

West Kowloon Cultural District Authority

XIQU CENTRE

Competition to select design / design consultant



West Kowloon Bamboo Theatre performance

The Competition: This is a One Stage Competition (the “Competition”) with Open Pre-qualification for the design and development of the Xiqu Centre for the West Kowloon Cultural District Authority (the “Authority”).

Objectives of the Competition: The objective of the competition is to select the team that demonstrates that it will be best able to work with the Authority’s client team to develop a Masterplan of the Eastern entrance to the West Kowloon Cultural District, and a building concept for the Xiqu Centre to be an excellent place for the performance and development of Cantonese Opera and other related art forms, enjoyable to visit, whilst being efficient and cost effective to operate. The Authority is looking for a design concept that is interesting and original, reflecting the exciting and unique purpose of the building. The design should align with the overall master plan and be buildable and cost effective.

Eligibility: Through the One Stage Competition (with Open Pre-qualification) for the design and development of the Xiqu Centre for the Authority, 5 design teams have been shortlisted. These shortlisted design teams are eligible to proceed with the Competition.

Submission: 12:00 noon sharp, 5 October 2012 (Hong Kong Time).

Compensation: After the satisfactory completion of the Xiqu Centre Competition, all design teams shortlisted to take part in the Competition and who, in the opinion of the Authority have submitted a quality design in accordance with the requirements, and actively participated in the meetings, workshops, presentations and interviews as required by the Authority, will be compensated with a fee of Hong Kong Dollar one million (HKD1,000,000) each.

**Winning Design
Team:**

Subject to the approval of the Board of the Authority, the design team with the winning design shall continue to work with the Authority and will be awarded the contract to carry out the design consultancy services for the Xiqu Centre (Phase I).

The Authority will NOT be bound to adopt the winning design proposal as the basis for the finalisation of the detailed design of the Xiqu Centre.

**Independent
Professional
Advisor**

The Independent Professional Advisor (the “IPA”) for this Competition is Professor Bernard V. Lim, JP, supported by Architecture Design and Research Group Ltd (“AD+RG”).

1.1 The Competition

This is a One Stage Competition (the “Competition”) with Open Pre-qualification for the design and development of the Xiqu Centre for the West Kowloon Cultural District Authority (the “Authority”). The Competition invites those shortlisted design teams from the Open Pre-qualification to provide a detailed architectural proposal.

1.2 Objectives of the Competition

The objective of the competition is to select the team that demonstrates that it will be best able to work with the Authority’s client team to develop a Masterplan of the Eastern entrance to the West Kowloon Cultural District, and a building concept for the Xiqu Centre to be an excellent place for the performance and development of Cantonese Opera and other related art forms, enjoyable to visit, whilst being efficient and cost effective to operate. The Authority is looking for a design concept that is interesting and original, reflecting the exciting and unique purpose of the building. The design should align with the overall master plan and be buildable and cost effective.

1.3 Development Rights

Subject to the approval of the West Kowloon Cultural District Authority Board (“WKCDA Board”), it is intended that the winning design will be adopted and the Winning Design Team will be appointed as the **Design Consultant** for the Xiqu Centre (Phase I) to design and administer the project.

1.4 Development of the Xiqu Centre

The Xiqu Centre will be one of the signature venues in the West Kowloon Cultural District ("WKCD"). It is strategically located at the junction of Austin Road West and Canton Road to provide an anchor for the eastern access to the District, and it will also establish an arts and cultural presence in Canton Road.

Housing a Main Theatre seating of 1,100, and a 280-seat tea house featuring traditional Chinese performances, equipped with arts educational facilities and retail / dining / entertainment (Phase I) and a Small Theatre seating of 400 (Phase II), this signature facility will be the home base for the preservation and development of Xiqu (Chinese opera) in Hong Kong. With an emblematic environment unique to Xiqu culture, this centre is to be designed for quality Xiqu performance to attract and produce the finest examples of Cantonese operas and other forms of Xiqu. While the scope of the Competition covers both Phases I and II, the design consultancy contract to be carried out by the awarded design team (subject to the approval of the Authority), will cover the Phase I development only, with provisions of enabling works for the Phase II development, if necessary.

The Xiqu Centre will be located on parcel/plot 1 of the WKCD (alternatively referred to as the "Site") at the corner of Canton Road and Austin Road West. The Site area is about 13,790m².

The Xiqu Centre will be one of the first venues to be opened in the WKCD, but some of its components will be built or completed during a later phase. This phasing requirement and master planning will need to be considered in the submitted design and later realised in the construction/fitting out of the Xiqu Centre.

1.5 The Authority

The Competition is organised by the West Kowloon Cultural District Authority. The Authority is supported by the Independent Professional Advisor (the “IPA”).

1.6 Schedule

The Schedule of the Competition is set out as follows:

Date	Event
17 July 2012	Announcement of the Competition
5 October 2012	Deadline for submission of entries
Late November / Early December	Announcement of result

1.7 Requirement in relation to Workshops and Meetings during competition stage

In accordance with the criteria in relation to the design and technical aspects, the Participant is expected to possess a high level of responsiveness and shall have the ability and positivity required to work in partnership with the Authority, its other consultants and the other stakeholders (“Client Team”). It is intended that the Authority shall conduct workshops during the Competition.

Tentatively, two (2) workshops will be conducted: Workshop 1 and Workshop 2. In Workshop 1, all the shortlisted design teams (and their sub-consultants) will be briefed by the Client Team on the major issues that need to be considered in the design and administration of the Xiqu Centre. The focus of Workshop 2 will be for the shortlisted design teams to present their emerging ideas and demonstrate how the design team will proceed in developing designs with the Client Team should the shortlisted design team be appointed.

1.8 Eligibility

The Competition is only open to those shortlisted from the Open Pre-qualification who have

completed appropriate declaration and comply with the Competition conditions.

The selected design teams may not change their proposed team composition and/or key personnel without the consent of the Authority.

1.9 Ineligibility

Members of the Board of the Authority, the Development Committee, the Steering Committee (“SC”), the IPA and his company, members of the Jury Panel (“JP”) or Reserve Jurors or the Technical Committee (“TC”) and the management team of the Authority and parties or persons directly involved in the Competition are prohibited from participating directly or indirectly in the Competition. Immediate family members, fellow employees, partners and associates of any of the WKCDA Members are also prohibited from participating in the Competition whether directly or indirectly.

1.10 Shortlisted Theatre Planning Sub-consultants

The design teams must collaborate with one of the nominated theatre planning sub-consultants in the following list (in alphabetical order):

Nominated Theatre Planning Sub-Consultants
Anne Minors Performance Consultants Limited
Carr & Angier Theatre Consultants
Charcoalblue, Ltd
Ducks Sceno
Fisher Dachs Associates, Inc
Suchuler Shook Pty Ltd
Theatreplan LLP
Theatre Projects Consultants Limited

The nominated theatre planning sub-consultants are allowed to join more than one shortlisted design team. It is up to the Participants to engage which of the nominated theatre planning sub-consultants to form a collaboration. Subject to the terms under Clause 25 of the GCCA, the nominated theatre planning sub-consultants should not disclose or divulge any confidential

information obtained in the course of their involvement in the Competition to any third parties.

1.11 Shortlisted Acoustic Sub-consultants

The design teams must collaborate with one of the nominated acoustic sub-consultants in the following list (in alphabetical order).

Nominated Acoustic Sub-consultants
Acentech Incorporated
Acoustic Dimensions, Inc
Jaffe Holden Acoustics Incorporated
Kirkegaard Associates
Marshall Day Acoustics Pty Ltd
Nagata Acoustics Inc.
Sound Space Design Limited
Threshold Acoustics, LLC

The nominated acoustic sub-consultants are allowed to join more than one shortlisted design team. It is up to the Participants to engage which of the nominated acoustic sub-consultants to form a collaboration. Subject to the terms under Clause 25 of the GCCA, the nominated acoustic sub-consultants should not disclose or divulge any confidential information obtained in the course of their involvement in the Competition to any third parties.

It should be noted that the scope of work for the shortlisted acoustic sub-consultant is confined to theatre acoustics only. The lead Design Consultant shall engage other specialist sub-consultants to provide input on building acoustics, environmental acoustics and vibration control, etc.

1.12 Compliance

Any Participant who does not abide by the rules, requirements or conditions may result in disqualification. Any disqualification shall be at the absolute discretion of the Authority. The decision of the Authority shall be final and binding on all parties concerned.

1.13 Submission Deadline

All complete submissions must reach the IPA before 12:00 noon **sharp** Hong Kong time on 5 October 2012. **Late submissions will not be accepted and will be strictly rejected.**

1.14 Jury

Entries shall be adjudicated by a 7 member JP (with 2 reserve Jurors) composed of the following members (in surname alphabetical order):

Jurors

Mr. CUI Kai 崔愷建築師 (*Architect - CHINA*)

Prof. Odile DECQ (*Architect / Urbanist - FRANCE*)

Mr. Jordi FARRANDO (*Architect - SPAIN*)

Mr. LEE Shing See 李承仕先生 GBS, OBE, JP (*WKCD Steering Committee / Engineering – HONG KONG SAR, CHINA*) [Convenor of the Jury Panel]

Mr. MAO Chun Fai, Fredric 毛俊輝先生 BBS (*Performing Arts – HONG KONG SAR, CHINA*)

Mr. PAU Shiu Hung 鮑紹雄建築師 SBS (*Architect – HONG KONG SAR, CHINA*)

Mr. YUEN Siu Fai 阮兆輝先生 (*Xiqu / Performing Arts – HONG KONG SAR, CHINA*)

Reserve Jurors

Mr. LI Chi Kei, Danny 李奇峰先生 (*Xiqu / Performing Arts – HONG KONG SAR, CHINA*)

Mr. YUE Chi Hang 余熾鏗建築師 SBS (*Architect – HONG KONG SAR, CHINA*)

The Authority reserves the right to replace or substitute any JP members without prior notification to the Participants.

1.15 Technical Committee

The Jury will be assisted by a TC consisting of 8 members. The Authority reserves the right to replace or substitute any TC members without prior notification to the Participants.

The main role of the TC is to pre-examine the entry designs. The pre-examination is to assess whether the entry designs fulfil the mandatory requirements of the competition conditions and that local regulations are met.

The TC will take no part in the adjudication process nor will they be permitted to eliminate any entry designs. The pre-examination will be organised by the IPA, who will also attend the Jury meetings to guarantee compliance with the conditions. The IPA and TC will not be

empowered to vote on any of the entry designs. The TC is composed of the following members (in surname alphabetical order):

TC Members

Ir CHAN Yu Sum, Sam 陳如森工程師(*Hong Kong Institution of Engineers*)

Ir CHAN Wing Hong, Cary 陳永康工程師(*Hong Kong Institution of Engineers*)

Mr. CHOW Kam Chuen 周錦全先生(*Venue Operations Professional*)

Mr. KWAN Pak Lam 關柏林建築師*BBS (The Hong Kong Institute of Architects)* [Convenor of the Technical Committee]

Mr. Richard LEE 李永昌先生(*Theatre Professional*)

Mr. LEUNG Wai Hong 梁煒康先生(*Xiqu and Performing Arts Professional*)

Prof. NG Cheuk Yee, John 伍灼宜教授(*The Hong Kong Institute of Architects*)

Prof. WU Shuoxian 吳碩賢教授(*Acoustic Professional*)

1.16 IPA

The Authority has appointed Professor Bernard V. Lim, JP 林雲峰教授, supported by Architecture Design and Research Group Ltd (AD+RG), as the IPA for the Competition. All correspondence shall be addressed to the IPA of the Competition.

1.17 Assessment Criteria

All submissions will be judged in accordance with the four broad categories of assessment guidelines as set out in the following framework, details of which will be established and finalised by the JP.

CATEGORY 1: Architectural Design Aspects	
Innovation, Creativity, Aesthetics and Identity	25%
Harmonisation with the neighbourhood and ability to align with the Master Plan	15%
CATEGORY 2: Technical Design Aspects	
Functionality, Buildability, Effectiveness, and Compliance with Statutory Requirements	15%
Cost Aspect/ Value for Money	10%
Construction Programme Consideration	10%
CATEGORY 3: Sustainable Design Aspects	
Sustainability, Green Building and Energy Efficiency	5%
CATEGORY 4: Ability to work together with the Client Team/ Consultants/ Stakeholders	
Ability to work together with the Client's Team and its Consultants and addressing the needs of stakeholders	20%

As a minimum requirement, each design team must score equal to or over the passing mark of 50% in each and every category in the table above. Any teams that fail to achieve the passing mark requirement would not be considered further by the Authority.

The decisions of the JP shall be final and cannot be appealed against.

1.18 Prizes and Results

All shortlisted design teams for the Competition, after submitting their design submission, will each be awarded a fee of **one million Hong Kong dollars (HKD1,000,000)**, if in the opinion of the Authority the design teams has submitted a quality design, and has actively participated in the meetings, workshops, presentations and interviews as required by the Authority.

Subject to the approval by the WKCDA Board, it is intended that the Winning Design Team will be appointed as the **Design Consultant** for the Xiqu Centre (Phase I), to design and administer the project.

1.19 Appointment of the Winning Design Team (the “Winner”)

The Authority will NOT be bound to adopt the Winning Design proposal as the basis for the finalisation of the detailed design of the Xiqu Centre or any design proposal.

In the event that the Winning Design Team to execute the works, the Winning Design Team will be engaged by the Authority as the Design Consultant to carry out the development and implementation of the design, and the construction of the works.

West Kowloon Cultural District

Consisting of 17 core arts and cultural venues with training and education facilities as well as supporting commercial development, the West Kowloon Cultural District ("WKCD") will be one of the biggest cultural precincts in the world and will become Hong Kong's cultural hub.

The Xiqu Centre, scheduled for completion around the end of 2015, will be the first venue to be opened within the WKCD. Occupying a prime site at the eastern edge of the WKCD on the corner of Canton Road and Austin Road West, the Centre will provide a gateway to the cultural district.

The Xiqu Centre

The Xiqu Centre will be one of the most challenging buildings in WKCD. There are very few modern examples for a venue specifically designed for Xiqu (戲曲 Chinese opera) anywhere in the world. As such, the design of the performance spaces and facilities will have to be conceived from scratch, without precedence, responding to an evolving art form that is both historic and contemporary in equal measures.

In addition to the need to respond to various urban conditions, the very limited footprint on site, and the centre's mixed programme add further complexity to the already difficult performing arts venue design. The phasing of the building, the change of the vehicular access in Phase II and other infrastructural constraints also impose many technical issues that need to be addressed and resolved in the design. The Centre requires an innovative architectural response that is unique and sensitive to the context.

As a unique form of performing arts from China, Xiqu is an authentic bearer of Chinese traditional culture and values; various forms of it are inscribed in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. The Xiqu Centre will need to be designed to achieve the following purposes:

- Provide a world-class facility for the preservation and development of the art form, and to host and produce the finest examples of primarily Cantonese, alongside other Chinese, opera performances. The Xiqu Centre aims to be the best Chinese opera venue in the region.
- Serve as the home base for the continuation of Chinese opera's cultural legacy, encouraging its reinvention and nurture new artists and audiences. For this it requires ample space for rehearsals, production and education. There will also be various dining and retail facilities to ensure a rich end-to-end experience appealing to a multifaceted audience in a contemporary context.
- Raise the standing of Cantonese opera from a local cultural tradition to its role as

a world cultural heritage and become an international hub for the art form.

Performance Facilities

There will be three performance facilities in the Xiqu Centre: Main Theatre, Tea House and Small Theatre.

The Main Theatre is intended for high-quality, mainstream, large scale traditional Chinese opera performances, as well as contemporary forms of Chinese opera and other cultural exchange events. While the Main Theatre will be available for hire by external art groups, it is expected that the Authority will also present programmes for the space to stimulate the continuing development of Chinese opera.

The Tea House will be a venue for tea culture as well as traditional Shuochang (說唱 narrative singing) and other vernacular folk arts. It will be a commercially operated venue where visitors can enjoy tea culture whilst enjoying performances of various styles and origins. Its programmes range from small scale Chinese music performances such as Nanyin (南音) to popular Cantonese operatic tunes. In addition it can also facilitate related demonstrations and themed exhibitions.

The Small Theatre will be an intimate and flexible facility suitable for small scale and experimental Chinese opera performances to help nurture new talents and develop the art form. The Small Theatre, and any necessary supporting spaces, will be built in Phase 2 of the Xiqu Centre

Education

The Centre will cater for a wide range of educational activities to support the development of Chinese opera. These activities can be categorised into professional training and audience development.

Professional organisations and educational institutions will be invited to conduct formal professional training programmes at the Centre's rehearsal rooms and studios. These programmes will be targeted at Chinese opera practitioners as continual professional development programmes.

There will also be informal audience development programmes such as short courses, appreciation workshops and youth-oriented foundational classes offered on a continuous basis. Local schools and tertiary institutions will be invited to participate in performances and educational activities as part of the audience development programme.

It is hoped that these activities and programmes nurture future Chinese opera performers as well as audiences.

Community engagement

The Xiqu Centre's community events will promote the experience of Chinese opera and extend it beyond the theatre. The landscaped external area should be designed for temporary events such as bamboo theatres, fairs, parades and other related traditional events. Other activities such as research, exhibitions and conferences will facilitate cultural and knowledge exchange and catalyse interactions between practitioners and academia for the preservation and development of Chinese opera.

ART FORM PARTICULARS

Origins and Background of Xiqu

Xiqu is a traditional Chinese performing art which integrates singing, acting, speech, martial arts, gongs and drums, string instruments, costumes and body movements. Most of the stories are based on historic events or folk tales. According to statistics from the 1950s, there were originally 360 forms of Xiqu in China, of which over 200 genres are still being performed on stage today. The best known genres include: Beijing (Peking) Opera (京劇), Kunqu (昆曲), Shaoxing Opera (越劇), Henan Opera (豫劇), Sichuan Opera (川劇), Hebei Bangzi (河北梆子) and Cantonese opera (粵劇).

Cantonese opera, also known as Guangdong Daxi (廣東大戲), originated in Guangdong Foshan during the Yong Zheng period of the Qing Dynasty and later became popular in Hong Kong, Macau, Singapore, Malaysia and Chinese communities in Europe and America. In September 2009, through the joint application by Guangdong, Macau and Hong Kong SAR governments via the Central Government, Cantonese opera was officially inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity, making it the first listed world intangible cultural heritage in Hong Kong¹. Cantonese opera in Guangdong, Macau and Hong Kong share the same origin, but because of historic divergences, each region has developed its own characteristics.

Cantonese opera is the most traditional of all performing arts in Hong Kong, and it is performed both indoors and outdoors. Cantonese operas which performed indoors in theatres, cultural and entertainment venues are known as “Theatrical Performance” (戲院戲). Cantonese operas which performed in outdoor “bamboo theatres” are generally known as “Ritual Performance” (神功戲). They are performed to express gratitude to the gods or to celebrate traditional festivals and stemmed from the close relationship between Cantonese opera and folk customs. There is also a tradition where Chinese opera lovers have tea and listen in leisure to popular Cantonese operatic tunes in places called “Songstress Stage” (歌壇).

¹ *Kunqu and Beijing opera were added to the United Nations Educational, Scientific and Cultural Organization's Representative List of the Intangible Cultural Heritage of Humanity in 2001 and 2010 respectively.*

Characteristics of Cantonese opera Performance

Acting

Each Cantonese opera performer specialises in a particular role (Hangdang 行當) according to the gender, age, identity and personality of the character. Early Cantonese opera productions had ten main roles, which nowadays have condensed into six core roles to suit the operations of the modern opera troupe.

The dialect used in early Cantonese opera performances was “Zong Zhou Yen” (中州音). In the 1930s, these were transcribed into Cantonese, making the performances more accessible to the local audience. As Cantonese differs significantly from Putonghua, the official language in China, most Cantonese opera performances are performed with Chinese as well as English surtitles for mainland and international audiences.

Cantonese opera performers (Laoguan 老倌) make use of symbolic gestures and facial expressions to portray the characters and communicate with the audience. The singing part of Cantonese opera, known as Changqiang (唱腔), conveys the personality, thoughts, feelings of each role and the development of the plot, and good singing stresses on clear articulation, precise rhythms and accurate intonation. In theatres the balance between the singing and musical instruments can be achieved through amplification depending on the performance space, the size of audience and the genre (it is not usually employed in other forms of Chinese opera such as Kunqu or the Suzhou Pingtan (蘇州評彈)).

Music accompaniment is divided into four categories: wind instruments, plucked instruments, bowed instruments and percussion instruments. Besides Chinese instruments such as the xiao (簫 vertical bamboo flute), di (笛 transverse bamboo flute), suona (噴呐 Chinese shawm), buyu (卜魚 wood block), gaobiangu (高邊鼓 high-rimmed drum) and dabao (大鈸 cymbal), western instruments such as the violin, cello, saxophone, electric guitar and trumpet have also been introduced over the years. The orchestra provides live music accompaniment either to the right of the stage or in the orchestra pit in front of the stage.

Design

Traditionally Cantonese opera performances only carry simple scenery and backdrops, with a table and two chairs placed on a proscenium stage for a variety of scenes from the law court to the countryside. In recent years, more innovative and large scale performances have been staged with large scenery, video projections and even revolving stages.

Cantonese opera has colourful and elaborate makeup similar to other Chinese opera genres. The main colours for facial makeup are red, black, white, blue and yellow and each has a distinct symbolic meaning.

Costumes also come in particular designs and colours which signify the identities and classes of the characters. As costumes can highlight individual attributes of the performers, they are always tailor-made and owned by the performers. To facilitate costume changes, dressing rooms are ideally located near the stage.

Current and Future Development Productions

In recent years, the number of Cantonese opera and operatic song performances in Hong Kong has increased to over one thousand per year, achieving the highest attendance ranking among the four major performing art forms in Hong Kong (Theatre, Music, Dance and Xiqu). These performances are produced by both established troupes and ad-hoc collectives and cover a very wide range of productions.

Succession

The art form continues to rely heavily on apprenticeship to pass on the skills and knowledge as a form of tacit knowledge. Although the Cantonese opera market continues to flourish in Hong Kong, the retirement and passing of experienced practitioners has had a serious impact. The succession of skills, recording and preservation of materials, research, promotion, training and art form development are therefore essential for the future development of Cantonese opera.

Urban Context

The Xiqu Centre connects WKCD with Canton Road as well as the heritage area of Yau Ma Tei and Jordan districts. As the only WKCD cultural venue on Canton Road, the Xiqu Centre will establish a cultural presence in the established shopping district as the eastern gateway for WKCD. There are a number of new and old infrastructure works near the Site and the design of the Xiqu Centre will provide an opportunity to reorganise and improve the pedestrian and vehicular traffic movements at the junction of Canton Road and Austin Road West.

Programme and Phasing

Most of the facilities in the Xiqu Centre will be completed as part of the Phase I of WKCD development, with the exception of the Small Theatre, and it is expected that the facilities included in Phase I of WKCD will be completed by the end of year 2015. There is no scheduled date for the completion of the Phase II of WKCD which includes the Small Theatre of the Xiqu Centre. As the Xiqu Centre will continue to operate during the construction of the Small Theatre, consideration shall be given to the construction arrangement of the Small Theatre and to allow for flexible provisions in the structure and building services to minimise disturbance to the centre's normal activities.

Toilet Provision

Adequate public toilet facilities are to be provided in both ticketed and non-ticketed zones with a male to female ratio of 1:3. The toilets are to be designed to provide barrier free access and with appropriate design to accommodate for the elderly and the disabled, including the Back of House toilets. Sufficient number of nursing and breastfeeding rooms should also be provided.

Universal Accessibility

Xiqu Centre will be used by a wide range of visitors and performers with various background and physical abilities, therefore the concept of Universal Accessibility should be integrated into all aspects of the Xiqu Centre to provide equality to people of different needs.

Sustainability Building Design

The design of the Xiqu Centre should contribute to achieve a minimum of "Gold" rating under Building Environmental Assessment Method (BEAM) Plus or equivalent rating under other international green building certification. It is expected that the building design and envelope will incorporate cutting edge technologies as a pilot example for improved energy efficiency within the whole WKCD development.

The Xiqu Centre is expected to be an energy efficient sustainable project to approach a "Low Energy" building with minimised energy demands for Building Services system and all other technical systems that could be satisfied with building-installed renewable energy sources (RES). The emphasis in Integrated Sustainable Building Design (ISBD) is on whole-building design, integrating architectural, construction, mechanical, electrical and other technical disciplines in an integrated approach throughout the design process. The sustainability design shall be demonstrated to be technically and functionally feasible but shall not be economically excessive compared with the overall project budget.