

願望 今天實踐  
西九文化區

• WKCD-544

**A cultural hub in the making  
West Kowloon Cultural District**

藝術家眼下的西九文化區鳥瞰圖

**West Kowloon Cultural District Development  
Artist's Impression  
Aerial View**

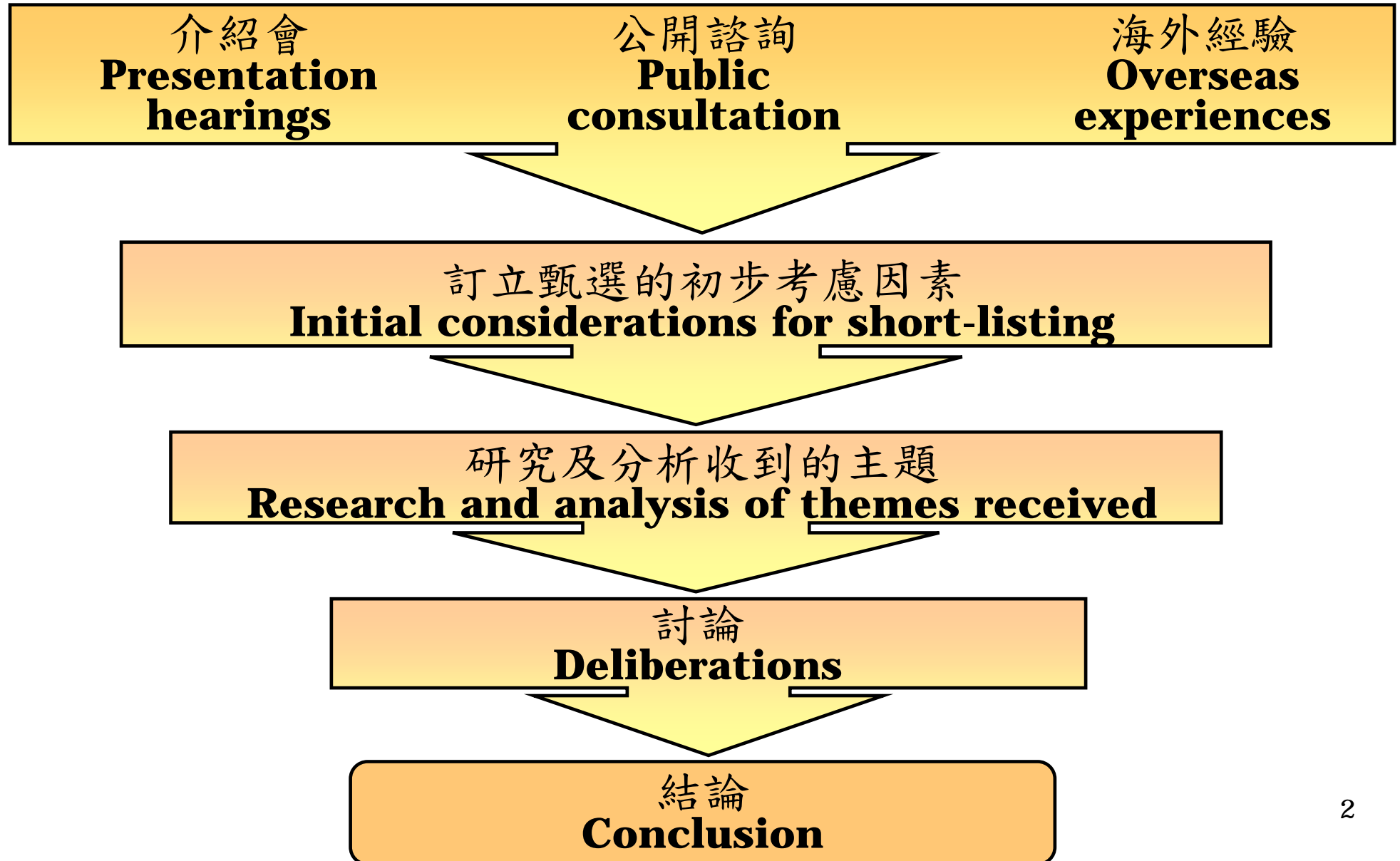
民政事務局

**Home Affairs Bureau**

**24.5.2008**

# 博物館小組思考流程

## MAG's Deliberation Process



# **博物館小組舉行的公眾諮詢**

## **Public Consultation by MAG**

**日期 Period**  
2006年5月中至6月中  
mid-May – mid-June 2006

**舉行／組織 Organised**

- 兩場公開論壇 2 open forums
- 一次聚焦小組會議 1 focus group meeting
- 三場介紹會 3 presentation hearings
- 與六位博物館專家交流 An exchange with 6 museum experts
- 小組代表團前往歐洲及美國參觀及訪問十多間博物館及相關機構  
A delegation to visit over 10 museums / related organisations in Europe and USA

**收到 Received**

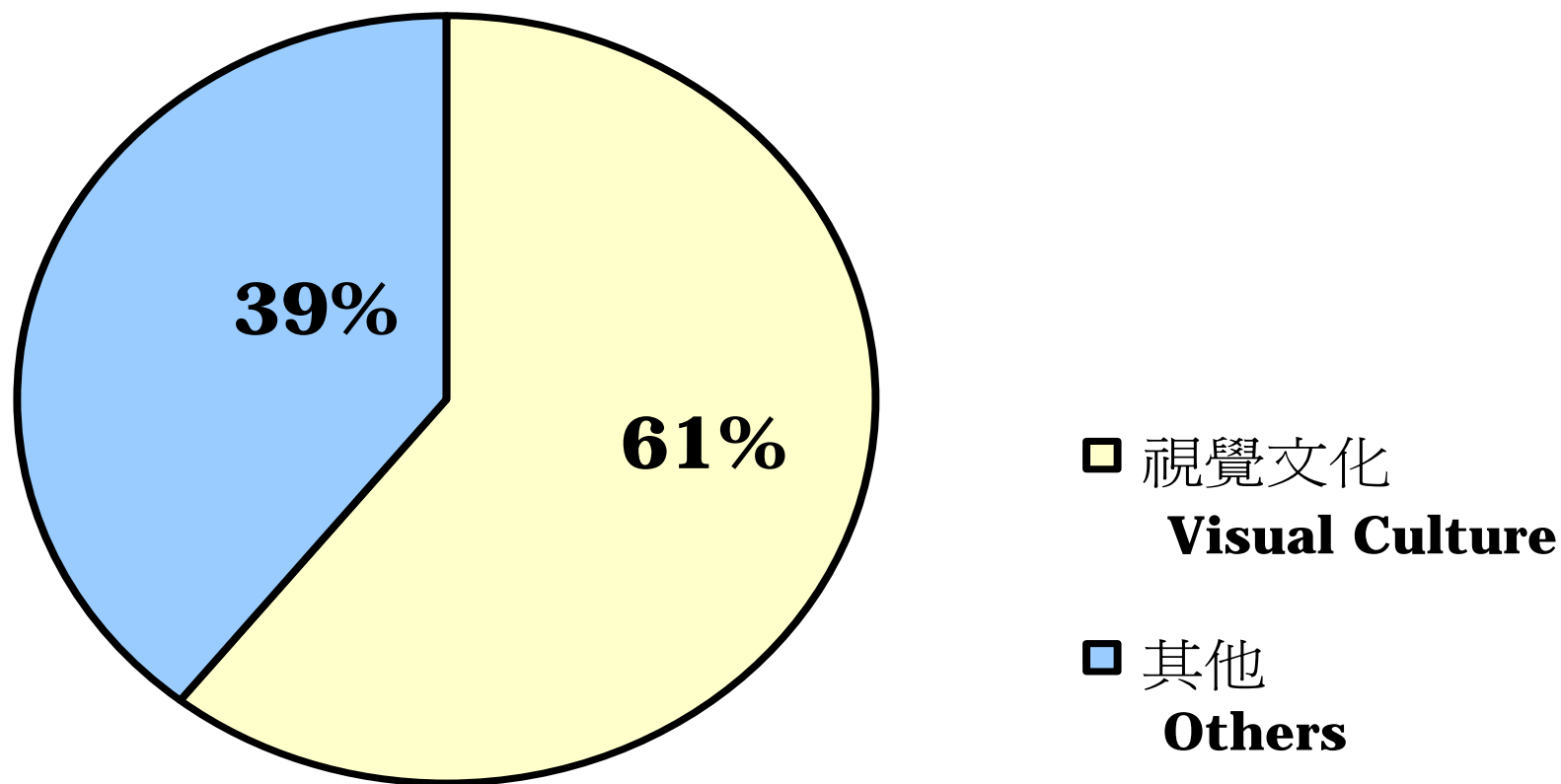
- 二十八份書面意見 28 written submissions
- 三十項意見 30 views

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# 自 2004 年收到的主題 Themes Received Since 2004



## 評估博物館主題的初步考慮因素

### **Initial Considerations for Selecting Themes**

- 是否有助達致西九文化區的目標  
Whether they were conducive to the objectives of WKCD
- 能否反映香港的文化特色  
Whether they could reflect the cultural characteristics of Hong Kong
- 能否配合博物館的發展  
Whether they were compatible with the development of museums
- 是否具備龐大潛力以維持本地人士和訪客的興趣  
Whether there is strong potential to sustain the interest of local people and visitors
- 是否有足夠的專業人員  
Whether there is sufficient expertise
- 是否具備龐大潛力發展優質館藏及創意詮釋  
Whether there is strong potential for quality collection development and creative interpretation
- 是否能夠豐富香港的文化生態  
Whether they could enrich the cultural ecology of Hong Kong



# 甚麼是視覺文化？

## What is Visual Culture?

指依賴視覺表達的文化範疇，涵蓋跨越多個媒介的各式各樣創意活動和經驗。

**Areas of culture that are founded on visual expressions, and embrace a broad range of creative activities and experiences that cross many media.**



# 甚麼是視覺文化？

## What is Visual Culture?

「視覺文化」不僅包括視覺藝術(例如裝置、繪畫、攝影和雕塑)，還包括建築、設計(例如時裝、平面和產品設計)、活動影像(例如電影、錄像和電視)及流行文化(例如廣告和漫畫)。

Visual culture includes not only visual arts (such as installation, painting, photography and sculpture) but also architecture, design (such as fashion, graphic and product design), moving image (such as film, video and television) and popular culture (such as advertising and comics)



# 博物館小組建議的四個初定組別

## **Initial Broad Groupings Recommended by MAG**

◇活動影像 **Moving Image**

◇流行文化 **Popular Culture**

◇設計 **Design**

◇視覺藝術(包水墨藝術) **Visual Art (including ink art)**

# 設計 **Design**

設計的內容包括但不限於建築、廣告、時裝、平面設計、工業設計、城市設計、規劃、產品、通訊、服務及系統等範疇。設計關乎改變，亦往往與改善我們日常生活質素息息相關。設計本質上具強烈的前瞻性。

Design is not limited to architecture, commercial, fashion, graphic, industrial, urban, planning, products, communications, services and systems etc. It is concerned with change and closely linked to the improvement of the quality of the everyday life. It has a strong forward-looking nature.

# 活動影像

## **Moving Image**

活動影像是視覺文化中重要的一環，發展迅速，涵蓋的藝術形式包括電影、電視、媒體藝術、數碼藝術和其他多元藝術形式。

It is a fast moving area of visual culture, comprising art forms such as film, television, media art, digital art and other multi-disciplinary art forms.

# 活動影像

## **Moving Image**

正如其他現代國際都會，香港文化獨特，擁有自己的視野、聲音及節奏，活動影像正好充分捕捉和展現這些特質。香港電影證明了活動影像對香港的視覺文化尤為重要。

Like other modern international society, Hong Kong is distinguished by its unique culture, with its own sight, sound and rhythm which can be captured and visualized by moving image. Hong Kong film is a compelling testament to the importance of moving image in Hong Kong's visual culture.

# 流行文化

## **Popular Culture**

流行文化包括但不限於來自大眾傳媒的材料、玩具、漫畫、服飾、時裝、遊戲等。它已深深融入我們日常的生活。

It includes but is not limited to materials from mass media, toys, comics, clothing, fashion, gaming etc. It is deeply integrated into our daily lives.

# 流行文化

## **Popular Culture**

流行文化是香港的重要文化資產。香港自二十世紀初已發展它的獨特、豐富及多元，並帶有濃厚本土色彩的流行文化，對亞洲各國以至很多海外社會產生了深遠的影響；部分這些地方的文化也與香港文化不斷互動及相互影響，但這範疇仍有待研究，發展空間甚廣。

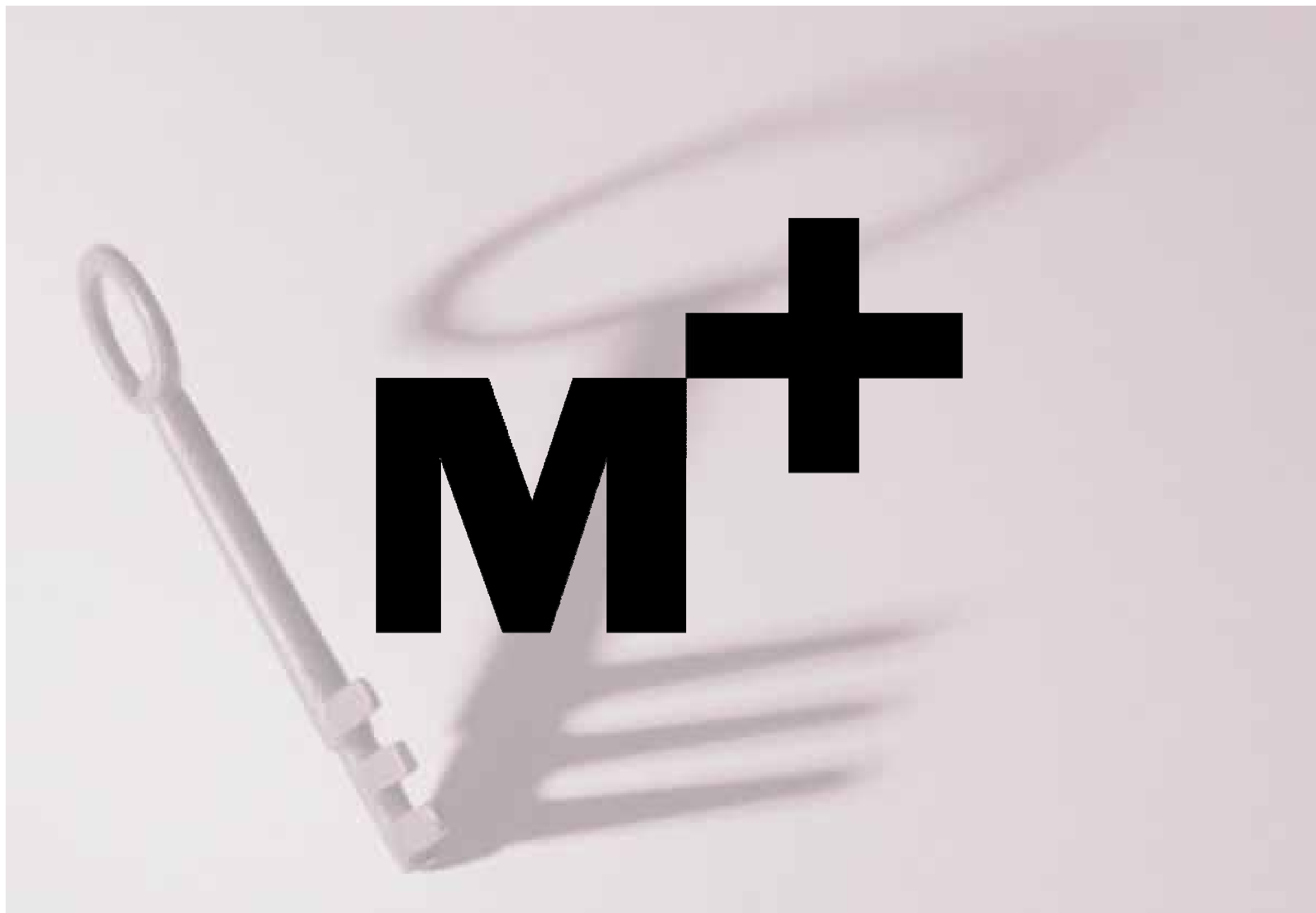
Popular culture is an important cultural asset of Hong Kong. Since the early 20<sup>th</sup> century, Hong Kong has developed a strong, colourful tradition of popular culture, which is unique, rich and diversified, with profound influence in Asian countries as well as many overseas communities. Some of the culture of these countries have been interacting and influencing local culture, and this is an area which has yet to be fully explored.

# 視覺藝術(包括水墨藝術)

## Visual Art (including ink art)

「視覺文化」可包括但不局限於種類繁多的視覺表達形式，例如陶瓷、素描、裝置、繪畫、攝影、版畫製作、新媒體(例如數碼藝術、互聯網、錄像，以及包括活動影像的其他表達形式)、雕塑等。二十及二十一世紀的水墨藝術反映了中國歷史悠久的書畫傳統的傳承。

Visual art encompasses, but is not limited to a wide variety of visual expressions like ceramics, drawing, installation, painting, photography, printmaking, new media, sculpture etc. 20<sup>th</sup> – 21<sup>st</sup> century ink art, in particular reflects a continuation of the millennium-long Chinese calligraphy and painting tradition.



## 嶄新的文化機構

# A new and emerging cultural institution

**M+** 不只是一所博物館或一個建築空間，而是視覺文化的平台；它也是高瞻遠矚、靈活，且具社會觸覺的方式，鼓勵對話及提供意念、展品、教育和娛樂。它是開放的形式，鼓勵合作、互動及強調最大的跨領域思想交流。

**M+** is more than a museum or a building space. It is a platform for visual culture. It is a forward-looking, flexible, responsive approach which encourages dialogue and delivers ideas, exhibits, education and entertainment. It is an open format that encourages partnership, interaction and maximum cross-fertilization of ideas.

## 「現今角度」與「香港角度」 **Perspective of Now and “Hong Kong Perspective”**

- 以「現今角度」展示視覺文化，是需要將每一個意念或展品與現今及未來的觀眾的經驗連在一起。

Presentation of visual culture with a perspective of now requires each idea or exhibit be linked to the experiences of its current – and future audience.

- 「香港角度」是香港怎樣理解和詮釋事物，為觀眾提供一個具香港社會及文化觀點的獨特參觀經驗。

Hong Kong perspective is how Hong Kong perceives and interprets things. This will create an audience experience that is unique from a Hong Kong social and cultural standpoint.

## 二十及二十一世紀視覺文化

### **20<sup>th</sup> – 21<sup>st</sup> century visual culture**

- 從這些角度當中，建議集中發展二十及二十一世紀的視覺文化。聚焦這一時期可以使觀眾更貼近**M+** 的經驗，令**M+** 引人入勝，並與觀眾息息相關。這時期也是香港在文化及社會發展上具有長足發展的時期。

With these perspectives, **M+** will focus on visual culture of the 20<sup>th</sup>-21<sup>st</sup> century, the period which bring the **M+** experience closer to its audience, making it engaging and relevant. The period also coincides with a rich period of development in Hong Kong's cultural and social history.

# 空間需求

## **Space requirement**

- 由於視覺文化的範圍和性質，內部空間面積與靈活性是**M+** 的重要元素。

Given the scope and nature of visual culture, size and flexibility of internal space would be a key component of **M+**.

# 專業標準

## Professional Standard

- **M+**必須達至最高的專業水平，可與世界各地知名的博物館媲美。最高的專業水平包括國際專業操守、研究、策展、保存、詮釋、展示、展覽、管理和運作。

**M+** should be able to meet the highest international standards comparable with world-leading facilities, which include codes of ethics, research, curatorship, conservation, interpretation, display, presentation, management and operations.

## 管治模式 **Governance Mode**

- **M+** 應該採納嚴格的管治模式，屬意為一個獨立管理機構，以確保策展獨立、專業水平、合作，以及向公眾負責。

**M+** should adopt a stringent governance mode, preferably an independent statutory body which would guarantee the principles of curatorial independence, professional excellence, collaboration and accountability to the public.

## 收藏策略 **Collection Strategy**

- 將以香港為起點，再推展至國家其他地區，然後及於亞洲，最終至世界其他地方的作品。

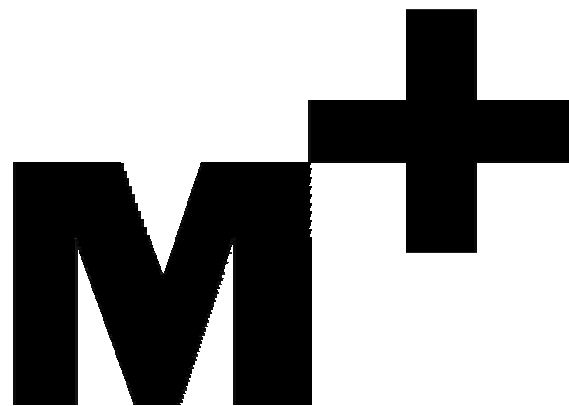
Would start collecting in Hong Kong before expanding outward to other regions of China, then into the wider Asia region and finally to include perspectives from the rest of the world.

## 社會的參與和回應

# Outreaching and Community Engagement

- 社會的參與是令**M+** 蓬勃發展及注入活力的不可缺少的要素。應在**M+**設立專責的推廣和教育中心，以推行藝術教育及培育觀眾計劃。

Community participation is essential to breathing life and energy into **M+**. A dedicated outreach and education strategy and programme should be included in **M+** to arrange art education and audience building programmes.



# 設施 Facilities

- 展覽廳及後勤設施  
Exhibition galleries and  
back-of-house facilities
- 專責的推廣及教育中心  
Dedicated outreach and  
education centre
- 圖書館及文獻庫  
Library and archive
- 放映設施  
Screening facilities

- 書店  
Bookstore
- 駐場藝術家工作室  
Artists-in-residence studios
- 閒息設施  
Amenities
- 室外空間  
Outdoor space



# 臨時 Interim **M+**

- 西九管理局成立後，盡快在西九管理局下設立臨時**M+**。  
Set up an interim **M+** under the WKCD Authority as soon as WKCD Authority is established
- 臨時**M+**將成為培訓專業人員的平台，並為公眾提供藝術教育。  
Platform for training of professional staff, and providing arts education to public
- 臨時**M+**還會進行研究，蒐集藏品，策劃展覽，舉辦有關視覺文化的教育活動。  
Conducting researches, building up collections, curating exhibitions, organizing education programmes on visual culture

# Building requirements of **M<sup>+</sup>** 的建築要求

- 獨特及具身份特性  
Iconic with identity
- 與整個西九文化區融合  
Integrates with the whole WKCD
- 總樓面面積：**78 750** 平方米 (區內 **61 950** 平方米及區外 **16 800** 平方米)  
GFA: 78 750 sq. m. (on-site area of 61 950 sq. m. and off-site area of 16 800 sq. m.)
- 淨展覽面積：**26 000** 平方米  
Net exhibition area: 26 000 sq. m.
- 完工日期：第一期於 **2015** 年完成；第二期於 **2031** 年完成  
Completion: Phase I in 2015 and Phase II in 2031

## 政府採納 M+ 的理據

# Justifications for Adopting M+ Proposal

- 配合現正演變的博物館角色

### **Align with evolving roles of museums**

博物館的角色一直迅速轉變。博物館不單只收藏、保護、研究及展示，還溝通及引發，以達至學習、教育、消閑及欣賞。

Roles of museums have been underlying rapid changes. Museums would not only acquire, conserve, research and exhibit but also communicate and inspire for the purposes of study, education, enjoyment and appreciation.

**M+**的構思與博物館的當代角色和功能相符。

**M+** aligns with the contemporary roles and functions of museums as a creative, learning and educational space.

## 政府採納 M+ 的理據

# Justifications for Adopting M+ Proposal

- 配合西九文化區願景，建立香港成為國際文化大都會  
**Commensurate with WKCD's vision of building up Hong Kong as an international cultural metropolis**

不少國際城市大力投資文化藝術，還設當代視覺藝術及文化的世界級博物館，以展示它們的獨特文化身份和創意能力，亦為觀眾帶來與他們日常生活有關的獨特經驗。這些博物館不單只有優秀的藝術藏品，還具備出色的節目和寬敞的空間。

Many modern international cities nowadays invest substantially in culture and the arts. Many of them have in place world-class museums on contemporary visual arts and culture to showcase their unique cultural identity and creative abilities as well as to create unique experience relating to daily lives of the audience. They operate not only on good collections of arts and artifacts, but also excel mainly through impressive programming and provision of ample space.

# 政府採納 M+ 的理據

## Justifications for Adopting M+ Proposal

- 加強博物館服務，配合香港現有的博物館

### Enhancing provision of museum services and complementing existing museums in Hong Kong

博物館與市民比例

#### Ratio of Museum to Citizens

##### 國家 Country

美國 United States	(1996)	1 : 30 560
日本 Japan	(1996)	1 : 172 110

##### 城市 City

北京 Beijing	(2006)	1 : 99 174
香港 Hong Kong	<b>(2006)</b>	<b>1 : 290 410</b>

世界大城市博物館數目 ( 2002 )

#### Number of Museums in World Big Cities (2002)

倫敦	London	203
巴黎	Paris	211
東京	Tokyo	121
紐約	New York	107
洛杉磯	Los Angeles	52
香港	<b>Hong Kong</b>	<b>24</b>

## 政府採納 M+ 的理據

# Justifications for Adopting M+ Proposal

- 利用現有視覺文化及藏品的優勢

### **Capitalizing on existing strengths in visual culture and collection**

康樂及文化事務署轄下的博物館視覺文化藏品非常豐富

LCSD museums have a very rich collection on visual culture.

私人收藏的視覺文化藏品亦很豐富，只要M+以世界級機構的模式規劃和運作，很多私人藏家都會願意借出藏品給M+展出。

Rich private collections on visual culture. Provided that **M+** is planned and operated as a world-class institution, many private collectors are willing to showcase their collection items there.

## 政府採納 M+ 的理據

# Justifications for Adopting M+ Proposal

- 建立一個國際文化文流及合作的平台

### **Constituting a platform for international cultural exchange and cooperation**

**M+** 應有龐大潛力，藉著與世界著名的文化機構推行合作，及舉辦匯聚世界各地人才的國際文化活動，發展為國際文化交流與合作的平台。

**M+** should have great potential to be developed as a platform for international cultural exchange and cooperation through collaborative projects with world-renowned cultural institutions and the staging of international cultural events which would bring together talents from different parts of the world.

## 政府採納 M+ 的理據

# Justifications for Adopting M+ Proposal

- 促進文化創意產業的發展

Facilitating development of cultural and creative industries

博物館可以作為創意產業發展的工具，它可以提供研究成果，以及不以市場考慮的創意及藝術意念。博物館透過展示藝術和創意作品，以及研究成果，為創意產業提供不同的靈感，增添動力。

Museums could function as an instrument of growth for creative industries by generating input of research, creative and artistic ideas with less market considerations. Through the showcasing of arts and creative works and research input, museums could rejuvenate creative industries by offering different kinds of inspirations.

# 面積與空間要求

## Size and Space Requirement

**M+ :總樓面面積 (GFA) 78 750 平方米 (sq. m.)**

區內總樓面面積 (on-site GFA): 61 950 平方米(sq. m.)

區外總樓面面積 (off-site GFA): 16 800 平方米(sq. m.)

第一期區內總樓面面積 (Phase I on-site GFA): 43 365 平方米 (sq. m.)

第二期區內總樓面面積 (Phase II on-site GFA): 18 585 平方米 (sq. m.)

區內總樓面面積 (Total on-site GFA): 61 950 平方米 (sq. m.)

**龐比度中心 Centre Pompidou: 總樓面面積 (GFA) 112 523 平方米 (sq. m.)**

**泰特現代美術館(包括擴建) : 總樓面面積 (GFA) 66 400 平方米 (sq. m.)**

**Tate Modern (including extension)**

**紐約現代藝術館: 總樓面面積 (GFA) 73 420 平方米 (sq. m.)**

**Museum of Modern Art, New York**

# 人員及專業人員配備要求

## Staffing and Expertise Requirements

文化機構 Cultural institutions	職員人數 Number of staff
M+	相等於全職員工 Full time equivalent staff 320 (第一期 Phase I) 336 (第二期 Phase II)
龐比度中心 Centre Pompidou	918 長期員工 permanent staff 63 合約員工 contract staff 36 其他員工 other staff
泰特美術館 (包括泰特現代美術館、泰特英國美術館、泰特利物浦美術館、泰特聖艾富思美術館) Tate Galleries (including Tate Modern, Tate Britain, Tate Liverpool and Tate St Ives)	1,157 全職員工 full time staff
紐約現代美術館 Museum of Modern Art, New York	590 全職員工 full time staff 20 兼職員工 part-time staff 200 義工及見習生 volunteers and interns
三藩市現代美術館 San Francisco Museum of Modern Art	232 (以職員名單估算 estimated based on staff list)
紐約大都會博物館 The Metropolitan Museum of Art, New York	1,783 全職員工 full-time staff 744 兼職員工 part-time staff 1,300 義工及見習生 volunteers and interns
芝加哥藝術學院 The Art Institute of Chicago	725 全職員工 full time staff 46 兼職員工 part-time staff 790 義工及見習生 volunteers and interns

# 財務要求評估採用的參數及設定

## Parameters and Assumptions for Estimated Funding Requirements

	第一期 <b><u>Phase I</u></b>	第二期 <b><u>Phase II</u></b>
區內總樓面面積 On-site area (GFA)	43 365 平方米 (sq. m.)	18 585平方米 (sq. m.)
區外總樓面面積 Off-site floor area (GFA)	16 800平方米 (sq. m.)	--
設計及興建 Design and construction	5 年 (years)	3 年 (years)
預計開放日期 Target opening years	2015	2031
每年參觀人數 Annual attendance	1,200,000	2,000,000
每年舉辦的大型展覽數目 Number of blockbuster exhibitions per year	4	7
平均入場收費 Average admission charges	\$27.5 (2006 年的價格 at 2006 prices)	\$30 (2006年的價格 at 2006 prices)
相等於全職員工數目 Full-time equivalent (FTE) employees	320	336

# 財務顧問對M+的財務評估[1]

## Financial Assessment of M+ by Financial Adviser

	第一期 <u>Phase I</u>	第二期 <u>Phase II</u>
資本成本 Capital Costs	2008年淨現值 2008 Net Present Value \$4,266,000,000	2008年淨現值 2008 Net Present Value \$483,000,000
每年營運結果 Annual operating results[2]	2006年的價格 At 2006 prices	結合第一及第二期 (2006年的價格) Phases I & II Combined (at 2006 prices)
營運收益 Operational revenue	\$67,000,000	\$105,000,000
營運開支及調整 Operating expenditure and adjustments	\$370,000,000	\$488,000,000
營運赤字 Operating deficit	<b>(\$303,000,000)</b>	<b>(\$383,000,000)</b>

[1] 參數及設定只用於評估 M+ 的財務要求，實際數字須由西九管理局及 M+ 的管理機構決定。

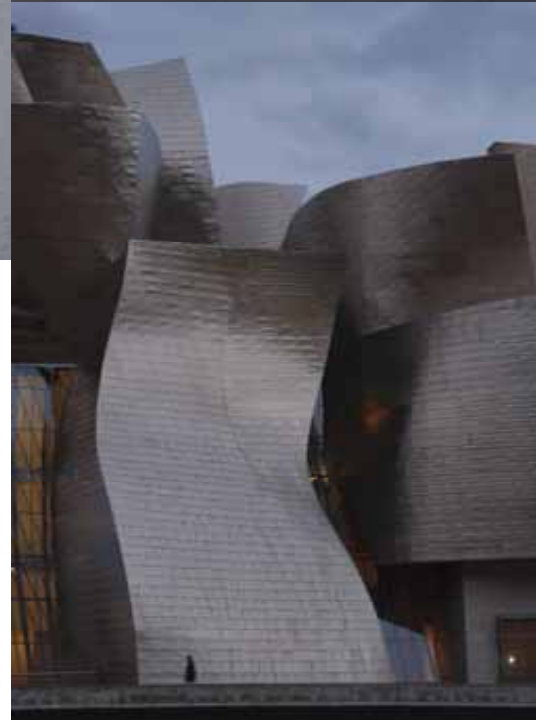
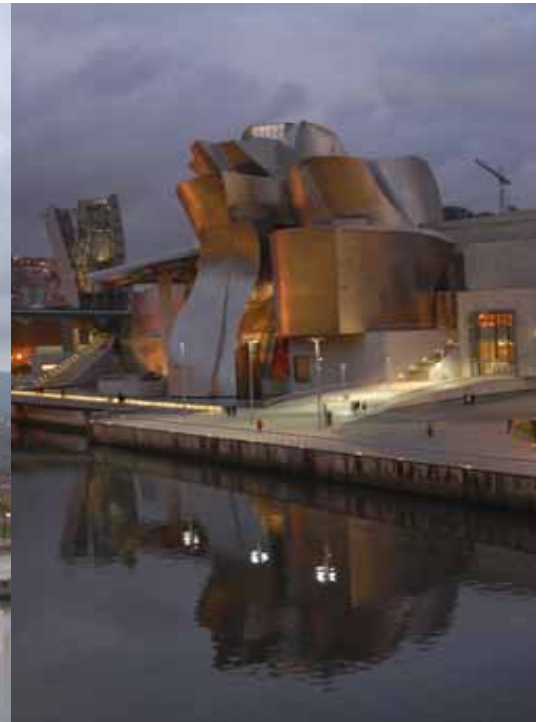
Assumptions and estimates for assessing funding requirements for M+. Actual figures to be determined by WKCD Authority and governance board for M+.

[2] 營運成本與收益於營運後第十年進入穩定趨勢。

Annual Operating Result at Year 10 after commencement of operation when cost and revenues have settled down into their long term trend.

建築

**Architecture**



西班牙畢爾包美術館

**Bilbao Guggenheim, Spain**



法國巴黎凱布朗利博物館

**Musée du Quai Branly, Paris, France**



法國巴黎龐比度中心  
**Centre Pompidou, Paris, France**



德國卡魯斯 **ZKM**  
**ZKM, Karlsruhe, Germany**

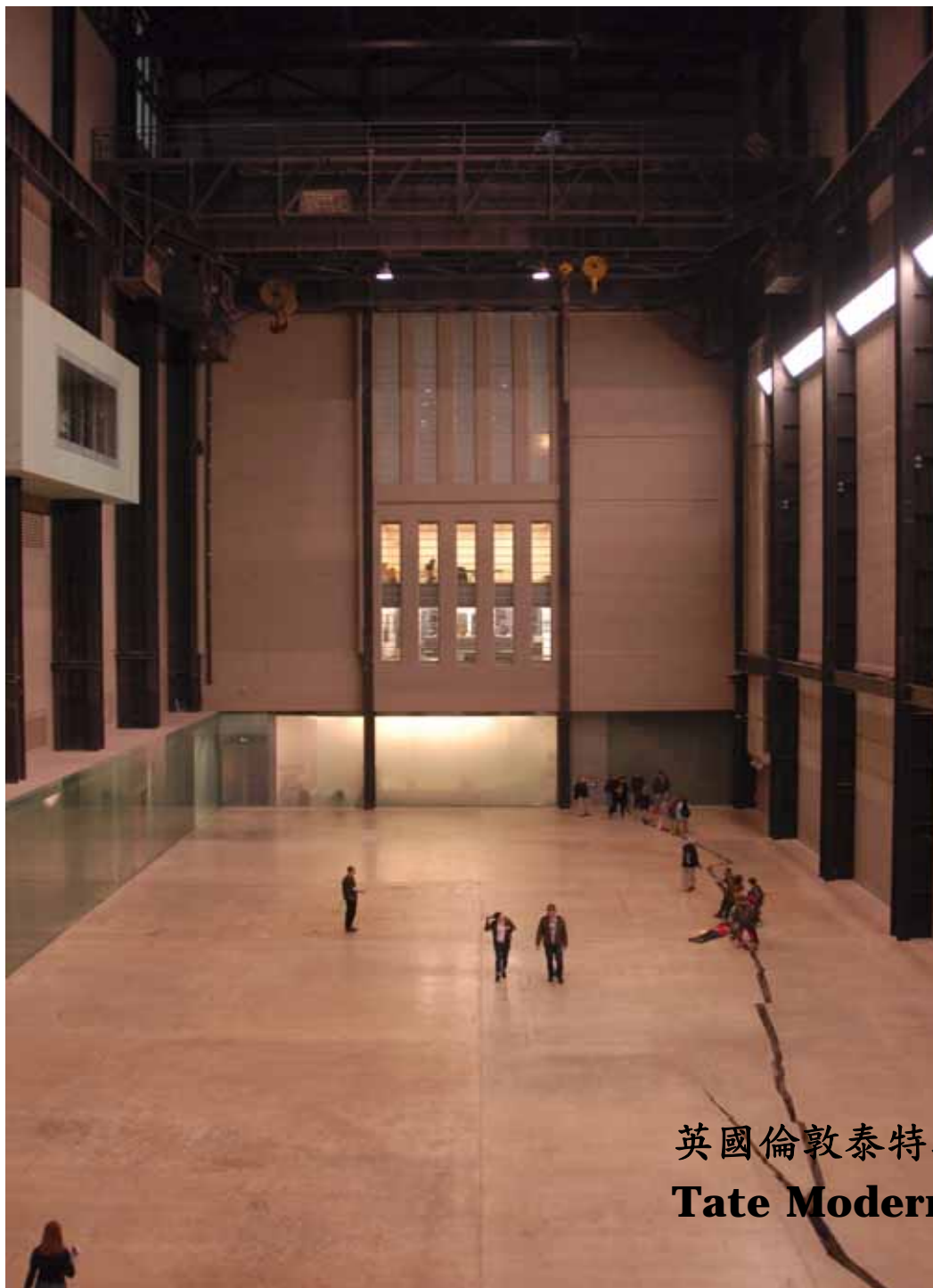
空間  
**Space**



西班牙畢爾包美術館 **Bilbao Guggenheim, Spain**



法國巴黎奧塞美術館 **Musée  
Orsay, Paris, France**



英國倫敦泰特現代美術館  
**Tate Modern, London, UK**



德國巴登巴登 Sammlung Frieder Burda 美術館  
Sammlung Frieder Burda, Baden Baden, Germany



德國卡魯斯 ZKM

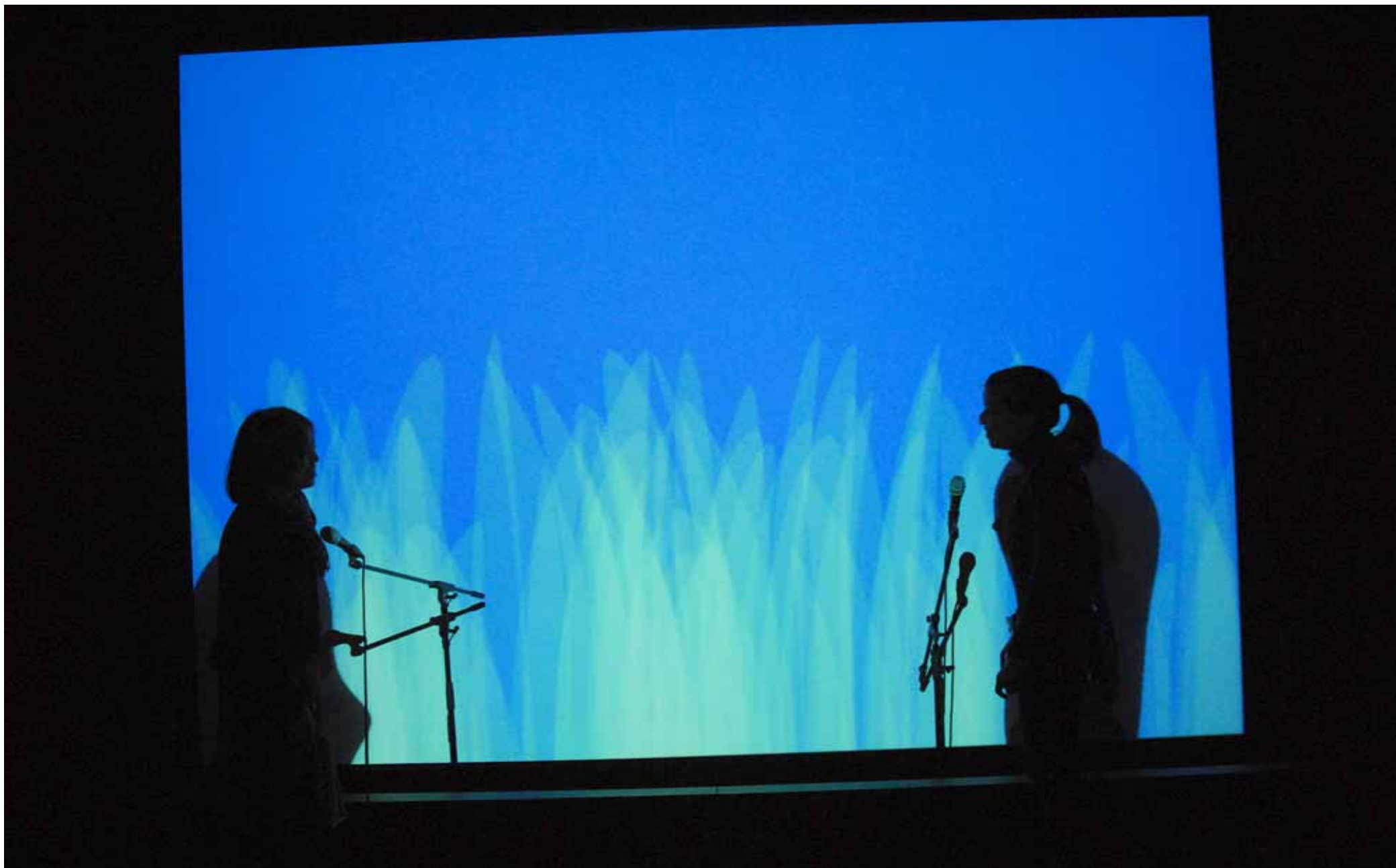
ZKM, Karlsruhe, Germany



法國巴黎龐比度中心  
**Centre Pompidou, Paris, France**

互動及創意

**Interaction and Creativity**



德國卡魯斯 **ZKM**的多媒體藝術展覽

**Multi-media art display, ZKM, Karlsruhe, Germany**

展覽詮釋

**Interpretation of Exhibition**



英國維多利亞與艾伯特博物館  
**Victoria and Albert Museum, London**



2007年威尼斯雙年展  
Venice Biennale, 2007



多謝  
THANK YOU