

轉型之路：法蘭馨・侯班近十九年 對高雄的城市觀察

撰文／麥肯諾建築師事務所 Mecanoo

中文譯者／肯諾事務所亞洲區總監・建築師 林宜萱

壹、緣起

法蘭馨·侯班 (Francine Marie Jeanne Houben, 荷蘭麥肯諾建築師事務所創始人暨創意設計總監) 談起高雄總是眉飛色舞, 迫不及待地想與人分享自 2006 年衛武營國家表演藝術中心國際競圖階段起, 與高雄結下的不解之緣, 以及自此後十九年間持續往返高雄、鹿特丹兩大海港城市間, 以建築師及城市設計師角度切入的城市觀察。作為同樣曾為世界重要港口都市的鹿特丹市居民, 法蘭馨總以高雄城市轉型為例, 在眾多國際城市論壇上與聽眾分享高雄過去



圖 1 法蘭馨·侯班於松山菸廠講座
圖片來源：麥肯諾建築師事務所提供。

二十年來，由工業城市、港口城市轉型為宜居海港城市的各項關鍵歷程，以此作為激勵鹿特丹市府積極面對港都城市土地轉型的課題。

法蘭馨回憶起於衛武營國家表演藝術中心競賽期間第一次訪問高雄的印象「炎熱的氣候，灰濛濛的天空，橫衝直撞的機車，空氣汙染以及衛武營園區裡吠叫的野狗。」但記憶也不僅是負面的，「活絡的街道生活、充滿綠意生機的榕樹，悠然閒適享受公眾空間的人群：跳舞的、打拳的、看戲的、吃飯的，是個多麼有活力的地方。一切都非常地



圖 2 傍晚時分的臺灣街景

圖片來源：麥肯諾建築師事務所提供。



圖 3 法蘭馨·侯班體驗在地都市交通經驗

圖片來源：麥肯諾建築師事務所提供。

非正式，不是由法律、教條規範成形的，更多是約定俗成，隨興又浪漫的。」

即便作為外部觀察者，有著語言與文化背景差異的隔閡，麥肯諾團隊對於衛武營國家藝術文化中心創立宗旨中「平衡南北文化設施差距」一事，有著強烈的體驗。努諾·方塔赫（麥肯諾建築師事務所合夥建築師，衛武營一案參與建築師之一）：「設計方案推展過程中，從業主到顧問沒有人願意到高雄開會，大家都想在臺北的冷氣房裡解決事情。甚至對高雄市民參與藝文活動的興趣也缺乏信心，彷彿出了臺北，到處都是鄉下。」



圖 4 街頭傳統野臺戲

圖片來源：麥肯諾建築師事務所提供。

因次，基於以上的觀察，衛武營國家藝術文化中心的設計方案中，比起關起門的劇場空間，設計團隊更在乎的是門外的空間。不用買票就可以享受的部分，是衛武營公園的延伸，是榕樹林蔭空間的延伸，是野臺戲文化中，拉張板凳甚至席地而坐就可以參與的空間。降低藝文設施對社會大眾的使用門檻，將劇場送到市民的眼前，結合在地使用行為的情境，潛移默化的個人空間經驗轉移。



圖 5 衛武營國家藝術文化中心
圖片來源：麥肯諾建築師事務所提供。



圖 6 位於衛武營公園現場的老榕樹
圖片來源：麥肯諾建築師事務所提供。



圖 7 衛武營國際競圖首獎頒獎典禮
圖片來源：麥肯諾建築師事務所提供。



圖 8 舉辦於榕樹廣場的「躺著看電影」
圖片來源：麥肯諾建築師事務所提供。

貳、港都城市

伴隨著衛武營案件的推進，麥肯諾團隊頻繁往返於臺荷之間，經歷了：高鐵開通（2007）、高雄鐵路地下化（2009–2025）、縣市合併（2010）、愛河整治與整體規劃（1979–2000）、亞洲新灣區願景（2011）、高捷開通（2008）、輕軌動工（2017）、港區解禁，港市合一（2018）。

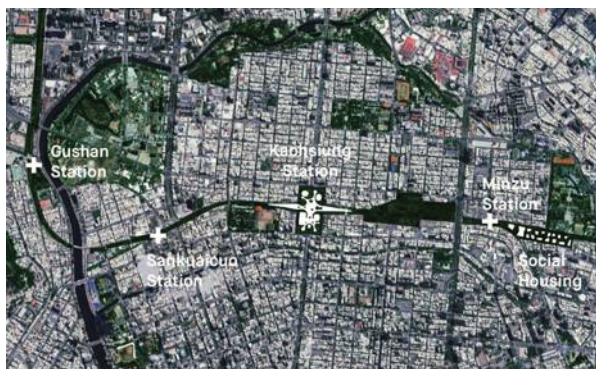


圖 9 由鐵路廊帶串聯起的生態綠廊
圖片來源：麥肯諾建築師事務所提供。



圖 10 原地面層軌道
圖片來源：麥肯諾建築師事務所提供。

衛武營由城市邊緣軍事基地，成為新興發展區的熱門文化設施，轉眼間鳳山區成為眾多年輕家庭落腳之處。愛河整治是展現基礎嫌惡設施改善的成果。而亞洲新灣區與港區解禁，則對港都城市的城市自明性提出了具體方向。一步步地，高雄獨一無二的國際海港城市意象逐漸深植人心。

有別於臺北、臺中都會區截然不同的空間場景氛圍：開放開敞面朝大海的性格，開闊的道路比例與港區特有的來自船舶碼頭的巨大非人體尺度感，在各項文藝設施、創意空間逐步進駐後，形成巧妙平衡，既有國際城市的大器尺度，卻兼具溫暖細膩的在地人情關懷。

參、鐵路地下化

「要理解高雄車站，必須先理解高雄城市轉型的決心。」法蘭馨·侯班在每場講座中皆如此開場，強調高雄從重工業城市轉型為宜居海港都會，這不只是物理環境的改變，更是城市自我意識的革新，而車站作為其門戶，自然應承了該期待。

高雄車站的發展可追溯至 1939 年日本政府啟動的大高雄都市計畫，確立以車站為核心的南強北弱發展模式，造成鐵路成為城市的物理與心理分界。多年來，東西向鐵路阻斷南北交通，使都市流動性受限，雖建設陸橋與地下道改善，但反而加劇了城市空間

割裂。因此，鐵路地下化成為勢在必行的工程，不僅消弭城市紋理切割，更全面盤整核心區土地利用。

地下化工程的價值在於釋放原軌道用地，提供都市更新與交通導向開發（TOD）的可能，使車站成為集交通、商業、辦公、居住與公共空間的發展核心。然而，在麥肯諾於 2014 年加入前，該工程歷時多年卻未能獲得共識。原設計方案因量體龐大、造型強勢，未能與第三代車站協調，市民擔憂歷史連結斷裂與過度商業化，最終計畫停滯。

核心問題在於：「市民對高雄車站的期待是什麼？」除了交通便捷性，市民希望車站延續歷史記憶、塑造公共空間並優化都市機能。在這場對未來城市願景的拉鋸戰中，麥肯諾的加入為討論帶來新視角，重新定義高雄車站在城市轉型中的角色。



圖 11 暫移於中博高架橋一側的舊車站
圖片來源：麥肯諾建築師事務所提供。



圖 12 舊車站（帝冠式車站）歸位於中軸線上
圖片來源：麥肯諾建築師事務所提供

肆、以人為本的交通

即便對車站地面空間規劃各方未能達成共識，當麥肯諾團隊加入之際，高雄鐵路地下化沿線的交通規劃定位則已十分明朗。除了軌道下地外，與其同等重要的是「臺鐵捷運化」的推進，隨著軌道下地後，沿線更多新設車站的加設，使得臺鐵與捷運的邊界越趨模糊、交織、連結的公共運輸網路逐漸成形。

新設的通勤車站，成為各鄰里交通的節點，民眾由此轉乘大眾運輸，毋須將轉乘

乘載的壓力由城市中心的高雄車站獨自負擔，分散交通熱點，緩解臺灣長期以來站前交通壅塞的問題。另一方面，15.37 公里沿線綠廊的建設，完善了行人、自行車車行的網絡，擴大了各站區周邊最後一哩綠色交通的可能性。

高雄市政府方面更透過眾多鐵路廊道相關的交通評估報告，反覆檢討鐵路下地後，整體車行交通所受之影響，各處路網連通與否的必要性檢核。在兩者的平行推動下，迎來了更為具體的城市願景「以人為本、車行次之的都市中心」。

以此為契機，麥肯諾重新檢視思考所有運具、行人、自行車在站區內的優先層級，以更便利於行人與自行車的角度切入，弱化原本小汽車導向的站區規劃。將各項轉乘系統歸納於行人動線便捷可達之處，由地下層或空中天棚層達成跨地塊連結，完善人行路網的整合。

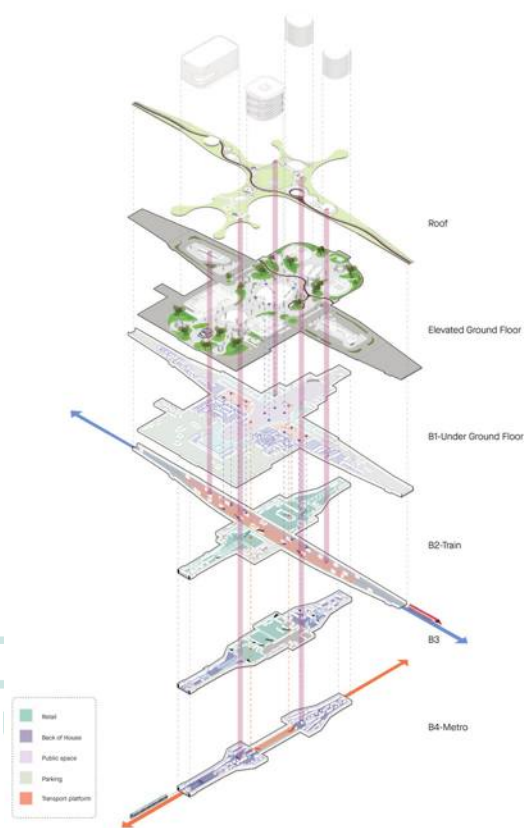


圖 13 全區軸側圖

圖片來源：麥肯諾建築師事務所提供。



圖 14 天棚頂自行車道與鐵路綠廊相接

圖片來源：麥肯諾建築師事務所提供。



圖 15 以天光串聯各層

圖片來源：麥肯諾建築師事務所提供。

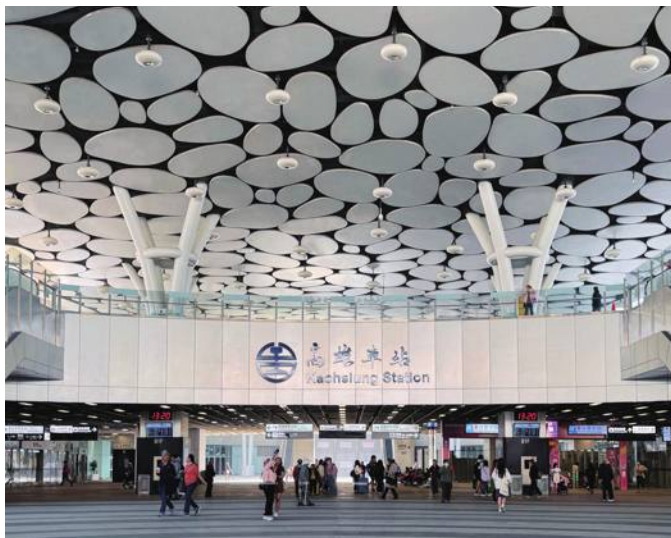


圖 16 (左)地面層臨停接送區；(右)B1 下沉式廣場連接捷運與臺鐵購票區
圖片來源：麥肯諾建築師事務所提供。

最終，一切回歸到「人的尺度」。從旅人自地下乘車的視角檢視天棚天花設計，從尋路模式檢核地下廣場的空間方向辨識性，從體感物理氣候角度確認自然光線、通風的引入。高雄車站以大家現今熟悉的低矮綠化天棚，取代原案較為機械主義的玻璃天棚，整合人流、自行車流動線及景觀綠化，在巨型車站交通設施上，提供尺度親人的開放空間品質。



圖 17 與天棚層的垂直串聯
圖片來源：麥肯諾建築師事務所提供

伍、城市門戶

得利於日治時期大高雄都市計畫道路網格的規劃，高雄車站自 1939 年建設之初即坐落於城市軸線的中心，直至 2002 年為配合施工暫遷於東側，並於 2021 年經歷第二次搬遷，回歸城市中心，並第四代車站由後環抱。在車站開幕後，眾多民眾驚豔於中山一路軸線連結車站與港都地標八五大樓，兩端遙遙相望的壯麗寬闊城市景象。這條視線軸線不僅強化了城市的秩序感，也進一步鞏固了高雄車站作為都市核心的象徵性地位。

有由下而上的民眾對歷史記憶的重視、地方鄰里對城市綠地、開放空間的渴求，有源自主管機關單位上而下的人本交通觀念的貫徹，這一切

與 1939 年開始積累的城市紋理相呼應，共同構成了獨一無二地景的可能。

「高雄車站一案有其代表性，因其展現的不只是建築師主觀的設計意圖，更是城市集體共識的具體化。車站開幕後，我們收到許多市民的善意，有在此寫生的孩子、還有熱情拍照的民眾。我們清楚感受到民眾是以車站為榮的，以這份得來不易的城市願景為傲的。」回顧高雄車站設計過程，法蘭馨以此作結，點出本案特殊之處。



圖 18 全區空拍圖

圖片來源：麥肯諾建築師事務所提供。

陸、結語

建築硬體的完工，雖是重大的工程里程碑，然對公共建設的而言，真正的挑戰，卻是從建築由工程團隊完成點交驗收，移交於管理使用單位後。

衛武營國家藝術文化中心無疑是一個極為成功的案例。其營運團隊透過創意與用

心，讓這座表演藝術中心不僅是一個劇院場館，更是一座充滿城市活力的公共空間。在這裡，榕樹廣場成為最具代表性的場域——它不只是劇場的前庭，更是一個自由開放的社交空間。民眾可以躺在這裡看露天電影、唱卡拉 OK、參加電音舞會、進行瑜珈課程，甚至在體育賽事期間，聚集於此搖旗吶喊，共享勝負瞬間。榕樹廣場彷彿一張未經設限的空白畫布，透過營運團隊的巧思與使用者的積極參與，勾勒出屬於高雄的獨特場景與城市氛圍。

麥肯諾團隊對高雄車站也有著相同的期許。經過二十多年的建設，天棚與下沉廣場於 2024 年 12 月 28 日正式啟用後，我們數次回到車站現場，舊車站站前廣場空間，總是會看到旅人們攜老扶幼，對著舊車站指指點點，向家人分享當年他們經過車站搭車北上奮鬥的記憶。

這是車站的過去，是城市榮光的起點，而未來，使用單位國營臺灣鐵路股份有限公司與市府主管機關，如何充分利用此處得來不易的高雄綠之丘，仍是一待時間考驗檢覈的課題。商業空間與旅館的進駐，高鐵的延伸一步步將完善高雄車站的使用機能，屆時營運團隊呈現的會是怎樣的空間情境，作為已交出畫布的建築設計團隊，我們迫不及待地想看到成果展現的那一天。



圖 19 法蘭馨·侯班與事務所團於參與高雄車站 2025 開幕論壇

圖片來源：麥肯諾建築師事務所提供。

附錄／英文版

Tracing a City's Transformation: Francine Houben's 19-Year Journey with Kaohsiung

Preface

Francine Houben, Founder and Creative Director of Mecanoo, talks about Kaohsiung with great enthusiasm. Since the international competition for the Weiwuying National Kaohsiung Center for the Arts in 2006, she has developed a deep connection with the city. Over the past 19 years, she has frequently travelled between Rotterdam and Kaohsiung, observing its transformation through the lens of an architect and urban designer.

Francine, as a resident of Rotterdam, another significant port city in Europe, often shares Kaohsiung's transformation journey as a successful example in various forums and events across the globe. Francine highlights how, over the past two decades, Kaohsiung has evolved from an industrial port city into a liveable harbour city, using it as an example to inspire Rotterdam's Municipal Government to tackle its land transformation challenges.

Recalling her first visit to Kaohsiung during the Weiwuying project competition, Francine described her initial impressions: "The sweltering heat, hazy skies, scooter traffic, air pollution, and stray dogs barking in the park." These were inspiring memories when talking about Kaohsiung—"The vibrant street life, lush banyan trees, and people enjoying public spaces—dancing, practising martial arts, watching performances, and dining outdoors. It was an incredibly lively city. Everything felt spontaneous and organic, shaped not by strict rules but by unwritten customs—a charming and romantic informality."

Despite language and cultural differences, the Mecanoo team strongly resonated with Weiwuying's mission to balance cultural facilities between northern and southern Taiwan. Nuno Fontarra, Partner and Architect at Mecanoo involved in the Weiwuying project, recalled, "During the design process, no one—whether clients or consultants—wanted to travel to Kaohsiung for meetings. Everyone preferred to discuss things in Taipei, the capital city, with well air-conditioned offices. There were doubts about whether people of Kaohsiung would engage in cultural activities, as if anything outside Taipei was rural and underdeveloped."

This observation influenced the design approach. Instead of focusing solely on enclosed theatre spaces, the team prioritized the public areas outside—spaces that didn't require a ticket for access. The design extended the park's greenery and embraced the banyan tree canopies, creating an environment reminiscent of traditional Taiwanese street performances, where people could pull up a stool or sit on the ground to enjoy a show. By lowering barriers to cultural engagement and integrating local behaviours into the design, the centre naturally became part of the community's daily life.

Harbour city

As the Weiwuying project progressed, the Mecanoo team frequently travelled between Taiwan and the Netherlands, witnessing key milestones such as the opening of the High-Speed Rail (2007), the Kaohsiung Railway Underground Project (2009-2025), the city-county merger (2010), the Love River Restoration and Masterplan (1979-2000), the vision of New Asia Bay (2011), the launch of the Kaohsiung MRT (2008), the start of the Light Rail construction (2017), and the lifting of restrictions of the port zone (2018).

Weiwuying transformed from a peripheral military base into a popular cultural destination, turning Fengshan District into an ideal place to live for young families. The Love River restoration showcased the successful improvement of essential infrastructure, while the Asia New Bay Area initiative and the lifting of port restrictions provided a clear direction for Kaohsiung's urban identity. Step by step, the city's unique image as an international harbour metropolis became deeply rooted.

Unlike the distinct urban atmospheres of Taipei and Taichung, Kaohsiung embraces an open, sea-facing character with expansive roads and the imposing, non-human scale of its port and shipyard structures. As cultural and creative spaces gradually took root, the city found a delicate balance—retaining the grandeur of an international metropolis while preserving the warmth and human connection of its local communities.

Railway Underground Project

“To understand Kaohsiung Station, one must first understand the city's determination to transform.” Francine Houben begins every lecture with this statement, emphasizing Kaohsiung's transition from an industrial city to a liveable harbour metropolis. This transformation is not merely a change in the physical environment but a profound shift in the city's self-identity. As the gateway to Kaohsiung, the station naturally embodies these aspirations.

The station's development dates to the 1939 Greater Kaohsiung Urban Plan initiated by the Japanese government, which established a south-centric growth model, reinforcing the railway as both a physical and psychological divide within the city. For decades, the east-west railway hindered north-south mobility, and while overpasses and underpasses were built to mitigate the issue, they ultimately intensified the city's spatial fragmentation. As a result, railway undergrounding became an inevitable solution—not only to remove the physical barrier but also to comprehensively reorganize land use in the city's core.

The Railway Underground Project's value lies in unlocking former railway land for urban renewal and transit-oriented development (TOD), transforming the station into a hub while integrating transportation, commerce, offices, residences, and public spaces. However, before Mecanoo's involvement in 2014, the project faced challenges in reaching a consensus. The original design, with its bold scale and distinct form, struggled to find harmony with the preserved Japanese Old Station. Concerns arose among citizens about maintaining historical continuity and balancing commercial development, leading to a period of reassessment.

At the heart of the discussion was a fundamental question: “What do the people of Kaohsiung envision for their station?” Beyond improving transportation efficiency, they hoped for a station that

would honour historical heritage, foster vibrant public spaces, and enhance the city's functionality. In this ongoing dialogue about Kaohsiung's future, Mecanoo contributed with new perspectives, working alongside the city to help shape the station's role in its transformation.

A People-Oriented Mobility System

Even though there was no consensus on the planning of the station's ground-level space, by the time Mecanoo joined the project, the transportation strategy for the Kaohsiung Railway Underground Project had already taken shape. In addition to the core task of relocating the railway underground, an equally important initiative was the incorporation of the metro system operations. With the introduction of new commuter stations along the line, the boundaries between Taiwan Railways and the metro system became increasingly blurred, creating a more interconnected public transportation network.

These newly established commuter stations serve as key transit nodes for surrounding neighbourhoods, allowing passengers to transfer seamlessly to public transportation without overburdening Kaohsiung Station. This decentralization of transit hubs helps ease congestion around major railway stations in Taiwan, creating a more balanced and accessible transportation system. Meanwhile, the construction of a 15.37-kilometer-long green corridor enhances pedestrian and bicycle networks, expanding network of biking and pedestrian system and promoting sustainable urban mobility.

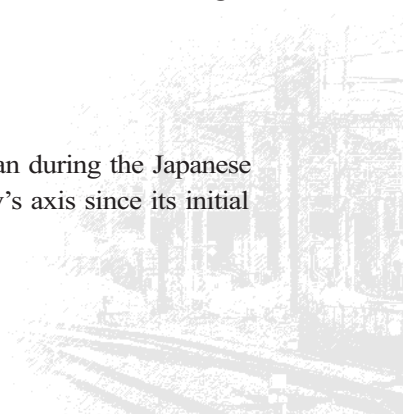
To ensure smooth traffic operations after the railway was moved underground, the Kaohsiung City Government conducted multiple transportation impact assessments, carefully evaluating the necessity of road network connectivity along the railway corridor. With the parallel implementation of railway undergrounding and urban renewal initiatives, Kaohsiung moved closer to its vision of a “pedestrian-oriented city center, where vehicular traffic takes a secondary role.”

Seizing this opportunity, Mecanoo re-evaluated the prioritization of various transport modes within the station area, adopting a pedestrian- and bicycle-friendly approach while reducing the prominence of car-centric planning. Transfer systems were strategically integrated into easily accessible pedestrian routes, utilizing underground passages and elevated walkways to ensure seamless connectivity across different urban blocks.

Everything was designed based on the human scale. From the perspective of a traveller looking up from the sunken plaza, the station's ceiling design was carefully considered. Wayfinding clarity was optimized in the underground level, while natural light and ventilation were introduced to enhance physical comfort. The final design replaced the previously proposed mechanical-looking glass canopy with a lower greened roof, fostering a more welcoming atmosphere. By integrating pedestrian, bicycle, and landscape elements, Kaohsiung Station evolved beyond a mere transportation hub—becoming a human-scaled, open space that harmonizes with the city.

Identity of a city

Benefiting from the road grid planning of the Greater Kaohsiung Urban Plan during the Japanese colonial period, Kaohsiung Station has been positioned at the heart of the city's axis since its initial



construction in 1939. In 2002, it was temporarily relocated eastward to accommodate underground railway construction, and it was moved once again in 2021, returning to the city center with its fourth-generation station embracing it from behind. Upon its reopening, many were amazed by the striking urban vista along Zhongshan First Road, where the station and Kaohsiung's iconic 85 Sky Tower stand at opposite ends of a grand visual axis. This alignment not only enhances the city's sense of harmony but also strengthens Kaohsiung Station's role as a welcoming and recognizable landmark.

The station embodies a convergence of perspectives: from the bottom up, the public's deep attachment to historical memory and the local community's demand for green spaces and open areas; from the top down, the city authorities' commitment to human-oriented transportation. These elements, layered onto the urban fabric shaped since 1939, collectively define Kaohsiung's distinctive cityscape.

"Kaohsiung Station is a significant project because it represents more than just an architect's vision—it is the materialization of a collective urban consensus. After the station opened, we received heartfelt responses from citizens: children sketching the station, residents enthusiastically taking photos. It was clear that people take pride in the station, in this hard-earned urban vision they now call their own." Reflecting on the design journey, Francine Houben concluded with these words, highlighting the project's unique significance.

Epilogue

The completion of Mecanoo's design marks a significant milestone in the major infrastructure project. However, regarding public developments, the true challenge begins after the construction team hands over the project to the operating and management units.

The National Kaohsiung Center for Arts (Weiwuying) stands as a remarkable example of success. Through creativity and dedication, its operations team has transformed the performing arts center into a vibrant public space that extends far beyond its role as a theater venue. At the heart of this transformation is the Banyan Plaza—a space that is not just a theater forecourt but an open and inclusive social hub. Here, people gather to watch outdoor movies, sing karaoke, join electronic dance parties, take yoga classes, or even cheer together during major sports events. Banyan Plaza is an open and flexible space that continues to take on new life through the creativity of its operators and the enthusiastic participation of the public, gradually shaping a distinct urban character that reflects the spirit of Kaohsiung.

Mecanoo envisions a similar future for Kaohsiung Station. After a decade of development, the canopy and sunken plaza officially opened on December 28, 2024. During our site visits, we often saw travelers—young and old—gathering in front of the old station, sharing stories and reminiscing about past departures and encounters.

This station holds the city's past—where Kaohsiung's story of progress first took shape. As it steps into the future, the journey continues, shaped by how the Taiwan Railways Administration and city authorities bring new life to the Kaohsiung Green Hill. With the arrival of commercial spaces, hotels, and the eventual extension of the High-Speed Rail, the station's role within the city will only grow. As architects, we have merely set the stage. Now, we look forward to the day when this space flourishes, filled with movement, stories, and the rhythm of a city embracing its next chapter.