relied on the mountains since he was a child.

The traditional footsnare of the Truku people is a

mechanical assembly of steel wire, two trapezoidal wooden plates, a small bamboo shim, and a sapling trunk. Every component is sourced from the land and used with versatile precision, with each hunter relying on a lifetime of experience to find the most effective solution. Over time, the true proof of a hunter's skill lies in their ability to return repeatedly from the forest with the blessing of the ancestral spirits and a full harvest. Many come to Lung to exchange knowledge and learn his ways, yet he notes with a touch of pride that he has taught many people his specific method of tying the snare, but most still cannot get it right. It is a craft that has elevated itself into a form of widely admired expertise.

The Anatomy of the Snare

The Sapling: It must be resilient. One end hoists the hoof; the other is driven deep into the earth. Wild boars possess terrifying strength. They've been known to uproot entire traps. Lung seeks out Subcostate Crape Myrtle or Ring-cupped Oak for their toughness and spring.

The balance of the plains has shifted, though. Under the weight of large-scale farming and the sting of herbicides, the Subcostate Crape Myrtle struggles to even sprout. Though it is a resilient pioneer species once known for reclaiming the land, it can no longer find its footing in the lowlands. To find a trunk with enough heart for a trap, one must now look toward the mountains.

The Bamboo Shim: Functioning like a latch, this small piece secures the trap as the cable loop tightens. Using a machete, Lung carves the bamboo into a length of about five or six centimeters, then carefully notches a small groove to seat the steel cable.

The Wooden Plates: These can be sourced



獵人小龍 Lung the Hunter

from any timber yard, but they must be placed on a rack and smoked over a fire. This curing process is essential to preserve the wood and extend its life against the elements.

The Stainless Steel Cable: In the old days, hunters used rattan palm, but for as long as Laung can remember, wire has been the preferred choice. The materials have only improved over time. These cables are also smoked over the flames to create a protective coating that prevents corrosion, a technique favored by modern hunters to ensure the trap lasts.

In his workshop, Laung walks through the assembly process, demonstrating how to prepare the materials. He uses a four-millimeter soft steel cable for small to mid-sized game like barking deer, wild goats, and boars. However, when a boar grows exceptionally large, he switches to five-millimeter steel, which is strong enough to hold a Sambar deer. "If they're too big, you can't finish the meat anyway," he laughs. In the forest, every kill requires skinning, smoking, and hauling. These are back-breaking physical labor. For him, "just enough" is the perfect measure.

Once the raw cable is in his hands, the delicate work begins. Lung stretches his arm out to gauge the length. "I've been doing this a long time. I measure by feel—it's perfect for me." As the cable extends in a curve symmetrical to his arm, he adds, "I couldn't tell you how others do it." Much like a veteran chef who seasons a dish with a confident pinch of salt to find the golden ratio, a true master uses his own body as the ultimate unit of measurement.

He ties a slipknot at each end: one for the tree trunk, one for the animal's leg. At the leg-end, he uses a screwdriver to bore a pilot hole, then shears off a small section of wire, unraveling the thick cable

into fine strands to secure the bamboo shim. With needle-nose pliers, he cinches the bamboo latch to the loop. Finally, he wraps the assembly in electrical tape to mask the metallic glint of the steel, ensuring the animals aren't startled. Lung insists that green tape works best. He remembers how the elders once used the hollow, dried stems of the Flying Spider-monkey Tree Fern to sleeve the cable, using nature's own textures as camouflage.

"When I was a boy, I watched the old men tie these. It was strange—no matter how I tried, I just couldn't learn it," Laung reflects, his voice carrying the weight of decades. "I had to keep trying on my own for a long time before I found the method I use today." His words speak to the continuity of experience through time and the creative spark of the body in space. Here, separate components become a single entity, and the logic of labor integrates local resources to create the most grounded form of survival wisdom.

Chih-Ming: The Master of Modification

On the slopes of Takaday, a plateau within the Ciyakang community, a farm shed stands as a living, breathing organism. Each time I visit, it has evolved: a new doghouse fashioned from an empty oil drum and corrugated iron, a timed sprinkler system to mist away the summer heat, or infrared cameras to watch the comings and goings of the mountain day and night.

The master of this domain, Chih-Ming, carries the air of a mountain king. He sits amidst a wealth of resources—laying hens, free-range chickens, bananas, and Makino bamboo—surrounded by an endless sea of mechanical parts. In his three-walled workshop, tools hang in a dizzying array, spilling from the walls to the floor and out into the yard. To a stranger, it might look like a scrap yard or the cache of a compulsive hoarder. But in Chih-Ming's mind,



改裝大師志明 Chih-Ming: The Master of Modification



there is a map of treasures; he knows exactly where every bolt came from and what it is destined to become.

"As long as your will doesn't slip, there is always a way!" This catchphrase, which Chih-Ming recites like a mantra, vividly captures the philosophy and essential skills of a mountain dweller. Since returning to the village, whether tending his crops or building gear for visitors, Chih-Ming has become a sort of mechanical wizard. From his pockets, he pulls a never-ending stream of ingenious solutions to smooth the path of rural life.

Take, for instance, his automated waterer for the chicks. Weary of the repetitive labor of changing water daily, he rigged a motor and a wiring system to a red, urn-shaped vessel. When the water reaches the brim, it stops; as the chickens drink and the level drops, a white latch immediately triggers a refill. It is a fountain of clean water that never runs dry.

Then there is his solution for the thick, white woodsmoke that once choked us while roasting

pork for guests. He sketched a blueprint in his mind and built a smoker from firebricks. It features a three-tiered sliding rack system: when the flames roar, the meat is moved up; as the embers glow low, it is lowered. A small air vent at the bottom of the steel door allows him to swap firewood and control the intensity of the heat with ease.

But his most celebrated creation is the wood-cutting device. Winters in the mountains are cold, and Chih-Ming's mother needs a fire every day. For the elderly in the village, wielding a heavy chainsaw is a grueling task that leaves muscles screaming with lactic acid. Seeing the village age, Chih-Ming decided to invent a labor-saving alternative. He studied Nordic wood-cutting designs on YouTube and modified them into a tool suited for the village.

He welded salvaged C-channel steel into a sturdy tripod to absorb the violent vibrations of the saw. On top, he mounted a movable steel arm that holds an inverted brush cutter, so that oil changes and maintenance are a breeze. At one end, a bicycle brake controls the engine's power; at the other, a

spring provides the flexibility needed to adjust the log's angle and prevent slipping. With the press of a switch, the chain whirs to life, slicing through timber with high-speed precision. Discs of wood drop effortlessly into a waiting wheelbarrow, and the power instantly throttles down. It is a sleek, rhythmic operation—a feat of innovation that makes me want to applaud every time I see it.

Chih-Ming describes himself as an old soldier. As a former crewman, he spent twenty years solving crises on the battlefield with whatever materials were at hand, maintaining tanks and heavy machinery to keep the army mobile. Those decades forged a professional expertise that has become pure instinct. Now back in the village as a farmer, he applies that knowledge to the earth.

Every time Chih-Ming completes a new invention, he insists I come and listen to his confident, impassioned explanation. "We Indigenous people might not have a lot of cash," he says, "but our minds are sharp. The solution will always outsize the difficulty." Yet, as soon as I shower him with praise, he pivots to a humble shrug. "I'm a low-key guy. I'm just meeting a need, that's all."

In the mountain villages of Wanrong, I witness a profound beauty: the flowers of experience blooming from heavy labor, and skills honed for survival nourishing the fruits of the land. Whether it is Lung's traditional snares or Chih-Ming's wood-cutting machine, they are simply "meeting a need"—an explanation so blunt, yet so staggering in its brilliance.



Theme Journal

定格一瞬

Capture the Moment

主題誌

攝影
創作展

文字 / 李怡欣

Photographer

鄭威文、黃東榕、張佳蓉

「為什麼想創作？」來到花蓮以後，我常想問身邊創作的朋友這個好奇。

在編輯這條路上，有幸和許多創作者合作或成為朋友，他們抱著熱情裁進特定的主題，在出海山行、廟宇市場、甚至飛鳥鯨豚中發現新宇宙，把所見所感隨性創作與分享。因為純然是為了自己而創作，讓這些作品不只讓人看見不一樣的世界，更期望進創作者的思想與本心。

2026年的主題誌便以「創作」為主軸，邀請關注不同議題的在地創作者，借他們的眼與心，看見花蓮的多元性如何化為創作的養分。春季號首先邀請三位攝影創作者——鄭威文、黃東榕、張佳蓉，看攝影作為以定格瞬間進行記錄或創作的媒材，他們各自想要留住什麼？



Drifting east,
to get closer to who I truly am.

東漂 是為 靠近 自己

鄭歲文



松浦天宮的超帥太陽神君

2025年是鄭歲文（大熊）移居玉里創業以來第一次大休息。

五年前大熊創立「移居實驗事」，透過體驗設計發動更多人來玉里短居，進而陪伴移居者找到活下來的方式。然而這幾年大環境低迷連帶消耗身心狀態，讓他驚覺雖然都在分享地方生活的美好，自己卻只有工作沒有生活，於是他把所有工作計畫暫停，唯一做的是重拾相機，好好觀看、感受這片土地。

大熊一直知道，攝影是他擁有的天賦，也非常享受追求美感的過程，只不過以前家人反對讀美術班，讓他壓抑住創作的渴望，很長一段時間抗拒攝影相關的工作邀約。在休息期間閱讀朋友送的書本《臣服實驗》後，大熊決定順著流走，看看攝影可以帶他走到哪裡。

大熊喜歡捕捉在生活中偶然的發現，搭配帶點幽默的短圖說，看照片即可感受到人情的溫暖。因為小時候在雲林長大，有很多參加遶境或廟會的記憶，他最喜歡拍廟宇活動，一去到宮廟就覺得身心安定下來，而且拍攝祭儀時最容易進入心流的狀態，憑直覺就能預知下兩、三秒會發生什麼，

在最好的時機按下快門。

從東漂到攝影，都是為了更靠近自己。大熊說他不追求完美的照片，而是拍「最有感」的畫面，即使拍流程緊湊的活動，他也不會大量連拍等回家再挑照片，純粹依照直覺定格最有感覺的瞬間。這種方法的前提是訓練自己專心當下、耐心等待，後來發現與美國攝影研究者Alexandra Searls提出的正念攝影（Mindfulness photography）概念不謀而合：在攝影過程中打開自己接受所有感受與風景，達到放鬆的療癒效果。

當全然地接納自己，就能找回原本就擁有的特質：去年為9月號《河瀾文訊》在烈日下騎車、以散落花蓮各地裝置藝術創作的「不期而藝」，讓大熊重新發現藝術家與花蓮山海環境共同創作的感動；馬太鞍事件後他自發前往現場拍攝，上傳險書引發熱烈迴響，讓他知道原來自己有陪伴的能力。

對於記錄地方，大熊始終強調自己是「移居者視角」，這是十年前剛開始到農村工作時前輩給他的提醒，「移居者最大的通病，就是帶著很多自



不知道羅濱帶你去了哪裡

以為是的想法來到地方，但花東的生活狀態和其他地方本來就差異很大，我希望提醒讀者跟自己是從第三者的視角觀看，對地方保持尊重的距離。」

2025年末大熊買了人生第一台相機，歡迎更多人使用他的眼睛，接下來他想把攝影跟移居計畫結合，帶來到花蓮的遊客一起去拍照，「希望讓旅人有機會看見一點自己，也讓地方的孩子有機會多認識這後山的家，想想就繼續做下去了。」



東里西拉雅族夜祭，希望能夠得到祖先的願意



對，這是我家門前的景色

我不想記錄的 不是完美，是日常

與黃東榕約在有咖啡香的自宅工作室，他搬出五本沉甸甸的相簿，在昏黃的燈光下翻看用底片機拍攝的相片集，這些只是一小部分，還有更多膠卷擱在角落的暗房，等待顯影的那天。

黃東榕的本業是掉進醫院坑的媒體工作者，身兼影像愛好者與咖啡烘焙師，他的攝影似乎也在表裡兩種模式間切換：工作的時候用數位相機精準取材；但工作之外他更喜歡用底片機拍家人、拍狗、拍市場，漫無目的拍攝平凡的日常。

用底片記錄生活是黃東榕一直以來的習慣，20年前他回來花蓮照顧家人，也幫朋友家人留影，過去的隨手拍如今成了極其珍貴的家庭影像，隨機喚醒記憶的片段：這張是以前養的米格魯、那張是在玉里種田的舅舅、某年某月和媽媽散步看的海，以及充滿童年回憶的老家。縱然景中人老去、老家已成荒煙蔓草的廢墟，至少有照片可以找回曾經。

只要假日有閒，黃東榕就會帶相機出門拍照，他通常只裝15張底片，拍完就回家沖片。他特別喜歡去早市拍照，「那是充滿生命力、所有人都奮力活出自己的場域，也讓我想起小時候跟母親

黃東榕

一起在市場叫賣蔬菜的記憶。」黃東榕雖然用過彩色的拍立得，卻仍鍾情黑白底片，「只有黑白讓觀景窗更簡單，光影也更純粹。」去除掉色彩的雜訊，更能專注於構圖與光影。



在玉里種田的舅舅

黃東裕分享，按下快門是把畫面定格的瞬間，在暗房裡則是第二次品嚐「用光作畫」的機會。為把家人留下的大量底片洗出來，他在自宅規劃了一間暗房，經手從拍攝到沖印的完整過程。進暗房恍若進入精神時光屋，在暗紅色的燈光下，看著快門保留的記憶在相紙上慢慢顯影，有時驚喜原來那次拍下了這個畫面，有時疑惑這張照片拍攝的時間點，因為待沖洗的底片太多，底片機預設的時間並不準確，要洗出來才知道是什麼時候的照片，雖然沖片的程序繁複且急不得，卻也讓攝影對黃東裕多了一層「考古」的樂趣。

2018年黃東裕在好地下藝術空間舉辦「缺角·拍立得影像展」，展出他用過期報廢的拍立得底片記錄母親入院治療的影像，過期無法顯影的缺角，成了意想不到的靈感來源，黃東裕接納一切過期底片的缺陷，「即便銀鹽粒子看起來有些粗糙，但就像人生的日常，就讓它不完美吧。」

早市是
充滿生命力的場域



2024.08.11

已成廢墟的
老家留影



本讓 來的成為 的模樣



張佳蓉

許多黑潮解說夥伴出海時都會帶著大砲相機，看到目標立刻喀喀喀快門連發，為的是留下觀察紀錄或做個體辨識。張佳蓉拍的不只有鯨，更把當下所見海的波紋、水花、雲影的萬千樣態留存，在名為「光鹽製造所」的IG帳號創作一篇篇與海的交換日記。

張佳蓉原以為自己是山的孩子，卻因緣際會成海上解說員，從此人生不能沒有海，她如此形容與海的關係演進：「我先是一名海的讀者，見山如雲，看海如霧，光是航行必經的花蓮海岸線都顯

得浩瀚神祕；後來學了一點皮毛知識，至少見山是山、看海是海，喚得出鯨群的名。」

為何開始拍海？張佳蓉先開玩笑說：「因為拍鯨豚都對不到焦啊！」後認真回想起，最初應該是想記錄每次出海航誌，但不可能班班有鯨豚，何不拍每天都不一樣的海？她清楚記得上癮是2022年春天東澳的海，「雖然是淒風苦雨鹹豆漿航班，但浪真的超漂亮！」於是她把鏡頭轉向海上乍現的靈光，摸索焦距、光圈、快門到拍出水波質地的最佳參數。「當跨時空、大尺度縮放

我心裡家的一部分，飛旋海豚

的風景變成光影的疊圖，無限的海在我眼前延展開來，成為靈感的沃土；那些日子，見山是近乎靜止的湧浪，看海則是奔放綿延的丘谷，看鯨也不再只是鯨了。」

多數遊客為了鯨豚而來，但讓解說夥伴甘願在夏天曬成焦炭、有時被大雨淋成落湯雞，仍一次又一次「回到」海上，肯定有各自不同的理由：轉瞬即逝的彩虹或波光、四季遞嬗的風景、與船員夥伴的革命情感，是這些讓每趟航程獨一無二。張佳蓉說：「每次航行時我的腦海也激盪出生態

討論、哲學思辨，甚至有放鬆的瑜伽，成為陸地乾涸生活的救贖。」

從2023年認識到現在，看張佳蓉從東部的東澳、綠島到西部的臺灣海峽，更如鯨一般游出國界的限制，到東加、日本、澳洲、紐西蘭、模里西斯等地看海追鯨，讓我聯想到大航海時代最早

的探險家，不也是從海開始拓展對世界的認識？



像海岸線一樣蜿蜒的
抹香鯨尾鰭

有著U型瞳孔的
熱帶斑海豚

但不管去到多遠，她都會在夏天賞鯨旺季時回到花蓮，把出海排在生活的第一順位。對她而言，花蓮是家、是探索的起點，無論如何都不能失去與這片海的連結。

若回到觀看本質，見山會是山，看海即是海嗎？張佳蓉始終抱著簡單的信念：「我想讓世界成為他本來的模樣，以言說和攝影作為映照。」



The Sea As It Is

讓海成為
本來的模樣

2026. Mar.
vol.469



每天迴異幻化的流水底細、鯨群來歷，都是無常裡的日常，我想讓世界成為他本來的模樣。



Imperfect Everyday Life

我想記錄的
不是完美，是日常

2026. Feb.
vol.468



用黑白底片記錄日常是我一直以來的習慣，即便銀鹽粒子看起來有些粗糙、不甚完美，但就像人生的日常，就讓它不完美吧。



Drifting east, to get closer to who I truly am.

東漂，
為了更靠近自己

2026. Jan.
vol.467



這次，我們不從地方的視角談移居，而是好好看看，想離開都市的人究竟在尋找什麼？



雨燕
行經

Swifts

Over

白欽源攝



the Wild
Plain

林彥劭攝



原
野

鄭歲文攝

花蓮廣袤的生活範圍使得人人自備交通載具，走路反而需要刻意為之。你會去哪裡走路呢？分享走訪一段路徑的故事，以及過程想到的書。

columnist

以乖小孩模式長大的桃園人，直到大學來花蓮才開始學習怎麼玩。在外喜歡和大家一起走路，在家喜歡和雙胞胎妹妹聊書。現於花蓮探索編輯事務與地方工作。



文字／蕭淳恩。攝影／白欽源、林安雲、林彥劭、鄭歲文

喜歡走路的其中一個原因，是自己一人也能完成，一如閱讀。走路相當低成本，不需要滿足太多的外在條件，也不必聚集特定人數才能進行。只要邁出步伐，道路就會往後流逝。

但一群人走有一群人才有的魅力，經過規劃的走路行動，也能成為公民參與的方法。比如千里步道協會倡議的國家綠道，希望以長途步道的建置，吸引人們踏上旅途，進而開始關注步道沿線的地方。淡蘭古道、樟之細路、山海圳等步道，都是在此願景下推動的路徑。

去年十二月初，為了推動「海岸山脈綠道」，千里步道與社區大學合辦了一場試走活動，並邀請劉克襄老師領路。我剛好有機會跟上其中一天的行程，預計從玉里的宮前走到玉里火車站，地圖上大約是十五公里的距離。檢視行程時，我發現儘管在花蓮已經待了七年，對玉里不算完全陌生，但路程中提到的小地名都是第一次見。原先以為的認識，其實只是在主要幹道上模糊掠過的印象色塊，不禁心想：速度決定了很多事情。

一起鬆散前行_____

走路的風景很慢但也很自由，隨時可以轉進附近的田埂，或是社區內小小的天主堂。我們鬆散行經原野，不斷有人偏離再回歸，分享的是集體的視野。我想如果只



日常 —— 路樹

林彥劭攝



板塊錯動 —— 鍋蓋樑

鄭威文攝

有自己，基於信仰不同，很可能一輩子都缺乏推門進入東豐天主堂的意願，無故造訪難道不是打擾嗎？但此刻我們就在這裡，遇見一位三年前從韓國來到海岸山脈下的神父，以簡短語句談及生活與教區。

集體分享的不只是探索發現，也包括資源。這趟旅程預約了督咁蘭與高寮兩地社區組織的導覽，我們因此得以離開一九三縣道繞進小路，聽他們沿途指認植物，召喚現已不存的產業與建物，彷彿某種靈視。他們的口述，幾乎給人一種這裡就是世界中心的錯覺，所有事物皆圍繞其旋轉運行。

回頭閱讀沿途寫下的筆記，我發現真正想記得的事，其實不是紙上的各種地理資訊，而是社區裡的人——在以溪石滾動命名的「喀拉喀啦溪」旁，一邊走路一邊聊童年的遠足回憶，不小心帶錯路而笑出來的姐姐，或是原本站在一旁嚴肅不說話直至某個片刻話匣子打開、最後幫我們帶來自家美味咖啡的大哥。透過他們，我們得以真切感受到腳下行經之地，是有人出生，成長，離開與歸返的所在。

但如果是散客，地方組織大概不易接應吧。因為有眾人一起，我們才得以見面。

若下回只有自己一人出發，最適合前往的路段，也許是玉富自行車道。這條由舊鐵道改建成的自行車道稍微架高，懸浮空間帶來新奇視角，讓人想要大踏步前進。沿途就是人家的後院菜園，附近居民也會前來散步。菜園與散步這兩個詞都讓我想起我家阿婆，比起同樣在這條步道上的板塊交界地標，這裡帶有更多熟悉氣息，就像小石頭投進池塘，聽得見記憶的回音。

一場盛大飛行

山腰間常有果園，此時還不到果季，但劉克襄老師不時趨近周遭的果樹仔細檢視，察覺我們好奇的視線，老師解釋，柑橘屬植物是某些鳳蝶幼蟲重要的食草，他想看看樹上有沒有鳳蝶化蛹。

每個人都有一些小習慣，用以在陌生環境錨定自己，比如召喚一組特定關係的熟悉連結，菜園與外



板塊交界 —— 玉里自行車道

林安雲攝

婆，柑橘與鳳蝶，我們藉此知道該如何理解眼前事物。「過去其實時時刻刻都在透過我們、作用於我們。」海倫·麥克唐納寫道。童年遊蕩於泰科斯野地的回憶，使她成為一位自然學者，寫作主題始終圍繞對周遭世界豐富生命的愛。

走到板塊交界地標時，距離今天的終點只剩最後三公里。跨越秀姑巒溪的大橋上空，漫天都是盤旋的小雨燕與牠們的高頻顫音，小雨燕擁有流線型身軀與鐮刀狀的翅膀，乘著氣流顫動雙翅而後滑翔，像是小小的黑色十字架。等待旅伴輪番拍照的空檔，正適合疲憊而平靜地看著這場盛大飛行。

海倫·麥克唐納的《向晚的飛行》書名同名篇章，就是獻給雨燕這種一生大半時間都在空中度過的奇異生物。科學家透過研究發現，雨燕為了評估自己的位置與預測天氣，會於夜晚成群飛行上攀至對流層的邊界，蒐集排除地形影響後顯示的天氣資訊，而後返回，以每一隻個體的判斷綜合修正後，決定前往的方向。海倫為雨燕的行為進行了優美的詮釋，那就像瞭望，即使必須脫離平常安穩居住的日

常狀態，我們仍需要看得更遠，探測未來的風向。如果借用海倫的看法，這次的行走對我來說，也許就像一次群飛嘗試。我不擅長想像未來，更從未想過與眾人一同構築願景，但我們之中的有些人，願意像雨燕高飛攀升，預見未來的風景。跟著他們，會發現什麼？一條環繞海岸山脈的綠道，真的能讓我們與形形色色的生命相遭遇，理解生活於此的人獨有的思想、價值和生活嗎？

即使這世界有時看起來一切都在逐步滑落，路徑的串連與建置需要很多年的時間，但至少目前，我們還可以一邊走一邊想，想雲層之上的雨燕，與確確實實踏響的腳步聲。



Recommended Book List 推薦書單

《向晚的飛行》

海倫·麥克唐納，大塊文化出版

A photograph of a bathroom interior. The wall is made of vertical wooden planks. On the left, there is a window with a dark frame. Below the window is a bathtub with a tiled surround. The tiles are small and square, with a light blue or grey color. A chrome faucet is visible on the tub. The lighting is soft and warm, creating a cozy atmosphere.

在樹木的氣味裡醒來

Awakening to the Scent of Trees

離開家屋在花蓮各處過夜的日子，清晰地意識到此刻身在何處。過去習焉不察的聲響俱皆浮現，身體跟萬物的邊界，在黑夜中卻不那麼清晰。

columnist

與雙胞胎姐姐一起生活在山風海雨間，偶爾賞鳥。喜歡書，享受文字與故事的樂趣，目前在華德福學校，與小朋友一起看書寫字。



文字／蕭舜恩。攝影／蕭舜恩

「那裡連我們都還沒住過。」林業及自然保育署的人說。

她指的是林田山林業文化園區的日式宿舍，整建完畢後仍在尋覓營運廠商而尚未開放。2025 年 12 月的「森林·家」市集在林田山舉辦，為方便工作人員免於通勤，日式宿舍成為我們的過夜處。

其實不只宿舍，林田山園區包含冰店、原子炭工廠等幾棟建物，由十彥建築師事務所重新設計，成果亦獲得 2024 年美國建築大師獎（AMP）的肯定。

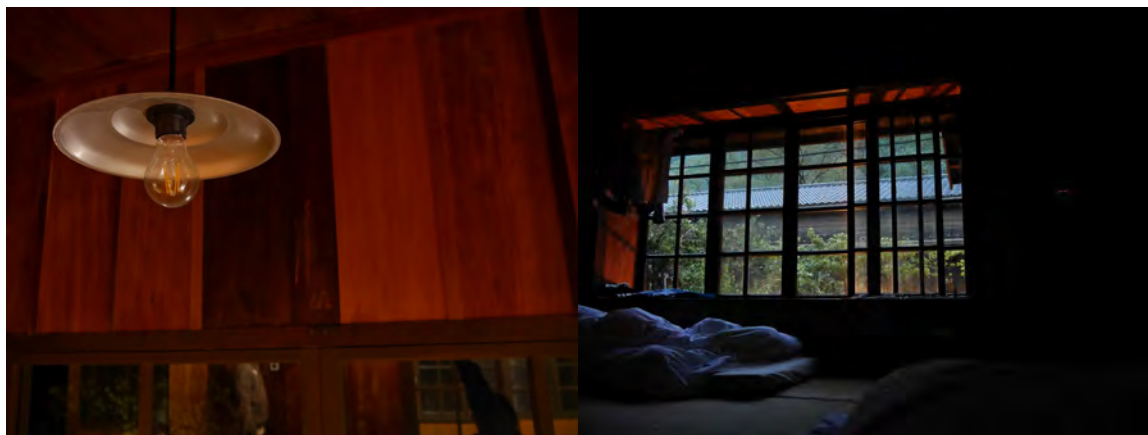
我想起大學時曾以「巡禮臺灣住宅建築獎」為題擬了旅遊企劃，與其說對獲獎建築擁有熱情，當時我不過是渴望成為能體察空間的人。當時的計畫，現在想來很可能成為「凝視皮層去想像內部」的空泛旅行。今年去日本旅遊，礙於交通沒能住進嚮往的

和式空間。看看獲獎建築的內部、在和室醒來，兩個未竟的願望，卻因工作在花蓮微妙地圓滿。

天色暗得很快，把宿舍燈一盞盞按亮，圓的、方的、倒扣碗狀的……各式各樣的頂燈為空間帶來些許暖意。緣側有小小的庭院，種著茶花。

走出去借吹風機時，整座園區下微雨，有點寂寥。撐傘低頭行走，聽見前方隱微動靜，抬起頭來才看見狗在地面拖出長長的影子。狗繞進彎路，白日一間間看不見內部的低暗房舍，入夜後都透著光。黑夜裡燈光變成一種語言，以無聲姿態提醒此處保存林業遺痕，但遺痕當中尚有人的日常。

我很難想像居住地被視為觀光區會是什麼樣子，但住戶的存在，令人確切意識到此地的歷史遺緒。稍早聽導覽，得知林業鼎盛時期住在山上的員工與家





屬多達千人。此刻小房子裡有人影走動，窗戶流瀉出來的光微微照亮簷下尚未收進屋內的衣服。

我們的過夜處以前也是宿舍，建築事務所規劃時延續了建物原初的功能。鋪著八疊榻榻米的區域很明顯是臥室，其餘地方日後比對建築平面圖，才認出分別是門廳、用餐區、廚房、起居室……入住時因空曠，看起來遍地可睡。同伴挑了走廊，另一位工作人員繞一圈後選定壁櫥，被子鋪好、櫥門拉上即能享受一方黑暗。夥伴的選擇相當合理，亮燈宿舍沒有窗簾，如同對外張開的通透盒子。但沒有窗簾也很合理，因為尚未正式營運，也根本沒有誰會刻意經過這裡。

燈光與茶花，窗簾與壁櫥。很清楚當前的空間經驗，與幾十年前住民擁有的並不相同，談「遙想……」都顯得刻意，但作為一個偶然因工作棲身在此，未來也不會成為住民的人，或許已是最接近的

時刻。

浴室鋪著磁磚，上半部是木造的。熱水一開一室氤氳，空氣裡有木頭的味道。

夜裡反覆醒來，聽到外頭雨聲，是霧輕輕經過屋頂那種朦朧的雨。等到意識真正清醒，浸潤在空氣裡的也是木頭香。我像剛出生的小狗起勁嗅聞房屋。

頭腦上知道沒有在森林，氣味上卻不那麼確定。

同伴說，昨晚還擔心浴室水氣出不去，早上地面已是乾的。過了一夜，木頭把水氣都吸走了。

過了幾日要洗衣服，發現仍殘餘著木頭香。纖維像吸飽水氣那樣緊緊抓住木頭的氣味分子。（以後來住這裡的人，大概也都會帶著香香的衣服回去。）過去在這裡工作的人，長年浸潤在森林裡，血液裡

都有木頭味了吧。善寫森林的喬治·大衛·哈斯克，形容嗅覺是「最無禮的感官」，他寫到：「樹木細胞製造的某些分子，飄盪在空氣中。這些擅闖者被我吸入肺部後，有一部分融入我的血液……在我體內悠遊。」¹ 氣味的力量果然很強大，場所藉由氣味，散發強烈的存在感。

聞到氣味時，或許也正與周遭環境進行微小尺度的交換，一呼一吸間，身體成為薄膜，你來我往，感受與經驗手拉手跳舞。

可能會記得當時我感覺自己處於各種過度地帶：介於高級宿舍與臨時過夜處之間；介於完工與開放之間；介於遊客、住戶與曾經的住戶之間，介於昔日的榮景，與期盼到來的新生之間。

可能會想起工作結束後在鳳林市區用餐，回到林田山，剛下車便聽見同伴低低驚呼，群樹之上是無比璀璨的星空。走回宿舍的路上，有莫氏樹蛙連綿含混的低音，綴有拉都希氏赤蛙癢癢的鳴叫。遠一點的山邊，黃嘴角鴉的兩聲噓音輕而從容的降落。黑

夜裡我們仰著頭走，略帶敬畏地走回木頭氣味之中。

市集結束後，「森林·家：來自森林的美好生活」展覽仍在持續，一如其他精心設計的展覽，這個展名能延伸出很多很多種意思：動物們以這裡為家；林場工作的人棲身於此；「森林+」則是尋覓未來的可能性。

重新設計、整建園區建物，也在尋找可能性。而建築無非就是嘗試創造某種經驗，讓人停留在這裡，發生一些事。樹木用氣味邀請我們交換一些東西。

這些事可能大可能小，大大小小連下去，對一個地方的感覺，或許會成為圓圓的種子，由冬逐漸移遞向朦朧的春。

註1 喬治·大衛·哈斯克著，陳錦慧譯，《嗅聞樹木的十三種方式》（台北：商周，2022），頁31。



林保署花蓮分署提供（林彥劭攝）

Beams of Light in Pangcah Recovery

Pangcah
部落
災後復原的
數個光束

鄭威文攝（上、下）



馬太鞍溪堰塞湖的災害讓族人飽受驚恐。災害的風險仍存而重建生活也正在前進。Pangcah 部落間互助合作的族群基因，將跨部落人們串聯起來成為行動支援的夥伴，是在當代實踐的力量。

columnist

Natawran 及 Makotaay Pangcah 阿美族，環境規劃背景關注原住民族議題，從事部落文化及產業工作，期許做個部落知識傳遞者，一輩子都要努力學習。



文字。攝影／Tipus Hafay 林易蓉

2025 年 9 月 23 日馬太鞍溪堰塞湖潰堤泥水洪流沖進部落，大量物資及鏟子志工進入災區，前所未有的救災經驗，沒有人知道該怎麼辦，但第一件事情就是先「救人」。

Fata'an 部落啟動阿美族年齡階級分工進行救災，同時間各部落青年第一時間主動參與救災行動。中央政府協調所、地方政府指揮所的第一階段救災會議在光復糖廠召開，部落自主發聲得以讓族人參與會議瞭解救災工作進度。因災害而成立的「部落 kapah awid」則進行以部落為單位的救災工作，物資組、關懷組等。

渡過了鏟子超人環境復原、各收容中心資源發放的資訊爆炸「救災時期」的一個月後，進入「復原重建階段」。看似一切安好的光復街區已恢復穩定商業活動，Fata'an 部落、Atomo 部落、Kalotongan 部落的家戶大多門窗都已經裝好。但其實潛勢風險的評估未定，堰塞湖的危機仍存，防災及收容安置的工作也還在同步建置的階段。

2026 年 1 月中，災後將近四個月了，族人 Miku 說：「我們部落的廣播系統還沒有裝好！」Miku 的家 Kalotongan 部落位在馬太鞍溪下游受災戶數是個位數，但馬太鞍溪堰塞湖後又接連來了風神、鳳凰颱風，撤離安置訊息仍是依靠巡守隊及部落人脈系統的通報。

以深刻理解部落的能力來救災

Miku 的媽媽 Dongi 姊說：「這裡以前就會淹水，只要是下大雨水排不出去，水就會淹上來。」Dongi 姊的災害經驗練就了觀察雨量及河岸水量的身體判讀，在 923 當天鄰居長輩驚見水患即將淹滿一樓時，Dongi 姊馬上去協助撤離到住家二樓。她說：「我知道阿嬤一個人在家，我趕緊過去通知，她嚇得都在發抖，當時水已經快要淹上來了。」

記得去年風神颱風發布海上警報時，季將軍召開風神颱風緊急應變會議裡，Miku 舉手表達光復舊東富國小作為撤離安置收容及中繼安置的必要性，手裡拿著「計畫書」裡，有清楚盤整校舍現況。這絕非是因應風神颱風臨時完成，而是長期深耕部落的紀錄，部落有什麼資源及如何被妥善應用，是這對母女的日常。

Atomo 部落是馬太鞍溪堰塞湖中游衝擊面，現居部落的青年人數少，下部落的居民受災嚴重，而住在 Tafalong 部落（鄰近 Atomo）的 Pongal 投入救災，處理物資收集及發放的工作，將近一個月幾乎每天只睡三、四個小時，用意志力撐著。2026 年的雨季來臨前，馬太鞍溪河道仍在清淤而超級堤防也還未完成，地方政府撤離安置計畫的問題層出不窮，如果得到技術支援，有機會在汛期前讓

光復災後範圍

部落位置

部落

以部落為單位的
救災組織

kapah awid

- 1 Fata'an 部落
- 2 Tafalong 部落
- 3 Atomo 部落
- 4 Kalotongan 部落
- 5 Cirakayan 部落



我們只想回正常的日子。

Atomo 部落自主防災完成撤離嗎？Pongal 斬釘截鐵的說：「Atomo 需要！」到部落開設防災課程時，Pongal 第一個舉手：「如果 923 之前有就有部落自主防災能力，或許就不會這麼嚴重了。」我們曾經開車繞著農地，看著原本 923 後該收割的農地，卻因堰塞湖的淤泥未清如今只能閒置。Pongal 說，好希望時間倒轉到 923 之前。

希望，
不要覺得留在部落是一件困難的事

O'ping 姊也說：「我們 Cirakayan 部落雖然沒有嚴重災情，可是很多農地也已經佈滿淤泥。Cirakayan 部落位在馬太鞍溪及萬里溪匯流的花蓮溪，劃分在鳳林鎮。為了讓政府清楚部落受災狀況，橋面停止通行、193 線塞滿救災車輛、O'ping 姊還是大老遠至光復鄉參與會議表達訴求。好幾次，O'ping 姊因 Cirakayan 部落常被忽略感到好消耗。在一次現勘會議聯繫她時，她仍是說：「我正在割稻，等等過去！」O'ping 姊隨即

趕來現

場：「你看那個北

堤加上之後的超級堤防，水要怎

麼走？走到我們 Cirakayan，泥水往下游衝到

我們部落，他們有想到嗎？」馬太鞍溪下游河道

比中上游窄，很難不去想像高濁度泥水的衝擊可

能造成的災害。工程至上的堤防興建，是否能夠

保障馬太鞍溪周邊部落的居住安全與農業生計？

其實政府沒有肯定的答案，因為馬太鞍堰塞湖潰

堤事件在臺灣沒有前例可循。

時常在開會時拿出電腦工作的 Osay 說：「我爸之前是村幹事，我記得他說這裡（Atomo 部落）以前有遷村的計畫。」

她將訪談爸爸的影片放到群組，且查到許多網路文章跟歷史新聞、她的姨婆

坐在河堤上的照片等，我們深刻感受到，馬太鞍

溪已今非昔比。被問到 Tafalong 部落農地淤泥清

除狀況如何？斜槓忙碌的 Osay 說：「我中午要去

送餐，剛好可以去問。」時不時又在電話中聊到：「嘉蘭部落的案例好重要，我好想去聽，可是要工作。」Osay 會在晚上看完直播回放，總是說「好重要！」來激勵人心，然後興奮地分享在部落聽到的故事。

Fata'an 受災非常嚴重，Fata'an 部落的 Iwan 姊在災後百日紀念活動中擔任主持，唸到受災離世居民的姓名仍令人感到鼻酸。在政府公開會議中擔任直播手的 Iwan 姊是 923 後救災的後勤角色，部落外地族人及外援的夥伴都仰賴直播追蹤救災進度。Iwan 姊與部落女青年們隨時都在電腦前更新自救會的資訊，配合總幹事的領導進行支援。

身上總是背著包包拿著許多東西的 Iwan 姊，身兼牧師的身份，她說：「如果不是 Lisin 邀我入 awid，我也不會知道 Fata'an 部落在過去的生活運作模式是什麼樣子。」在堰塞湖的事件裡，階級及個人的角色重疊在文化生活中，快速運行且急速成長著。

Pangcah 阿美族女性的角色新視角

進入復原階段，馬太鞍溪跨部落的青壯年明白大家得連結起來，共同面對政府重建政策時，要能分享自己部落的條件需求，也得集中倡議角力來提出具體對策。頻繁密集的政策說明會議，考驗著大家的分工與默契。也或許是如此，當代女青年在跨部落協調與運作的合作越來越多，其參與公共事務的內容又與傳統不太一樣。

部落社會制度中的年齡階級仍嚴謹的運作著，包含 Fata'an 部落青年階級的性別分工。但近期我觀察到政策說明會的場合多為男性長輩參與會議；青年則以女性多於男性。不僅限於自身部落的範圍，更積極投入跨部落的議題倡議，Pangcah 阿美族女性的角色成為連結各部落的重要關鍵，在馬太鞍溪堰塞湖災害事件中，展露出了與過往部落不一樣的視角與光芒。



New
Friends,
Old
Friends:

新朋舊友，

Friends Old and New:
Liyu Lake Sketching

Chaos

鯉魚潭寫生
大亂鬥

Liyu
Lake

Sketching
Showdown

呼朋喚友，一起寫生。在花蓮這片土地上，探尋不同的人如何看待同一片風景。在視線與色彩交疊之處，顯影出彼此的生命經驗。

columnist

來自大陸，現靠大海。因旅行時喜歡花蓮，便意氣用事地搬來居住。最近沈迷畫畫，試著用紙筆重新認識花蓮。



文字。攝影／蔡敏

Illustrator of This Issue 本期畫者

魏振庭——台北人，曾在捷克學習插畫

Cyan——花蓮在地人，與魏振庭同在捷克學插畫

蔡敏——花蓮移居者，沒受過畫畫訓練，但忽然熱情爆棚

2017 年在京都的青旅第一次見到魏振庭時，我不會想到八年後我們將在花蓮一起畫畫。中間他跑去捷克學插畫，而我在花蓮落腳。直到最近我對畫畫迸發出不可理喻的熱情，揪他來花蓮寫生，而他在捷克的校友 Cyan 正好是花蓮人。時空流轉，歪打正著，我們一行人就這麼在鯉魚潭邊攤開了畫具。

映入各自眼中的。鯉魚潭印象



Cyan：這裡好像加拿大啊！很不像花蓮，感覺很棒。



魏振庭：我印象中的鯉魚潭是可能更風光明媚，更漂亮的，我之前來天氣更好，也沒有那麼多維修的部分。這次好像跟我記憶中不太一樣，沒有那麼的完美，但也沒有不好。



蔡敏：我也覺得這次鯉魚潭沒有那麼舒服，到處都是「此路不通」的圍擋，不像之前可以隨時在潭邊坐下來，但和朋友一起就無所謂，而且這次好多繽紛游船，好可愛。

在自然與人的場域裡，跳脫都市慣性



在台北，畫畫像一種任務分配；但在花蓮有種實驗感，大家都在畫，那就「好，我也畫。」——魏振庭



我一直是畫場景的苦手，平常習慣在家看照片慢慢構圖，在戶外從完全空白開始畫起對我來說是個挑戰。

因為不擅長風景，我先從擅長的靜物——天鵝船開始，畫完再去細想後景怎麼呈現。為了表現強烈對比，我做了大塊留白，但總覺得自己有點太過計算了。

比起自己在台北的家裡畫畫，在鯉魚潭感覺更開闊，我不能沈浸在自己的想像世界裡，而是有更多開放的討論、取景上的參考、畫材和技術的分享等等，再加上環境的濕度和空氣，整個場域都更打開。

畫畫就是既滿足但又蠻痛苦的一件事情，因為它必須要很誠實。當你在畫的時候，感覺不對或不喜歡的話，馬上自己就會知道，那是沒辦法騙人的。

我本來後面那一片樹林，就是綠色加藍色做堆疊，但是剛好 Cyan 在指導菜菜（蔡敏）畫「火山」，覺得確實好像可以加一些特殊的顏色，所以我就加了紫色和紅色，發現效果蠻好的，有活起來的感覺，像從同學那偷奇招。

以前我習慣鎖定單一重點展開畫面，但在戶外太多因素讓人分心。雖然重點在天鵝船，我卻一直被旁邊有趣的企鵝吸引，最後乾脆讓企鵝也跳出來變成重點，這樣開闊的環境有啟發到我。



成長在花蓮，與生俱來的山海感



畫畫的時候會不自覺地加入海的感覺，這可能是花蓮人自帶的大海直覺。—Cyan

我在畫船邊水的時候把它想像成海的感覺，我也很喜歡菜菜畫的雲，因為可以想像成海，像把天空結合了海，就很花蓮。

我有一些做金工的花蓮朋友，我看他們用油畫棒作畫，也有海浪的感覺。

如果要說花蓮是什麼顏色的，我覺得是藍色，大海的藍色，還有太魯閣的顏色，石頭那種灰黃灰黃的鵝黃色。

小時候我不愛出門，就算出去玩也只想躲在飯店看第四台，因為家裡沒有。長大後因為太無聊，開始騎車到處玩，才發現花蓮真的很漂亮。畫畫會讓我觀察到平常會忽略的細節。我家住山邊，有次起床發現陽光灑在山上，不斷變化，有種新奇感。我有試過用蠟筆畫，發現山的顏色其實很多變，加點紫色、粉紅色進去，畫出來感覺很空靈，特別放鬆，什麼都不用想，然後邊配一杯咖啡這樣。

半途出家，以新的視角感受花蓮



「畫畫對我來說是一種全新的語言，用不同的視角觀察世界。」—蔡敏



畫畫對我來說是一種全新的語言，像是進入了另一種語言的文化裡，用不同的視角觀察世界，也擁有了那個語言的性格。

比如現在我在花蓮路邊看到一個東西，大到一棟很酷的房子，小到路邊的電話機亭，我都會去想，如果要畫出來要怎麼畫呢？因為我平時都比較是以攝影的目光去看待周遭，但畫畫的邏輯好像不一樣，而且有種從「記錄」到「創造」一個畫面的感覺。

性格的話，我覺得我在畫畫這件事上很活潑，很喜歡分享甚至逼迫別人看我的畫哈哈，因為沒有經驗，所以也沒有壓力，也會揪朋友來寫生。但我在照片和文字上的個性就比較害羞，更加內心一些，有點不好意思給人看。

像 Cyan 說的那樣。畫畫時也會更細緻地觀察風景，比如鯉魚潭上的波光粼粼啊，海捲起來的大浪的線條啊，山的陰影和亮面的不同顏色啊，都會思考要怎麼畫，然後都畫不出來哈哈哈。這些是我不要畫畫單純出去玩不會去細看的部分。

我也很認同振庭說的畫畫必須要誠實這一點。因為在技術無法滿足審美的情況下，我必須要接受自己畫出來的和想像的就是不一樣，但那也會流露出我充滿童趣的風格，總之是在玩耍中學習的感覺。

從捷克回到台灣，重新看待自己與花蓮

Cyan：去歐洲前我是個容易緊張、小題大作的人。在捷克時，老師直接把我們速寫本的東西拿去印刷出版，不像以前我學畫時，總覺得要畫得很縝密精細才能見人。我本來是畫精細的日系漫畫，後來越畫越直覺，全部把水彩灑上去就對了。在歐洲我覺得隨時死在那裡也可以，因為風景真的太美了。

魏振庭：捷克中世紀的文化色彩濃厚，很多古老的技術，像石板印刷、版畫、木偶、雕刻都有保存下來，我會去思考如何把這樣的精細的技術帶入創作中。布拉格因為一些歷史創傷，給人很陰鬱的感覺，後來我也會帶入黑暗的眼光看事情，像是畫鯉魚潭時用色比較暗沉。

我記憶中的花蓮是更亮的，色彩更鮮豔的，這次更多灰色跟陰暗色顯現出來。2024 年 3 月（剛好地震前）來拜訪菜菜時還覺得花蓮很明亮，很想要搬過來，幻想在花蓮可以更自由地生活創作。但現在我沒有搬到花蓮的計畫了，加上捷克給我的黑暗視角，濾鏡消失，可能反而看到了花蓮原本的模樣。

cover photos



共食生活

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奇萊有誌

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歡迎一起參與各期的風土誌「聊聊。鄉鎮」，請填寫表單：

《奇萊有誌 VOL.19》- p.51 頁圖說「小雪山畫眉」更正為「朱鵲」，「綠繡眼」更正為「紅鳩」。
編輯部謹以此勘誤向讀者致歉。

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Because the mountain is an
ever-present neighbor, the forest
trail is but an extension of the
hunting grounds. Here, the hunt
and the weave are more than mere
mastery of hand; they are the true
testament of a person's becoming

Text by Ouyang Meng-Chi

因為山就在身邊，一入林道便延伸進獵場，
狩獵與編織不只是技藝，更是成為人的證明。

文字 | 歐陽夢芝

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Fengbin Township

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