

文化藝術界諮詢會議  
Consultation Session (Arts and Culture)

日期: Date:	26/01/2017
時間: Time:	1600-1800
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 Gerard Tsang, Moderator:**

大家好，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。就呢個新館嘅初步設計、展覽嘅主題，同呢個教育推廣服務各方面提供寶貴嘅意見。本人係今次會議嘅主持人 **Gerard** 曾柱昭。我有 30 年嘅策劃同埋營運不同博物館嘅經驗，亦都曾經係香港舞蹈團嘅行政總監，做咗五年啦。我個人嘅興趣呢，反而係為香港嘅藝團寫劇本。今日可以講話係天朗氣清，惠風和暢，我好高興喺度同大家來自呢個文化藝術界嘅朋友係見面嘅。各位喺入場嘅時候，都會獲發一張發言嘅意向卡。如果稍後大家想發表意見，請你喺個卡上面填上你嘅姓名，將張卡紙對摺，然後放喺收集箱裏面。我哋嘅工作人員稍後將個收集箱俾我啦，係以抽籤嘅形式邀請參加者發言。今晚整個會議都會被錄音，而且係會交由一個獨立研究機構進行分析，報告將會呈交呢個西九文化區管理局董事局作詳細考慮。大會係準備咗粵語同埋英語即時傳譯服務，需要呢個服務嘅朋友呢，請你向工作人員示意，我哋係會俾呢個傳譯耳機俾你嘅。為咗隆重其事，我首先同大家介紹今日出席呢個西九管理局方面嘅代表，首先係西九文化區管理局行政總裁栢志高先生、M+ 博物館行政總監華安雅女士、西九表演藝術行政總監茹國烈先生，仲有我哋香港故宮[文化]博物館設計顧問嘅代表解端泰先生。接着，我首先係請栢志高先生致歡迎詞。Mr Pescod.

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

Thank you! First of all, I would like to say a big thank you to everybody for coming this evening. We are conscious that there has been a lot of interest in this project and clearly people hold different views and we hope through sessions like this and the ongoing collection of opinions from the public we can ensure views are heard from all sides. And let me stress, while we have suggested three or four areas that you may wish to comment on, obviously you can comment on any aspect of this project. And that is the purpose of this exercise. Let me be very clear where I stand, I believe this is a great opportunity not just for the District but for Hong Kong as a whole. That is where I am coming from, so if anyone feels there is any question in my mind, I can assure you there isn't. I should also address two issues that have clearly become a focus in this debate. First of all, the method under which this project was taken forward by a small group and of course, the appointment of Rocco Design Architects to take the design aspect of the project forward. So, let's very quickly talk about the first: I think essentially from the start we made it clear that bearing in mind the unique sensitivity around the Palace Museum collection, discussions had to be done in private. Honestly, this is not an unusual thing. At the first stage, the early stage of any type of projects, of course you would have private conversations. The intention was to get us to a point to sign the Memorandum of Understanding, not a final agreement, and let me stress, it is clear from the Memorandum of Understanding, a process to go through to get to the point where this project takes off to the signing of the collaborative agreement. It has to be done within six months, so we have a time frame. At the same time, we also have to

secure the money, we have no budget within West Kowloon Cultural District Authority to develop this particular area of the site. And without the money, of course, nothing is possible. None of this could've been done without the appointment of a design consultant to show us we have the right location, obviously a reasonable budget and that the potential to build the museum that fits the purpose. The end result of the work that we did at the early stage was the signing of the MOU. And let me repeat, it clearly states this is a prelude to the signing of the binding agreement within six months. So we really are at the first stage, and we need to move forward to get to that next most important stage. Second issue is the appointment of Rocco Yim and his company. Involvement at the earlier stage honestly was the essential element. As I have just indicated, to get to the point where we can take this project forward, we needed support from all the tactical level, the appointment was based on sound principles, based on Rocco's extensive experience in designing museums. Direct appointment of creative talent is recognized internationally as one of the ways an architect can be appointed and sits alongside tenders and competitions and other routes. This could be used as appropriate in the particular circumstances. I just want to reiterate that we should not lose sight of one key important thing. Honestly, this is an unprecedented opportunity. Within the international museum world, there are several examples of institutions establishing relationships so that their collections can be seen by a much wider audience. Just to give you a few that I have come across, the Guggenheim through the Guggenheim Foundation in New York works with the Basque government in the Spanish city of Bilbao to achieve exactly this. Louvre in Paris has a branch museum Louvre-Lens in France as well as formal agreement with the city of Abu Dhabi, the Louvre Abu Dhabi. Victoria and Albert Museum in London has developed a partnership arrangement to have dedicated galleries for the V&A collection in the Shekou Design Museum in Shenzhen, they will open in October this year. What I am trying to say is that what we are trying to do is by any means unique, collaborative and open exchange between institutions is indeed one that well established and something I think we should welcome. But what is truly remarkable about this opportunity is the unique freedom we have given not to create a branch museum of the Palace Museum, but instead, an independent Hong Kong Palace Museum with its own board, its own staff, its own curatorial policies and I truly believe it will bring a unique perspective onto this magnificent collection. The LCSD's exhibition which I am sure all of you have seen in the last few years, including the one that is on at the moment, featuring works from the Palace Museum collection, already have demonstrated the breadth and depth of the collection and it is important that we remember only a tiny, tiny fraction has actually been seen publicly. Yet it has been extremely popular with Hong Kong public. For me, there is no doubt that a permanent Hong Kong Palace Museum here in Hong Kong operating to the highest international standards will be a valuable addition to the cultural district. I think it will be a valuable addition on tourism ground and many other grounds. We will shortly hear from a colleague from LCSD on their previous experience in putting on such exhibitions in Hong Kong. We will then be briefed on the thinking behind the development of the design of the Hong Kong Palace Museum. And let me stress, we welcome your views, all views will be collected, analyzed and faithfully reported back to the Board for their consideration. So please, I do encourage you, let us have your views. Thank you.

**Mr Gerard Tsang:**

呢個新館將來嘅成功呢，係有賴同呢個故宮博物院緊密合作嘅。我而家就請香港藝術館虛白齋館長司徒元傑先生同我哋大家分享一下策展故宮博物院不同主題展覽個經驗。司徒館長。

**Mr Szeto Yuen Kit, Curator (Xubaizhai), Hong Kong Museum of Art:**

大家好，今日非常之樂意喺呢度同大家介紹，甚至分享一下我哋康文署好幾間博物館一路同故宮嚟過往合作嘅一啲經驗。咁因為我來自香港藝術館，所以呢個時間唔係咁充足，我就會集中揀一啲個案講

吓，我哋一路以來對於故宮嗰個合作同策劃展覽呢，我哋有我哋一個好大概特色，呢個特色亦都成為故宮包括台北故宮，有好多朋友我哋識得嘅館長呢，都好讚賞我哋，覺得我哋一啲策展嘅手法係非常之成功嘅。咁喺業界裏大家都互相經常有好多呢啲交流。其實我哋同故宮合作呢，唔係呢幾年時嘅事嚟，亦都唔只係十年前，甚至十幾年前都有一啲個別嘅幾個嘅博物館一齊合作嘅展覽。而集中起來，第一個真正同故宮一個直接合作就係喺 2007 年，我哋做一個「國之重寶」嘅展覽。呢個展覽當時係非常之哄動啦，因為故宮嘅文物係好緊要好重要嘍。亦都因為係好緊要好重要嘍，佢對我哋嘅要求嘅嚴格係非我哋可以想像到。譬如嗰啲保安、押運標準同埋所有嘅保護，全部係對我哋嚟講係破天荒嘅條件嚟嘅。但係呢，我哋都，基本上我哋所有嘅配套呢都一一達成到佢哋所有嘅要求，包括我哋動用好多最高格調、規格嘅保安運輸。咁但反而係喺我哋嚟講呢，我哋更加重視珍惜我哋策展嘅機會。譬如話嗰次嗰個展覽，其實係展品數量唔多，有成分開上下集 40 幾件嘅展品，但我哋每一次都用咗好多心思同腦筋。譬如包括我哋只係借咗一件明星級嘅作品——《清明上河圖》，咁我哋就用咗一個展覽廳 700 平方米擺一張畫。記得當時故宮同埋業界嘅朋友，都話你點做展覽呀，一張畫做一個展覽廳，但當佢哋睇到我哋嘅策展同處理呢，覺得都好有意思，好有意義。譬如個展覽廳裏面，我哋會有意無意之間令到觀眾喺入面排隊，不知不覺轉咗 17 個彎。每一個彎佢其實係學緊一個主題，當佢睇完呢 17 個重點嘅主題之後，再睇嗰件作品，對於嗰個認知嘅過程呢，係一個好特別嘅一種經驗。咁故宮佢哋見到之後呢，亦都覺得呢個好有意思，當時佢哋拍低咗好多啲紀錄，就話可以參考我哋點樣去解釋一個作品嗰種重要性。即係話，我哋係比較強調嗰個教育嘅功能，咁當然啦，我哋梗係一啲必然要做嘅一啲比較學術嘅嘢，譬如個出版。咁當時部書都係我哋自己藝術工作同事係我哋自己，所有釋文嘅文字同埋入邊啲展品嘅解說，係我哋自己寫嘅。亦都花咗我哋好大概精神時間，寫咗 11 萬幾字。而故宮最後啦，我哋都將呢啲研究嘅資料俾番佢哋。咁都做咗一啲好有特色嘅紀念品，譬如呢個 Q 版《清明上河圖》，我哋當時個展覽開咗好快呢，喺網上面，我哋係免費派，但好快已經喺網上邊俾人哋炒買到 180 蚊啦。呢個係 10 年前嘅數字。咁當然啦，我哋對於教育嗰個功能一定係永遠擺喺首位。所以我哋係會做啲嚴肅學術性嘅，譬如有一個研討會就請咗 21 個來自世界各地，歐洲、美國、日本、台灣同埋國內嘅專家，講咗好多嘅議題，充分利用故宮借一啲展品俾我哋，可以發揮到嗰個學術意義。但係始終都係嗰句，我哋嚟講係好關注嗰個教育活動嘅，所以我哋特別再 pick 咗個展覽廳，淨係做教育活動嘅。就喺個展覽裏面，我哋出咗好多一啲單張，針對不同嘅群體，譬如話有啲成年人，小學生、中學生、大學生，佢哋係會點樣去認識呢啲故宮嘅文化文物，咁我哋出咗一啲唔同品種嘅教育冊子。亦都做好多嘅教育活動，包括利用佢哋好好因為借咗一件「臨摹」王羲之作品，我覺得呢個好緊要嘅認識中國傳統書法。咁我哋就做咗個一個認識王羲之書法嘅教育互動項目，亦都非常成功嘅。反而我哋做完個展覽之後做事後檢討，覺得比較成功嘅就係，真係可以將一張《清明上河圖》，變成所謂城中嘅熱門話題。呢個 talk of the town。其中亦都有啲同事夜晚放工影咗張好偶然嘅相，嗰人搭緊天星小輪嘅時候，擺住我哋嗰張《清明上河圖》Q 版喺度討論，我覺得呢張照片都幾有意思，反映到我哋可以好成功咁將一啲故宮嘅文化，一啲議題融入去我哋香港社會。而其中我哋係刻意真係有做到嘅，譬如話喺下面嗰張圖片就係我哋搵咗一張老照片，就係講香港長沙灣元州街嘅一張黑白照片，佢係一個橫展嘅陳列，一個形式咁樣，擺佢同《清明上河圖》比較，當時我哋就講笑咁樣，創作一張攝影版嘅香港上街圖。咁就利用呢兩樣嘢嘅對比呢，將市民或者將觀眾帶入去點樣欣賞古代文物裏面一啲同社會生活有關嘅。即係變咗佢係一個好好嘅藏品，利用一啲嘅藝術品，俾我哋利用到好好咁做一個教育意義。比較學術啲嘅，我哋都唔會放棄同香港有關嘅研究，譬如好難得呢我哋喺《清明上河圖》裏面搵到啲地方同我哋香港好密切好密切嘅，我哋都覺得好有意思嘅。譬如距離一張畫，距離我哋而家約莫 1,000 年嘅時空差別，我哋喺上面搵到一個碼頭上面嘅搬運工人揸住一啲計公錢用嘅竹籤，原來呢樣嘢喺我哋香港 1940 年代至到甚至 1980 年代呢，係上環碼頭呢都仲有呢啲咁嘅現象嘅。咁我哋好難得喺歷史博物館搵到呢啲老照片做一個比較。亦都說明我哋好懂得去將呢一啲故宮嘅文物，加入我

啲呢啲香港元素去做研究。最風趣幽默嘅呢就係，譬如話係《清明上河圖》裏面有一啲小販賣飲品，咁我哋做咗好多研究呢，睇到好多學者嘅資料，原來佢係好等同我哋今日喺香港周街見到嘅涼茶舖。咁呢個市民睇嘅時候覺得好有意思啦，對件作品既演繹，當然最多人比較表面咁認識《清明上河圖》，就係成日喺食肆裏面見到好多《清明上河圖》擺咗嚟做設計用嘅，咁我哋亦都收集咗呢啲資料就嚟宣傳嘅時候，都用呢啲方法吸引觀眾嚟睇展覽。咁就包括有線電視專門拍咗個特輯，就話去《清明上河圖》度搵食，咁呢個係幾香港地道文化嘅，我哋香港就容易講飲講食，咁所以個主持人都講話譬如香港茶餐廳嘅《清明上河圖》裏面都搵到啲類似嘅元素做比較。亦都隔咗兩年三年之後呢，《清明上河圖》嘅熱潮再俾我哋推高一次，就係做呢個動態版《清明上河圖》。整個活動就係有差不多超過 90 萬嘅門票售出咗，咁多觀眾嚟睇，係一個破天荒嘅紀錄。咁呢個係當時喺亞洲博覽館展場嘅情景。咁呢一個係一個比較具體、詳細多少少嘅個案，但係其實我哋近呢幾年不斷咁做，包括藝術館另外再做咗一個乾隆嘅秘密花園嘅展覽。呢個秘密花園呢，其實我哋係透過佢去講一個帝王嘅，探秘佢嘅內心世界，係透過一個花園。咁當然啦，亦都要講一啲同園林美學有關嘅，所以話每一個主題都會有啲我哋自己嘅一啲諗法，一啲策展嘅概念去演繹佢，咁呢啲係當時所謂原狀陳列嘅場景。咁除咗呢一個比較即特色嘅，好特別嘅主題之外呢，咁另外有一啲，比較係講一啲宮廷生活亦都好受吸引，因為我哋都發覺，香港好多普羅大眾甚至遊客都好喜歡一啲同帝王將相有關嘅議題，譬如做一個清宮皇帝嘅服飾展覽，咁裏面包含咗好多精緻嘅設計，好精緻嘅有關嘅工藝嘅一個內容展覽嚟嘅。但我哋覺得更加比較特別成功呢，就係無耐之前做嘅，2015 年做嘅「西洋奇器」。呢個係科學館嘅同事做嘅，就唔係我哋歷史館或者藝術館嘅同事。其中嘅演繹就係利用一啲佢哋嘅清宮或者故宮嘅藏品，佢哋唔係一個太過好重要嘅所謂一級品，但佢個一個在乎嘅歷史意義、文化藝術或者學術嘅研究，係大家同事好努力去做一個議題出嚟，去介紹呢啲清宮點樣喺呢個清代至到上世紀末，一路以來發生啲同中西文化碰撞，亦都透過呢啲科技，去反思中國點解喺近代裏面科技落後嘅一點議題。咁呢個都係一個比較特別嘅演繹，亦都因為一個咁樣嘅演繹，故宮嘅單院長就非常欣賞，佢睇完之後就倒轉問番科學館嘅同事，將成個展覽嘅策展概念原裝再送返去中國博物館展覽，去咗山東嘅博物館，亦都包括搵咗趙廣超先生，幫手做咗好多動畫嘅設計，咁就演繹得非常之成功。而最近仲展覽緊嘅「大婚」呢啲好喜慶，好多觀眾都比較受歡迎睇到呢啲議題。同埋講咗好多本土嘅婚姻，個習俗都擺埋落個展覽裏面嘅。咁亦都因為呢，我哋最近做呢幾個大展覽做咗啲配合嘅一個包裝活動就將幾樣嘢串連起嚟，就係呢個「故宮全接觸」系列。包括我哋擺咗我哋藝術館自己原來都有收藏啲，清朝乾隆皇帝收藏《石渠寶笈》嘅作品，做一個主題嘅展覽。咁都能呼應一啲同故宮有關嘅文化，亦都揀咗啲竹呢個題材串起咗我哋藝術館或者香港博物館，其他博物館竹嘅藏品同埋故宮嘅呢一併探討竹呢一個嘅文化議題。亦都做咗好多教育活動啦，送去學校嗰度，亦都受到好多學生同埋老師嘅歡迎。呢啲係一個好概括咁講嘅，我哋康文署幾個博物館一路以嚟同故宮嘅合作，亦都講出咗我哋個演繹就好刻意呢，加多好多我哋自己本身嘅一啲本土元素落去解釋呢啲文化議題㗎。多謝各位。

#### Mr Gerard Tsang:

多謝，我諗起 1997 喺同藝術館做一個國寶嘅展覽，係應內地 30 幾個博物館借精品來香港演出嘅。國家文物局都非常支持我哋嘅展覽活動，因為我哋唔係淨係展覽，仲係好注意嗰個所謂教育推廣同埋演繹個方面嘅功夫。咁跟住我哋就想請呢個建築設計顧問解先生，佢係同我哋介紹一下呢個新館嘅初步嘅設計。

#### Mr Freddie Hai, representative of Design Consultant, Hong Kong Palace Museum:

好，唔該。我係解端泰，我係 Freddie，許李嚴建築事務所負責今次故宮[文化]博物館工程同埋施工團隊嘅負責人。首先喺我同大家介紹我哋呢一個項目到而家為止我哋做咗嘅功夫之前，我想首先代表

嚴先生同大家致歉，因為年尾我哋工作上比較多瑣碎嘅事，佢有事就出咗 trip，所以我今日會代表公司嚟同大家做呢一個簡介。建築係文化嘅載體，相信呢一樣嘢在場所有嘅前輩同埋朋友都會認同，咁我唔咁時間去解釋。但係我哋從建築嘅角度睇，我哋覺得建築物有需要去反映時代，反映我哋活在當下，接觸啲嘢、見到嘅嘢。雖然我哋而家呢一件建築係同歷史好有關係，好有淵源嘅建築物，但我哋係希望用一個現代嘅建築手法去演繹，同埋真係對香港現代城市嘅面貌呢有一個貢獻。所以我哋採取嘅策略喺個設計方針方面，會係尊重傳統中國視藝文化，同埋我哋會考慮傳統嘅中國空間文化，但係會利用而家當代嘅香港嘅城市都市文化做一個基礎嚟做設計。咁我哋亦都了解到呢個西九文化區，呢個叫做 **headland** 嘅位置，其實係一個非常優越嘅地段，咁我哋會盡量利用嗰個空間製造一個令香港市民可以享受嘅空間設計。今日我會同大家講一講我哋個設計嘅演化同埋一啲思想同埋一啲概念嘅探索。但係都希望大家明白我哋嘅設計喺仲未做到盡善盡美之前，我哋係唔會擺出嚟去俾大家睇住嘅。因為大家都明白做藝術同做設計呢，我哋都有一啲要求，當我哋未係達到心目中滿意嘅程度之前，唔會貿然擺出嚟，變咗唔係幾啱啦。咁所以今日我哋係會主要同大家講講，點樣演繹我哋頭先 **highlight** 出嚟嘅幾點。香港嘅當代文化特徵係乜嘢呢，我哋覺得係一個恰當嘅密度，香港其實係一個高密度嘅社會，呢個高密度嘅城市，但係點樣喺一個高密度嘅城市，製造到一啲舒適嘅環境。緊湊嘅肌理，其實喺西九，喺佐敦、油麻地嗰一邊嗰個城市，嗰個狀況，嗰個 **urban fabric** 係幾密嘅。咁點樣可以有一個城市嘅感覺，但係又俾到人舒懷、舒暢嘅感覺呢？善用豎向空間，我哋就唔可以好似北京故宮咁有咁大嘅面積，香港呢個本身嘅局限，所以我覺得一定要利用向上發展、向高空發展。同埋一個流暢嘅公共領域，呢一樣嘢係我哋許李嚴建築事務所特別關注，係公共空間同建築嗰個關係，咁多年來我哋嘅 **project** 都係以呢一樣嘢做出發點。同埋建築同周邊環境嘅嗰個互動、嗰個對話，呢個就係我哋城市生活裏面，日常我哋覺得係需要市民享受到嘅嘢。我哋睇一睇原先嘅總體規劃方案。原先嘅總體規劃方案喺 2010 年公布咗之後，第二期同第三期嘅公眾諮詢，西九管理局作出咗一啲修改。咁呢個係最原先而家興建緊啲啦。咁睇到喺東面其實就係 **Foster** 贏咗嗰個總體規劃基礎上面加入咗一啲元素，其中我哋覺得佢哋將嗰個林蔭大道同嗰個公共空間係規劃得好好，但係如果睇番喺西面，呢一個林蔭大道同公共空間嗰個網絡呢就好似突然之間冇咗。咁所以喺整體嘅規劃上面呢，嗰個西面即係我哋叫 **headland** 嘅位置，其實係有一個問號，我哋應該點處理呢。咁喺我哋做前期可行性嘅研究嘅時候，第一樣嘢其實就係睇呢度，點樣可以利用今次呢個機會將西面呢個 **headland** 嘅部分，將佢規劃、融入番去東面本身已經做得好好嗰個規劃嗰度。咁我哋做完一系列嘅研究包括交通、流量、運用、功能各方面，我哋覺得係可以做得好，而且係仲有空間可以加多一個 **museum**、一個博物館。我哋嘅建議就係喺西面呢度，除咗做番一個展覽中心同埋一個博物館之外啦，再會加多一個廣場，而呢一個廣場就會完成到成個流線最尾嘅完美句號。可以睇得到，由東面嘅戲曲廣場，一路經過中央廣場，經過藝術廣場，而你去到最尾嗰度就變成一個連貫咗東西呢條通道，而且係一個幾完美嘅首尾呼應嘅一個規劃。我哋從另外一個角度睇，中間嘅林蔭大道就係個主幹道，就可以將成個西九文化區成為佢嘅骨幹，然後由呢個骨幹其實係有一啲細嘅街可以通去後面，去到西九文化區嘅其他設施。而向前邊呢就可以落到去嗰個海濱，去到個海濱長廊。咁我哋覺得呢個通達性同埋呢個同海濱長廊嘅關係係好緊要。所以喺我哋今次嗰個規劃嗰度，嗰個博物館兩側我哋都有通道可以落返去個海濱長廊。如果我哋 **zoom** 入去睇、近距離睇，人流可以由東面嗰度行過嚟，經過辦公室同埋酒店，可能沿途呢會有少少嘅一啲遮擋，有可能有蓋遮住嘅，咁嘅行人通道啦，甚至可能有少少嘅商業啦，咁之後望向南邊其實係完全無遮擋嚟住個藝術公園嘅。所以大家可以想像到，一路行過嚟嗰個空間感其實係好舒服。跟住就嚟咗廣場，廣場兩側就可以落到去個海濱長廊。個設計指標方面呢，我哋今次個目標係做 30,000 個平方米而高度係唔超過 50 mPD [metres above Principal Datum] 嘅。從另一個角度去睇下個模型啦，如果我哋喺海邊望過嚟，就會見到其實今次呢個佈局另一樣 **achieve** 到我哋覺得非常滿意嘅呢就係，嗰個 **Art Park** 藝術公園嘅兩側，一邊就係個 **M +** 個博物館，另一邊就將會係故宮文化博

物館。剛剛好呢兩個建築物就將個 Art Park 兩側啱啱好夾住，define 咗呢一個藝術公園嘅兩側，令到呢一個公園變得係一個 focal point、一個焦點，呢個西九文化區嘅焦點。從後面望返過嚟，喺西隧入口望返過嚟，可以睇到 M+同埋故宮文化博物館嘅關係。用另一個角度睇嘅話，啲人係可以好自由咁由前面嘅藝術公園經過呢個坡道，行到上嚟上邊呢一個平台。我哋頭先講過，新建議起嘅呢一個廣場，點解個廣場會升高咗一層呢，最主要係因為我哋希望佢連接到去嗰個林蔭大道，林蔭大道嚟到呢一度嘅時候因為個地勢有個高差呢，其實係高咗一層。即係話其實啲人可以打平咁行到過來，而高咗一層，下底剛好可以用來做所有嘅上落客、上落貨，甚至係嗰啲展品嘅 delivery。建築物呢，向東面、南面、西邊都有好好嘅景觀。從另一個角度望，喺個故宮文化博物館嘅側面有一個 open air、一個大嘅樓梯級，咁個度可以要嚟做一個臨時嘅戶外表演用途。喺個平台望返落去藝術公園，你可以睇到係個樹冠頂，經過咁望出去呢，望到港島嘅景色。或者我好快咁講一講，除咗呢一個擺位嘅規劃之外呢，除咗係同香港故宮文化博物館有個關係之外呢，其實佢仲可以同後邊嘅展覽中心同埋個酒店項目有個共用互惠嘅關係。好快咁講一講地面首層，喺故宮文化博物館嘅北邊就係個展覽中心，我哋嘅初步嘅研究係得到嘅結論係可以做得到。而且呢個文化中心啦，仲可以有兩個展廳。啲貨車可以直接上到去一層嘅 exhibition hall 1 即係展廳 -- 展覽館 1 號、1 號展覽館，呢度大約有 8,000 平方米咁大。再上多層呢就係展覽館 2 號，呢個係有 9,000 平方米咁大嘅面積。咁可以做到一啲會議、一啲展覽，嚟到同隔離我哋呢個故宮文化博物館有一個互動嘅關係，或者互相補足嘅關係。之後酒店同埋辦公室，我哋都稍為修改，改善咗少少個規劃。最主要都係想證明做得到，咁我唔多講。講番個博物館我哋今日個主題，其實我哋覺得最重要嘅呢，我哋呢一刻研究緊，就係點樣響個建築嗰度將個展品嘅特質反映出來。同埋點樣製造一啲空間，一啲機會，主要係創造一啲機會俾公眾近距離咁接觸，同佢有一個互動。我哋係不停咁試緊唔同嘅一啲外形，一啲諗法，咁依家我哋仲係喺上次嚴生喺個記者招待會講話做到七七八八，我哋而家就做到八八九九。希望喺短期內我哋可以同大家公眾展示我哋嘅成果。博物館東邊呢最主要係個入口大堂，然後個西面呢，因為個高差嘅關係跌咗一級落去，落番去個海濱長廊。而家我哋係研究緊裏面嗰個空間係點樣做。其中一個諗法就係因為個地段位置問題啦，就可以周圍咁望到海景。咁有啲意見就話，我哋需要盡量利用呢個海景嘅天然優勢，但係我哋嘅睇法就係，其實去到呢一度啦，所有嘅 building 所有嘅建築物，望邊度望到海景。係咪須要咁一覽無遺，定還是我哋融入一啲中式嘅元素，可能係一啲中方庭園嘅一啲遮擋，借境嘅處理。我哋試過一啲我認為比較跳脫啲，同埋比較花心思嘅諗法，但覺得會唔會呢一種咁現代嘅處理手法，同嗰個藏品個格調又有少少差距呢。咁另一個諗法就係，好啦我哋唔好全部都係落地玻璃，全部都全海景啦，會唔會係局部海景呢，咁呢個係另外一個方向我哋曾經睇過嘅。只係集中一層，但係我哋喺個外形上好似個現代建築同個展品似乎又係仲未達到我哋希望做到嗰種互動關係。而且係感覺上太似個 shopping mall。我哋亦都試過，如果我哋唔係用海景四邊環迴咁樣睇，係打側嘅，一個 asymmetrical 嘅 plan，咁得唔得呢？我哋試過，出咗嚟嘅效果，仍然有嗰種商業味道比較重嘅感覺，咁所以我哋覺得都唔係咁合適。曾經喺某一次嘅公眾諮詢活動，有一位女士同我哋講，我相信佢對中國建築都頗有認識。就嗰個天井佢哋就覺得好緊要，聽完之後，我哋覺得係呀天井都係一個幾好嘅元素，咁我哋試下向呢個方向諗吓。但係天井係比較內向形，純粹係景觀係向咗入，所以我哋喺度諗緊會唔會其實都係基於天井呢個做基礎，然後我哋有啲調較。講出咗一個魯班鎖嘅結構嘅外型。但其實我哋仲係度變緊，develop 緊個外型。除咗外型設計之外呢，就係個材質，同埋景觀、採光各方面，其實係一一併過咁去諗。亦都諗緊一啲種植，同埋裏面嘅空間點樣可以令到，可以裏面除咗博物館，唔好有嗰種好侷促嘅感覺。因為啲展品已經幾百年、幾千年，我哋想注入一點 lively 嘅元素。個博物館最主要啦，頭先多謝我哋個 moderator 講解，同埋頭先嘅幻燈片都睇到，我哋對於呢個教育係非常重視，所以有啲教育嘅設施同埋啲演講廳，同埋工作室係有好多嘅。其他嗰啲就我哋會緊密嚟緊呢幾個月同有關部門、西九管理局啦，同埋北京方面嘅人員去協調。最後呢係可以睇到，呢個博物館完成之後，就可以大家可以睇到，成個西九文化區

首尾呼應，都有兩座係同中國傳統文化息息相關嘅建築物。而個 **headland** 呢個藝術公園嘅兩側，一個係面向世界，面向未來嘅 **M+** 博物館，而喺另外嘅一邊就係我哋歷史文化俾一個基礎俾我哋去發揮嘅中國呢個故宮文化博物館。我哋希望做到嘅目標，就係連繫本地、中國，同埋國際嘅文化，同埋融匯現代同埋傳統嘅藝術文化。多謝各位。

#### Mr Gerard Tsang:

多謝解先生嘅介紹，一個博物館所謂有諸內形諸外。我諗喺詳細設計嘅時候，係仲會同館員好細緻咁樣研究整個運作嘅方面、保安啦，點樣招待不同時間開放嘅觀眾，教育活動嘅推廣等等。我諗呢個仲有一條好長嘅路要去行。跟住呢我哋係會進入呢個討論嘅部分，係討論嘅部分，我哋亦都係列席嘅嘉賓亦都係會回應大家嘅問題嘅。喺邀請第一位嘅參加者發言之前，我首先想介紹一下我哋基本嘅守則係點樣。剛才大家已經將填妥嘅發言卡擺喺呢個收集箱裏面，咁然後呢我就會公開公平以抽籤嘅方式，係決定大家發言嘅先後。我想每次隨機抽出兩位，抽中嘅朋友請你稍為舉手，我哋在旁嘅工作人員就會將擴音器遞俾你嘅。咁點解需要冇擴音器呢，都係我哋今日提供咗呢個中英嘅傳譯啦，傳譯員都希望聽清楚你哋嘅發言。另外，今日所有嘅過程都會被錄音嘅，係會交由一個專業嘅顧問公司最後再分析整合，然後係提交俾西九管理局董事局當作詳細考慮。所以呢係希望大家係對住個擴音器，講清楚啲，咁而每一個人呢，都至少有一次發言嘅機會，希望呢暫定會係三分鐘，希望大家盡量簡潔。第一位係周博賢先生，第二位係藍鴻震會長。請周博賢先生，請你講你嘅大名同埋所代表嘅機構，其實係方便我哋個錄音嘅。

#### Mr Chow Pok Yin, Adrian:

我係周博賢，我係藝術發展局嘅委員嚟嘅。其實我有問題我好想發問，好彩喺度抽中所以我都有好多問題想問。我問題有三部分嘅，咁第一個問題係有關於嗰個大型表演場地嘅，咁我會稱之為 **1.1**，問題 **1.1**，就係話，究竟而家，我聽你哋有講過就係話大型表演場地而家取消咗，咁可以由啟德體育園區個主場館去代替。咁我想，你哋如果咁樣提得出，咁係唔係我可以 **assume** 你哋都幾了解啟德體育園區嘅設計係點樣。咁我想知道你哋了解係有幾多，對於嗰個主場館譬如話嗰個頂部係一個開合式還是係永久閉埋嘅一種設計，究竟知唔知呢？佢呢一個咁樣嘅設計會唔會影響到日後，譬如話喺嗰度搞一啲大型表演嘅時候，有一啲噪音周圍會有人投訴。因為大家都知道而家啟德嗰邊係有一啲地王嚟嘅，係一啲好大嘅中資機構，佢第時係會係一啲好貴嘅樓，咁可能會好多人會投訴有噪音，咁會唔會呢個問題從而令到呢一個啟德體育園區取代唔到呢個大型表演場地呢？呢個 **1.1**、**1.2** 就係話大型表演場地本來係一個 **15,000** 人嘅一個場地，依家啟德體育園區嗰個話可以代替話可以取代嗰個，係一個 **50,000** 人嘅場地，咁我認識好多搞演唱會嘅朋友嘅，咁其實去諗一個嘅演唱會同 **50,000** 人嘅演唱會係完全唔同嘅事。無論計 **budget**，製作上啊，各樣各樣都係好唔同，可能我做兩場 **15,000** 人嘅 **show** 可能可以打和，咁我有冇可能可以開到 **50,000** 人嘅 **show**，咁點算呢？咁係唔係反而呢一個啟德體育園區一個大型表演場地其實係取代唔到 **MPV** 呢？第三就係話 **1.3**，依家政府施政報告其實有講到，你哋有個新嘅融資安排啦所謂，就係話你哋可以管理埋嗰度嗰啲未來嗰啲物業，通過嗰啲融資可以去 **finance** 第三期嗰啲嘢，咁如果係咁嘅時候，係唔係重新考慮番其實融資安排上，可以喺嗰度重新起番 **MPV** 呢？好第二部份嘅問題，**sorry** 呀好快問埋。頭先栢志高先生提過就話，有個六個月嘅限期，簽完 **MOU** 要簽個 **final agreement**，即係話六月 **22** 號 **2017** 年就要簽呢個 **agreement**。咁之前會唔會有一個今次嘅諮詢報告我哋會睇到？從而我哋去了解政府究竟去唔去簽呢個 **final agreement** 嘅基礎呢？好最後一條最後一部分問題。有關於策展嘅，頭先我聽到 **LCSD** 嘅朋友又講，我都好 **impressed** 啦，咁但係我哋都知道 **LCSD** 同西九都無從屬嘅關係，咁我想了解一吓第時個策展嘅方向，同埋個團隊係乜嘢人做。唔該。

Mr Duncan Pescod:

Let me try to answer some of those, perhaps colleagues can supplement. First, when we look at the MPV development, I need to make it clear that this has never been funded within the budget we had, even the budget that we had worked on in terms of the Enhanced Financial Arrangement announced in the Policy Address, it is still not funded. It has always been the intention that this plus another facility will be developed as a public-private partnership arrangement. So there is no question of even under the new financial arrangement this has been funded by the Authority. That is not an option. In terms of the logic behind the decision not to proceed with this, it actually combines a number of different realities, the first is the decision by the Government to proceed, yes, with the Kai Tak Sports Park and the facilities there; the second decision to retain the [Hong Kong] Coliseum which is also relevant to this context; the third decision and perhaps the most relevant in our considerations, in the Board's considerations, was the question of mega performance venue going to be viable as a public-private partnership arrangement. And the work we commissioned to look at the viability clearly demonstrated that it was simply not going to be possible to get anybody to build the venue and deliver anything like 15,000 to 16,000 seats, so it is a practical reality that we are facing. Having said that, one of the issues that we asked RDA to look at was what could we get into the site that would give us a performance venue of a substantial size. And I think as indicated in the presentation that we just had, we can confirm that the exhibition centre that we were looking at will have the capacity of about 10,000 to 12,000 seats for performances and the intention is the requirement for the development will specify there must be a performance element, that the design should allow for the necessary acoustical and other treatments to allow that to proceed. So we believe this is a reasonable compromise given the fact we are facing. I think I have answered your sort of second and third questions. Perhaps I can ask Suhanya to talk a little bit about the sort of curatorial arrangement, what I will say, of course, one of the things that we need to do, I am very keen to do that very quickly is to put in place the core team for this new museum. Now clearly we had the experience of the core team for the M+ museum which will act as a reference but we need to look at what is appropriate for this museum so that core team is something that we will look at over the next few months, so that once the decision is taken to proceed and sign the collaborative arrangement, we can then carry out the necessary recruitment. So Suhanya, do you want to comment on the approach?

Ms Suhanya Raffel, Executive Director, M+:

Yes, just to say that it is a Hong Kong museum, clearly a historical museum with a very particular mandate. Hong Kong Palace Museum would need to have a core curatorial team with expert knowledge as part of that museum. I think it is without question that is part of the core team that would need to be recruited once the decision has been made about this museum. I also think that this is the moment when the possibility of a 21st century facility, second museum of the site of the Cultural District offers endless possibilities in terms of how a conversation is developed in terms of a global perspective. It is very interesting that the Palace Museum was interested in a conversation of this nature within the West Kowloon Cultural District, knowing that M+, the museum has already taken a very particular position, a global museum with its root in Hong Kong, Hong Kong perspective that is outward looking, cosmopolitan, international, it's really interesting potential that there is a second museum on site that is deep in looking into archeology and history.

Mr Freddie Hai:

我想補充多少少關於嗰個 MPV 個問題，我都留意到好多人會覺得如果 MPV 個 15,000 人個表演場地係拎走咗，咁會唔會令致嗰度個人流出現咗問題呢？會唔會令到西面呢個 headland 少咗人去，做唔

到嗰個 **magnetic draw** 嘅效果？我可以好肯定咁話俾你聽，其實如果我哋做呢個故宮文化博物館嘅話，其實人流嗰個吸引力上呢會遠勝於做一個 **MPV** 嘍。其實好簡單嘅啫，就係如果你做一個表演場地嘅話，你一日就係表演一場，即係話你就係有 **15,000** 人，而且佢係集中喺夜晚黑可能七點、八點嗰個時段喺嗰度出現。就算當你做埋 **mezzanine** 都好，即係下晝，練習場都賣埋飛都好啦，都係兩段好 **definite** 嘅時間。有人嚟睇就有，無人嚟睇就水靜河飛。咁但係博物館係一個由佢開館至到閉館，一路都係有人入有人出，係一路會有呢個動態嘅建築物嚟嘅。所以對於呢個人流嗰方面，博物館係一定會對個區整體嚟講呢，係有正面嘅幫助。至於頭先有問題問到話過啟德嗰邊，咁相信你可以上網睇番海濱事務委員會其實係有討論過關於嗰個 **acoustic roof** 對附近環境嘅影響，呢啲係公開嘅資料嚟嘅，咁我就唔喺呢度再多作解釋啦。

**Mr Gerard Tsang:**

好啦！多謝你！跟住呢就係藍鴻震會長。

**Dr David Lan:**

唔該！唔該！Hello! Hello! My name is David Lan. I'm the president of the International Institute of Management. I brought today along with me some six other members of our institute because we are not just concerned about raising Hong Kong's management standards and therefore competitiveness for Hong Kong. We work all the time with all the universities in Hong Kong. We are very concerned about the cultural aspect of Hong Kong because you can never be a number one financial centre, you can never be a number one economic or whatever centre you call it if you throw away culture. By that we mean, culture from China, culture from the world, we are an international centre. And China is our motherland, OK, so that is why we bring a large team here because we are very interested in what we are going to have. I like to raise two points in English and I want to say something in Cantonese. First of all, I want to say the first time when I get in touch with some good real Chinese culture, when I was in UK in my 30s, in my 30s, when I visit the Victoria and Albert Museum. And there I found 乾隆皇 Qian Long Emperor's seat and all these Chinese paintings, furniture. Wow, so fascinating! Where did I see it? In British Victoria and Albert Museum. Thank you very much. There, I say, hey, when am I Hong Kong young people going to see all of these in Hong Kong, that was the question I asked, keep on asking until when I reached 40 or 50, when I see the rest in Taiwan, in Beijing or elsewhere in China. Today, I am already 76, I am still waiting to see something happening in Hong Kong. OK, that's the point number one that I want to raise. Number two, we have been talking about West Kowloon all these years. Too long, 1997 when I was the Secretary for Home Affairs, when I got that piece of land I say, quick, let us do something quick, very quickly. And that's why I was prepared, although people criticized, we are meddling with the commercial sector. But I was told at that time, we were prepared to negotiate because we may find something there. In the past we might have an Albert Hall Museum, we might have a Sydney Opera House, something similar in Hong Kong in five to seven years' time. And that is why yes, let's go in and talk to everyone, even the business people. OK, we don't like it, fine. That's a concern of some of the people. But today, 1997, today is already 18 years, when we talk about West Kowloon today, it is already 16 years. So action, action, action please. And don't just talk, talk, talk and otherwise, another 25 years have gone by and you will have 2047 and you are still talking.

我想講講，就係呢嗰個，我希望大家係以香港現在嘅利益，呢啲年青人要俾啲嘢佢嘍，快啲，要見到先得嘍。唔好再等，再等，等咗十幾年啦，仲係得個等字，係嗎？同埋以香港長遠利益為中心，文化嘅發展，呢個係非常之緊要。我希望唔好有政治嘅理由或者乜嘢呢，我哋留返去其他地方講，喺呢度，唔該淨係講西九。第二呢，我好高興頭先聽到 **Pescod** 講話簽嘅只係 **MOU**，唔係 **final** 嗰個 **agreement**。

因為嗰人話你拎埋我將我出賣，唔係，你要有啲嘢喺度先至有得傾，有得講，有啲好似今日可以大家傾，咁所以我希望大家呢就係能夠可以將嗰啲咁樣嘅有啲緊張嘅心情放低。係為香港利益，為香港年青人，你都向前行啦，好唔好呀？咁第三，我最後要講一句，千載難逢機會啊！我頭先喺英文都講過，我幾十歲，30 幾歲先第一次見乾隆皇帝坐過嗰張椅，係英國見嚟大佬，跟住 50 歲先至去到北京見到嗰個。唉，係點解香港唔可以有啲嘢見下呢？為咗啲年青朋友。唔該晒，多謝！仲有我想講一講呢，**I hope everyone would do something in this consultation and that is why my institute would organize a forum and I hope someone who are interested are welcome to participate.** 我希望呢個大家嘅呢個博物館呢個香港故宮博物館係我哋嘅，我哋嘅學會準備搞一個公開嘅論壇。我希望呢，我會邀請好多大學，個個會去參與。其他人士都歡迎。

**Mr Gerard Tsang:**

多謝，多謝 David。其實溥儀喺 1924 年被逼出宮係夾帶千幾件故宮文物去咗東北，1925 年已經開始有良心嘅官員建立呢個故宮博物院，一路經過日本侵華，四圍運啲嘅藏品。幾代嘅博物館，其實最重要都係將呢個皇家嘅私藏呢就係向普羅市民同全世界公開，呢個都係我哋做呢個博物館嘅心願嚟嘅。好多謝藍先生，我哋都一樣非常之心急同埋好珍惜呢個機會。跟住呢，就係李俊亮先生同埋 **Mr John Batten**，李俊亮先生先。

**Mr Lee Chun Leung, Indy:**

我係李俊亮，藝發局嘅大會委員。頭先都聽咗一啲關於介紹故宮或者係康文署過去點樣去同故宮博物館[故宮博物院]合作嘅情況，其實睇嚟喺過去嘅合作情況裏面都已經有一個比較上密切，甚至一個普羅大眾都好接受嘅方式嘅時候，咁喺一啲唔同嘅已經現有嘅場地，已經做到嘅咁完備完善亦都有一啲咁有水準或者甚至乎大眾好接受，亦都有人流計算同統計到嘅一啲狀況嘅一啲嘅展覽嘅時候，咁點解要特別要設立一個館去再做一個文化博物館嘅做法呢？咁我相信呢個唔係話拒絕故宮文化博物館嘅裏面嘅內容展現嚟香港，唔係拒絕呢一樣嘢，而係究竟用乜嘢方式或者乜嘢場地去再展現呢一樣嘢出來。因為本身香港已經有過去已經有咁多嘅歷史嘅經驗，又咁樣嘅人手去做，甚至乎康文署頭先都有講過，佢哋有一啲策略或者有一啲方式已經做咗，喺呢方面有經驗嘅時候，點解要再喺呢個情況裏面再做呢？頭先可能都有問緊呢啲問題關於話個 **MPV** 嗰個取代嘅時候，因為當其時係有一啲係已經諮詢咗嘅情況，話 15,000 人嘅座位嘅一個表演嘅場地喺嗰個地方去成立嘅。咁當然亦都會講緊頭先解釋番話係嗰個資金上邊未必能夠做到，或者係將來即係或者計劃當中去做嘅話，咁點解唔去想像一吓諗一吓方法點樣去處理到呢一樣嘢，而係用緊另一啲方式去改變咗嗰個情況呢？咁當然亦都會落返去嗰個諮詢上面嗰個問題上面。咁第二樣亦都有頭先解釋過話，改變咗唔用嗰個表演場地嘅時候，亦都有可能令到人流可以多啲因為有博物館嘅情況，咁究竟點樣去評估到人流入場嗰個情況呢？我亦都唔知估計到點樣係 15,000 人，係唔係到其時只係得 15,000 人前前後後喺嗰一個演出嘅時間先會有去做到。其實過去嘅有好多唔同形式嘅表演場地或者演唱會，其實都有好多唔同嘅方式喺嗰一日嘅裏面，有好多方法令到嗰個場地以外周圍嘅地方都有佢嘅一啲活動。譬如你話早排嘅黎明演唱會，佢已經係嗰個海濱長廊嘅地方，已經有好多唔同嘅活動可以吸引到更加多唔同嘅人流入到去嗰個地方。即係嗰度都係可以令到香港嘅環境氣息等等嘅嘢，都會有一個好大嘅改動喺裏面。另外嗰一樣嘢就係個 **MOU**，6 月 22 號先至去正式簽，咁之前嗰啲諮詢完之後嘅基礎，會唔會對嗰樣嘢簽嘅時候落實嗰樣嘢會有乜嘢影響呢？咁我得呢幾個問題，希望都可以了解多少少嘅嘢啦。**OK**，我暫時係咁多先。

**Mr Duncan Pescod:**

**I take your point about trying to solve the problem, we believe solution to the problem is to go for something that is commercially viable and will provide, if not, a 100% of 15,000; at least 80% of 15,000**

seats because we have been told from our research, from the information we gathered, that is the optimum size of most of these performances. If we go much above that, it becomes a fact that fewer and fewer users would be able to use the facility; if you go below that, there are other types of facilities available. So that is one point. But I must stress, what we are talking about here is not just a museum, it is a museum plus an exhibition centre together using that site to achieve this mix of, if you want day and night usage. The fact is that museum is very definitely day usage, yes, an exhibition centre is also day but it does have the possibility for nighttime usage for different types of programme. I absolutely agree with you that there are many different ways to attract people to the District, and indeed we are already trialing a number of different opportunities. Mr Lan was saying get on with work, go. If you go down to the site today, you'll see there is a huge amount of work going on already. But despite that, we are operating a Nursery Park, we have the M+ Pavilion already open and operational. We are trying different programmes to attract people even though honestly it's a building site. It looks like a war zone. Yet, we are still trying to bring people there and that is the philosophy that we are adopting. We want this to be a dynamic, active site. I absolutely agree with you that has to be the way we attracted. In terms of the numbers, the flow, honestly, I don't have the figure for that at the moment. That's part of the work that we will have to be doing in the next few months and years. But let me point out, we are right on the MTR line at Austin Station; we are right on the Airport Express line; we will be putting connections into both railway stations; we will be at the end of the high speed rail line from China; we will have a connection into that, we are so well connected. Frankly, if we can't grab a significant proportion of the visitors that are coming down that line, we would have not been very successful. So I am honestly not concerned about numbers, I am concerned about the quality of the people; the quality of the performances that we put on; the quality of exhibitions that we put on. If you do it well, you will have the people. If you do it badly, honestly, you won't have anybody. So the key is on what we provide and how we provide it. Sorry, I have one more question to answer, what is the impact of this consultation exercise. Well, as we said, all of the views that have been expressed will be reported back to the Board to allow the Board to take a view as to how this project is taking forward.

Mr John Batten:

Thanks, like Mr Lan, I have been around for a while and I think have been involved in this consultation for certainly 10 years. I met the Louvre, when they were thinking of coming here, and the Pompidou. After the property developer-led ideas were cancelled, Home Affairs Bureau contacted me and many people, and we had lovely dinners with them, and made many suggestions and then the museum committee made the recommendations for what is the essence for the West Kowloon Cultural District and M+. I'd like to actually just look at the slide that Freddie showed, I think it's the design parameter slide.

Mr Freddie Hai:

Which one?

Mr John Batten:

Your design parameter slide. No, it's near the concept -- concept and design parameters. It's the one, someone showing the walk, you said walking along the avenue, look around towards that.

Mr Freddie Hai:

This one?

Mr John Batten:

There is another one, it's a close-up. Yea, okay. Now, whether there is actually a road, that's correct, I just want to tell everyone that. So we have a look at the square, I presume the square is now on a podium because of the road, is that right, Freddie?

Mr Freddie Hai:

Yes.

Mr John Batten:

So that's green, but in fact it's not green, it will be a very hot open space. I want to look at the exhibition centre.

Mr Duncan Pescod:

Actually sorry, John, this is not quite right. These are just concepts of this stage. I want to stress that the design hasn't been finalized, what we are looking at is feedback as to what are the issues that we need to address. So, please don't take this as the design, it's not.

Mr John Batten:

OK, and the exhibition centre. Now under the first plan, the Foster plan, there is the MPV and underneath it was the exhibition centre, am I right?

Mr Duncan Pescod:

There were some concepts that we put along those lines, part of the challenge that we had was that it wasn't taken beyond those concept ideas.

Mr John Batten:

OK, when I came to the press conference the other day, and Carrie very kindly explained everything. She didn't mention the exhibition centre once, she talked about the Palace Museum being very separate from your negotiations about, very separate from your analysis of the MPV.

Mr Duncan Pescod:

That's correct.

Mr John Batten:

Yeah, now what we have now got is this humongous looking building next door to what should be a fabulous Palace Museum. Because I am a big supporter of the Palace Museum, I am open to where to pick in Hong Kong but I think it is a fabulous idea. I am now looking at the sort of layout and I have spoken to you before about the Park. Won't talk about that now. But the exhibition centre looks like a really bad idea because you have already told us or Carrie told us that the reason we are getting rid of the MPV is because we got this wonderful facility in Kai Tak.

Mr Duncan Pescod:

No, sorry. Unrelated, totally unrelated. (Mr Freddie Hai: totally unrelated) Decisions of the MPV were taken way before any idea of the Palace Museum came out. We have explained that in the Legislative Council.

Mr John Batten:

OK, thank you for clarify. The exhibition centre will be paid, how?

Mr Duncan Pescod:

As a public-private partnership.

Mr John Batten:

OK, so that sounds to me very commercial.

Mr Duncan Pescod:

Has to be.

Mr Freddie Hai;

It is.

Mr John Batten:

It is OK. Next door is our fabulous Palace Museum.

Mr Freddie Hai:

You have a hotel and office next door too.

Mr John Batten:

As you said, with wide open views. OK, that's all I want to say, thanks everyone.

Mr Duncan Pescod:

I guess I should respond. The reality is that what you are showing here is simply proving we get facilities into the site. There is no design, no detailed planning, nothing. All we needed to prove to ourselves is that the site could be used to its maximum potential. Let's be quite frank, this is Hong Kong, you're always going to try to maximize the potential of every site. You have to, it's too valuable.

Mr Freddie Hai:

Or maybe before you respond to that, can I try to respond to your first question about the green deck? As Mr Pescod just mentioned, this is a conceptual diagram. But please don't take it too literally that it will be all paved in a green lawn. But there will be green landscaping, I assure you there will be landscaping in that area. It is also fairly much part of the idea that this deck is seamlessly linked to the Art Park down below, so it is the idea of bringing the green from the Park up to this deck. And there is a free flow for people to go directly into the Park. So I understand your concern is whether we have these other commercial buildings surrounding the Palace Museum. The fact that the Palace Museum is right next to this beautiful park, it will not feel claustrophobic, it will be quite open.

Mr Gerard Tsang:

Well, there is a saying in Chinese that once you close your doors, it will be the mountains.

Mr John Batten:

I just want to reply very, very briefly. In the very first public consultation that was open to the public, when the Foster plan was unveiled, the overriding demand from the people was to have a very good park. Not a Leisure and Cultural Services Department park where you can't fly a kite and take your dog, and I know you are going to put all that in. But Freddie, it looks like it is too crowded to do all

the things you want to do. You wanted to have Freespace with concerts, you want an exhibition centre with concerts. You've got two ventilation facilities that are ugly and there you can't move. You know, that is what I want to say. This is a consultation, and I am just throwing because when you are open, there may be a great disappointment. That's all I'm saying.

Mr Duncan Pescod:

John, I don't in any way, shape or form in underestimating the difficulties of building in this site. The Park has already been built. You know we have looked at it. There will be performance space for up to 10,000 for outdoor performance, there will be smaller spaces but it is a compromised site, there is no doubt, you know. The whole site is compromised with underground railways, underground roadways, ventilation and cooling intakes, it is a very, very difficult site and we just have to work with that. That's reality. And every time we tried to look at the development potential of the site, we got to be very careful because of these pre-existing facilities that we can't move. And that is why you have to do these initial investigation to see is it feasible to get these stuff in.

Mr Freddie Hai:

Also maybe I can supplement a little bit. You see on this slide this is basically the old Foster plan with the oval MPV plus exhibition centre, and this is very much what we are putting forward. Part of the investigation that we are doing is how not to compromise the Park and get everything done within the area. Now I am not saying we are doing a literal area by area comparison but in terms of spatial quality, I think we have achieved that.

Mr Gerard Tsang:

And, that's Hong Kong. 而家係請翟建民先生。翟先生。

Mr William Chak:

大家好，我係翟建民，代表部分收藏界嘅朋友、收藏界嘅團體。講啲咁多嘢咁樣。作為我哋嘅收藏界對於故宮，我哋心中嗰個對於佢嘅重要性，係幾咁渴望能夠嚟到香港，能夠長期喺香港有一個咁嘅展覽。我哋比較輕鬆啲，無啱啱嘅咁緊張，講咁多針鋒相對嘅事幹。我哋只係對於收藏文化、傳播，對於我哋香港嘅市民，對於我哋嘅香港嘅後一代，對於我哋嘅子女，從嗰個文化收藏藝術裏面，去帶出我哋好多學問，嗰個歷史文化背後嘅背景，嚟到傳播同埋承傳嗰個古代嘅文化。啱啱有位藍先生講話，佢 30 幾歲睇到嗰個係英國睇到乾隆嗰個橈，老實講我而家仲未睇到，哈哈。所以我好希望故宮能夠快啲擺張乾隆椅嚟俾我哋睇一睇。今日呢講嘅說話唔係好多，主要希望盡快落成呢件事幹，亦都希望故宮文化博物館順利嚟到香港。咁呢，最後我又想講吓 2007 年嘅一件事幹，嗰個《清明上河圖》嚟到香港，香港博物館亦都做咗好多事幹，17 個彎位，每一個彎位都可以學到好多嘢、好多嘢，好多嘢。但唔好忘記，當其時嚟香港呢都係嚟咗三個月嘅啫，咁呢三個月我去咗三次，都入唔到圍，咁點解呢？排親隊，都排幾個鐘頭。我同埋我太太同我啲子女去，日曬雨淋咁樣，最後都係放棄咗。如果能夠香港有個長期嘅展館喺度，能夠有呢啲咁重要嘅藏品喺香港，咁我就唔使排幾個鐘頭隊，咁就可以慢慢長期去欣賞，多謝大家。Thank you。

Mr Gerard Tsang:

多謝翟生，跟住係 Mr Joseph Wu。

Mr Joseph Wu:

Just a question regarding to the design and the Palace Museum. I see you have the square-ish design in the Palace Museum in conjunction with the exhibition centre next door, are they all finalized? Or it's just something that you sketched up for now? And, are you going to open for tendering of the design of the Palace Museum and the exhibition centre in the end? If not, why not?

Mr Duncan Pescod:

Let me answer both questions, then you can supplement. To answer the second question, no, the decision has already been taken, we appointed RDA to undertake the design, the reasons were explained previously but I can recap very simply. The consideration was that we, the Board felt it was important to have someone who had previous experience of developing museums, and RDA has developed at least two award-winning museums in China, they also felt it was important that it was someone from Hong Kong, and of course it is a Hong Kong company. And third, and equally important, to have someone who understands the issues around Palace Museum in Hong Kong and again I think it is without doubt that Rocco Yim has all of those criteria, so no, there is no intention to go out to tender on the design. What would be hopefully released in the next few weeks would be the result of the exercise. However, of course, tendering will be undertaken for all of the next phases of this project – from foundations through to construction, etc., all of that would be done with normal tendering. In terms of the design, maybe you better answer that.

Mr Freddie Hai:

Answer of the design part, we are working feverishly on the design, trying to catch very tight deadline, but it is not yet finalized. That is the whole reason why we are listening to you, listening the views and your views would, of course, would give us the benefit of how to improve the arrangement. For example, we have, we just had the consultation with the construction industry, the professional industries on Monday night, so they gave us some comments on what to be careful of, what to look into, so we are now listening, and we will take on all these comments that we think are appropriate and helpful to improve the design, and hopefully we would show you a more finalized design later.

Mr Joseph Wu:

Just a further comment to this. If you don't open for other ideas to input into the design, how can you achieve the best possible? I just find it quite amazing in such an important architectural design or cultural facility that in Hong Kong, with limited space you don't require other architect who can input. I know people here in Hong Kong who are renounced in the architecture, who are also renounced in the art field who have considerable experience. But I am not saying that the person you have appointed is so far the best to all; someone else could be better, but I think you could open to other opinions in terms of the design itself, because the design, after all, is probably the most critical part of the whole thing. The first impression is very important. If you have already set sides on someone, with own opinion, without other input, I just don't see how you can say you try to collect and accumulate enough public opinion into the final design of the whole thing.

Mr Duncan Pescod:

I think there are two issues though, obviously I think perspective is slightly different. We believe we have chosen the right person to take this forward and that is the Board's belief. But the input into the design is part of this consultation process, and that's why we want to hear different views. Let me stress one thing as well, this is about building a museum, it's not about building a building. I keep saying this we are building a wonderful building for the M+, but realistically, it is the content, it's the way it's managed, the way it's operated is probably more important in the long run than the building

itself. Because the building, after it's finished, it's there. How we activate the building, how we provide information, education -- that is the real heart of the museum. The building is just the structure, so I don't want to get over-fuzzed about just the structure. It is important absolutely, it's a wonderful site. We got to maximize the potential. But the museum is much, much more than the building.

Mr Gerard Tsang:

其實作為一個博物館嘅館員，我哋係更加着意有諸內形諸外，即係由裏面一路個設計睇下外面點樣可以方便同埋反映嘅，就唔係調返轉走去買間西班牙別墅，你就搬入去。跟住嗰一位就係 Ms Renee Chiang。Have I pronounced your name right? Renee?

Ms Renee Chiang:

Actually that was very close to what I would like to ask, is about if there has been any specific thought put into what the content will be, will it just be a long-term exhibition or there will be short-term exhibitions as well? Would the Palace Museum Hong Kong only show things from Palace Museum? And who would choose what part of the Palace Museum collection will be shown here?

Mr Duncan Pescod:

I think this is a very good question and in fact it's part of the dialogue we have to have with Palace Museum. Let me just make a few points as to what I understand is the situation at the moment. Exhibitions from the Palace Museum are limited because they are national treasures. There are certain restrictions of the number on Grade 1 items that can be included in any exhibition and restrictions on the total number of items that can be included in an exhibition. What we've done is to negotiate to have those restrictions substantially lifted. We are talking instead of, I think, the earlier comments we have heard is 40 items coming down for one exhibition, we are talking 1,000. We are talking about a substantial increase in also in the Grade 1 items that can come down, so the numbers we are talking about are substantial. Secondly, the agreement is they will be curated in Hong Kong for the Hong Kong audience. That means our curators will work with the Palace Museum to agree on which items are the million-plus collection that will be able to be brought to Hong Kong. So there is theoretically, no limitation. Yes, there will be long-term exhibitions, year, a year and a bit, two years perhaps, as well as short-term exhibitions, three months, four months. So it will be operated as if we have access to the whole collection, we can bring the right bits to Hong Kong, it is honestly an amazing opportunity for Hong Kong to see a much, much broader cross-section of the collection that is ever going to be possible under current mechanism. So the detail of what will be showing, etc., frankly, what we like to hear is what you would like to see, so that we can then convey that to the team that we will be putting in place to take this forward. I know I have not given you exactly the answer but that is probably as far as I can go at the moment.

Mr Gerard Tsang:

There are at least a million items in the Palace Museum in Beijing, and it is really up to the professional curator to organize thematic exhibitions as well as to land an exhibition that could tell a coherent story so this is professional curatorial work we haven't gone to that far yet. The concept is there, and we are still doing the design and it would be a work of art created by the curatorial team and the architectural team to provide the best museum that we can afford. 跟住嗰位呢就係楊雪盈。

Ms Yeung Suet Ying, Clarisse:

我係楊雪盈，香港文化監察嘅主席。今日呢其實都好高興西九都安排咗呢一個諮詢嘅環節俾文化界嘅朋友，但係我有個問題，第一個就想問呢，係關於諮詢嗰個廣度，諮詢嘅廣度嘅意思就係到底係點樣

挑選呢啲文化界被邀請者呢？咁我頭先見到有藍先生啦，同埋頭先有位收藏家，其實都有話提到為咗我哋下一代要加快呢個西九嘅建設，咁我嘅問題係，喺下一代裏面，我差唔多環顧咗呢一度，都見到比較少一啲較年輕嘅朋友在席嘅，咁到底係點樣去挑選呢一啲嘅人選，希望西九都可以俾個答覆。同埋另外呢，我見到喺你哋嗰封諮詢嘅信上面都有話係有幾個諮詢環節你哋會做，咁我就想知道到底有幾多個呢啲諮詢環節，係唔係一啲公眾嘅諮詢環節呢？因為其實我認識嘅文化界裏面有好多朋友，都相當之關心呢件事，亦都係有好多嘅聲音出咗嚟，好希望作為一個平台，係有必要性，其實係要大家去參與，同埋我覺得淨係西九去做呢個諮詢係唔夠。頭先我見到有 LCSD 博物館嘅代表，虛白齋嘅代表，但係喺呢一個故宮博物院裏面，即係香港故宮[文化博物]館裏面呢，其實我就見到一個情況就係 LCSD 同埋西九係唔會喺中間參與，譬如西九就係參與嗰個運作上面，咁但係 LCSD 到底喺邊一個 angle，頭先又問到喺邊一個 angle 去參與呢一件事啦？我完全係覺得呢度兩者之間係好難睇得到嗰個關係喺度。另外有一樣嘢想帶出就係，頭先許李嚴建築師嘅代表 Freddie，頭先講到有一個 point 我覺得非常之疑惑，MPV 佢吸引嘅人流係遠遠唔夠故宮博物院咁多，而 that's why 我哋要 take 故宮博物院[故宮文化博物館]而唔係 MPV，咁呢一個論述係好有問題嘅，即係點解呢，一個文化設施，佢嘅重要性呢，並唔係用佢嘅人流多寡去衡量，呢個林鄭司長講咗我覺得相當之有問題，如果連建築師都咁講，我都覺得好有問題，咁就正正如我好認同栢志高先生講，其實呢一個做建築師，呢一個參與喺呢一個 team 裏面，參與喺呢一個 project 裏面，更加需要更加專業、更加 open 嘅平台，否則就係會有一啲唔夠專業嘅意見睇到，譬如文化嘅 aspect 應該點樣去，即係呢一度見到啦。咁另外我就想就番一個大家都好關注嘅一個程序問題，如果呢個係一個好關大家、一般大眾事，好關文化界事嘅一個建設啦，理論上佢係唔應該越過咗咁多嘅程序，令到大家覺得呢個嘅館佢係生來就係有好多程序唔公義存在，而家我哋都未知道簽訂咗嘅 MOU 內容嘅全文係乜嘢，頭先周博賢問到，到底我哋係 6 月 22 號係根據啲乜嘢去考慮係唔係簽嗰份正式嘅文件，我哋唔知道，我希望再問多一次，係喺呢一個嘅諮詢嘅文件，可能會做咗一大輪公眾諮詢，諮詢文件出咗嚟，係會公眾有番個知情權，係會文化界有番個知情權。另外，除此之外呢，我相信大家都唔係話要將呢件事政治化，但係站番喺香港人嘅立場，我哋睇重嘅係程序公義，我希望西九係 aware 返番呢件事。我今次發言到呢度，唔該。

Mr Duncan Pescod:

Let me try and deal with most of these points. Choice of people, basically this is one of many consultation sessions, there will be sessions targeting at young people, there will be sessions targeting at professionals from architecture and engineering etc. sector. There will be other sessions that we are happy to cooperate. Mr Lan indicated they are going to organize one, we have been talking to Federation of Youth Groups, there will be many opportunities for people to come along. For today, we try to get a cross-section of interested people. In fact, people approach us, Mr Lan approached us, we didn't approach him, and there is always an opportunity. We don't, we take people that we think should come but if anyone else wants to come they are very welcome. So I can assure you there are other opportunities coming up. In terms of the details, we will have those on the website, as we progressively add them, so please check our website on a regular basis. In terms of LCSD's role in this, it's a good question because LCSD actually haven't been involved in this process, we have, as members are well much aware, a small group of people who are involved in their personal capacity, including the deputy director from LCSD, but LCSD as such is not involved. This is an arrangement between the West Kowloon Cultural District and the Palace Museum; that is why the MOU has been signed between the two parties because that is the arrangement. I am talking about the MOU, and of course that was released to the public through the Legislative Council as part of the paper that we prepared for the House Committee when we attended the House Committee. So if you want details, it is all out there in the public. If you want to have a look, please, it's not secret. In terms

of the procedural issues, again as we explained in the Legislative Council and other venues, we are following the required procedures. This exercise, the consultation exercise is part of the normal process of listening to the public on these issues. That is what is provided for in the law and we are following the law as required. Will we publish the result of the consultation exercise? Yes, in fact, as I said earlier, we will have, we are going to appoint a company to help us do the analysis of all feedback and the result of that will be published in due course. So we are trying to be as transparent as we can in this process. The involvement of the cultural sector, we are happy to arrange other sessions. What we have tried to do is, with Chinese New Year coming up, getting in as many sessions as we can beforehand. This is, I think, the third or the fourth session that I have attended. There will be many more coming up in the next few weeks. And of course, once the design is out there, I would expect we would have future opportunities to hear more views on the design itself. The final comments, in terms of the flow for the MPV, again I must stress the MPV in itself was, from our point of view, not about flow but about the viability of the project. What we are looking at now is can we come up with a more viable project that we can take forward so that we can complete this headland development. So the flow is not an issue for me, as I have said in an earlier response, I honestly believe if we get the content right, if we make these facilities attractive with the right performances or exhibitions, we will have people come. I am very confident of that. Do you want to add any?

Mr Freddie Hai:

Yes. I can add in a few things. 我用廣東話講，頭先楊小姐你提到話關於 MPV 同埋博物館兩個嘅對比，我相信你可能誤會咗我意思，我唔係話博物館嘅人流會多過 MPV，其實某程度上我覺得有可能係博物館人流係會多過佢，不過我有數據喺手我無得咁講。

Ms Yeung Suet Ying, Clarisse:

你頭先係咁講。

Mr Freddie Hai:

但係我想講嘅係，嗰個人流嘅分佈，最主要係人流嘅分佈，喺個時段裏面。去過紅磡體育館聽演唱會嘅人都有 **experience**，就係話，你聽演唱會嗰兩個鐘頭係好開心，但係走嘅時候係截唔到車，係好辛苦，去之前其實係好趕好急速嘅嗰個時間，所以其實對比起一個博物館嘅人流分佈啦，其實佢有一個獨特嘅時限，限咗你幾點鐘入場呢，**throughout the day** 其實係對個人流分佈係有幫助，呢個第一點。第二點，喺呢個 **headland** 呢個部分，唔係有表演場地，頭先亦都講咗個 **exhibition centre** 係可以用來做表演場地。如果有適合嘅話。我記得我去聽 **Sting** 演唱會，我係去會展度聽，我去聽 **Pet Shop Boys**，我係去 **Asia World Expo**，其實呢啲唔係一個唔可以要嚟做表演嘅地方，即係話喺 **headland** 嗰度，其實係有空間可以要嚟做表演。不過係唔係只係要有表演而唔能夠用嚟容納一個 **museum** 呢，咁我哋覺得，做完個研究之後，發覺其實係有空間可以擠一個 **museum** 喺度嘅。

Ms Yeung Suet Ying, Clarisse:

我有啲嘢想問番，頭先講到，喺呢一個諮詢嘅環節呢，如果大家有興趣去參與呢，其實就可以自己 **raise out** 去參與。但係好可惜，其實如果唔係收到邀請信，係唔會有呢啲，唔會有人知道其實做緊呢一個公眾，即係有個諮詢參與嘅環節。咁亦都呢一個係 **by invitation only**，係喺個封信上面寫得好清楚，咁網頁亦都有講到，咁所以係唔會 **check** 到囉喺上面。咁另外第二樣嘢，就係講緊預設立場嗰件事，因為呢個 **MPV** 無咗嘅時候，其實都無同公眾講返呢個 **MPV** 已經係無咗，咁亦都無話我哋跟住落嚟應該可以做啲乜嘢嘢。咁我哋係好遲先知，甚至係立法會開會嘅時候，我哋先恍然大悟。咁呢個已經係喺顧問報告完咗嘅好一段時間之後，咁樣就見到其實西九同埋公眾嗰個鴻溝係有幾深呢。而呢一

樣嘢正正係好多嘅市民，甚至乎係好多業界所關心嘅事。頭先建築師事務所講到話，喺紅館睇演唱會係一個好痛苦嘅經歷，我就唔係咁睇，我次次去都輕鬆過鄧梓峰。咁呢，只係個樣嘢就係，如果你係要話到嗰度嘅人流分佈係博物館會好過一個表演場地，咁係乜嘢 **sense** 嚟㗎啦？呢個係一個文化嘅場地，你呢個立論係完全將一個文化規劃係擺喺邊一度呢？咁我係完全睇唔到係呢一件裏面有任何嘅專業嚟度。咁另外一樣嘢就.....

**Mr Gerard Tsang:**

楊小姐多謝你嘅意見，我哋要將啲時間再俾其他啲人有機會發表佢嘅意見。呢個觀點與角度嘅問題，就唔應該話邊個高過邊個，邊個多過或者大個邊個。依家係黃經國先生。

**Dr Raymond Wong:**

唔該晒，我係代表求知雅集學會，喺香港 40 幾年歷史啦，係一個古董藏家學會嚟嘅。咁我想講一講我嘅背景，咁我就啱啱同呢位小姐吻合啦。我係做人才資本，即係潛能開發嘅研究嘅，咁過去嗰幾十年呢，我都周遊列國，睇好多地方嘅博物館，咁其實呢個博物館同我哋潛能開發有乜關係呢，其實好似阿藍會長話齋，大家聽過食物鏈，金錢鏈有冇聽過呢？金錢鏈最低就係最低工資，最高端嘅金錢鏈呢就係藝術。藝術，嘩一張畫可以好多億㗎，嘩啲古董藝術可以咁貴，點解咁貴呢？因為佢背後係有個價值喺入面，我睇個電話，呢個電話係藝術品嚟㗎，呢個電話唔係打出打入，原來一睇到個電話嘩可以令到你喊，可以令到你笑。咁同我哋香港嗰個故宮有乜分別呢？我哋係人才研究嗰方面，其實香港呢，就係欠缺一個本末就係點樣去孕育啲文化，孕育啲人才出來，孕育啲潛能出來。因為潛能啦，我哋剛才好多專家都講咗，我去啲外國博物館真係只係一個遊客嘅身份，走馬看花去睇，睇完之後呢無人教，咁我好歡喜聽到藝術館話我哋呢個博物館會有教育嘅意味嚟度。呢個教育嘅意味嚟度，我哋俾到年青人好多機會，去直接體驗到同 **educate** 到，嘩原來一件古董，一件藝術品，啲皇帝，或者一啲精品，係啲正能量先做到出嚟。過程裏面幾咁艱辛，幾咁艱苦，幾咁挫敗，一個碗、一個碟，要經過 100 個先揀一個出嚟。嗰個挫敗感，係孕育到人才，嗰個潛能啟發出到嚟。個個嘩一聲，嘩呢個就係一件藝術品。咁所以點解呢，我哋覺得香港如果你起個博物館嘅過程裏面，我好希望唔好淨係起個博物館係俾遊客去參觀，我希望個博物館有個元素、真係有 **educate** 嘅背後嚟度嘅。就舉例呢而家好多新嘅博物館，係擺件嘢嚟度，有好多出面有個 **foyer** 嚟度有人去講解。因為如果屬於香港人嘅博物館呢，我哋可以有機會同理時間，俾一啲專家去教育呢件嘢係點嚟嘅。就好似我哋嘅藝術博物館咁，《清明上河圖》連啲專家都入唔到去睇，我都排隊入唔到去睇，睇唔到我就唔睇啦。咁呢個教育意味嘅時候，呢個博物館可以俾啲學校，係有計劃成一個 **infrastructure**，係一個建設文化嘅孕育空間。係孕育啲中學生、小學生、大學生可以有機會排隊咁去，有專家利用呢個博物館，睇到每一件藝術品個教育意味。呢件嘢點樣嚟、點樣做。咁希望係度呢，教育意味能夠呢個元素嚟度。我希望講呢個教育，仲要講乜嘢。第二講少少，亦都聽到過你哋設計嗰個講話，中間個 **hall** 裏面整個窿嚟度，好似四合院咁，我希望真係，我就覺得會好激，好奇異。因為其實一個 **hall** 呢，如果一個博物館係好大，個大 **hall** 係好重要，要嚟展覽或者乜嘢嘢。咁我唔希望你話利用啲啲，咁多海景空間，中間唔洗整個窿去攞㗎啦，即係海景中間裏面，可以令到我哋參觀個博物館嗰度有好多休息嘅空間嚟度。多謝。

**Mr Gerard Tsang:**

多謝。

**Mr Duncan Pescod:**

Perhaps I can very briefly respond. In fact, education is at the heart of what we do. Within the existing design of the M+ museum, there are extensive education spaces. Within the Xiqu Centre, there are

extensive education spaces, including a 200-seat lecture theatre. There will be education spaces within this museum, it is a requirement. And indeed our initial conversation with the Palace Museum, it's the requirement, they very, very firmly support. So I can assure you, education will be the heart of everything that we do throughout the District, particularly in the museum.

Mr Gerard Tsang:

多謝。其實喺博物館界，1970 年代開始已經係將整個重心，除咗擺貴重嘢，好靚好有價值之外，其實主力都係喺教育嗰一方面。點樣去演繹嗰啲展覽或者藏品，呢方面我諗現代場館，大家都知道努力嘅方向。跟住輪到趙雨樂教授。

Prof Chiu Yu Lok:

一帶一路文鑒會主席，同時都係古諮會同埋呢個非遺委員會嘅委員。頭先我一路聽主席講嘅時候，其中一個好緊要嘅觀念就係話，呢一啲藏品嘅本身其實落到嚟香港，最主要都唔係話作為一個分館。而係最緊要係話，點樣可以喺香港建立到自己嘅特色。我聽到呢樣嘢，我就好開心嘅，點解呢？因為逢親我哋去解釋一個歷史嘅時候，有時候我哋內地嘅歷史解釋同我哋而家喺香港去睇一個所謂中國歷史呢，多多少少喺個教育或者 **approach** 方面係有啲唔同嘅。因此我就好期望，呢啲藏品嚟到香港嘅時候，點樣作為一種 **tool** 去教育我哋香港嘅市民，以至我哋可以明白，呢個中國發展嘅長河之餘，我哋都知道呢個邊陲嘅文化同中國之間嘅關係。但係我相信要講呢啲嘢呢，其實係應該咁講，好高深嘅學問嚟嘅。頭先都有一位小姐提到，點解坐喺度咁少後生仔呢，咁我喺呢度，我或者都可以解釋吓嘅。最主要嘅原因就話，你用幾十年嘅時間，你先可以練就到點樣去睇一啲嘅古物，一啲嘅珍藏。喺我哋呢一度，非常之好因為今日聚集咗好多專家，有啲係藏家好出名，包括李秀恆先生、包括翟建民先生、包括係坐喺我後邊嘅高美慶教授，我諗每一個藏家會講俾你聽就話，佢之所以係藏家係因為佢哋揸住嗰啲嘢，嗰啲嘢係可以講到俾你聽，嗰件歷史嘅文物究竟係啲乜嘢。如果你唔係張大千，你有嗰啲嘢嘅時候，你講唔到幾多嘢，咁所以我覺得呢一個，係我哋一定要尊重，我哋香港嘅 **experts**。而喺呢一個造就嘅過程裏面呢，我諗就，其中一個好重要嘅一個議題，就係點樣可以將佢成為一個好在地化嘅，同我哋香港嘅專家學者，大家可以形成一種 **discussion** 嘅 **forum**。就正如好似頭先藍爺所講，我哋點樣可以大家互相溝通呢？就唔係話淨係西九文化[區]呢一撮自己做做做，做好多 **admin** 嘅嘢。呢啲更加多係一啲歷史嘅嘢嚟，學術嘅嘢，文化嘅嘢嚟。我好希望呢就話，如果我哋大家真係有心去咁做，唔同嘅持份者應該喺個過程裏面，都應該有呢個 **commitment**，同埋俾佢哋一個機會。我講嘅係咁多，多謝。

Mr Gerard Tsang:

多謝趙教授。跟住呢係李秀恆先生。李秀恆，**sorry**。

Dr Eddy Li:

各位，我係文化推廣基金嘅主席，亦都係支持故宮大聯盟嘅秘書。其實吳志華先生最怕見到我，因為我識咗佢好耐，見到我佢就會逃避。因為以往呢我哋向來都問，到底我哋應該點樣推廣香港嘅文化歷史，我哋點樣將香港好多嘅藏品展示出嚟，我哋點樣可以多一啲中國嘅文化文物嚟香港推廣。咁佢好熱心嘅，但係有心，你嘅力滿足唔到我哋，因為場地有好多限制，各方面都有好多限制，佢達唔到我哋要求。所以呢我係鬧咗佢幾年。但係今日呢，我就搭住佢膊頭好老友記，大家一齊去做。所以我覺得政府有咁嘅構思，真係而家有個咁嘅計劃，我哋喜出望外嘅。我一定要企出嚟，支持政府，呢個係正義感，並唔係乜嘢政治考慮。咁本來，我亦都好詳細做咗一個報告。但係時間關係呢，個報告會交俾大會。咁我講幾樣嘢，乜嘢叫做故宮，點解咁重要呢？我嘅認知啦吓，咁多教授喺度，我作為一個

收藏家，我認知係咁。我哋中國幾千年嘅文化，全世界都係民主制度只係二百零三百零年嘅歷史，以前都係一個帝制嘅制度，咁叫皇帝，皇帝係集中天下資源於一身，佢係一個控制者，所以佢所有擁有嘅嘢，需要嘅嘢，都係全世界全天下嘅人力、物力、資源、工匠、科技嚟為佢做嘢嘅。特別一啲賞玩、古玩，佢去要賞玩、要品嚐、品味、送俾友好，送俾、獎勵大臣嘅嘢。所以喺呢一個，當然，金錢上佢要有一定價值，但係你要研究當時嘅歷史、當時嘅工藝、當時嘅文化、當時嘅科技，其實係一個好大好大俾大家嘅啟發嚟。咁所以呢一樣嘢係值得大家去支持。另外，我就講第二樣嘢，就係叫，呢個報告無嘅，叫公開設計。我以前都喺城規會，喺西九有啲關係，因為西九最早做嗰時，我係有參與，就係做一個國際性嘅設計比賽，希望好多好多不同嘅設計嚟我哋咁靚嘅一塊地，做一個好好嘅設計，香港嘅 benchmark、香港嘅地標，係唔係？如果大家 recall 番，大家十幾年前有嘍，咁後尾呢，有一個好的設計、Norman Foster 嘅設計，一個大螢幕蓋晒整個地，但係之後我覺得係一個笑話嚟，我唔知點解嗰陣時有人窮追猛打個政府，搞個政府，點解你全世界公開設計，設計出咗嚟之後，喂 operate 唔到嘅、implement 唔到嘅，係咪？即刻我哋唔係擺嚟追究，唔係擺嚟鞭屍，所以有時設計上面嘅，係唔係要公開設計，係咪要咩呢，要大家諗一諗。實際上，設計同實用，同真係個個 cost，大家要考慮點樣做呢件事。咁樣設計我少講，但係好多好多嘅設計，我哋又好 modern，M+喺嗰到，但係呢，亦都有一個 box 喺度。我見到呢個設計，我第一個睇，你而家嗰個四四方方，我見到佢係一個中國嘅好重要嘅，一個玉璽嚟嘅，皇帝嗰個玉璽，即係我有小小 implement 啦，大家去諗一諗。我覺得其實西九故宮文化[博物館]好好，好好去做，但係我好擔心一樣嘢呢。就係，我哋有好多官員喺管理上面好熟悉，好多畫好熟悉，但係喺一啲我哋嘅收藏品裏面，不同嘅譬如青銅器，好似玉器啊，好似書畫啊，好似瓷器，好似傢俱，係咪我哋每一個官員都咁叻去認識呢一樣嘢呢？所以呢，如果你哋嘅安排、日後嘅進行，我希望多啲同我哋嘅收藏家朋友去接觸，呢個小小心願。多謝大家。

#### Mr Gerard Tsang:

多謝李生，其實博物館嘅運作都有可能係通天曉。所以我哋所有博物館都會有不同內容嘅專家嘅顧問團，向老前輩請教。整個過程我哋都慢慢學嘢。跟住係 Mr Maurice Lee。

#### Mr Maurice Lee:

多謝，我係藝術發展局同埋藝術策略委員會同埋一個律師，但唔代表佢哋嘅意見。我個人支持呢個故宮[文化]博物館因為有七個理由。我覺得係好好時候大家 summarize。一個係香港文化藝術嘅強化，同埋香港文化藝術同國家、同全世界嘅交流，藝術文化、藝術人才、專家嘅培養，而第四點就係全世界講緊藝術經濟，第五點呢就係如果香港有呢個故宮落腳呢，就對於香港文化藝術個地位嘅影響力同埋軟實力，而第六點就係增強咗西九嗰個持久性同埋吸引力，特別係人流；而最後就係長遠嘅一個民族藝術教育，咁我唔多講。但我有保留嘅地方，因為好多時，好多諮詢令到佢走樣，我好希望能夠真係加強佢嘅活動，作為活動中心，作為一個教育中心。同埋好多諮詢唔好令到一個原本好嘅嘢走樣，因為好多嘢專家嘅意見同市民嘅意見唔一樣嘅，有好多時為咗妥協呢，件嘢走咗樣，兩邊都不討好，咁同埋我覺得成個西九最初嘅概念設計係將太多嘢擺咗喺尖沙咀。其實好多嘅不滿係源於好多呢啲文化藝術設施唔擺喺其他地區，特別係一啲較為不幸嘅地區，咁我諗長遠政府要考慮呢一個因素。咁同埋我個人我唔識建築，但覺得比較平淡咗啲，咁我反而可以幫到嘅呢，就係講嗰個程序公義嗰度。我諗我作為一個律師，比較有資格講呢啲。根據第 19 條呢，管理局有權喺合適嘅事宜喺適當嘅時候、用適當嘅方式作出諮詢，咁所以呢一個情況嚟計呢，係唔會唔符合嗰個程序公義。咁有一個批評話嗰個大原則嘅 MOU 你決定咗，其實都唔係一個決定，喺法律上，你然後先至諮詢係錯嘅。但是根據西九條例嘅第 5 條，佢講咗呢，關於西九條例，管理局嘅權力嘅執行，佢有權作出呢一個決定嘅。並且根據第 4 條，西九管理局要促進同埋加強同中國內地、香港同埋其他地方嘅文化交流，所以我覺得

綜合咗第 19 條同第 4 條呢，喺根據第 5 條，其實作為一個前期嘅 MOU 同埋而家呢一個補充嘅細節諮詢呢，其實係滿足到嗰個程序嘅公義。咁又一個講法話，佢違反呢一個種族歧視條例嘅第 4 條，咁其實呢，大家忽略咗第 11 條，第 11 條講，如果一個工作擔任者，佢係提供一個個人服務而個服務係令到個群體能夠促進佢嘅福利，而對於嗰個群體嚟講，係最有效提供該等服務嘅啦，咁呢個唔屬於歧視。咁我覺得 Mr Rocco Yim 大家都知啦，佢喺對中華文化、對香港文化、對博物館嘅認識，佢係滿足到第 11 條嘅規定，所以我唔覺得有呢一個所謂種族歧視。反而後期去到一啲論點話，香港起個西九故宮會破壞咗個我哋國家嘅龍脈，咁我希望好多討論呢都係返於理性。咁我一般自己唔係好多講嘢，因為過去我都同李生一樣，做過 Town Planning Board、做過好多，我諗我喺十幾年前，最初孕育嘅時候，我已經喺藝術發展局，我覺得到今日拖咗咁耐呢，如果再用呢啲所謂程序嚟拖，我由 40 幾歲到而家 50 幾，我唔希望我 70 幾先至見到佢出現。多謝大家。

Mr Gerard Tsang:

多謝李先生，最尾嗰度頗為高深。But anyway，跟住呢就係 Mr Tony Miller。

Mr Duncan Pescod:

I think he is gone.

Mr Gerard Tsang:

Tony Miller. It's only five minutes. 咁樣就係黑國強先生，Andy。

Mr Andy Hei:

大家好，長話短說。我多重身份嘅，我依家都係藝發局新任大會成員之一。咁故宮我四歲已經返過去，當時嘅條件係非常之差，冬天去睇，着住大樓係頂唔順嘅。咁當然啦，我諗喺思想上，我哋香港成個社會或者香港人我哋自己，其實係可以調整一下嘅。坊間有言論就話，中央賞賜，中央送大禮。其實基於我細個咁嘅經驗，大家可唔可以諗一諗，呢個反而係香港幫到故宮文化發揚嘅機會。故宮本身嘅展覽條件喺北京唔係太好，甚至乎台灣故宮都唔係太好，係幾十年前，直到去最近喺台南先起咗個分館，我哋何不借住呢個機會，利用香港人嘅靈活、超高效率嘅思維同埋手法。因為當時係西九亦都，我哋文物界亦都有個反應係話 M+ 博物館係一面倒，係只係展覽現當代藝術，當然大家有啲唔高興啦。當時翟先生都有提過呢個問題，到而家佢話好高興，咁我都同佢一樣咁高興啦。而我自己從一個，因為我爸爸係經營古董生意，我哋係行家，又係藏家，又係藝術愛好者。香港係一個超高效益嘅環境，我覺得香港故宮文化博物館喺西九落戶要係適合嘅，因為到我後期我哋自己出來創業，係做古董及藝術展覽，由好細一個環境，只有十幾個參展商到今日有百幾個參展商。香港嘅團隊包括係同我哋藝術界、文物界有關嘅一啲行業亦都有得益嘅，包括保險、藝術物流、顧問、文物修復、倉儲，到策劃，到營運，到市場推廣，我諗以後將會有好多嘅議題繼續，要去討論同埋去下結論嘅。而整個故宮文化博物館嘅營運將會係一個新嘅模式，我相信佢會有一個董事會嘅制度，佢會有一個顧問嘅制度，有一個評估嘅制度，到一個營運嘅團隊，呢個將會為香港所有階層帶來一個全新嘅機會。當然我哋會有好高嘅期望，我亦希望大家放下咗一啲其實不合時宜嘅爭拗或者程序問題。中國人有句說話米已成炊，其實大家都係向前看。亦都想提一提 LCSD，我哋唔知大家有無去最近睇過佢哋嗰個「宮囍」展覽，喺沙田文化博物館。我好高興當然有咁嘅展覽喺香港出現，但係我亦都覺得有點悲傷，就係 LCSD 嘅同事係好努力，喺一個相對非常細嘅地方辦一個咁嘅展覽。當然，以前有關故宮展覽都係香港藝術館進行，但可惜藝術館係處於一個重建階段，短時間之內都提供唔到一個展覽場地俾我哋。咁我希望各界嘅努力之下，將來故宮藝術文化博物館，會以一個全新嘅理念、全新嘅手法去解答到而家咁多位在場所提出嘅一啲問題。有關設計方面，建築設計我唔係專家，但係我有一個少少嘅個人意見，唔知大

家最近去行一啲有關藝術文物博物館嘅幾時？當然我哋唔係要將自己同真正嘅故宮、大都會、大英博物館去相比。但係我提出嘅例子，希望各位專家可以參考下，首爾一個叫 **Leeum Museum**，即係三星博物館，非常先進，實而不華，非常人性化，互動能力非常之高。佢同周邊嘅一個相對中產嘅住宅環境係完全融合成一體嘅。同埋一個比較接近市區嘅地方叫做東大門設計中心，佢亦都有博物館嘅入面嘅。比較傳統嘅嘅，亦都係喺首爾 -- 首爾國立藝術館。大家可以有時間去參考呢幾個博物館，我覺得而家諗一啲實際嘅問題、將來嘅營運，比而家我哋提出嘅一啲爭拗更加適合我哋香港呢個環境。多謝各位。

**Mr Gerard Tsang:**

今日最後一位想提問嘅就係陳錦成先生。

**Mr Chan Kam Shing, Chris:**

你好，我係陳錦成，藝術發展局嘅委員。其實呢基本上我嘅問題，之前呢好多人都問過，咁我繼續追問嘅啫。其實就係話，最主要因為成件事個個正當性嘅問題。因為其實最開始係我哋取消咗一個所謂一個大型表演場地個個問題。因為我到而家淨係，基本上嘅資料收到就係話搵埋唔夠錢去繼續做一個大型表演場地，我基本上信息係咁樣。但係仲有無其他原因呢？仲有咩其他考慮呢？我哋基本上喺業界裏面，係無辦法知道佢裏面嘅細節係乜嘢，咁我諗如果喺呢個情況，未搞清點解取消咗呢個大型表演場地，呢個基礎未解釋得清楚嘅時候，然後再去做嘅時候，我諗個個爭議係不斷會有嘅。尤其是係文化界裏面、當中，咁亦都頭先提過話，如果你純粹係資金嘅問題，咁而家有錢，既然搵到錢起一個故宮[文化]博物館嘅時候，咁點解唔可以搵啲錢去做一個大型表演場地呢咁囉。另一方面就係話，個個，另一方面啊，即係話如果，如果你唔再起大型表演場地有無其他 **alternative**。係唔係一個故宮[文化]博物館，定係我哋業界經常講嘅文學館？即係究竟你有無真真正正聽過文化界嘅聲音呢？另一方面就係話，頭先好多人都講過我哋點樣面對年青人或者下一代，正正就係我哋呢個程序嘅問題，我哋之前係經過咗好長時間嘅諮詢同埋討論先至得出咗而家嘅 **plan**，係有個大型嘅表演場地。但係你取消咗之後，有冇正式同番大家去講點解要取消咗個大型表演場地？我諗我哋首先要理順清楚呢一個所謂程序個個問題。第二個問題就係話個個諮詢，今次呢一個諮詢去到六月底嘅時候，我哋，我再追問一次，我哋有冇辦法可以知道個個諮詢出來之後個報告個結果，然後我哋就住呢個結果去衡量，究竟係唔係支持真係起一個故宮[文化]博物館呢。就係咁樣樣。

**Mr Duncan Pescod:**

Yeah, let me respond to a number of those. First, yes, we would be, as I said earlier, publishing the report on the consultation. So you will have that information. On the reasons why the MPV was not taken forward, we did brief Legislative Council on this, so we have explained to them, the Board also, as we always do, after the Board Meeting, issued a Board Statement on this with information as to why it all set out there. I am happy to give you more information if you contact me separately, we can follow up on that.

**Mr Gerard Tsang:**

時候唔早啦。我今日非常之多謝各位參與呢個熱烈嘅討論啦。今日如果係有未發言或者係意猶未盡嘅，其實仍然可以透過呢個西九嘅網站向呢個管理局提交你進一步嘅意見。等我總結一下今日我哋嘅討論，由呢個程序問題啦，大型嘅表演場地點解取消啦，一路去到博物館嘅建設啦、初步嘅設計同埋係對將來呢個教育，尤其是教育同演繹嘅方面，大家都俾咗好多意見俾我哋呢，咁我哋一定會聽取嘅。最後我係想代表呢個西九管理局再次多謝大家積極嘅參與。喺呢一個所謂臘鼓頻催嘅時間，群賢畢至，又

不吝賜教，咁我亦都係希望係會所謂有益於斯民。故宮博物館[故宮博物院]其實係幾代嘅館長同埋係博物館嘅工作人員，係將個帝制嘅藏品公諸於世，而香港設立呢個新館呢，其實亦都係作為一個窗口，教育我哋下一代，同埋向全世界去介紹我哋中國文化傳統同埋佢嘅內涵。大家如果去北京故宮睇吓，乾隆皇個書房掛住嗰一對對，一句係取材於竹林七賢嘅向秀，做皇帝居然係引竹林七賢嘅詩句，另外一個呢，就係謝靈運呢個山水詩人。即係一個滿州嘅王族居然佢嘅漢化同埋佢個胸襟係我哋值得學習嘅。今日多謝各位。