

致：監察西九文化區計劃推行情況聯合小組委員會秘書

本人知道特區政府曾於較早前向公眾展示過三個有關西九文化藝術區的發展方案，而中選的一個是Forster & Partners 的城市中的森林。原來，還有第四個方案，那是由一位熱愛香港的市民李景憲先生於2010年11月20日遞交給西九文化區管理局(WKCDA)的 **西九第四方案 IN³ 人民空間**，本人發現它不但成本低效益高，還有長遠的發展空間，所以本人認為它較為優勝。奈何！這份意見書自從去年11月被遞交以後就有如石沉大海，沒有得到任何回應。究竟西九文化管理局有否詳細研究過或閱讀過**IN³ 人民空間**的資料及內容呢？不獲中選的原因或理由何在？這都是本人想知道的。

本人希望貴會能給予**IN³ 人民空間**一個可展示給公眾去評分的機會，讓公眾得以再有機會去選擇一個真正符合香港市民所須的西九文化藝術區。

本人已獲李景憲先生同意將**西九第四方案 IN³ 人民空間**的內容給予貴會及展示給公眾詳閱，但不包括本人的個人資料。

請貴會詳細閱讀以下內容(具有中、英文版本)

謝謝！

一個普通的香港市民

Clara

011年5月4日

西九文化區管理局
香港銅鑼灣加連山道 98 號 7 樓

致：唐英年先生·張仁良教授·謝卓飛先生

親愛的閣下：

西九文化區(西九)之第四方案：IN³ 人民空間

余亦能高詠·斯人不可聞·

明朝掛帆去·楓葉落紛紛·

摘自 李白《夜泊牛渚懷古》

為響應西九文化區管理局 (WKCD) 就西九三個世界級大師的規劃圖則“三個方案”給予意見的呼籲，本人做足了功課，出席了數個相關的研討會，亦實地視察了一次。今天是西九第二階段公眾參與活動的最後一天，本人懷著一腔熱誠，呈上花了八個月時間準備的第四方案 IN³，以供政府參考。

本人之所以這樣做，完全是出於對香港的熱愛及一份使命感所驅使，因為本人為香港未能有一個能反映香港人特色的建築物而感沮喪。

本人有極豐富的旅遊經驗 (曾遊歷全球超過 90 個國家)，專業的履歷 (加洲柏克萊大學學士及碩士和加州註冊工程師)，並在多間跨國企業如怡和、太古地產、茂盛、蜆殼和埃索石油公司擔任項目管理的工作；我又是一名自由撰稿人及文化教育工作者，在中文大學任教文化科目。因而本人膽敢呈交 IN³，希望能為香港作出貢獻。

首先，本人認為“三個方案”只是大師著名建築之影子，未能反映香港人的特色。再且，它們未能符合城規會於 2010 年 3 月之西南九龍分區計劃大綱核准圖編號 S/K20/24 第 8.8 節內所提出的對西九內部及對外行人交通的要求，尤其是未能解決吸引人流到西端的難題。

反之，本人提出的第四方案 IN³ 不但能顯香港人的特色，又能提供方便直接的交

通通道。IN³ 的概念是把西九發展成一個大型的地下文化城，把 7 成以上的建築面積放在地下，讓地面能騰出一片翠綠的草坪，其棋盤式格子佈局，強調街道與廣場的重要性，讓市民在全天候的環境中不怕風雨，寫意地作各種活動。

除了善用空間外，地下城概念的好處，就是利用功能模塊組合、維修、拆卸及重組的程序簡化，和輕易地連接現有的港鐵九龍站系統，包括及將會落成的高鐵總站。（請參看“地下第一樓層佈局圖”），本人相信，香港市民以至遊客，都不樂意採用如其他“三個方案”的天橋抵達西九的。

以下，本人簡單介紹一下 IN³ 的設計：

（一）地面特色

突顯香港人特色及對“綠色香港”的渴望

- (1) 三地標， “吸引及伸延” 的人流規劃和扇形的表演和集合場地
矗立在綠茵坪及水庭園上的是西九的三個地標“三地標”，分別是滴水（99 米高）、長龍（46 米高）及伏虎（27.5 米高）的三個玻璃幕牆建築，長龍及伏虎皆被滴水吸引。

“三地標” 的玻璃幕牆，均採用最先進的張力力學原理，外型倒像 1920 年代流行於蘇聯“構成主義” 建築，堪稱“新構成主義” 建築。

滴水呈下墜的水滴形，是大自然最自然的形狀；象徵長龍的切面呈等邊三角形，效法印第安人的 tipi（一種自力支撐的帳幕）的外形；而伏虎的切面呈半圓形，亦是效法印第安人的 wigwam（另一種自力支撐的圓形帳幕）的外形。採用此三種形狀，因為它們是自然界最簡單，但結構上卻是最有力量的形狀，象徵香港人的實在精神。

滴水代表啟發（INspiring）；長龍代表靈巧（INgenious）；伏虎不屈不撓（INdomitable）。“三地標” 寓意香港人靈活的生意頭腦、逆境中的百折不撓、以及在三十年來祖國的改革開放起著啟發作用，這亦是我的設計 - IN³ 取名的由來，而 IN³ 亦有空間之寓意。

“三地標”不單是西九的地標，亦代表西九的“三地標”主要區域。

- (i) 以滴水為主體的軸心區，滴水位於維港海濱，兼主要集會地點，為 M+ (視覺文化為主題之場地) 的所在地。滴水最能吸引市民來到文娛區此比較偏遠的這地，街道將由滴水向外圍伸延，連接各核心文化及藝術設施。這種“吸引及伸延”的人流規劃，有效引導人潮在西九遊走，亦可帶旺那些比較偏遠的設施。
- (ii) 長龍作為國際視野區，向市民及遊客展示世界不同國家的文化，其長廊更為世界最長 (1,100 米) 的展覽館。
- (iii) 伏虎是中華內窺區，展出中國及香港的本土文化。同樣，其長廊長(260 米)亦可作展覽館之用。

在“三地標”建築物中間的扇形大廣場，半徑有 150 米，為多用途表演及集合場地，可容納逾 2 萬名觀眾，可供戶外露天大型綜合表演平台之用。舞台位於滴水之下，可隨需要拆卸重組，美麗的維港做舞台背景，足可媲美英國 Cornwall 的 Minack Theatre。

(2) 東苑與西苑及 U 型瀑布

在西九東西兩翼的兩個水庭園“東苑與西苑”，分別位於長龍及伏虎旁邊背光的一方。

“西苑”以北京乾隆御花園西苑為藍圖，沿南北軸有北海、中海及南海，均為淺水湖。

東苑為東西向的水庭園，設有條狀淺水長湖，上有小島及拱橋，湖畔種桃花樹，春天時桃花隨風飄落，另有一番景致。

兩組淺水湖由 10 米高 U 型瀑布相連。

(3) 大草地與長方形草坪

香港人夢寐以求的綠色香港將在西九實現。在此，大部份的土地將鋪上草皮，供市民散步。靠近西隧口的長方形大草坪更是狗隻及主人的天堂；在這兒，狗隻不必帶上頸圈，可盡情奔跑，無拘無

束。

(4) 外圍地帶

沿海岸線設有一條由木板鋪成的濱海長廊，供單車及三輪車使用，北面近柯士甸西道一面的住宅及辦公大樓外牆採用“仿紅磚”外牆，而西隧出口兩帶為植樹帶。

(5) 五行元素

細看佈局圖，你會發現當中包含了中國的哲學“五行”（金、木、水、火、土）五行原素：海濱長廊的木板代表“木”，大草坪是“土”，“三地標”是“金”，水庭園是“水”，住宅及辦公大樓外牆的“仿紅磚”是“火”。

(6) 能源效益

“三地標”以玻璃幕牆結構，內置太陽板，外面水庭園的湖水，可作空調之用。

(二) 地下特色

地下城深 30 米，共 5 層，以善用空間及簡約的設計概念為主，可包容所有核心文化設施。所有設施用功能模塊組合，可拆卸及重組，配合不同表演團體的需要。

(1) 格子規劃及區域劃分

地下城佈局為格子圖案，並以區域劃分（A、B、C、D、E、I 與 II 區），以防遊人迷路。

地下城除了文化藝術設施外，還應有盡有，包括商場、食肆、柱廊及廣場等等。

(2) 雙徑圓柱

為爭取空間，地下城佈局為棋盤式格仔圖案，一律採用直徑為 10 米的雙徑圓柱，柱心與柱心之平均距離為 40 米。內徑裡放置直立管道，內外徑之間是升降機及樓梯。

(3) 停車場、行人扶道及雙層電車

為方便遊人，除了位於海濱長廊下面的停車場外（根據城規會 2010 年 3 月的西南九龍分區計劃大綱核准圖編號 S/K 2 0/24 第 8.3 節要求），第四樓層設有雙層無人駕駛電車，地面（第五樓層）設有行人扶道，平行通人。

(4) 外核心文化藝術設施

除了現有的 14 個文化藝術設施外，本人還建議在國際視野區及中華內窺區分別增設國際電影資料館及中華非演藝學院。

本人深信如果 IN³ 人民空間得以被採納，不僅能令遊人對香港留下深刻印象，更可造福香港市民及我們的下一代。

如果閣下欣賞本人之努力，及對 IN³ 人民空間有興趣，本人樂意與您面談 IN³ 人民空間的詳細規劃，屆時，本人將呈上 IN³ 人民空間的建築與結構圖稿。

最後，本人要感謝上天給予啟發靈感，及在過去 8 個多月來一直帶領本人從初步構思到細節草圖。沒有祂，本人是不可能在此缺乏人物資源的情況下，單憑熱誠與一己之力完成此項龐大工程的設計大綱。

李景憲 謹上

2010/11/20

20th November 2010

BY HAND & BY REGISTERED POST

Board of the WKCD Authority
7/F, 98 Caroline Hill Road
Causeway Bay
Hong Kong

Attention: Mr. Graham Sheffield, Professor Stephen Cheung and
The Honourable Henry Tang Ying-yen

Dear Sirs,

Re: West Kowloon Cultural District (WKCD) – A 4th Conceptual Plan: IN³

I too excel in poetic articulation,
But learn of no appreciative spirit.
So set sail I will tomorrow,
Amidst the falling maple leaves.

from Li Bai's *Nostalgic Night Mooring at Mt. Niu Zhu*

If you were absorbed by the perspective drawing on the cover page of this letter, I suggest you spare the next 10 minutes to read this letter.

In response to your call to give feedback on the conceptual plans for the WKCD of the three world-class master planning teams (the Three Conceptual Plans), I have studied them thoroughly, attended some of the related seminars, and conducted a site visit.

As Stage 2 of the Public Engagement exercise for the WKCD draws to an end today, I am writing to give my feedback together with a piece of volunteer

work **IN³**, my own conceptual master plan for the WKCD, which I have spent a good deal of my time over the past eight months in its preparation, for your reference.

My fervour to prepare **IN³** is out of my love and my commitment to Hong Kong and my frustration that I cannot find a landmark which can reflect the characteristics of the people of Hong Kong.

My capacity to prepare **IN³** is based upon my visits to more than 90 countries around the world, my professional qualifications (BSc and MSc University of California at Berkeley, PE California), project management experiences with big corporates like Jardines, Swire Properties, Maunsell, Shell and Exxon in Hong Kong, and research work on cultural issues as a freelance writer and teacher at the Chinese University of Hong Kong,

Now I put my feedback on the Three Conceptual Plans in a terse summary as below:

Firstly, I find the Three Conceptual Plans very much shadows of the icon architectures of the three architects elsewhere in the world, so they cannot reflect the characteristics of the people of Hong Kong.

Secondly, none of them can satisfactorily fulfill the tricky requirements of “efficient transport and pedestrian linkages should be provided within the WKCD as well as with the surrounding areas to facilitate easy public access to the public open space” stipulated in the Explanatory Statement on WKCD (Section 8.8 of the Approved South West Kowloon Outline Zoning Plan No. S/K20/24 by Town Planning Board in March 2010). Hence they will have great difficulties in drawing visitors to the far side on the west part of the WKCD.

On the contrary, **IN³** can sort out what the Three Conceptual Plans cannot offer.

On the perspective drawings of **IN³**, you can see that I have adopted a bold approach to put the bulk, over 70% GFA, of the WKCD complex underground.

As it is the streets and squares where people meet and make a city come to life, the layout of **IN³** is to put the bulk of the WKCD as an underground city. A grid pattern is adopted with the emphasis on its streets and squares rather than great buildings so that people can meet in an amiable self-contained indoor environment round the clock and throughout the year, so as to get around the searing heat of the Hong Kong summer months.

Moreover, this “go-underground” concept, apart from its advantages in space optimization, easy clustering, construction and maintenance of arts & cultural facilities, is vital in providing a convenient and cost-efficient and user-friendly solution to connect WKCD to the Kowloon MTR Station, Elements, XRL Plaza and XRL Terminus to the north through point-to-point “super-tunnels” underneath

the tower blocks (see “Underground Layout Plan at Level 1”). I am rather sure that the people of Hong Kong and visitors alike would not be happy to use footbridge linkages with the surrounding areas as proposed in the Three Master Plans.

I hereby briefly summarize the main aboveground and belowground features of **IN³** as below:

(A) **Aboveground Features**

The aboveground features of **IN³** embody the characteristics of the people of Hong Kong and their aspiration for a “Green Hong Kong”.

(1) **The 3 Icons, “Attract and Radiate”
Traffic Flow and the Fan**

The most prominent features on an expanse of green lawns and water gardens are three massive lattice structures, the three symbolic icons of the WKCD: the **Waterdrop** (99m ht.), the **Dragon** (46m ht.) and the **Tiger** (27.5m ht.) (hereafter collectively called the Three Icons). The Dragon and the Tiger are arranged as though they are attracted to the Waterdrop.

Straightly speaking, it is the wonderful shape of a falling waterdrop that inspired me to get started in the layout of **IN³**. Then it came the ideas of putting a symbolic dragon and a symbolic tiger together with the waterdrop on a green expanse.

Maybe of interest to you is that the “sheaths” of the Three Icons are “hanging” curtain-walled structures (hung from periphery of the cantilevered attic slab) in the form of a lattice composed of tensile members so as to reduce construction materials and produce the biggest curtain-wall glass panels to provide a crystal clear appearance.

The “sheaths” of the Three Icons are symmetrical in their cross sections, the Waterdrop in the form of a falling waterdrop, the Dragon in the form of an equilateral triangle resembling a Native American *tipi* (a free-standing conical tent) and the Tiger in the form of a semi-circle resembling a Native American *wigwam* (a free-standing domed tent). They are all simple but structurally efficient forms which God is in their details.

As state-of-the-art technology is going to be used to build these “sheaths”, I venture to coin the term “neo-constructivist” buildings to describe them. They have the mood of the “constructivist” buildings once flourished in the Soviet Union in the 1920s and early 1930s.

The Three Icons in my mind are an **inspiring** waterdrop, an **ingenious** dragon and an **indomitable** tiger. They are the attributes of the people of Hong Kong who are **ingenious** in doing business, **indomitable** in time of adversity and have played an **inspiring** role in China's economic reform over the past three decades. This is why **IN³**, which has a connotation of "space" that the people of Hong Kong cherish, is used as the name of my conceptual master plan for the WKCD.

The Three Icons not only form the most distinguished landmarks of the WKCD, but also correspond to the three main arts and cultural regions of the WKCD.

- (i) The **Waterdrop**, perches on the semi-circular outcrop jutting out to the Victoria Harbour, corresponds to the **Hub**, the centre-point and the main meeting area, of the WKCD. It can be used as **M+ (Phase 1)**, the contemporary visual arts centre.

Being the most prominent of the Three Icons, the Waterdrop serves as a magnet to attract visitors, aboveground and underground, to its rather remote location in the WKCD. The main streets will radiate from this centre-point of the WKCD to different directions and the Core Arts and Cultural Facilities will extend to the other regions of the WKCD. This "attract and radiate" traffic flow will help circulate the pedestrians to different areas, in particular to the far side on the west part, of the WKCD.

- (ii) The **Dragon** corresponds to the **International Vision Region**, showcasing different cultures outside China. The areas under the "sheath" can be used as the international pavilions of the **Exhibition Centre**.

- (iii) The **Tiger** corresponds to the **China-In-Focus Region**, located on the west part of the WKCD, showcasing Chinese and local cultures. The areas under the "sheath" can be used as the China and local pavilions of the **Exhibition Centre**.

The triangular fan-shape area between the Three Icons is the **Fan**, the open-air arena of the WKCD. With a radius of 150 metres, it is multi-functional and can accommodate over 20,000 people and be used as the **Mega Performance Venue**. A removable main stage can be installed at the base of the Waterdrop. The backdrop of it is the unique panorama of the Victoria Harbour. This remarkable set-up can rival, of course in a much bigger scale, that of the the Minack Theatre in Cornwall, England.

(2) **East and West Water Gardens and Cascades**

The East and West Water Gardens, with shallow reflection pools, are respectively located to the shady side of the Dragon and the Tiger so they are shaded partly on sunny days.

The West Gardens have a landscape similar to that of the “western imperial gardens” *Xi Yuan* in Peking. Likewise they have *Bei Hai* (North Lake), *Zhong Hai* (Centre Lake) and *Nan Hai* (South Lake) along the north-south direction. The outline of these lakes resembles the Hong Kong Ocean Park Sea Horse. So the Western Gardens’ layout and symbolic connotations make it apt to be the water feature in the China-In-Focus Region.

The east-west running East Water Gardens feature a long lake with islets and bridges along its stretch. This lake is lined with peach trees which blossom in early Spring.

The water gardens are complete with 10-metre high cascades around the Western Harbour Crossing entrance.

(3) **Lawns and the Rectangle**

An expanse of green lawns in the WKCD can realize the Hong Kong people’s dream of a “Green Hong Kong”. They can do whatever outdoor activities on it and even walk their dogs on the leash. For dogs and their masters, the most exhilarating of all the lawns is definitely the **Rectangle**, a rectangular turf at the furthest north area of the WKCD near the Western Harbour Crossing toll gate. Here dogs can be off the leash.

(4) **The Periphery**

Apart from the a wood-plank promenade which is open to bicycles and pedicabs along the waterfront, the WKCD is skirted by a red-brick façade residential & office strip along its Austin Road West boundary to the north, and a line of trees around the Western Harbour Crossing entrance.

(5) **The 5 Elements**

To take a closer look at the perspective view, you will find that there are 5 strips running in parallel to one another in the longitudinal direction of the Dragon. These 5 strips are symbolic of “*Wuxing*”, the 5 elements (*metal, wood, water, fire, and earth*) held by ancient Chinese philosophers to compose the physical universe.

The waterfront promenade corresponds to *wood*, the green lawns correspond to *earth*, the lattice Three Icons correspond to *metal*, the water gardens correspond to *water*, and the red brick façade of the residential & office strip corresponds to *fire*.

(6) Energy Conservation Features

The attics of the Three Icons are green houses installed with solar panels and the water in the water gardens is used for air-conditioning circulation.

(B) Underground Features

A lot of thoughts and adjustments have been put in formulating the underground layout of the WKCD so that it will get around the Western Harbour Crossing (see “Underground Layout Plan at Level 1”).

A “less is more” minimalist (minimum redundancy of structural columns) approach is adopted for space optimization of the Core Arts and Facilities in the design of the 5-level (L-0, L-1, L-2, L-3 and L-4), 30-metre deep city which is to be laid out in a grid pattern.

(1) Grid Layout for Efficient Clustering and Effective Zoning

The grid layout can provide flexibility & versatility for the clustering, construction, and also temporary use & removal of the arts and cultural facilities, and an effective zoning (Zones A, B, C, D, E, I and II) & street numbering system to ensure the pedestrians will not lose their orientation in the massive public space within the underground framework.

Apart from the Core Arts and Cultural Facilities, the underground city is complete with pavilions underneath the “sheaths” of the Dragon and the Tiger, commercial arcades along the longitudinal direction of the International Vision Region and China-In-Focus Region, food courts, a main square at the Hub, a string of forums extending from the main square along the arcades, and bystreets.

(2) Standardized Lattice Double-Cored “All-Services” Circular Columns

As an optimized space is vital in providing individualization options for the core arts and cultural facilities, a minimum number of standardized 10-metre diameter, double-cored “all-services” circular columns, spaced at 40 metres (column centre-to-centre) will be used for the structural framework. The

inner-cores of these columns will house the utility risers and the space between the two cores will house the lifts and stairways.

(3) Ancillary Parking Facilities, Travolators and Electric Trolleys

To facilitate circulation and traffic flows, apart from the ancillary parking facilities (a requirement stipulated in Section 8.3 of the Approved South West Kowloon Outline Zoning Plan No. S/K20/24 by Town Planning Board in March 2010) along the waterfront periphery, travolators on the ground level and electric trolleys on Level 4 are featured to expedite pedestrian movements along the longitudinal directions of the Dragon and the Tiger.

(4) Additional Core Arts and Cultural Facilities

In addition to the 14 Core Arts and Cultural Facilities, I suggest the International Film Archive and the Chinese Non-performing Arts Institute be added to the International Vision Region and China-In-Focus Region respectively.

I truly believe that **IN³**, if adopted and materialized, can liven up the visitors and benefit the people of Hong Kong and their future generations.

If you appreciate my efforts and find **IN³** exciting and constructive to the development of the WKCD, I would like to make an appointment to meet with you in your office as only general layout and cross-sectional drawings, but not sketches showing the architectural and structural details, are submitted with this letter. By that time, we can discuss **IN³** and the WKCD development in depth.

Last but not least, I have to thank the Almighty in inspiring and leading me in my preparation of **IN³** in the past 8 months. Without Him I could never be able to work out all the details single-handedly and package this write-up with my own limited resources.

Yours sincerely,

Lee King-Hin