The Staged Authentication in the (Re)Production of Leisure Space: A Case Study to the Surrounding Areas of Sanyi Shenghsing Station

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The Staged Authentication in the (Re)Production of Leisure space: A Case Study to the surrounding areas of Sanyi Shenghsing Station

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1. Introduction

Since eighteenth century, the industrial revolution has brought human beings great convenient, and has also changed trends in the labor force in the world. Then, it revitalizes the new concept of recreation in different levels. Due to tourism has already become an important industry in twenty-first century. For the reason, the Executive Yuan included the tourism industry as one of Ten Key Individual Plans and proposed “Doubling Visitor Arrivals Plan” in Challenge2008: Six-Year National Development Plan.

The researcher has lived in Sanyi, Miaoli, Taiwan. The prosperity of the woodcarving industry has brought a number of tourists, especially old mountain line railway stop running, which increased tourists’ curiosity. Hence, it aroused researcher’s interest to know how the local space reproduction changes on the process of the production of recreation, such as cultures, landscapes, images.

The researcher proposed two issues: first, the effects of daily and non-daily life practices on the recreational space; second, the circulating dialectic relation between production and reproduction. Three research questions be conducted: (1) to explore the process of production and reproduction in recreational space in Shenghsing Station, (2) to understand local residents’ cognitions toward recreational space and cultural symbols in Shenghsing Station, (3) to describe the interaction between Hakka Affairs Council and local associations and to see the relationship between domination and resistance on the process of the production of space.

Then, the researcher took the surrounding areas in Shenghsing Station in Sanyi, Miaoli as the research field.

The recreational space in the surrounding area in Sheng Hsing Station contains local residents’ residential space. The production of the recreational space changes the essence of local residential space. In other words, local residents have the greatest superiority in residential space constructing; however, on the process of the production of space, the recreational space has continuously invaded the residential space.

The study used qualitative research method, and focuses on interpretations of meaning and process on the space (re-)production of the study field. Although the researcher is not well-experienced in the research field, however, the researcher tried to transcend the limitations of existing theories, combined sociological theory and the field of recreation, to develop the process of the (re-)production of recreational space and to explain its operational structure.
The researcher also took the concepts from ethnography, collected data, observed the environment, and adopted different research methods in different research groups. First, the researcher used stakeholder-analysis in Shenghsing Station. Second, the researcher interviewed with local business owners on the contents of living experience and space change.

2. The Context of Space Production in Sheng Hsing Station

The study discussed the project that Hakka Affairs Council planned to build Tung Flower Village in Sheng Hsing Staion. Based on the current space, the researcher explored the production of the main space by the development process from the time Tung Flower Village establish to the present, to illustrate what powers and sources dominated, and show how and why the local associations obedied and resisted.

The existing areas in Shenghsing Station for local residents are for goods and business, but rarely for traditional farms or houses. In 2002, Executive Yuan set up Hakka Affairs Council in order to combine Tung Flower images with the local community (see Fig.1 and 2). As it got into the surrounding areas in Shenghsing Station as a central government agency, it started neighborhood improvement project and planed one- to three-phased projects of Tung Flower Village.

In the production of space, every layer interweaving in the space is actually producing the production of space repeatedly. In the process of changes, the temporal axis also changes. However, its repetitions do not make it back to the original, but make it pass to the temporal axis spirally. Though it is from the representational space to the representational space, the spatial mode that it represents is already different.

In the second phase project of Tung Flower Village, the local associations were not active to involve in the project; yet, they got the their own power and connected to Hakka Affairs Council. They changed Hakka Affairs Council’s beliefs about the Hakka images in the surrounding area in Sheng Hsing Station, and took Tung Flower and Old Mountain Rail both as the local landscapes and advocate it is the time back to the original railway culture.

However, on the process of the production of space, those outsiders with power may not try to understand its original (railway) culture or receive others’ descriptions on representational space to imagine its possible origin by themselves. They use mighty power and source-controlling to carry out spatial practices; as a result, they may take away its real culture and meanings.

![Fig.1 The image of Tung Flower (1), by author.](image1)

![Fig.2 The image of Tung Flower (2), by author.](image2)
3. The (re-)Production of Space: Between Central Government and Local Associations

The production of space in the surrounding area of Sheng Hsing Station, there are different agents with different attitudes in every phase. The first phase project of Tung Flower Village, local owners and the local government are not active participants. After the problem of preservation to the station, the local government had never made good use of the place; besides, the plan for Old Mountain Railway to reverse cannot be achieved. Otherwise, Tung Flower Festival proposed by Hakka Affairs Council was not still popular with tourists in the beginning; the local parties just made a try passively. Thus, at the phase, the main agent is Hakka Affairs Council. Though local owners were not active, they were still willing to cooperate with Hakka Affairs Council and to participate in activities (see Fig. 3 and 4).

By contrast, for those relatively weak groups, nevertheless they could not connect to the bureaucratic systems or the economic systems, but they can still show why they dissatisfied the state of imbalance on the space by festivals (fighting with non-violence) or revolutions and even overtake the control held by the bureaucratic systems and the economic systems to dominate the entire game rules.

Fig. 5 the spiral model of the space (re-)production in Sanyi Shenghsing station, Taiwan.
For the past five years, the surrounding area in Sheng Hsing Station has been working on a three-term project, which not only build up public infrastructure but also implant the images of Hakka and Tung Flower into the place. Hence, it makes the landscape in a new form, seeming to eliminate the past history and to remodel a new appearance for it.

For the space in the surrounding area in Sheng Hsing Station, On the one hand, Hakka Affairs Council and local associations negotiated and found the new cooperation cordially. Hakka Affairs Council created the images of Hakka under the central government’s policy. By the sources and power, the development in the surrounding area in Sheng Hsing Station could match the spatial representations proposed by Hakka Affairs Council. On the other hand, local associations fight for its original culture by their cognition of the local. Then, based on the image of Tung Flower, Hakka Affairs Council can also meet local demand and convert it into insiders’ local image to implement the policy. If we connect these temporal axes in three-term project, we can find out that the spatial layers are different (see Fig.5). It matches the development in the surrounding area in Sheng Hsing Station and shows power changes in two dominated parties.

4.Conclusion

The results of the study show that Hakka Affairs Council and local associations cooperated to build the surrounding areas in Shenghsing Station. On the one hand, Hakka Affairs Council presented for the central government agency to allocate resources and to balance power, and made the development of the surroundings areas accord with Hakka Affairs Council’s representations of space. On the other hand, local associations had their local perceptions and took the local cultural to contend with. Therefore, Hakka Affairs Council took Tung Flower as the main scheme to fulfill local demands, then changed local residents’ local perceptions, and made them to match Hakka Affairs Council’s strategies. The relationship between the central government agency and local associations is domination and resistance.

The study also shows that local associations grasped local demands and thoughts, but not all of them could practice ideal forms of cultural space to the place. After all, local associations involved numerous benefits and power.

The development of the surrounding areas in Shenghsing Station is the fluctuation of power between two parities(Central Government and Local Associations). The surrounding areas in Shenghsing Station has never stopped produce its own cultural space. In other words, the production of space has never stopped.