

建築、工程、測量、都市規劃及園境界諮詢會議  
Consultation Session (Architectural, Engineering, Landscape, Planning and Surveying)

日期: Date:	23/01/2017
時間: Time:	1800-2000
地點: Venue:	展城館多用途廳 香港中環愛丁堡廣場 3 號 Multi-purpose Hall, City Gallery 3 Edinburgh Place, Central, Hong Kong

Mr Leslie Lu, Moderator:

I would very much like to start on time. 我哋希望能夠準時開始。

晚安各位，歡迎大家出席西九文化區管理局香港故宮文化博物館嘅諮詢會議。

我係盧林，Leslie Lu。我係一位建築及設計教育工作者，我好高興今晚能夠做大家嘅司儀 or 主持人。今晚好高興能夠得到好多各界嘅專業人士、專業團體嘅代表、專業學會嘅人員嚟參加今晚呢一個會議。嚟今晚嘅各位同行或者大家專業嘅同事，係嚟自香港建築師學會、香港工程師學會、香港園境師學會、香港規劃師學會、香港城市設計學會，及香港測量師學會。各位代表，歡迎大家嚟！我諗大家入場嘅時候，呢度工作人員一定係會俾咗各位呢一張發言意向卡。呢張發言意向卡其實係今晚環節裏面一個好重要嘅一樣嘢，就係希望你呢各位能夠填上你個名，然後將嗰張卡對摺，然後俾工作人員或者擺落嗰個箱度。等一陣間，我就會用一個抽籤嘅方法，抽出一啲人名，然後我會宣讀呢啲人名出來嘅，然後呢就能夠保持大家有個機會發問同埋發言。今晚整個過程係將會被錄音嘅，呢個錄音呢係將會由一個獨立研究機構進行分析研究，佢嘅報告呢將會交俾西九文化區管理局董事局作呢個更詳細嘅研究同埋考慮嘅。今晚呢一個討論會，係會用廣東話為基本語言，如果各位有呢個需要嘅話，我哋係有呢個翻譯服務。我諗大家都知啦，如果你係有呢個需要，要一個耳機嘅話，請你舉手，咁我哋嘅工作人員就會將呢個耳機俾你嘅。咁我都唔好阻大家嘅時間啦，因為我都知道大家有好[多]問題同埋關心嘅事情。咁呢，我先介紹出席呢今日出席呢個西九管理局嘅代表，首先我係要介紹西九文化區管理局行政總裁栢志高先生 Mr Duncan Pescod，亦都係西九文化區嘅營運總裁陳惠明博士，及呢個香港故宮文化博物館設計顧問呢 Rocco，唔使問啦，嚴迅奇先生。接着呢，我哋而家就先會請栢志高先生 Mr Duncan Pescod 先致詞。So Mr Pescod, your opening please.

Mr Duncan Pescod, Chief Executive Officer, West Kowloon Cultural District Authority:

Thank you, thank you very much.

Good evening ladies and gentlemen, thank you all very much for coming along this evening. We are obviously very conscious that there has been a lot of interest in this project and the people hold a variety of different views which I think is entirely right. We hope that through these sessions like this and the ongoing collection of opinion from the public we can ensure that views are heard from all sides and in all aspects in respect to this particular project. Now let me make it very clear where we come from. We believe this is a great opportunity for the District and for Hong Kong. I had people rung me from overseas saying, "How have you done this? How have you managed to persuade this magnificent museum to come to West Kowloon?" That's the level of interest that we are talking about. It is a fantastic opportunity, it's also heartening that despite somewhat negative media coverage and I would be quite frank with you that some of it has been negative, the wider public, the feedback that we have been getting has generally been supportive of the project and see it as a positive for Hong Kong. So, let me address a couple of issues that have become the focus of debates over the last few

weeks. The method under which this project was taken forward in the first place by a small group, myself included, and of course, the appointment of Rocco as the lead designer. So let me start with the first one, it has been stated very clearly by our former Chairman, the former Chief Secretary that, bearing in mind, the unique sensitivity around the Palace Museum in collection, discussions have to be done in private. And honestly, anyone who has ever been involved in a major project knows that the initial formative stages of the project, you have private conversations. That's natural you have to develop a project to a certain point where you can bring it to the public. It's not an unusual stage, it is not an unusual thing at the first stage, it is necessary indeed to get us to a point where we can sign the Memorandum of Understanding. And let me stress, it said very clearly in the Memorandum of Understanding that is a prelude to the signing of the collaborative agreement. So in itself, it is a statement of intent. I think people need to understand that. At the same time we have to make sure that we can deliver the site in terms of what's the cost, where's the money going to come from, all these details need to be worked out. None of these could have been done without the appointment of a design consultant to show that we have right location, that we have a reasonable budget and that this museum could be built as something that was fit the purpose. The end result of that exercise, of course, was the successful signing of the Memorandum of Understanding. Let me stress, therefore, this is just the first stage we still need to formally signed the collaborative agreement, but let me also be very, very direct on this, any failure to sign the collaborative agreement would be a tragedy: a tragedy for West Kowloon Cultural District, more importantly, I believe the tragedy for Hong Kong, and it would reflect very poorly on us with the amount of effort and the amount of work that has gone into this. Let me go into the second issue, the appointment of Rocco, Rocco's involvement of the earlier stage actually was the essential element. As I have just indicated, to get to the point where we can take this project forward. His appointment was based on sound principles, based on his extensive experience in designing museums and the methodology of direct appointment of creative talent is normal. There are people in this room who have been appointed by direct appointment. It happens in the right conditions and in the right context, it's the way forward. But it's only one way, it sits alongside tenders and other competitive forms of procurement as a route that could be used as appropriate in the circumstances and situation. I want to reiterate that we can't lose sight of one very important thing and that's this opportunity for Hong Kong. We have been given this unprecedented opportunity, and indeed it is fair to say that this is something that people overseas, people in the Mainland and other cities would give the right arm to have. There is no question in my mind about that. Let me just also focus on one other issue: increasingly we are seeing collaboration between major museums that allow their collections to be seen by a much wider audience. This collaborative and open exchange between cultural institutions is one that we should all welcome. We can talk about the Middle East, we can talk about even Shenzhen working with the V&A [Victoria and Albert Museum]. It's happening all around us, so it is nothing unusual about what we're trying to do here. Some of you may have attended the Leisure and Cultural Services Department's exhibition that has featured works from the Palace Museum's collection. They already show the breadth and depth of the collection and yet are only a tiny fraction of what has been shown publicly. They're extremely popular among the Hong Kong population. So honestly, I believe that a permanent Hong Kong Palace Museum here in Hong Kong operated to the highest international standards will be a valuable addition to the Cultural District and to Hong Kong. And I want to urge you to think of those terms, that's what we are trying to achieve, we have this bigger objective in mind and I would say that when we take this forward in three years', five years' time, people say this is a magnificent attraction in addition to everything else going on in the District, so thank you very much.

Mr Leslie Lu:

Thank you, Mr Pescod. 多謝栢先生！現在我哋想請香港故宮文化博物館設計顧問嚴迅奇先生介紹呢一個設計項目嘅概念。Rocco, please.

Mr Rocco Yim, Design Consultant, Hong Kong Palace Museum:

唔該！各位大家好！我介紹之前我想講幾句關於所謂諮詢呢樣嘢。大家都知道啦，舊年六月開始呢我哋就係由西九去聘請做一個初步研究，就包括個用地、個位置，同埋成件事大概個個 **budget** 等等。即係做到一個咁嘅博物館。呢個成果呢，其實大部分都係個展示版同埋今日我都會擺出嚟俾大家睇嘅，咁係歡迎大家有意見。自從 11 月尾開始呢，我哋就正式俾西九聘請設計個個博物館。我上次係記者招待會嗰時我都有提過，呢樣嘢呢我哋係做緊，做到七七八八。上次講就做到七七八八，而家七七八八多少少啦，但係就未完成嘅。咁呢樣嘢呢，好坦白講我係唔會拎出嚟去諮詢嚟㗎。大家都係行家，大家都知道有邊個建築師係個設計做到七七八八就擺出嚟俾大家評論嘅，冇乜可能㗎，除咗學生。咁所以呢，我今日關於呢個博物館嘅設計呢，我係會講講我嘅設計目標、設計手法、設計方向，同埋有啲曾經試過嘅方向，擺出嚟俾大家睇睇，當然亦都歡迎大家意見，但真正成果嘅設計呢，大概過幾個星期呢，我就真係可以擺出嚟介紹俾大家聽，到時呢就好歡迎大家去批評，去批評，就到時呢我就會再考慮各方面嘅批評。咁首先都要講少少口水啦，咁我唔睇大家時間啦，就係講我對呢個博物館其實個個意念或者係個引導思想係點呢，建築係文化嘅載體，呢度大家係行家我唔需要再講啦，香港係一個現代化城市啦亦同時間亦都受中國傳統文化嘅薰陶，咁所以呢我哋第一個決定就係話故宮文化博物館係現代建築設計手法去做嘅，呢個好清楚，唔會係新古典、唔會係假古董，唔會，一定係現代建築設計手法，咁但係佢始終係一個故宮文化博物館，所以呢我哋要體現傳統中國視藝文化、要體現傳統中國空間文化，亦都因為佢係香港，所以我要體現當代香港都市文化呢三樣嘢。咁當代香港都市文化呢，係我哋初期做個設計呢，其實係盡量考慮落去。中國視藝文化同中國空間文化同個建築嘅關係呢，其實係第二步做個博物館嘅建築設計嗰陣呢，就不斷考慮，咁呢個今日係未成熟擺到出嚟，嗱好清楚呢個未成熟擺到出嚟，咁所以呢首先我主要係講香港都市文化，亦都係關乎個博物館個位置同埋周圍個公共空間，同埋西九成個區裏面個個關係係點樣。香港都市文化，大家行家我諗都有一個共識，係有啲乜嘢嘅特色呢咁？咁我哋覺得其實都係個幾樣嘅嘢，就係話我哋應該有一個恰當嘅密度，尤其是比起中國大陸啊，比起其他地方，香港嘅都市文化係要利用一個恰當嘅密度 **optimum density**，亦都係一個好緊湊嘅肌理，個 **texture** 一個好 **compact** 嘅 **texture**。善用豎向空間一定係某程度上要向高空發展嘅。就唔可以話擺平咁攤晒喺平面度，我哋冇咁嘅 **luxury**，即係咁樣，我哋要做到一個好流暢嘅公共領域，我哋亦都因為啲建築係咁緊湊，個肌理咁緊湊，我哋一定要注重建築同周圍環境嘅互動，呢啲都係，我覺得係香港都市文化嘅特徵嚟嘅。咁如果大家睇返之前西九個個總體規劃呢，如果大家記得我哋做個個總規劃比賽嘅時候呢，我好著重佢嘅公共空間嘅，除咗建築之外，其實個公共空間先至係成個區嘅靈魂。咁我亦都幾高興睇到最終個個西九個個規劃發展呢，其實係有一系列公共空間喺度。唯一就係喺西邊，即係個個 **MPV** 個位，其實就比較模糊㗎，個個公共空間個個設計同安排就唔係好清楚嘅。咁所以呢，我哋做呢個初期設計嘅時候呢，我哋就利用呢個機會，去喺西面呢個用地呢，去想辦法去優化佢。點樣利用如果有個博物館，同時西九又希望個度有番個展覽中心，隔離又有酒店，咁而可以點樣去優化呢個西面個個公共空間呢？如果你睇番呢一個原來嘅發展方案呢，有幾樣嘢我哋係覺得有需要改善嘅。第一，如果真係要 **MPV** 呢，周圍嘅公共空間就好似係 **leftover space**，即係遺留出嚟嘅。同埋呢之前個個酒店同埋寫字樓呢一個 **block** 呢，就好似一幅牆咁圍住。咁呢啲都係今次我做嘅一個可以改善嘅一個機會，咁所以大家睇到呢，我係將展覽中心擠咗喺最北面，將博物館擠咗喺最西面，個個酒店同埋個寫字樓呢，我係依然仲係度，但係呢就唔係全部一幅牆咁，而係我喺中間有隔開嘅。咁樣時間呢我哋就製造到有個新嘅廣場，咁從東到西呢，就有個戲曲廣場、中央廣場、藝術廣場，然後有個新嘅廣場，而作為西面嘅一個句號。嗱，咁呢個我就覺得係理想嘅，係終於有一個句號。而呢個西面嘅呢一個句號呢，仲係同呢個公園喺空間上同視覺上打成一片嘅，而所有呢啲廣場呢，係由一條林蔭大道貫通晒。呢條林蔭大道亦都係南北通透，向北就通去九龍站，向南就通去海濱長廊，而去到個個博物館個度呢，亦都係向東就通返去將來嘅酒店同埋展覽中心，向西就通

落海濱長廊，係個咁樣嘅公共空間網絡做咗出來。如果大家近睇少少呢，就會發覺我頭先講嘅嘢啦，嗱咁你會發覺，我係將個展覽中心擠到最北，將個博物館擠到向西，酒店同辦公樓呢，我係唔係一條長嘅一個 wall，嘅一條牆，而係有隔斷嘅，去到個博物館對出嚟個位呢，係甚至係斷晒係無嘢阻擋嘅。呢啲都係做成個呢個區嘅規劃嘅時候嘅一啲考慮嚟嘅。嗱睇落，似乎係好 logical，好自然係咁，但其實你可以問嘍，點解博物館唔擠係北面，展覽中心唔擠係前面，其實你都可以問嘍呢啲問題。咁個博物館亦都係根據有啲指標啦，就係個高度唔可以超過 50 米，總建築面積大概係 30,000 平方米。所以而家你睇到個模型呢，你就會發覺一面係個故宮文化博物館，一面係 M+，喺隧道過嚟一面係 M+，一面係故宮文化博物館，而你係喺入隧道之前，你係睇到，因為我呢度係斷咗，呢度係斷咗有兩個空間，你係睇到一左一右，呢啲係刻意嘍，比之前個個總體規劃係有啲唔同架。咁而再睇深啲，你會發覺我係利用唔同嘅層高，去帶動唔同嘅人流。嗱呢個係新嘅廣場啦，呢個公園啦，呢個海濱長廊啦。嗱人呢，就係公園呢有一個好漸進嘅斜坡，由公園可以慢慢上到呢個平台，而呢個平台呢就啱啱係呢個林蔭大道一路駁到去戲曲中心廣場嘅一條行人嘅 Promenade。咁做咗出嚟呢，所有嘅車就可以喺呢個平台下邊入去。因為大家知道啦，博物館本身可能唔係好多車，將來展覽中心一定好多車，貨車、私家車、旅遊巴，乜嘢都有。咁所以我咁做呢，就可以做到個好自然嘅人車分流。而喺另外嘅一邊呢，我亦都利用到高差嘅關係，個平台同海濱長廊，我就做咗一個好大嘅樓梯，可以作為一個戶外嘅劇院，將來有一個非正式嘅表演場地。隔離係做餐飲，形成一片。咁所以呢，成個佈局、博物館、公園嘅關係，博物館同周圍嘅公共空間嘅關係其實都係對西面呢塊地，係提一個好實在，亦都係可以做到好有性格嘅一個西面嘅句號。咁大家亦都睇到，我要做到咁樣，其實有一樣嘢可以話係佢嘅代價。就係個博物館要有七層，因為西九係有一個公共空間嘅要求，要咁多嘅，我做咗個公共空間出嚟呢，個博物館就難免個個 footprint，即係個個每一層係唔可以太大，咁所以我哋要疊高七層，呢度就睇到個平台公園嘅總空間嘅流通。咁呢度就睇到成個區啦，好啦，其實我哋喺做初步設計過程呢，其實已經諗咗好多關於展覽中心、博物館、酒店、辦公室啲車流、人流點樣處理嘅。咁呢個就俾大家過一過目啫。因為真正嘅詳細圖係喺公共領域裏面，大家隨時睇到。咁主要呢，係個平台下邊呢，做咗博物館嘅私家車、旅遊巴上落，亦都做咗貨運。然之後，同一個入口可以將來落到去展覽中心嘅地下停車庫同埋展覽中心呢度嘅貨運。跟住上一層，展覽中心有兩個展覽廳，一個係 8,000 平方米，咁就係由條車路貨車上嚟，直接可以入到貨運落展覽中心。再上一層就係一個 9,000 平方米嘅展覽廳，嗰個貨車跟住條 ramp 可以再上多一層，做 loading and unloading 入到嚟。即係話我做個展覽館喺度，做個平台喺度，將來嘅展覽中心，其實亦都係運作得好有效嘅。咁大家睇到啦，呢個係 9,000 平方米嘅展覽廳其實係多用途嘍。其實將來都可以做表演嘍，做表演可以坐成 10,000 人嘍。咁至於嗰個酒店同辦公室大概就係一個咁樣嘅 footprint，其實好緊湊嘍，尤其是落地嗰下呢，嗰啲所謂嘅 drop-off，大堂嗰啲嘢其實做到好恰恰嘍，咁但係我哋 check 過係做到。係做到。好啦講返嗰個博物館，博物館我哋有幾個主導思想啦，第一就係話佢一定要反映當時當地嘅文化，咁即係話一定係一個現代化嘅建築同埋一個適合現代化都市環境嘅建築。但係個博物館本身呢，要有一個獨特嘅造型同空間形態，去突顯佢展品嘅文化特質。即係你睇到嗰個建築，你有啲聯想呢，佢係展示乜嘢嘅。即係唔會睇到，你覺得佢展示當代藝術，咁冇可能唔係好啱啦。咁但係個建築其實最重要呢，就係要提供展品同公眾交流嘅互動場所，即係裏面佢嘅空間點樣設計好緊要。咁我哋嘅展板其實大家都睇過啦，就展示咗我哋有一系列曾經做過嘅造型探索，嗱造型探索，我今日唔會講亦都唔會問你邊個好啱啦，一定唔會啱啦，因為呢啲係，都係藝術創作嚟嘍，等我 ready 先啦。但係呢啲係曾經做過嘅嘢，咁頭先講啦，因為成個都市環境嘅考慮同成個西九文化區嘅設計嘅考慮，我一定係一個稍為向高空發展嘅博物館，所以係七層，之前話好似話漏咗啲圖話係八層，其實無八層，七層丫嗎。咁最低嗰層呢，其實就唔係地牢嚟嘍。係地面嚟嘅，係落貨啦，後勤啦，同埋有一部分演講廳同埋講室。跟住上邊呢層呢，就係個平台啦，就係林蔭大道一路帶過嚟個平台啦。呢個就係主入口，人嘅入口。呢度就無車嘅，然之後就有五層展覽廳，最頂呢係寫字樓。其實而家都變緊嘍，其實而家最頂有可能會變做 storage 嘍，一路變緊，因為一路同唔同用家去傾嘅時候，我哋而家個寫字樓有可能係疊喺後邊，一路喺度發展緊，咁大家睇到呢，係一個咁樣嘅體型。好啦，咁其實我哋試過好多唔同嘅 party，即係唔同嘅平面組織。其中一個就係咁樣，咁呢一個好自然係咁呢，就係話呢度個景咁靚，我不如將所有嘅展覽館就集中喺中間，然之後周

圍嘅呢，就係一個長廊，就全部做晒玻璃等啲人全部可以睇到個海景，果陣時有個咁嘅設法。如果咁樣呢，裏面嘅展廳呢就可以靈活去分隔咁，咁出到嚟呢，就大概會係咁樣。咁但係我呢個就唔再諗啦，我覺得唔好，點解唔好呢，就因為第一啲展廳其實係唔需要靈活分割，因為大部分都係 **permanent** 展廳嚟嘅，除咗個臨展廳，係唔需要靈活分割，同埋呢啲咁嘅空間，周圍都睇到海呢，其實同一個博物館嘅氣氛唔係好適合。而且老實講嚟西九行到邊度睇到海，行到邊度睇到景，其實係睇到厭嘍真係。我曾經去過睇過 **Pavilion** 呢，其實你唔需要再望前邊，其實你入去嘅時乜都睇晒。所以我覺得咁係有乜需要，咁尤其是出到嚟好似嘩成個會展中心咁。咁當然啦我哋曾經試過係唔係可以玩吓外型啦，但係老實講呢個唔係我嘅風格。呢啲係冇嘢夾硬做嘅嘢出嚟，亦都對裏面景觀唔好，咁所以我哋呢個係其中一個方案。咁跟住呢，我就諗過，咁不如我哋淨係搵一層嚟去做公共空間，就唔係咁多層都做啦，譬如係，淨係一層啫咁，其實都諗過嘅，咁但係呢一個都同頭先個有一個同樣嘅問題，就係話係咪真係需要周圍都睇到景呢？咁同埋個建築咁樣嘅造型，亦都你話似現代藝術館可能似嘅，又或者係一個太過現代化、太過國際化嘅造型。咁所以呢個，我唔可以話完全放棄，暫時其實都唔會係呢個方向嘅。咁亦都諗過一個，我哋不如側跟擠一個 **Atrium** 中庭，一面睇海一面睇公園，展覽館就一個 **L** 型，咁呢個呢就可以直上六層，咁出到嚟呢，就可能係咁。但呢個嘅毛病呢，我就覺得太似商場啦，一入到去嘩乜都睇晒，好似一個大嘅玻璃盒。同埋成件嘢嘅形態呢，就講究唔平衡嘅，即係點講，即係好 **asymmetrical** 嘅種，咁似乎係同中國視藝文化似乎未必係好適合，亦都諗過一個係做個天井，因為天井呢個，係上兩個禮拜有一次我哋去西九有個諮詢會，其中一個 **member** 提出嚟話，要我哋有啲中國元素，可唔可以考慮天井，咁其實天井係一個好 **idea** 嚟嘅做個天井，但係喺呢個位置咁密實，咁內向，又好唔好呢？咁所以呢天井嘅另一個變化就係打通，咁可能呢就有啲咁嘅形態。咁而家係偏向呢個方向多啲，咁但係我話你聽而家做到七七八八，到成熟果陣時，再多幾個禮拜我就會真係擺出嚟俾大家批評。咁暫時分享建築嘅個過程呢，嘅設計過程呢，今日就係同大家分享咁多啫。咁至於其他嘅，其實我哋一路都有喺度做研究嘅包括空間啊，採光呀、材料呀、顏色呀，一路做緊設計嘅時候，細節用料呀都不斷去探索嘅。咁亦都係到成熟嘅時候呢，兩三個禮拜後，三四個禮拜後就會擺出嚟同大家分享。咁頭先所有嘅形態呢，其實個博物館呢係包含咗呢啲功能嘅，有多個展覽廳啦，有唔同嘅主題展覽廳啦，有畫畫、有瓷器、有宮廷生活等等，亦都有個臨展廳，都有個臨展廳，有演講廳同教育活動室，因為呢個係好重要嘅元素嚟嘅，個教育方面。其他有工作室啦，儲存庫啦、紀念商品啦、餐廳、辦公室啦，咁呢啲係博物館必有嘅。咁所以將來個建築設計做好之後，喺西面同埋東面嘅戲曲中心係一東一西互相呼應，而中間就有個 **M+**，所以係中國、本地、國際嘅文化呢，係可以互相融會。亦都因為故宮文化博物館同 **M+**，通過個公園有個時空嘅對話，我好肯定將會大大提高我哋個文化視野嘅境界，多謝各位。

**Mr Leslie Lu:**

多謝 **Rocco**。接着呢，而家就到做呢個討論嘅部分啦。因為有幾位朋友啦同埋幾位代表專家呢係遲少少入嚟嘅，咁所以我就要，希望用幾分鐘時間再重新將今日呢個規則再講多一次。今日代表西九管理局嘅人士呢就係當然啦係行政總裁栢志高先生 **Mr Duncan Pescod**，咁然後呢營運總裁陳惠明博士，然後呢代表香港故宮文化博物館設計顧問嚴迅奇先生。咁呢我就會，你會見到我哋而家工作人員呢，係將呢個發問意向呢個卡嘅呢個箱呢，係 **pass around** 嘅，咁佢等一陣間會將呢一個箱俾我，咁我就會喺裏面抽呢個名出嚟去做呢個答問問題。我哋採取呢一個方法嘅原因呢，其實就因為希望能夠不分排名次序，希望有一個好公平嘅次序去做呢樣嘢。可唔可以搖一搖佢，唔該你。咁然後呢亦都係個次序先後呢係絕對公平嘅，咁我每一次係會抽兩張卡出嚟，咁然後我會讀個名出嚟，一同埋二啦，讀個名嘅時候希望你哋舉手，工作人員就會將咪俾你哋。咁你，每一位呢就有三分鐘 **three minutes**，三分鐘嘅時間去發問，所以請呢個問題，希望呢個問題能夠好清晰同埋好簡單咁樣，去基本上去問一個好主要嘅一個 **point**，一個論點嘅。咁如果係你有聽到有啲答案嘅時候呢或者你想繼續有啲其他唔同嘅問題，你係可以再填一張卡，再俾工作人員再加入呢個箱裏面。呢個第一，第二如果你問咗問題之後，咁我當然希望台上個三位能夠俾到好清晰嘅答案啦。但如果你有一個所謂 **follow-up question**，即係有啲嘢唔係好清楚，想去繼續問嘅話呢，咁希望亦都可以用一個最簡單嘅方法可以繼續問落去嘅。OK，

我再第二次提大家呢，今日呢一個討論會係會被錄音嘅，而喺錄音之後，就會交俾一個獨立研究機構去做分析，然後分析出來的報告係會交俾西九文化區管理局董事局作參考同埋更加詳細嘅研究。咁所以希望各位能夠對住個咪講，咁個咪來到俾你，希望你已經有個咪啦，所以呢你對住個咪講，能夠方便所有錄音。咁而家我開始抽第一第二個卡，兩張卡，第一位係 **Laurence Liauw**，**HKIA** 嘅代表。咁唔該你將個咪俾 **Laurence**，第二個呢就係 **Leslie Man** 係 **HKIS** 嘅。唔該呢度。唔該係咪可以開始啦。**Laurence**，請你開始發問。

**Mr Laurence Liauw:**

多謝 **Rocco** 你嘅介紹，我想問一問，即係話個博物館我知道個 **early days** 個 **urban design** 個 **disposition**，因為成個 **West Kowloon**，即係 **WKCD** 嘅 **access** 嘅 **termination** 暫時喺 **M+** 嗰度。你講咗話想 **create** 一個 **west side** 嘅句號啦，咁我就 **question** 即係個 **plaza** 嘅 **orientation**，因為其實 **plaza** 個 **orientation** 呢，而家我哋睇落好似對住個隧道，亦都喺個酒店嘅尖角嗰度，我有度過我唔知道有幾多啦，但會唔會其實嗰個 **access** 成個流程經過咗 **M+**，你再經，即係我哋行人啦，再經 **office**，酒店跟住去到一個有 **exhibition space** 有博物館嘅 **plaza** 度，會唔會有少少商業化咗呢？即係我自己嘅感覺，我當自己係一個行人，咁我都相信你 **explore** 咗好多個 **options**，咁我想問一問呢，點解你有 **explore** 個博物館嘅嗰個 **main entrance** 向返公園同埋香港嘅 **skyline**？點解我會問你呢個問題呢，如果大家參考世界各地著名嘅博物館，巴黎、華盛頓、東京、韓國等等、等等，我諗你都去勻晒㗎啦，大部分呢個級數嘅博物館都係對住公園同埋對住一個比較冇 **obstruction** 嘅 **vista**。咁我想問一問，其實我自己睇落嗰個 **urban design** 而家其實係對住個隧道，同嗰個 **exhibition space** 個距離同酒店嘅距離咁近，雖然呢個係有香港特色，但會唔會令到呢個博物館嗰個檔次同其他世界級嘅博物館嘅比較，未發揮到我哋最好嘅效應呢？想問一問你嘅 **exploration**。Thank you.

**Mr Rocco Yim:**

都幾挑戰啊你個問題。第一，個商業化嗰樣嘢，由過林蔭大道經過 **M+** 之後呢，係嗰個酒店同嗰個寫字樓嘅下邊，其實係有一條特別嘅通道預咗出嚟俾人行嘅。咁呢條特別通道呢，其實就除咗有啲餐飲之外，一面係睇住個公園，另外一面呢其實就有乜其他商業氣氛嘅。咁我覺得，你個問題好好呢，就係話將來呢條通道嘅設計、嘅品味，其實係好緊要嘅，其實係好緊要嘅。咁去到個廣場嗰度呢，其實當初我都好擔心嗰個展覽中心嘅氣氛同博物館嘅氣氛，其實兩回事㗎，展覽中心還展覽中心，所以呢我將來嗰個廣場呢，其實係兩邊我都會有一個好好嘅綠化去做一個 **green screening**，去將佢兩面嘅氣氛呢，稍為係隔開嘅。我唔係咁想個博物館嘅入口向公園，因為公園實在太空曠啦第一，第二，嗰個公園其實好著重綠化種樹，咁如果係嗰個入口向公園嗰邊呢，其實你未必咁容易做到一種即係比較好明顯嘅 **access** 入去。咁反為我呢一個廣場係好 **dedicated**，三面有建築物圍住，有綠化圍住，其實係一個可以係好啱人嘅尺度嘅 **hard space** 去引導啲人入博物館，我亦都唔希望呢個博物館太 **monumental**，即係太.....點講啊，即係我想親切感多啲。咁所以之前嗰個空間呢，其實很著重個親切感多啲嘅。仲好過公園咁空曠難以控制。

**Mr Duncan Pescod:**

**Leslie.**

**Mr Leslie Lu:**

**Yes.**

**Mr Duncan Pescod:**

**Yeah. I think I need to point out one other thing. The Park itself will be an active park, it will have a lot of very noisy performance spaces, it will have a lot of activities in itself and you need to think about that compatibility, particularly for noise, because the space immediately to the South, we are calling**

it the Great Lawn, which is intended to be a performance space for outdoor, pop concerts, jazz concerts, etc. So you have to think of the relationship as well and that is clearly one of the issues that when we were talking about this has become one of the factors.

Mr Leslie Lu:

Thank you. Leslie, please.

Mr Leslie Man:

個問題係[問]阿嚴生 Rocco。想問問就係因為頭先為咗個西隧有番一個 **visual contact** 對個 M+同埋個故宮博物館啦，咁本身原本個 **plan** 裏面嘅嗰啲 **hotel** 同 **office** 係某程度上 **downsizing** 咗啦，我想問嗰啲 **GFA** 去咗邊呢？

Mr Rocco Yim:

我哋完全冇 **downsize** 到嗰個酒店同寫字樓，完全有咁多要求嘅 **GFA**，我哋就俾番咁多 **GFA**。只不過我哋盡量利用呢個高度同埋嗰個 **depth**，我哋發覺做咗出來係可以，唔需要由頭至尾都係，因為我相信原先 **masterplan** 嗰條 **U band** 係冇用盡嗰個高度。

Mr Leslie Man:

明白，唔該。

Mr Leslie Lu:

第三個問題係黎世康先生，HKILA 代表。第四個呢就係 Andy Lewis，HKILA 代表。Mr Andy Lewis、黎世康先生請。

Mr Lai Sai Hong:

你好！我想問一問嚴生呢，其實譬如我嘅個人感覺比較鍾意 **old school** 多啲啦，點解唔選擇個南北向，我諗你都諗過原因，會唔會有機會其實係嗰個，如果個故宮係一個比較重要嘅物件，相應嘅外圍 **landscape** 係應該大番少少，相對番要啱比例，但係可能你頭先有聽過講話，可能出面有個比較嘈嘅可能，有 **rock band**，有 **great big lawn** 嘅嘢，其實係唔係嗰個 **lawn** 係唔可以郁嘅呢？正如話南北向呢樣嘢有相對唔係咁緊要呢？第二個問題就係話，你提過一個 **informal** 嘅 **performance** 嘅 **venue**，我感覺係好似一啲 **theatre** 咁啲類似，咁其實嗰度比較向西，西九真係好向西，曬得都幾緊要，變咗嗰個 **orientation**，觀眾就對住嚟曬，咁可能個 **performance** 又甚至背光咁，其實係咪有啲會遮蔭或者其他嘅嘢咁樣。另外嚴生有提過，個海景可能周圍都望到，驚有人望得厭，可能再諗諗點樣包裝講呢樣嘢，因為人哋會覺得擺觀塘度都得啦，唔使擺西九，擺邊度都得，西九唔係話真係要，同 M+又可能有一段距離，可能要，所以要諗一諗個包裝點講。

Mr Leslie Lu:

Rocco.

Mr Rocco Yim:

南北向呢我覺得，除咗你話而家北京嘅紫禁城係南北向之外呢，其實香港呢個位擠南北向係冇乜特別意思，我覺得冇乜特別意思。因為老實講，你都係博物館，你點都唔會自然通風嚟啦，一定係一個 **environmentally control**。咁所以呢，我哋主要係從嗰個公共空間同埋景觀嗰個關係呢，重要過係一個好人工化，一定要南北向。因為而家咁嘅擺法呢，老實講，向北呢係展覽中心嚟嘅，反為向西嗰個 **informal** 嗰個 **performance area** 向西會曬，呢個係啱嘅，可能我哋要諗諗，會唔會係種啲樹又或者有啲措施去做一做。咁但係你知道西九咁大呢，呢度唔係唯一嘅 **performance area**，有其他嘅，有啲地

方向南，有啲地方向西。但向西有個好處呢，就係睇到日落，睇到好好景色，咁所以呢個又係一個要好好平衡，咁但係喺可能嘅情況下，點樣可以控制下嗰個西曬，可能我係值得諗諗嘅。景觀嗰度，我覺得喺呢個地方一望無際咁去睇景觀呢，我覺得係有啲厭，但係我會製造啲點講呢 **framed view**，即係框咗嘅，有景框嘅 **view**，即係覺得係有特色啲取景，即係唔係話一望無際。咁呢個係，真係真係個設計出來，希望我能夠解釋得清楚啲。

Mr Leslie Lu:

好，多謝 Rocco。Mr Pescod.

Mr Duncan Pescod:

You have to comment on this, let's move the green. One of the problems we have and why we needed to have to look at this earlier is that we are already building the Park; we are already building M+; we are already building many of the features. What we have tried to do in talking to Rocco is [to] find the optimum of what is given. That's the challenge here, I am not in the position now to be able to say no although we have designed this green lawn, it's intended for up to 10,000 people for a pop concert, we can't just abandon this, I am sorry this is not going to happen.

Mr Leslie Lu:

好，Thank you，請 Mr Andy Lewis。Mr Andy Lewis, please.

Mr Andy Lewis:

Thank you. I want to invite follow-up on the same theme about setting a context of the building. Some of the comments have been made, give me a little bit of cause in concern. As Duncan just said, obviously certain things are already committed and one doesn't expect them to change. But what we got to do is see how we can fit this museum into each context in the right manner, the best possible way. So you know, the way I look at it, already we got a unique collection, or we got the offer of unique collection of artefacts to put on display, so clearly we need a unique building to display them in. But at the same time, we need more I think, we need to take advantage of the location. You know this must be one of the most spectacular locations, urban locations in the world. It is the biggest urban parks under construction anywhere in the world, certainly in Hong Kong, and it has a spectacular harbourfront which frankly we haven't done a very good job generally in, you know, feasting on that as an attribute in the past. Obvious example is in Tsim Sha Tsui, for example buildings there 20 to 30 years later still being criticised for turning their back on the attributes of their location. So I think, for me, what you need to look at is how do you put all these together -- the collection, the building and setting its context to create what, you know the objective is a unique visitor experience that takes advantages of its unique location as well as all those attributes that I have just been talking about. And so, the Park potentially is a huge advantage and it has some problems like noise and the fact that the layout issues have already been confirmed. Doesn't mean to say you turn your back at it, what it means to say is you look at it carefully and how can you make the best use of this – park setting on one side, seafront location, spectacular view on the other. So you know, OK, you can get sea view in lots of places, but I don't think you can ignore the fact that this is, this building is going to be on one of the most prominent headlands in Hong Kong harbour we should really be taking advantage of that and build so you have synergy between the buildings, its landscape, setting and everything going on and roundabout. Thank you.

Mr Rocco Yim:

I think these are very good ideas and we will take them on board in our evolution of the design.

Mr Leslie Lu:

Question number five 係 HKIUD representative, Mr Joshua Lau。And then question number six, also from HKIUD, Casey Wang。So we will start from Joshua, Joshua please.

Mr Joshua Lau:

Hello, Rocco 你好。當然大家好高興有 Rocco 去操刀呢個故宮，咁令到我好安心。有一條問題我諗未必好多人會問嘅，就係講嗰個建築物個中國性嗰樣嘢。因為如果大家好理解建築嘅討論嘅話呢，就呢啲十年八年都討論咗好耐，當然會有好多唔同嘅嘗試，好多建築師喺國內尤其是，Rocco 你都有嘗試。我想問嘅就係話，你宏觀咁多年嗰啲演變，你會今次喺我哋香港，因為香港其實咁多年來都係一個比較獨特嘅歷史嘅角度，點樣去睇中國性呢樣嘢？因為對於可能係好多本地建築師或者文化界嘅人嚟講，其實呢個建築將來都會某程度上係為咗香港嗰個建築嘅文化呢有一個定音嘅。咁因為個地點譬如同廣州唔同，你如果喺廣州咁你名正言順係一個中國性係好名正言順，但係一落到嚟香港其實嗰個情況又有啲吊詭㗎嘛。呢樣嘢我都想睇下嚟緊 Rocco 會點樣去 explore，因為我見到啱啱好多都係一啲對於個建築好 functional 嘅 exploration which 係緊要嘅，咁帶出嗰個建築物嗰個空間嗰個文化嘅度。咁但係始終去到最後任何嘅建築都有個，都有件衫俾佢或者可以咁講。另外，再一個小小嘅思考，可以話喺呢廿幾三十年嘅 Pritzker Prize，其實有成七個係日本建築師攞，咁喺國際建築師文化裏面亦都睇到東西文化嘅融合呢已經唔係新鮮嘅嘢。今日如果 Rocco 去再做呢樣嘢，我哋嘅國家咁好有個咁嘅機會攞係香港，俾香港建築師可以去發表嘅，咁我覺得呢樣嘢係一個好重要嘅事。因為當然我相信 Rocco 係可以解決到啱啱剛才一啲 functional 問題。咁嚟緊睇下 Rocco 會點樣去組織呢一個 study，定係話你其實已經有個答案，但係都係 keep 住下個禮拜先講。

Mr Leslie Lu:

我哋聽咗七七八八㗎啦，仲有二二三三未嚟。我可唔可以幫你將你頭先嗰個好長嘅問題簡短啲咁多，等 Rocco 可以 focus。其實你係唔係問緊一個關於所謂 national identity 嘅問題，係點樣用建築去發表或者發揮呢個中國民族性，Rocco。

Mr Rocco Yim:

你知呢個問題講咗 20 年，無答案㗎嘛其實，係唔係啊。我諗都係去番我最初講嗰兩樣目標，個建築要能夠反映到中國傳統嘅視藝文化同埋中國傳統嘅空間文化，至於點樣反映，呢個就係 million-dollar question。我第一就唔會用啲舊磚呀、舊瓦呀，去砌啲嘢出嚟嘅。呢個唔係我的風格。我亦都覺得係有啲做作嘅。我一定係用最先進嘅材料、最現代嘅材料去做嘅，因為呢個係反映當時嘅社會嘅狀態，尤其是香港社會嘅狀態。但係喺個造型嗰方面呢，我係嘗試去做一個造型出嚟呢，係令到人好有聯想，但你千祈唔好話呢個似某某某，或者似某某某，我哋希望出嚟後又似又唔似，可能唔同人見到有唔同嘅聯想，其實最好係咁，呢個老實講，呢個就係七七八八以外做緊嘅嘢。就係因為一日未做到，我自己都未滿意，所以唔可以攞得出來講。咁就係呢個方向。但係空間文化呢就比較容易嘅，中國傳統空間文化係有好多嘅，有內向啦、漸進啦、序列啦，有好多嘢。咁可能我會係嗰度去發揮。希望出到嚟，就係有某種你可以聯繫到同我哋傳統文化有關嘅嘢。而家都唔知係乜啦，仲係試緊啊，真係仲試緊真係。

Mr Leslie Lu:

Thank you, Rocco. Duncan, any comments?

Mr Duncan Pescod:

I hesitate to comment because I am not a Chinese but I will say this, what we need to do is to reflect Hong Kong's vision of China. I think it is about reflecting China's vision of Hong Kong. I really feel very strongly, it is our opportunity to do something with our museum, to do something that reflects what we are. Of course, we are going to be displaying some magnificent artefacts from the Palace Museum but let's do it our way. That is what this agreement talks about, it is not a branch museum, it is a Hong Kong museum. I think, therefore, that aspect as you quite rightly said should be reflected.

Mr Leslie Lu:

Thank you. 請下一位 Casey Wang 王迺慧。 Casey, sorry Ms Casey.

Ms Casey Wang:

Thank you for your presentation. My questions are similar to the previous one but I want to elaborate a little bit more so for the further discussion. So, the first one is I think the location of the museum in related to the whole masterplan of the West Kowloon Cultural District, so in terms of accessibility for pedestrians, public transportation and a spacious masterplan takes years to build, and so incrementally, how the museum sits in the timeframe? For example, if the museum is built at a certain year, how that related to the masterplan and how to attract people when part of the masterplan is still under construction? I think that is the key that many citizens or visitors want to know. And then second one is very similar to the previous question, I think from the exploration options, it is not yet seen the kind of the traditional or maybe the metaphor of Chinese culture. It doesn't need to be literally taking of the material the traditional way but what is the new technology and how to actually use metaphor or how to transform the spatial experience, visitors' spatial experience to the new museum? Because in Taipei, the Palace Museum actually pretty much copied from the Beijing one in terms of the material itself, but for Hong Kong, what is your idea behind that?

Mr Leslie Lu:

Rocco, I think... Sure.

Mr Duncan Pescod:

Perhaps I should start about the idea of the masterplan. The timing for this, as you probably know, is around 2022, by which time we will already hopefully if the Legislative Council grants the money that built a connection linking directly into Elements at one end. We will also build an underground connection linking into the Austin Road MTR station. Already, there are connections between Elements and West Kowloon Cultural District side at the western end. If any of you have been to our Nursery Park, the access is literally over the toll gate plaza for the Western Harbour Crossing. So the connections are already there, on top of which, by 2019 we would have completed the M+ Museum, and all of the road transport, the road network in that area including the basement of the top end road would have been completed. The public infrastructure work in respect to the area to support the park is already going in. That will be finished again between 2018 and 2019. So the western end connections actually should be pretty good by that stage. I am not too concerned about that because clearly with the M+ Museum opening in 2019, we have to provide access to that. And as you saw from the diagrams, that extension of the Promenade, of the links between Artists Square and this area, the exhibition hubs and Palace Museum should be more than adequate to serve the purpose.

Mr Rocco Yim:

I think you have a number of very good suggestions in your second part of the questions. Just to repeat, I totally agree with you that we shouldn't be using old materials or traditional materials and language borrowed from Beijing Palace Museum. We would be using state-of-the-art material, may be metal, may be stone, may be even brick but it will be engineering bricks, it won't be the old bricks. But the keywords you've mentioned is the metaphor. Metaphor that is suitable for a building of this nature. And I think the key is how literal or how abstract should that metaphor be – if it's too abstract, nobody understands what you are talking about, then it's no use. If it is too literal, perhaps laymen would like it but someone of your caliber would think it's too cliché. So that is the fine balance that we are trying to investigate and find right answer. But it has to be somehow a metaphor of some kind.

Mr Leslie Lu:

Thank you. 下兩個問題，第一位係 PY Tam，係 HKIUD 代表。第二位係 Bernard Lim，HKIUD 代表。就 Mr Tam。

Mr PY Tam:

唔該你，而家俾人問咗好多嘢好難問。首先都係讚先啦，總體規劃個藍圖我一向都唔係好高興，嗰個 U 型嘅隧道建築物令到兩邊有啲三角位，好 odd，咁而家有機會好感激佢盡量打通佢。不過未必打得夠，會唔會考慮整個綠地氈橫跨嗰個隧道，如果咁樣可能直接啲，不過可能太直接唔啱中國比較含蓄，唔知呀。咁呢第二就係，不如講遠啲丫，個建築嘅外表，而家好興用一啲鐳射、投射上去，咁樣會唔會，我唔知呀，會唔會未必係你個風格，即係我哋普通人睇好過癮。或者有得郁嘅 element，好似天幕打開呀閃番呀，咁你點樣睇呢？

Mr Leslie Lu:

如果我可以將呢個問題去簡化少少嘅話呢，你其實係有兩個建築設計嘅提議，咁或者 Rocco 可以 respond 一下關於要唔要鐳射、投射之類，或者跨隧道。

Mr Rocco Yim:

我唔知我係唔係理解錯，個鐳射、投射係關於個博物館建築本身嘅一個元素，我估係啦。我唔排除呢個，最緊要就係唔好有啲商業化嘅味道，所以鐳射好似就未必咁好，可能投射係一個好好嘅元素。譬如雪梨歌劇院係某啲節日，佢有個投射，好藝術化嘅投射，譬如我哋向公園嗰邊就可能係有個位有個投射，呢個係一個好好嘅.....點講呀，即係將件建築物變成一個 installation，本身係一個藝術品嘅一種手法。咁其實係一個值得考慮嘅提議嚟嘅。

Mr Leslie Lu:

好。Mr Pescod.

Mr Duncan Pescod:

Again, just to provide information for wider context. May or may not be aware, the front of the M+ building will actually have a LCD screen. If we are going to do something on the Palace Museum, that's just something that we have to bear in mind of because there will already be the ability to project or to have these images on that building. Essentially, it is a screen, it's a flat slab. So this is something we need to bear in mind.

Mr Leslie Lu:

Thank you. 其實呢個係最後一個問題。Sorry, Bernard，對唔住，對唔住，爭啲唔記得咗你。

Mr Bernard Lim:

首先恭喜公西九管理局 **take on** 呢一個 **challenge**，呢個故宮文化博物館作為一個香港市民，係好開心見到佢會嚟香港。咁其實之前都有機會喺公眾，我個人都提過其實文化區係深慶得人，係請到 **Rocco Yim** 作為個建築師。其實今日頭先一路到而家嘅討論，係更加 **reinforce** 一個嘅原因，除咗業界都知道 **Rocco** 對於起博物館嘅經驗，亦都業界多年來唔係有好多項目都有 **direct appointment**。咁今次其實睇到頭先剛才 **Rocco** 講 **develop** 嗰個 **master layout plan**，其實你係做咗啲好好嘅功夫去 **enhance** 個 **masterplan**。我淨係知個 **masterplan** 唔係一個固定嘅嘢，係一個 **organic** 嘍。其實今次睇到係一個機遇，能夠可以繼續嚟做功夫，能夠 **enrich** 嚟成個 **masterplan** 西面所做嘅一啲，而家頭先 **Rocco** 所做嘅公共空間塑造交代方面嗰度，我睇到係好好。嚟建築方面，頭先都有朋友提，我都好期望 **Rocco** 會就番你嘅風格，因為你就係反映到一個當代、一個香港或者華人建築師嚟一個國際或者我哋亞太區所做風格，就做番你嘅風格，就係啱俾呢一個項目。我相信我哋唔希望見到啲大屋頂，亦都唔希望見到一啲好似鼎形或者特別嘅建築符號嘅 **reference**。反而係你嘅風格，由外到內，多年嚟你所做嘅嘢，嚟香港、嚟國際、嚟內地，就係啱，我自己個人覺得，所以好期待再睇你呢方面嘅工作。嚟呢度我反而都想問管理局會唔會考慮，即係曾經講過話唔會再搞建築比賽。我知道你都係有計劃去搞一啲小型比賽，我希望有無機會今次 **Rocco** 見到嗰個廣場，無論係向海或者向返內部嘅，有機會嚟係一啲 **pavilion** 式，讓我哋多啲年輕嘅建築師可以參與。今日個討論其實好好，我希望管理局可以將業內好多朋友嘅意見紀錄到，可以發布到出嚟。呢使到社會係有多啲呢啲討論，香港就係缺乏一啲咁嘅討論。希望稍後嚟 **Rocco** 再展現多啲你嘅再成熟一啲嗰陣時，嚟呢一方面嘅設計呢，同大家係有一啲 **dialogue**。即係我認為呢啲係變咗一啲，社會係有啲正面嘅討論，係唔好淨係走咗政治化嗰一面，呢度附帶想提一提，我個人認為過往嗰幾年、兩三年呢，其實市民係好想西九起好啲嘢，但係呢似乎個宣傳呢可能社會唔知道。所以當講呢個出嚟嘅時候有個大嘅反響。反而掉轉如果未來嗰一年，或者呢適當就工程嘅進度，唔知呢，俾公眾知道多啲啦，我相信大家會更加正面去接受西九所做嘅工作。

Mr Leslie Lu:

其實 **Bernard** 你過咗幾秒鐘，不過等你講完先。I think this question is actually for **Duncan**.

Mr Duncan Pescod:

Thank you **Bernard** for very helpful questions. I think two things – I agree with you actually we do need to get more people to the site. We do need to do more about this, we have been trying. You know I go out and speak to different institutions, so do colleagues – **Jeremy** does, **William** does, we tried to go out and talk to them but it tends to be more specialists. What we need to do is to get a wider understanding, so actually this exercise of going out and talking is a positive thing from my point of view. It's important that we do this, so I absolutely agree. One thing that you did say about the architectural contest. In fact, that is something we are already at advanced stage of planning and we did brief the Legislative Council at their last joint subcommittee meeting. The plan is to have an annual contest purely for less experienced architects and designers. We have already started recruiting prominent international design and architectural personnel to help us adjudicate that, and we expect to start to announce the competition in more details, probably around the end of February or early March, something like that. And this will be for temporary pavilion, but we have already got a site which we can use for the next couple of years, adjacent actually to the Palace Museum site. And beyond that, we hope to continue this programme, looking into the future somewhere else within the District. Because I do agree with you, I think we need to give young people an opportunity to get involved in the District directly. And what better way than to give them a chance with a competition, that is certainly part of our plan. Thank you.

Mr Leslie Lu:

Thank you. 最後兩個問題，第一個問題係 HKIA 代表 Mr Benny Chan，第二個問題係 HKILA 代表 Twiggy Ngo。So, Benny please.

Mr Benny Chan:

咁頭先好多朋友都提咗關於設計問題或者意見，咁我就想轉轉話題，講講另外一方面。因為你哋個文件都話咗，除咗設計之外，你哋都想擺一啲公眾嘅意見係關於營運同教育方面嘅。咁就設計方面呢，我期待 Rocco 如果佢個設計佢自己都滿意呢，擺出來俾我哋睇個陣時，我期待呢一樣嘢。至於嗰個教育方面我有少少意見，咁就而家我諗嘅呢個博物館呢，就會擺咗好多故宮博物館裏面嘅珍藏嚟香港展出，咁變咗我覺得係非常之好事嚟嘅，咁就可以俾公眾一啲教育就關於中國文化嗰方面嘅。我覺得如果可以做多一樣嘢呢，有可能更加好嘅。就係話除咗我哋教育公眾關於中原，即係中國嗰個主流文化呢，其實係講緊中原嗰方面文化之外呢，咁若果可以多一樣嘢就係話呢，都可以係教育埋嗰公眾，中國嘅一個主要嘅北面嘅主流文化，同香港嘅文化方面有乜聯繫、有乜關係呢，就會更加好。其實香港都唔少古物，以前考古發現到出嚟，譬如話東涌啊、馬灣啊，都好多好多幾千年前嘅古蹟，發現到出嚟。咁最近沙中綫個工程都發現咗宋代好多啲古蹟或者銅錢啊、或者瓷器咁。其實香港呢一方面，好多呢啲歷史嘅遺跡我哋都搵到。咁就再近啲，譬如話吉慶圍咁，係一個有幾百年歷史，即係香港好多而家仲住緊嘅建築物。若果係我哋可以搵到一啲呢方面嘅歷史專家或者考古專家，咁睇到就係話，我哋喺北京借出嚟嗰啲咁出名嘅展品，同埋我哋喺本地搵，譬如話本地搵到一啲銅錢啊，或者係一啲瓷器，裏面會唔會有少少嗰個我哋睇到就話，究竟我哋香港嗰個文化、個根源同埋以前嘅主流嘅北面嘅文化係有啲關係呢？又或者係搵到一啲痕跡就係話，其實香港好多人受咗中原文化影響。或者掉返轉頭，會唔會有啲嘢根本係香港影響到中原，咁就更加好啦。咁我覺得如果係做到呢一方面嘅工作，咁呢個博物館對香港人嚟講，個意義會更加大。呢個就係我嘅建議。

Mr Leslie Lu:

Thank you, I believe it's Duncan's question.

Mr Duncan Pescod:

Thank you, I think actually you hit the nail right on the head because this is going to be the Palace Museum in Hong Kong. It gives us a wonderful opportunity to look at those artefacts from Hong Kong's eyes. If you have had the chance to go and see any of the LCSD exhibitions, when they put them together, they worked with the Palace Museum to make sure they are entirely relating back to Hong Kong. And my understanding from initial discussions that I have heard, that is the intention. In other words, rather than the Palace Museum saying "here take this" and we just accept it, we, our curators, will be working with the Palace Museum to say "well, we think that is what is appropriate for Hong Kong", and bringing it to Hong Kong. Because that is the beauty of this approach, it means that we have an equal saying, saying these important things from a Hong Kong perspective. And I think that is, that is one of the messages I want people in Hong Kong to understand, it is not a branch museum, it is not them simply saying we've done this collection in Beijing, let's ship it to Hong Kong. These will be collections that we curate, in agreement with them. That's already part of the MOU, so you are absolutely right that is the intention. And I believe it would give us the opportunity to bring in the artefacts that we have discovered locally to put them into this wider national context which I think is a fantastic opportunity. It really is. I absolutely agree with you.

Mr Leslie Lu:

Thank you. I guess we will move on to next question from Ms Twiggy Ngo.

Ms Ngo Tsz Kei:

首先我想講番，我到而家仍然係好質疑，到底我哋就咁擺咗故宮文化博物館喺呢一個位，對於成個西九嘅規劃有無影響嘅，因為譬如話佢個吸引力夠唔夠去拉啲人流由東面走入去啦，咁對於佢東面所有嘅規劃有無影響呢？又或者係佢對於佢出邊嗰個公園嗰個互動性會唔會有影響呢？其實我就覺得呢，我唔係好鍾意叫佢做博物館，因為我覺得博物館始終係一個好封閉嘅一種建築嚟。會唔會將佢定性去做另外一種 programme？譬如一個 gallery，咁其實都係一個會有比較多互動形式嘅一種 showcase。其實我哋都係有一啲珍寶俾人睇，但係當佢坐落於西九呢一個咁需要活躍性嘅地方嘅時候，其實佢係咪需要多一啲互動嘅空間俾人同埋比所謂文化呢？我覺得呢一個定位係需要再思考嘅。第二就係其實大家啱啱都提到好多啦，就係講緊中國式建築，或者係中國式嘅嘢同埋香港本土嘅一啲文化嘅 linkage。其實我係覺得都係好多嘅，但係會唔會喺北京故宮運落嚟嗰批珍寶，你要搵到啲 linkage 其實係好難，因為嗰邊嘅珍寶始終係中國內地嘅珍寶嚟。咁所以其實會唔會，我哋香港人所珍視嘅嘢係好多嘅，譬如客家文化、功夫文化，好多嘢。咁到底呢啲咁樣嘅嘢可以點樣同故宮或者係中國文化有個 linkage。甚至乎係喺呢個地方發揚光大，或者將佢提升到一個國際嘅層面，我覺得呢個都係需要思考嘅一個部分。唔該晒。

Mr Leslie Lu:

唔該你。我覺得基本上有三個問題喺呢度。第一個問題係頭先你講嘅係關於 circulation、flow 嘅問題。另外一個問題就係一個好深嘅問題，就係 semantics of museum 嘅呢一個字。第三個亦都係關於 national identity 嘅問題。不如我哋先講下呢個關於 masterplan 呢方面。請 Duncan 去睇呢個問題。

Mr Duncan Pescod:

I think Rocco made the point the masterplan isn't set in stone, it never has been. We modified it, we incorporated elements from the CCP into Lyric for example. We are developing ideas about the Artist Square. We haven't even thought about the Central Square yet, we still have to develop that. We are still looking at that whole central section that is currently occupied by the MTR development for the high speed rail. So, this is not a set in stone, something that is rigid and fixed. It never was, it has to be organic to use that phrase. It has to be a dynamic development to keep pace with developments in Hong Kong. You don't do a design back in 2012, and then by 2017 to say "no, we can't change it". Of course, you can change it as long as you do it in the same spirit and along the same intent as the original concept. So, I really do believe and I said this right at the beginning. This is a fantastic additional benefit, to what we were always going to be doing in this District. We were always going to be doing culture, arts, modern, contemporary, ancient, the whole range. So yes, I firmly believe this will be not just a benefit to the District, but more importantly I think this will be a fantastic attraction for people coming in. Have you actually been to the Palace Museum yourself? It's amazing! They actually have to limit the number of people that can go in on any one day. They can't cope with the numbers. It is the same in Taiwan. In Taipei, they can't cope with the numbers. If we have that same challenge, frankly, I will be overwhelmed. So I think it really will add immeasurably to what we have and offer. How does that museum? How is it to be presented? I think you are absolutely right. It's one of the key things that we have got to work very hard with the Palace Museum itself. But more importantly, with our own curators, how do we present something in a way that makes sense in the Hong Kong context? The thing that I found, and I have been very lucky over the years to go up to the Palace Museum for five, six times. Every time I go there is something different, there is a different element to it. Sometimes it's talking about, for example, the recent exhibition here – weddings, celebrations, gifts. There are magnificent collections of clocks from all over the world. A lots of them from the UK, lots of them from Sweden, Switzerland and France. There is so much to this collection that many people have no idea. Literally, less than 1% of the collection has been shown. In that collection, I am absolutely certain there will be elements that reflect the Southern Chinese culture,

that reflects Hong Kong because it is inevitable. An imperial collection will clutter from all over the country, how do we bring that out? And I think you are right, that one of the key challenges that we should have to bring that element of that collection which would otherwise not be shown. So yes, I do agree with you, we do need to articulate that as part of our efforts for developing the museum. I think the identity is very important, and I come back to something I said earlier. The identity of this museum should be the Hong Kong Palace Museum with the emphasis equally weighted between Hong Kong and Palace Museum. That's the identity, that's the beauty of this agreement. We will be able to work as equal partners with the Palace Museum to bring the content that is suitable for Hong Kong. I think that is the beauty.

Mr Leslie Lu:

Rocco, do you have anything to add please?

Mr Rocco Yim:

我想加少少，頭先嗰位小姐講嘅有一樣嘢，令我好同意嘅就係，博物館可以係好封閉，我都見到好多博物館大部分都係一個箱，因為佢實際上需要嘅展品，好多時候係盡量係避免自然光，尤其是啲古老嘅物品，咁所以我哋呢度呢其實係要有一個平衡，就係佢展館有佢嘅要求，但係我亦都可以通過裏面嘅公共空間呢，係同出面嘅公共空間做一個互動嘅，呢個就係我哋想做到嘅嘢，點樣可以擺到一個平衡，呢樣就係最緊要啦。即係要個平衡又要裏面可以好用，又要啲人入到去呢，又有一種同外邊可以有啲溝通嘅元素。咁所以其實你講嘅 **point**，我哋係一路都好留意嘅。補充一句，點都好，點都比 **MPV** 好，如果你作為溝通個樣嘢，**MPV** 呢就真係平時一係有 **function** 呢就人山人海，你唔好喺度停。有 **function** 嘅時候呢，就水靜河飛。如果從 **urban design** 嘅角度嚟講，博物館肯定比 **MPV** 好。從 **urban design** 嘅角度嚟講。

Mr Leslie Lu:

Thank you, Rocco. 大家可以見到我個箱而家係吉嘅，就嚟過年啦吉啦，咁就唔知各位仲有冇問題，如果有問題可唔可以舉手。係，呢位先生，你可唔可以講你嘅名同埋你嘅代表團體，唔該。

Mr Lam Chi Sing:

林志成，工程師學會。咁關於個建築設計嗰度個個都講過啦，我就唔係好熟，但係啦我就想話考慮一下呢，諗嘅時候呢就唔好諗得太尖端，即係話難做啊我嘅意思話。因為呢點解呢，最主要一樣嘢，而家考慮番個人才嘅問題、個技術嘅問題，即係你如果你諗得好天方夜譚，但係嗰個技術問題嘅工人無呢一個人嘅時候呢，你都幾頭赤㗎，同埋另外一樣嘢，嗰個工程嘅進度、嗰個監察，因為我都唔係好清楚嗰個做幾耐啦下。但係最主要一樣嘢，因為如果你嗰個，呢啲嘢太複雜嘅時候，或者可能有好多嘅問題存在喺度嘅時候，影響到工程進度，呢個一定㗎啦。因為呢你個設計嘅時候，呢啲所謂嘅空間太大啦，同埋個樓底都比較高嘅，所以呢，你設計嘅時候都要考慮下。當你嗰個管理嗰個施工同埋嗰個當你做完之後呢，維修俾人哋嘅時候啦，即係交嘢俾人嘅時候啦，嗰個用家維修嘅時候啦，係應該點樣去做法。喺個維修安全嗰個角度呢，我相信都係要諗嘅。因為尤其是你話而家嗰啲外牆或者啲天花係有機會漏水，滲水嘅時候，你點樣去處理高空位置嗰度。同埋亦都一樣有關於嗰個建築嘅物料，真係話頭先個個都話向西面，不過要再諗啲物料，點樣用一啲比較可以抵受一啲熱力嘅嗰個 **installation**，咁呢個都係要考慮嘅。因為而家嚟講你空間咁大，我相信除咗話用石屎做大浪大浪做個「椰」，跟住呢做呢個嘅 **steel frame** 鋼結構之外呢，咁都係呢啲咋，都係呢一類型嘅性質。咁變咗呢有啲空間呢，我覺得應該都要考慮。呢個係我的意見。

Mr Leslie Lu:

多謝你，Rocco 有冇 respond。

Mr Rocco Yim:

冇，好好嘅意見，我哋全部都會留意嘅。我哋都唔會...我哋一定要睇住嗰個 **budget** 嘛，所以點都唔會做得太刁鑽，亦都唔可能俾我哋做得太刁鑽嘅嗰個建築。

Mr Leslie Lu:

多謝。仲有冇問題？係，後面呢一位先生。Donald。

Mr Donald Choi:

Donald Choi，HKIUD 嘅。就想問一問，嗰個建築物設計嗰度呢，我哋依家有冇一啲可持續建築能源嘅一啲標準，或者係我哋嗰個 **carbon footprint** 有一啲 **standards**，我哋希望去達到嘅。

Mr Duncan Pescod:

In fact, we have just been awarded platinum in a pilot district-wide being operated by Hong Kong Green Building Council, and we apply the same standards throughout the District. So yes, we do have standards and they will be applied in this case. We can give you details later perhaps if you are interested.

Mr Donald Choi:

Zero carbon footprint I asked.

Mr Duncan Pescod:

A zero carbon footprint, to be honest, our objectives for the individual building is actually gold, just to be practical. But we will try as far as we can within the practicalities of what we were trying to do. Bearing in mind, individually, these buildings are unique and they have certain specific requirements in terms of museums, theatres, etc. To achieve a zero carbon context on an individual building basis is difficult, we are looking at a district-wide approach because of the amount of green space we have, etc. We can look at that and that's approach we are taking.

Mr Leslie Lu:

Thank you。仲有冇問題？再問多次仲有無問題，各位。如果冇嘅話，我諗就容許我做一個好簡單嘅 **summary** 啦。亦都嘩呢個 **summary** 不容易。好簡單嚟講，我哋今日開始嘅時候啦，Mr Pescod 俾咗一啲背景關於成個 **Palace Museum** 呢個設計嘅，咁佢係講咗少少關於點樣去 **appoint Rocco** 做呢一個 **design consultant**。咁亦都最主要有一個好重要嘅 **point**，就係講緊一個 **museum** 同埋一個城市點樣合作，大家一齊去推廣文化。然後 **Rocco** 亦都講過一下啲關於佢諮詢嘅問題，亦都詳細地解釋咗佢一啲設計理念。今日，問題係從各位行家問嘅問題一共有 **14** 題，咁 **14** 個問題即係 **14** 張紙啦。**14** 張紙其中其實係有 **16** 個唔同嘅問題。有五個問題係關於 **site planning** 嘅，對唔住，我真係唔知 **site planning** 廣東話點講。其中 **site planning** 裏面，有關於 **orientation**、**context**、**vista**、**flow**、**circulation** 呢幾方面嘅。咁亦都有三個問題呢，係關於外型包裝同埋關於工程施工管理呢方面嘅，咁然後亦都有兩個問題講緊中國嘅一種同埋香港之間嘅一種設計外型表達，或者講緊一種 **national identity** 呢方面同埋 **metaphor** 呢一方面嘅問題。其他嘅問題呢，有一個問題係講關於 **masterplan** 同 **planning** 嘅。然後有一個問題係講呢個比較前瞻嘅，希望有啲行政上高嘅問題，希望有啲設計比賽俾年輕建築師嘅。有一個好重要嘅問題呢，就係講關於教育嘅，呢個博物館點樣可以成為一個教育嘅一個模式啦。咁然後，有一個問題亦都好重要嘅，講關於綠化 **sustainability** 方面嘅問題，點樣可以使到呢個博物館變為一個 **zero carbon** 嘅 **building**。有一個問題啦，又有好有興趣啦，就係講關於呢個 **museum** 嘅定名、定位同埋佢嘅設計，即係基本上 **museum** 有一個好傳統嘅一個意思。最後一個問題就係講關於呢個建

築面積嘅，咁我諗決定唔會起得太大啱，呢個建築面積。基本上呢度一共係 16 個問題嘅，全部包括晒今日所有嘅問者嘅呢個問題。咁呢就我覺得我哋今日個 panel 都有個好適當嘅答案。咁我諗最主要嘅話，都係好短時間之內呢，希望能夠睇到真嘅設計出來係點樣樣。睇到呢個設計之後呢，我諗嗰陣時更加會有更深入嘅意見可以提供出嚟，使到呢個建築物成為一個世界級嘅、一個真真正正世界級、能夠代表到香港嘅一個好好嘅建築。咁我唔知道各位仲有冇意見，或者我頭先講嘅嘢仲有無不足，有冇嘢可以補充？OK，如果有嘅話，我諗去番今日呢個大會嘅程序啦，就係我諗我要，最後呢我會想代表西九管理局，再次多謝大家今日嚟，積極參加呢個討論會啦，提供咗好多寶貴嘅意見同埋你哋嘅時間。多謝各位。Thank you very much.