

工藝典藏大未來 —開放·近用·經驗

THE FUTURE OF CRAFT COLLECTION —OPEN, ACCESS, EXPERIENCE

博物館的概念和內涵，與時俱進，從單純的物件蒐藏展示，到當代的開放近用，讓館舍的典藏之寶真正為公眾共享，和社會建立更深的連結關係，發揮更廣的影響力。

適逢國立臺灣工藝研究發展中心工藝資訊館的整修重啟，當季專題以此出發，探究作為寶藏臺灣工藝未來國寶的核心機構，整合現場實體和線上數位資源的思考與實踐，如何於典藏基本功上，建構資訊輻散平臺，敞開圖資場域大門，定義開放體驗、近用共享、交流激盪的工藝典藏。

線上虛擬型態因後疫情時代更加凸顯其不受時空限制的優勢，在家就可逛博物館，然而，人們對於親自造訪，眼見為憑的渴求依然不減。專題最後透過一趟「開放典藏庫」的實境體驗，回應「開放·近用·經驗」的典藏運用。

Museums progress with time, coming from just a place to show collections to a platform that offers access for the public to their treasures in modern times, therefore establishing a deeper connection with the society, and playing a more influential role.

Celebrating the refurbishment and re-opening of the Craft Information Hall of National Taiwan Craft Research and Development Institute, this issue explores how this important organization for craft collection in Taiwan brings on-site and digital resources together smoothly, as well as its efforts to serve as an exchange and sharing platform to spread information and open the library's door to more people to immerse themselves in the craft world.

Not restricted by time and space, this kind of virtual service is particularly welcomed in the post-COVID-19 era. People can literally pay a visit to museums at home. However, that doesn't mean that they don't need to go to museums anymore. A lot of people still want to see with their own eyes. This issue ends with a trip to the "open collection storage room", looking into how the collections can be "opened, accessed and experienced".



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