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# 泪滴塑空间

TEARS SCULPTURE SPACE

东南大学出版社

南京利济巷慰安所旧址陈列馆展陈艺术图集  
NANJING MUSEUM OF SITE OF LIJIXIANG COMFORT STATIONS ART ATLAS EXHIBIT



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南京 利济巷慰安所

旧址 陈列馆展陈艺术图集

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COMFORT STATIONS

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南京利济巷慰安所旧址

陈列馆展陈艺术图集

NANJING MUSEUM OF SITE OF LIJIXIANG COMFORT STATIONS ART ATLAS EXHIBIT



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# 序

## 泪滴立馆 承载记忆

2015年12月1日，亚洲乃至世界上目前保存最为完整、面积最大的侵华日军慰安所建筑群——南京利济巷慰安所旧址陈列馆正式建成开放了。中宣部副部长、国务院新闻办副主任崔玉英，江苏省委常委、宣传部长王燕文，南京市委常委、宣传部长徐宁等领导出席了开幕式，新华社、中新社、新华日报、扬子晚报、南京日报等众多媒体作了大篇幅的报道，开馆的消息像长了翅膀一样，迅速传遍了五湖四海。我作为这项工程建设的策划者、参与者、管理者和负责人，筹建工程过往的一幕幕，仿佛如昨，不断地浮现在眼前。

### 一波三折，承担筹建“主角”

世上的人和事，原本是有一定缘分的。不管你信还是不信，有些事只要与你有缘，沾上了，推都推不掉。我与南京利济巷慰安所旧址陈列馆建设工程，就是具有代表性的一例。

记得利济巷旧址还是在白下区管辖的时候，时任区长的曹永宁曾经找到我，说是利济巷所在地位于南京规划中的重点历史文化街区长白街，与科巷菜场相交的8幢二层砖混结构民国建筑，2008年被拆迁后一直空置，并且垃圾成堆，房屋破损严重，影响市容观瞻，白下区政府准备修复，建设成为慰安所旧址陈列馆。后来在区划调整中，该地块划入秦淮区管辖，该区常务副区长薛凤冠找到我，说秦淮区计划修建慰安所陈列馆，请我作历史顾问，我愉快地答应。再后来，南京市的领导一度要求市文广新局负责筹建，其副局长颜一平请我支持，我岂有不从之理。没有想到的是，一波三折之后，南京市领导最终将这项工程复建的任务直接交给我，并且明确指示建成后，要成为侵华日军南京大屠杀遇难同胞纪念馆（以下简称“纪念馆”）的一座分馆来运行。说实话，作为馆长，当时我曾经以正在建设纪念馆扩容工程，新建以“胜利”为主题陈列馆，同时申报南京大屠杀世界记忆遗产和筹办首次国家公祭等工作任务繁重为由，委婉表达了推辞之意。但南京市委和市政府的主要领导，既批评又鼓励我说，大家都忙，忙是好事，你牵头负责，同时可以委托代建。

面对组织和领导的信任，2014年10月，我在任务超负荷的情况下，接下了复建利济巷慰安所旧址工程的重任。



# 以旧修旧，锻造精品工程

可能与我从军 20 年的经历有关联，凡是接下了任务，我就会全心全意并且想方设法出色地完成。

在接受利济巷工程后，我主要做了五件事：

一是首先去了南京大学建筑设计院（以下简称“设计院”），找到赵辰教授和冷天老师，委托他们尽快拿出利济巷修复工程的建筑设计方案。其实，我在参与白下区和秦淮区的多轮有关利济巷修复工程的研讨会上，听到过并研讨过他们的方案，当时我只是配角和旁观者，但对于他们的设计理念和基本定位有所了解，容易上手，事半功倍。果然，当我与侯曙光副馆长向他们说明意图后，一拍即合，不仅其方案很快得到市领导的充分肯定和有关职能部门的批准，而且在修复工程期间，双方抱着对工程负责的态度，密切配合，反复修改，集思广益，精益求精，作为学术研究与探讨的实践项目，成为强强联合、充分信任与合作的好伙伴。需要特别强调的是，对纪念性场馆特别是旧址陈列馆来说，建筑艺术与陈列艺术是相辅相成、相得益彰的。换句话说，没有好的有特色的建筑艺术设计，展陈艺术就没有立足之基和充分拓展的空间。

二是迅速组织了撰写展陈大纲的团队，挑选了一批年轻学者，要求他们尽快拿出一个好的展陈脚本。考虑到同时要承担纪念馆以“胜利”为主题的新展厅实际状况，还出于对纪念馆新的研究人员的锻炼和培养，我特意有选择地组织了 4 位年轻人，即研究保管处副处长袁志秀、研究科副科长曹林、研究科两位硕士研究生张国松、刘广建，还抽调保管科副科长孙红亮和硕士研究生秦逸等人负责相关文物挑选，由我亲自牵头负责和修改统稿。经过一番讨论，确定了用 6 个展览组成完整的展陈架构，即一个基本陈列、一个原址陈列、4 个专题陈列。将 A 区小楼辟为基本陈列展厅，定名为“二战”中的性奴隶——日军“慰安妇”制度及其罪行展；将 B 区小楼辟为原址陈列，定名为金陵梦魇——南京日军慰安所与“慰安妇”史实展；将 C 区 4 幢小楼辟为专题陈列展厅，分别定名为沪城性奴隶——上海慰安所与日军“慰安妇”制度罪证展、遍布中国的日军慰安所——中国“慰安妇”血泪记忆展、伤痛记忆与控诉——来自朝鲜半岛的日军“慰安妇”受害史实展、众多国籍的性奴隶——太平洋战争与日军“慰安妇”制度罪行展。结构确定后，进行分工负责，几名年轻的学者分头找资料，具体寻找和撰写所承担的展陈文字、图片和文物，然后交我修改把关，再发回补充修订，反反复复的几个回合下来，大纲趋向成熟，再请来上海师范大学的苏智良教授、南京师范大学的经盛鸿教授、南大设计院的赵辰教授、城建集团的陈永战总工程师等专家，有针对性地提出修改意见，最后报请有关部门和领导审批，终于形成了一份有特色并像模像样的展陈大纲。

三是奉命挑选代建施工单位，找到了南京市城建集团项目工程公司（以下简称“项目公司”），委托他们来利济巷组织工程建设。由于利济巷修复项目被定为保密工程，可以委托施工单位。为什么要委托“项目公司”，理由很简单，他们曾参与南京站、南京南站、模范马路、龙蟠路等大项目的建设，是南京市属的一支能打硬仗、大仗，攻坚克难和善于合作的建筑公司，还因为他们曾经出色地完成了纪念馆二期扩建工程的代建任务。“项目公司”原董事长陈永战、现董事长李祥、书记林光凯、项目经理惠丰等与纪念馆较为熟悉，知道他们是能干事、会干事、干成事的。他们接手后，招聘了玄武园林古建筑公司（以下简称“古建公司”）等修复施工单位，与“南大设计院”合作，在建筑群的科学保护上开动脑筋，提出了“危房变钢屋”的施工方案（民国建筑均为砖混结构，其寿命为 70 年左右，而利济巷的建筑已经 80 多年，其 8 幢小楼被有关部门定为险房，从下到上进行钢结构加固后，房屋和墙体的受重力转移至钢支架和混凝土地基上），特别是在以旧修旧上下足了功夫，仅在墙体外立面粉刷和门、窗油漆的工序上，曾经不仅反复研讨，而且在现场多次试验，不厌其烦地返工，直到取得各方满意的效果为止。他们还将整修过程中拆下的旧门旧窗、旧砖旧瓦、旧梁旧椽、旧物旧件，细心地保留下来，有的直接补充到房屋的修复中，有的移交给爱涛公司用于旧址遗物陈展，丰富了展览内容，增强了可看性。A 幢有一个楼梯立柱，就是从被拆下的废材料堆中找出，安装后发现，虽然有些细微裂痕，但旧物的恰当利用，为旧址陈列增色不少。因为大家有这样的共识，对于旧址修复工程来说，其建筑群和内外环境的塑造，本身就是重要的展陈现场，以旧修旧，往往正是检验旧址型陈列馆成功与否的关键所在。

四是精心塑造主题雕塑，找到了著名雕塑家吴显宁，委托其创作有关“慰安妇”的主题雕塑。吴显宁是无锡灵山大佛和山东曲阜孔子雕像等大型雕塑的设计师，也是纪念馆二期工程建设中《古城的灾难》组



合雕塑，以及《历史证人的脚印》铜板路的设计师。他最初设计的“慰安妇”群雕体积较高大，裸露的较多，与现场的比例不够协调，后来我们在现场用木棍搭起了几个不同高度的框架，从不同的视角反复比较，定出合适的雕塑尺度。市委常委、宣传部长徐宁在审查雕塑底稿时提出，希望能够按照曾经在利济巷“东云慰安所”充当三年日军的性奴隶，后来又跟随日军转战到云南龙陵，成为孕妇出现在战壕里，并被中国军队救出的朝鲜籍“慰安妇”朴永心当年的历史照片为依据，重新创作一组“慰安妇”群雕。此后，我们又几次到位于江宁区方山艺术营的吴显宁工作室，反复修改琢磨，最后安装在利济巷慰安所旧址陈列馆的大门入口处，成为对现场具有震撼力的雕塑艺术作品，的确为整个展陈的效果增色不少。

五是特别重视邀请展陈团队，我们找到了江苏爱涛文化产业有限公司（以下简称“爱涛公司”），委托其展陈设计与制作。通过邀标的方式，请来三家专门的展陈艺术设计公司，经过专家评审，爱涛公司中标。该公司隶属于江苏省国有企业苏豪控股集团，算得上是国内一流的展览设计与制作专业公司，有过多项成功的业绩，曾经出色担纲或参与了多项国家级、省级博物馆的设计与制作，其中代表性的有上海世博会江苏馆、南京博物院、陕西历史博物馆、米兰世博会中国馆艺术品创作等项目。此次，他们以自己优秀的设计得以中标，但我认为他们在对于展馆特点、主旨内涵的把握上仍有偏差，所体现出的效果优美但忽略了与旧址风格的相协调，与我理想中的设计方案还有许多地方可以调整。因此，我要求他们先去附近的总统府和梅园新村纪念馆学习旧址陈列经验，然后重新设计，其方案经过多轮次的修改，最后才被采纳和通过。实践使我们体会到，一个好的艺术作品，一定要与场馆的风貌、环境特点和要表达的主题相协调，融为一体者为要，为妙。

## 爱涛布展，优化特色“方案”

我始终坚信，不惧怕反复修改，自我的否定之否定，对于成就好作品是不可或缺的经历。在布展期间，我们与爱涛公司一起，经历了对旧址环境、氛围、格调不断磨合和调整的渐进过程。譬如说序厅的布展，其设计方案是两个不对称并呈现出一卷卷书状的薄钢板制品，上面刻着展览前言和诸多慰安所的名字，为了把握它的体量，安装到一个比较合适的位置上，爱涛公司先行做了同比例的木制模型，放置在现场一看，感到中间位置太小了，既不利于观众流畅地通行，也使得现场气势不足。我们在现场反复挪动模型，直到比例合适为止。制作成品后，又发现钢板上的文字用黑色字不够突出，又采用人工描写成为白色字前言。最后发现房屋上部比较空洞不够协调，又在四周增加一圈灰塑板，贴上国内外各个慰安所的历史照片，与下部钢板上的慰安所名字的文字相对应，使得上下呼应，层次错落，效果较好。再说展架、展板和文物柜样式，预先做了展览的支架结构和展板小样，挂在和摆放到展厅内，让大家评头论足。结果修改了多余的装饰性线条和不必要的底图，放大了说明的文字，加大了展板的尺寸，改变了展板悬挂的高度等，使得展架、展板与文物柜等展品，均能更好地与展厅的尺度、展品的色彩、展出的效果相协调，不留和少留遗憾。

利济巷的民国式二层小楼，原是国民党中将杨普庆于20世纪30年代陆续建造的私宅，主要用于居家和旅馆商住，房间狭小，楼道狭窄，一共有84间大大小小的房间，非常零碎，不太适合办馆，观众通行不畅，展陈流线和布局比想象中还要困难许多。为此，我们与爱涛公司、项目公司、南大设计院等有关人员，除了反复在图纸上作业，还多次在现场实地讨论，研究一幢一幢建筑物的特点，化解房间大小和形态不一难布局的难题，解决一层一层楼梯道难连接的困惑，为比选最佳方案不厌其烦，为求得最好的效果，多次推翻原方案重来。朝鲜籍“慰安妇”朴永心在利济巷现场指认的房间，无疑是展陈的重中之重。她的回忆中自己是住在利济巷2号楼二层的19号房间，在布展时将整座楼的30个房间，每个房间门口用一个小木牌标上房号，她所指认的房间正好是19号，现场验证了她受害经历证言的准确性。在时间紧、任务重、要求高的情况下，布展人员发扬不怕苦的精神，连续加班加点。记得有一天，从下午1点开始，我会同纪念馆几位年轻的学者袁志秀、曹林、孙红亮、张国松、刘广建等，与爱涛公司陈国欢总经理、陈思宁副总经理和任睿、高伦、周紫金、赵烽晨、朱春梅、王斯元、陶晓杰、陈西铭、江燕、宋颂、孙莹、邱莹、李涛等设计师与施工人员，在利济巷旧址的一幢幢小楼里，一间间展室过堂，一件件展品调整，就这么进进



出出，上上下下，走走停停，走着转着，边转边议，边议边调，直到晚上8时30分结束，整整耗费7个半小时，大家没有坐下休息一分钟。完成后，才感到腰酸腿痛，身疲力竭，但没有人喊苦叫累。正是有了这种敬业、精细的意识和不怕苦累的精神，才使得展陈方案在布展施工的过程中不断被优化，变旧址陈列的劣势为优势，一个个展陈亮点被陆续发掘和展示出来。

## 以泪为魂，塑造精神空间

在我们对利济巷旧址陈列布展的过程中，始终在思考能否找到一个类似《人类的浩劫——侵华日军南京大屠杀史实展》中“12秒”（如果把南京大屠杀经历的六个星期时间以秒来计算，并除以30万死难者的数字，平均每12秒就有一条生命消失）的点睛之笔，能够给观众留下久久不能忘记的创意。然而，这个神来之笔往往又不容易找准和找到。

一天凌晨，我在家修改利济巷外景观方案时，脑海中突然冒出“泪”的设想。我仿佛看见，当年许许多多“慰安妇”抹着眼泪，曾经泪洒利济巷慰安所的墙上、路上、地上，虽然随着时间的推移，她们的泪已干，但好像在旧址里并未消失。沿着这条思路，我想到了以“泪”为一条主线，来串起这里的内外展览，以泪为魂，形成特色。于是，我设想在外景展区刻意设立泪洒一面墙（泪墙）、泪滴一条路（泪路）、泪湿一块地（泪地），在展厅内的基本陈列尾厅里设立“流不尽的泪”（泪流），即塑造一尊“慰安妇”幸存者的半身铜像，安装在墙上。那天早晨，我将这些设想以短信的方式发给了徐宁部长，向她汇报，没想到很快得到领导的赞同，说给我一个大大的“赞”！不仅如此，南大设计院、项目公司、爱涛公司一致赞成我的这个创意，大家都在考虑这些泪滴如何实现的方式，争取最好的效果。

南大设计院与古建公司负责对“泪路”的设计，他们将利济巷慰安所旧址内楼与楼之间道路上的窨井盖子上阴刻有一大两小“三滴泪”，既在一定程度上美化了馆内路上众多的窨井盖，又使窨井盖具有方向性，成为外展区指路牌。项目公司和爱涛公司合作建设“泪地”，爱涛公司用铝塑板制作了展馆入口处一面墙上几十张“慰安妇”幸存者的面孔，项目公司则在那堵墙下的一块地上，暗装了自动喷水系统，使那块地始终保持潮湿状态。在展馆入口处迎面墙上，爱涛公司负责做泪滴，但用什么去做，做成什么形状，多大的体积为好，一时间都没有可参考的标准。后来，他们先用玻璃球做成了“泪滴”，我觉得除了用透明的玻璃材质效果较好外，体积显得太小，还感到形状不够理想。后来我在洋河酒瓶商标上得到启发，给“泪滴”加一个长长的“泪线”，效果一下出来了，而且我们决定尽量放大“泪滴”尺度，对其进行夸张性的艺术处理，使之产生震撼的效果。

如果说外景展区的三处“泪滴”只是给观众一个印象、一个铺垫、一个伏笔的话，展厅内的两处“泪滴”则是点明主题、高度概括、集中提炼，更应该精心做好。实事求是地说，序厅里的“无言的泪团”（泪团）在原设计方案中是没有的，爱涛公司的设计师们在厅中间的屋顶部垂下一团铁丝网，网里面横七竖八地挂着大大小小的“慰安妇”幸存者的照片，显得凌乱，而且这样的陈展方式对幸存者也不够尊重。我建议他们用细钢筋扎成一个个圆圈，上面挂满“慰安妇”幸存者的照片，并且圆圈越向下越小，照片则越向上越大，最后收缩到中间，变成“泪团”。由于时间来不及，他们先用有机玻璃块代替，开馆后再用玻璃制作成圆形状的“泪团”，悬挂在观众的头顶上，形成强烈的震撼力。尾厅里的“流不尽的泪”的雕塑像初稿设计并不理想，其形象做得太美了。我提出要选一张布满岁月沧桑“慰安妇”幸存者的脸来做原型，并且让其眼眶里一直噙着泪花，让观众去帮助拭去眼泪，形成互动。最后，选定林石姑那张带有痛苦、悲怆、皱纹密布的脸，在雕像的眼眶后面穿了两个小洞，用一台微型小水泵，并安装上调控水流的开关，其效果得到观众广泛的认可和称赞，成为该馆展陈中最大的亮点。中国人民抗日战争纪念馆原副馆长于延俊在参观利济巷慰安妇旧址陈列馆后评价说：“当我给老妈妈擦拭眼泪时，她的眼角里流出了眼泪，我边擦也跟着流泪了。”她评价整个展陈是“创新，震撼，令人耳目一新”。





## 个人简介

朱成山

汉族，1954年7月生，  
中共党员，江苏南京人，  
中共江苏省委外宣办原副主任，  
侵华日军南京大屠杀遇难同胞纪念馆原馆长，  
中国抗日战争史学会副会长，  
中国博物馆协会陈列艺术专业委员会副主任、研究员。



# PREFACE

## TO STORE THEIR MEMORIES IN THIS MEMORIAL HALL OF TEARS

On December 1st, 2015, Nanjing Museum of Site of Lijixiang Comfort Stations officially opened to the public, so far as the largest and most intact architectural complex of Japanese military “comfort houses” in Asia and beyond. Many official leaders attended the opening ceremony, including Cui Yuying, the vice minister of the Propaganda Department of the Central Committee of the CPC and the deputy director of the State Council Information Office ; Wang Yanwen, member of Jiangsu Provincial Standing Committee and the director of the Propaganda Department ; Xu Ning, member of the Nanjing Municipal Standing Committee and the director of the Propaganda Department . Many medias reported extensively on the event, such as Xinhua News Agency, China News Service, Xinhua Daily, Yangtse Evening Post and Nanjing Daily and so on, spreading this news to people around the country. As the planner, participant, administrator and the one in charge of this project, I can still remember every detail of the construction progress. These memories are coming back to me, vividly and freshly, like they all happened yesterday.

## AFTER ALL THE TWISTS AND TURNS, I TOOK CHARGE OF THE CONSTRUCTION WORK

People are meant to do what the destiny has arranged. Believe it or not, whenever a special bond occurs between you and the certain task, you can never cut it off. The story of how I became the project director in charge of constructing the Nanjing Museum of Site of Lijixiang Comfort Stations is a typical example for this very truth.

When the site of former “comfort house” in Lijixiang was still under the administration of Baixia District, the then district mayor, Cao Yongning, came to me one day and told me his plan about this site. Lijixiang is located at Changbaijie, a significant historic conservation area in planning, and there are eight two-story buildings of brick-wood structure built during the time of the Republic of China (1912–1949) left unoccupied since the housing demolition in 2008. Close to the buildings is the Kexiang food market. The whole site was in a bad condition, with garbage piling up and buildings seriously damaged, which really disfigured the beauty of the city. For this reason, the government of Baixia District decided to make a restoration and build this site into a memorial hall of “comfort house” . After then, with an adjustment of administrative divisions, the area where the site is located is now under the administration of Qinhuai District. The then first deputy chief, Xue Fengguan, asked me to be their history consultant for the memorial hall construction, to which I gladly agreed. The municipal leaders of Nanjing had assigned the whole project to the Bureau of Culture, Broadcasting, Television, Press and Publication, but the deputy director of the Bureau, Yan Yiping, came to me for support, and I found no reason to reject such a request. Out of surprise, after experiencing all the twists and turns, the municipal leaders delegated this restoration project directly to me and made it clear that it would be run as a branch of The Memorial Hall of the Victims in Nanjing Massacre by Japanese Invaders. To be honest, as the curator of the Memorial Hall, I was busy in an extension project of building a new exhibition hall themed as “Victory”.



Besides, as the hall was applying for the “World Memory Heritage” and preparing for the first national memorial day, there was a quite load of work for me to do, so I politely declined their request. However, the major leaders of Nanjing Municipal Party Committee and government both criticized and encouraged me by saying that they were all busy and being busy is a good thing. They said the project could be entrusted to a construction company and I would preside over their work.

With their trust, I took this important mission of restoring the site of the former “comfort house” in Lijixiang when I was already overloaded with working tasks in October, 2014.

## TO RESTORE OLD BUILDINGS TO ITS OLD-FASHION BEAUTY: THE CREATION OF A QUALITY PROJECT

It probably has something to do with my 20 years’ life in the army that I always exert myself to the utmost to accomplish my missions well.

After I undertook the task of this project, I fulfill it in five aspects:

First of all, I paid a visit to professor Zhao Chen and Leng Tian in the Institute of Architecture Design & Planning of Nanjing University (hereafter referred to as “the Institute” ), and commissioned them to come up with a design scheme of the restoration project in Lijixiang as soon as possible. Actually, in the meetings held in Baixia and Qinhuai Districts to discuss about the restoration project, I had heard their design and given my opinion . Although I was only serving as a supporting part at that time, I acquired some knowledge of their design concept and basic orientation, which made it easier for me to follow up their plan. After Hou Shuguang, the deputy curator of the Memorial Hall, and I explained our intention, they immediately agreed to help. Their scheme soon got approved by the municipal leaders and the relevant department. What’s more, during the construction period, we worked hard in cooperation to revise the design again and again and put our heads together to better the project. We studied and researched this project as an academic practice, in which we both gave full play to our strengths and became reliable working partners. It should be highlighted that the architectural art and exhibition art are inseparably interconnected in memorial halls, especially in those exhibition halls built on the site of old buildings. In other words, with an architectural design lacking unique artistic features, the exhibition art will have no foothold and cannot fully develop its charm.

Secondly, I quickly organized a team to write the outlines of the exhibition and display. The young scholars I picked up for this reason were asked to finish the script of the exhibition as soon as possible. Considering the actual situation of the new exhibition room themed as “Victory” in the memorial hall, and also with the intention of providing new researchers of the Memorial Hall with an opportunity to prove their worthiness, I chose four youngsters to undertake this task, including Yuan Zhixiu, the deputy director of the research storage department; Cao Lin, the deputy chief of the research department; and Zhang Guosong and Liu Guangjian , graduate students of the research department. The deputy chief of the storage department, Sun Hongliang, and Qin Yi as well as some other graduate students were commissioned to select relevant cultural relics for the display. I presided over all their work and revised the drafts. After discussions, it was decided that the exhibition hall would be divided into six parts, with one for basic exhibition , one for relic exhibition, and four for themed exhibitions. Small buildings located in Area A are used for basic exhibition: Sexual Slaves in WW II —The Japanese Military “Comfort Women” System and Its Crimes. The buildings in Area B are used to display relics discovered in the sites of the former “comfort houses” named as “The Nightmare of Jinling—Japanese Military ‘Comfort Houses’ in Nanjing and the ‘Comfort Women’ ” . Four buildings in Area C are used for themed exhibitions, respectively named as “Tears of Sex Slaves in Shanghai—The Exhibition on the Crime Evidences of Japanese Military ‘Comfort Women’ System from the ‘Comfort Houses’ in Shanghai” , “Japanese Military ‘Comfort Houses’ Scattered all over China—The Miserable Memories of Chinese ‘Comfort Women’ ” , “Painful Memory and Denouncement—The Exhibition on History Facts of ‘Comfort Women’ from Korean” Peninsula, and “The Sex Slaves from Different Countries—The Historical Facts of Sexual Slaves in the Pacific War and the Crimes of Japanese Military ‘Comfort



Women' System" . Upon determining the structure, we divided the work. The young scholars went separately to look for relevant documentaries, and they were responsible for searching for pictures and relics as well as writing the exhibition explanations. They would send me their results for revision and approval. If finding them unsatisfying, I would send them back for an improvement. After several rounds of revisions and amendments, the outline was approaching perfection. Later, I invited some experts to review our outline again and asked them for advice, among whom there were professor Su Zhiliang from Shanghai Normal University, professor Jing Shenghong from Nanjing Normal University, professor Zhao Chen from the Institute, and Chen Yongzhan, the chief engineer of Urban Construction Group. At last, the final draft was sent to the relevant department and leaders for approval. The outline of the exhibition and display, with its unique features, was finally determined.

Thirdly, I received an order to find an engineering company for the project, so I selected Nanjing Urban Construction Project Construction Management Co. (hereafter referred to as the construction company) to be our construction agency. Although the project was defined as confidential, it could be entrusted to the construction company. But why did I choose this specific construction company among all others? It is simply because the company has rich experience in the construction of large-scale projects, like Nanjing Railway Station, Nanjing South Railway Station, and some projects in Mofanmalu and Longpanlu. It is an excellent cooperator that is able to conquer any difficulties to accomplish their work. In addition, the construction company has done an impressive job in the second-stage extension project of the Memorial Hall. The former chairman of the company Chen Yongzhan, its current chairman Li Xiang, the company' s communist party secretary Lin Guangkai, and the project manager Hui Feng are all familiar with the Memorial Hall. I deem it as a reliable, competent and responsible company. After taking this job, they hired the Xuanwu Landscape and Traditional Chinese Architectural Engineering Company (hereafter referred to as "Traditional Chinese Architectural Engineering Company" ) to do the repairing work, and cooperated with the Institute to devise a plan of repairing the dilapidated buildings by using steels as a protection to the old building complex. It should be noted that constructions built during the period of the Republic of China are of brick-wood structure with a lifespan of 70 years. The buildings in Lijixiang have been standing there for more than 80 years, 8 of which have been testified as dilapidated buildings by the relevant department. Using steel structures to reinforce the buildings, the stress the buildings and their walls were enduring was transferred to the steel structures and the concrete foundations. What' s more, they also made much effort not to damage the old fashion of these buildings. Take the process of painting the outer walls, doors and windows for example, they discussed the procedure again and again, carried out a lot of experiments on the construction sites and didn' t mind remaking the paints again and again until the results satisfied everyone. They even reserved things they removed from the buildings during the restoration, including the old doors, windows, bricks, tiles, roof beams, rafters and so on. Some of these old things have been used in the restored buildings, while the others were handed over to Artall Company for the exhibition of relics, which adds the content of the exhibition, making it more worth-seeing. A staircase column installed in building A is a good example of recycling the dismantled parts. After installing it into the building, we find that although there are some hairline cracks on the column, it adds charms to the exhibition of relics. It is agreed that the decoration both inside and outside the buildings is also an important part of the exhibition. To restore an old building to its old fashion plays an essential part in the success of a memorial hall built in the historic sites.

Fourthly, we came to the famous sculptor, Wu Xianning, and invited him to create a theme sculpture of "comfort women" for the memorial hall. Wu Xianning is the designer of many large-scale sculptures, including the famous Lingshan Buddha in Wuxi and the statue of Confucius in Qufu, Shandong. He also designed the combination sculpture "Disaster of the Old City" for the second-stage extension project of the memorial hall and the copper plate road "the Footprints of the Historical Witnesses" . The first version of the combination sculpture of "comfort women" was too large and showed too much nudity, not matching its surroundings. So we used wooden sticks to build up some frames of different heights and put them on the spot. After comparing these frames from different angles, we finally found the proper size of the sculpture. Xu Ning, member of the Standing Committee of the



Municipal Party Committee and the director of the Propaganda Department, reviewed the sculpture manuscript and suggested that it should be recreated based on the picture of Pak Young Sim, a “comfort woman” taken by the Japanese soldier from Korea to China. She was once forced into sexual slavery by Japanese soldiers for three years in “Dongyun Comfort House” in Lijixiang. The picture was taken in a trench of Longling, Yunnan, where she got pregnant and rescued by Chinese army. Later, we paid several visits to Wu Xianning’s studio located at the Fangshan Arts Camp in Jiangning District and revised the manuscript again and again. Now you can see a sculpture standing at the entrance of the relic exhibition hall, exciting the mind of every visitor and truly enhancing the exhibition effect.

Fifthly, we invited three professional exhibition design companies for bid. After the appraisal and evaluation of experts, the Artall Cultural Industry Co. Ltd (hereafter referred to as “Artall company”) won the bidding, and was entrusted with the design and execution of the exhibitions. It is affiliated with the Soho Holding Group Corp. Ltd, a state-owned corporation in Jiangsu, and is a first-class exhibition company at home. Artall company has performed impressively in its past projects. For example, it played an important role in the design and execution of both state and provincial museums. Its representative projects include the Jiangsu Pavilion in Shanghai World Expo, Nanjing Museum, Shaanxi History Museum, and the artworks displayed in the Chinese Pavilion in Milan World Expo. Although their great design had won them the bidding, I thought they didn’t exactly grasp the characteristics and theme of our memorial hall. Their design presented a beautiful scene, but it could not harmonize with the style of the site. I thought there is much room for improvement before it reached my ideal standards. Therefore, I told them to learn from the successful design experience of Presidential Palace and Memorial of Meiyuan New Village and redesign their scheme. It went through many rounds of modifications before being accepted. From this experience, we learn that a good artwork must go with the style, characteristics and theme of the exhibition hall. It is important for them to integrate into one.

## TO IMPROVE EXHIBITS ARRANGEMENT WITH ARTALL

I always adhere to the idea that repeated modifications are necessary before a fine work is finally created. During the period of arranging the exhibits, it takes us a lot of efforts to make adjustments so that our exhibition can best harmonize with the surroundings, atmosphere and style of the site of the former “comfort houses”. Take the arrangements in preface hall for example, the design scheme is to make scroll-like walls with thin steel plates, on which writes the preface of the exhibition and the names of those “comfort houses”. In order to produce these walls in right size and install them in the right location, the Artall Company firstly made a wooden model of the same size and put it on the right center of the hall. We found that it would hinder visitors from passing and weaken the power of heart-shaking. So we kept moving the model until we finally found its most suitable location. Later, the words on its finished product turned out to be not prominent enough in black, so we manually repainted them into white. After all these were done, there came another problem. The upper space of the hall was too empty to go with the exhibitions, so circles of grey plastic plates were hung on the roof, showing historic pictures of “comfort houses” both at home and abroad, which correspond to the names written on the steel plates below. With the designs echoing with each other, a structured space with a good visual effect was finally created. Another example I want to mention is the adjustments we made on the display racks, panels and showcases of the cultural relics. We first put some display racks and panel samples in the exhibition hall for people to comment on. Based on their suggestions, we made some modifications to the panels, such as removing the unnecessary decorative lines and images, enlarging the panels and the words on them as well as increasing their hanging height, which make exhibition items like the display racks, panels and showcases better match the dimensions, colors and effects of the exhibition hall. We tried our best to finish this task with less or even no regrets left.

The two-story buildings built during the period of the Republic of China in Lijixiang were originally the private mansion of Yang Puqing, a lieutenant general of Kuomintang. They were finished one by one in



the 1930s. They were used as living houses or hotels, with small rooms and narrow corridors. There are 84 rooms with different sizes in these buildings, which kind of layout made these buildings unsuitable to be used as exhibition hall, since it may hinder visitors from walking around freely. Therefore, we encountered much more difficulties in designing the routes and layouts of exhibitions. Working with the professionals and experts from the Artall company, the construction company and the Institute, we studied this problem both on the blueprint and on the spot. We researched the features of these buildings and found solutions to the problems caused both by differences in room sizes and shapes and by the connection of floors. We tirelessly compared different solutions, aiming to find the best one, during which we gave up the selected schemes and started again for many times. The room identified by the former “comfort woman” Pak Young Sim is unquestionably one of the most important part for the exhibition. She remembered that she lived in the Room 19 on the second floor of Building 2 in Lijixiang. When arranging the exhibits, we marked rooms’ numbers on wooden plates on the doors. After marking all the 30 rooms in that building, we found that the one she identified was No.19, which proved the truth of her testimony. Since we needed to do so many things with high requirements in such limited time, people responsible for exhibition arrangements were keeping over-working continuously, never complaining about being tired or the hardships. I can still recall a day of such experience. On that day, I was touring each exhibition room with a bunch of people, including several young scholars working in the memorial hall, namely Yuan Zhixiu, Cao Lin, Sun Hongliang, Zhang Guosong, Liu Guangjian; the general manager of the Artall company, Chen Guohuan; its deputy general manager, Chen Sining; and some other designers and workers, namely Ren Rui, Gao Lun, Zhou Zijin, Zhao Fengchen, Zhu Chunmei, Wang Siyuan, Tao Xiaojie, Chen Ximing, Jiang Yan, Song Song, Sun Ying, Qiu Ying, Li Tao and so on. We checked each exhibit and made adjustments whenever it was necessary. Climbing up and down, walking and discussing, we worked non-stop for over 7 hours from 1 p.m. to 8:30 p.m. We hadn’t felt exhausted until we finished the tour, but no one made any complaint. We all devoted ourselves to the work, and always paid attention to the details. It was with this spirit that we managed to improve our exhibition schemes during the construction period, and find out every highlight of our exhibitions by transferring the disadvantages of the exhibition on the historical site to our advantageous features.

## TO REPRODUCE THE INNER WORLD OF “COMFORT WOMEN” WITH THE TEARS

During the exhibition arrangements in Lijixiang, we were trying to figure out a creative idea which can help to raise the whole design to a higher level, and we were searching for a similar effect created in the design of “12 seconds” shown in the exhibition of Nanjing Massacre by Japanese Invaders. If 300,000, the number of people killed in the Nanjing Massacre, is divided by the time in seconds (the massacre lasted for 6 weeks), the result tells us that in every 12 seconds one life was taken during that massacre. The idea of “12 seconds” leaves a deep impression in the heart of visitors. An idea like this can inspire visitors to think more deeply about the exhibition, but it is hard to find one pertinent to our exhibition theme.

One morning, when I was revising the design scheme of the outer-door scene, the idea of teardrop suddenly came to my mind. I saw a vision that a lot of “comfort women” were wiping away their tears, which dropped on the walls, roads, grounds of the “comfort houses” in Lijixiang. Although the tears have dried away with the time, they are still there in the site of the former “comfort houses”. Holding to this idea, I thought it could be our feature to use “teardrop” as a mainline to connect all the exhibitions both inside and outside together. Therefore, we established a wall, a road and a ground of tears to demonstrate that this was a place where all the “comfort women” once shed their tears. At the end of the basic exhibition hall, we displayed a bronze bust of a “comfort woman” installed on the wall, named as “The Endless Tears”. On that morning I sent a message to Xu Ning, the director of the Propaganda Department, reporting to her about my idea. Out of surprise, she immediately approved it and told me she really liked this idea. What’s more, the Institute, the construction Company and Artall company were all in



favor of it. They all tried their best to find ways to realize this idea to reach its best effect.

The Institute and the Traditional Chinese Architectural Engineering Company worked together to design the “road of tears”. On the ground among the buildings, there are many manhole covers. Each cover is incised with a design of “three teardrops”, with one drop larger than the others. This design helps to beautify the manhole covers in the memorial hall, and the three teardrops can also direct the way to the outer-door exhibitions. The construction company and the Artall company cooperated to build the “ground of tears”. The Artall company put an aluminium-plastic panel on a wall located at the entrance to the exhibition hall, on which there are dozens of pictures of the “comfort women” survivors. On the ground below the wall, a concealed automatic water sprinkler system was installed by the construction company to maintain the wetness of the ground. The Artall company was also responsible to create some teardrop-like design on an outer-wall of the exhibition hall that faces the entrance. In the first place, they had no clue how to make the “teardrops”, and were uncertain about the shape, size, or material for this design. Later, they used glass balls as the “teardrops”. Although glass can present a good transparent effect, the size and shape of those balls were unsatisfactory. I was inspired by the brand design on a Yanghe Wine bottle and added to the glass ball a long “trail of teardrop”, which looked really like a teardrop then. We also enlarged its size as big as possible, whose artistic exaggeration effect makes them more heart-shocking.

If the design of “three teardrops” on the outer-door exhibition area only serves as a foreshadowing for visitors to understand our theme, the designs inside the exhibition halls are the ones that should really point out the idea. In this case, we put more efforts into this task. To be honest, the design of “silent tears” was missed in the original scheme. At first, the Artall company planned to hang a ball of iron wires over the central part of the roof, with pictures of the “comfort women” survivors in the wire net. I thought the pictures would look like a mess, showing no respect to the survivors, so I suggested they should hang those pictures in the frames made of thin steel wires, with the sizes of the frames getting smaller when they are getting closer to the ground. These pictures are then grouped in the shape of a large drop of tears. As time was limited, they first used organic glass as an alternate, and later changed them to round-shape “teardrops” with glass and suspended them over the head of visitors, producing a strong power of heart-quivering. There is a bust named “endless tears” installed in the end of the exhibition hall. The first design of it was unsuitably beautiful. I proposed that we should select a “comfort woman” that has a look of having been through vicissitudes of life as the prototype of the bust, and keep the eyes of the bust shedding tears all the time, creating an interaction for visitors to help wipe away the tears. At last, we chose Lin Shigu’s wrinkled and sorrowful face as the prototype of the design. There are two small holes in the eyes of the bust, with a micro pump controlled by a water flow regulator. Its effect has been widely praised by the visitors and has become the biggest highlight in the exhibition hall. Yu Yanjun, the former deputy curator of the Museum of the War of Chinese People's Resistance Against Japanese Aggression made her comment after the visit and said, “When I was wiping away the tears on the old lady’s face, I saw her tears keep coming down from her eyes, and it made me fail to hold back mine.” She appraised the whole exhibition as “creative, overwhelming, and refreshing”.

## Personal Profile

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Han, born in July 1954,  
member of CPC, from Nanjing, Jiangsu,  
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deputy director and researcher of Chinese Museum Association Exhibition Art Specialized Committee.



# 后 记

项目作为第二个国家公祭日相关活动的重要组成，同时作为铭刻历史记忆、控诉日军暴行的重要证据，其意义非比寻常。在南京市委、市政府有关领导的高度关心下，在时任侵华日军南京大屠杀遇难同胞纪念馆朱成山馆长的全面统筹下，在南京大学建筑设计院和南京市城建集团项目工程公司的大力支持下，由任睿设计团队负责项目的概念设计、深化设计和布展设计的展陈整体设计布展工作，前后历时数月，方案几经修改、完善，向国家、向人民、向社会交出了一份圆满的答卷，陈列馆于 2015 年 12 月 1 日正式向社会开放。

本书从最初设想，到付梓印刷，《泪滴塑空间：南京利济巷慰安所旧址陈列馆展陈艺术图集》历时半年多终与读者见面。此图册介绍了展陈设计工作之始末，记录了所有项目人员之付出，留存了那段历史的宝贵记忆，更记载下策展人和设计师心路之历程。谨以此书的出版作为纪念，让更多人了解那段鲜为人知的历史伤痛，也为了警醒我们珍爱今日来之不易的和平与幸福。

在本书编撰、编印的过程中得到了集团公司的重视和支持。朱成山馆长代为作序，并给予指导与帮助；此外，东南大学出版社的相关老师对本书的编辑、出版给予了众多建议及大力支持，在此谨表示衷心感谢。

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