

For information on
25 February 2013

Legislative Council
Panel on Home Affairs and Panel on Development
Joint Subcommittee to Monitor the Implementation of the
West Kowloon Cultural District Project

Xiqu Centre Design Competition

PURPOSE

This paper informs Members of the process and result of the design competition for the Xiqu Centre of the West Kowloon Cultural District (WKCD).

BACKGROUND

2. Xiqu Centre, being one of the core performing arts venues of the WKCD, has been viewed as one of the iconic facilities that warrant the involvement of international architectural talents, with a view to shaping the WKCD into a dynamic district with world-class designs. Having regard to the views of members of the Legislative Council, the Hong Kong Institute of Architects (HKIA) as well as the public and the advice of its Procurement Strategy Consultant, the West Kowloon Cultural District Authority (WKCDA) has decided to adopt a prudent approach and selected Xiqu Centre as the first venue for design competition.

ORGANIZATION

The Steering Committee

3. As endorsed by the Development Committee (DC) of the WKCDA, a Xiqu Centre Steering Committee for Competition to Select Design/Design Consultant (SC) was set up to steer all

matters relating to the conduct of the design competition for the Xiqu Centre prior to consideration by the DC and approval by the Board of the WKCDA (the Board). The SC was composed of renowned representatives from the architectural and engineering professionals, the Xiqu performing sector and the senior management of the WKCDA. The composition of the SC is shown at **Annex 1**.

The Independent Professional Advisor, Jury Panel and Technical Committee

4. Following the established practice (which is stated in Article 9 of the “HKIA Rules for the Conduct of Architectural Competitions” published by HKIA), the WKCDA engaged Professor Bernard Lim of AD+RG as the Independent Professional Advisor (IPA) to help prepare conditions and to supervise the conduct of the competition. A Jury Panel (JP) and Technical Committee (TC) of renowned architectural and engineering professionals, representatives of the performing arts sector and performing arts venue operating specialists were also formed to assess the design submissions, to shortlist design teams and to select the winner. Members of the JP and TC are shown at **Annex 2**.

THE DESIGN COMPETITION PROCESS

One-Stage Project Competition (with Open Pre-qualification)

5. The “One-Stage Project Competition (with Open Pre-qualification)” mode was adopted for the Xiqu Centre design competition. Under this approach, through an Expression of Interest for Pre-qualification (EOI) exercise, four to six design teams were to be shortlisted to enter the competition and to submit schematic designs. The design submissions were evaluated based on the Assessment Criteria agreed by the JP (see **Annex 3**). Taking into account the assessment through interviews and workshops to ascertain the design teams’ ability to communicate and work together with the client/end-users/stakeholders, a winning team was

recommended to the SC, DC and the Board for appointment to develop the schematic design to a detailed design and to administer the construction project. An elaborate ‘Declaration of Interest’ process, which had been vetted by ICAC, was adopted by the WKCDA and no case of conflict of interest was identified.

Shortlisting

6. On 9 March 2012, a Request for EOI for the Xiqu Centre design competition was issued. By the deadline of 10 April 2012, 63 submissions (including 9 late submissions) in response to the Request for EOI had been received. The late submissions were not considered in accordance with the EOI requirements. Management conducted an initial assessment of the design teams’ EOI submissions according to the approved criteria.

7. Management’s initial assessment was then reviewed, verified, re-ranked and endorsed by the JP. These were then endorsed by the DC and subsequently by the Board on 17 July 2012. The five shortlisted design teams (in alphabetical order) were as follows-

- BTA & RLP Company Limited [*Canada & Hong Kong*]
- Foster + Partners [UK with Hong Kong Office] with O Studio Architects [Hong Kong]
- Mecanoo architecten [Netherlands] / Leigh & Orange [Hong Kong]
- Safdie Architects LLC [USA]
- Wong & Ouyang (HK) Ltd [Hong Kong] (in collaboration with Diamond & Schmitt [Canada])

8. Two workshops, Workshop 1 and Workshop 2, were conducted in end of July 2012 and early September 2012 respectively. The purpose of Workshop 1 was to brief all the design teams on the background and details of the competition. The purpose of Workshop 2 was to ascertain, based on the performance of the five design teams during the workshops, the teams’ responsiveness and ability to work in harmony with the

WKCDA, their consultants and other stakeholders. Management produced a report for consideration by the JP.

9. All five design teams submitted their respective designs and models by the deadline of 5 October 2012. The design submissions were assessed in accordance with the Assessment Criteria by the JP, with the support of the TC. For the purpose of adjudication, the JP considered reports from the TC, supporting consultants of other relevant professional disciplines and the WKCDA management (on the working mode of the design teams during Workshop 2).

Assessment Results

10. The designs submitted by the five design teams were scrutinized and ranked, and BTA & RLP Company Limited, the ranked No. 1 design team among the five design teams, was unanimously recommended by the JP to be the winning design team.

11. The recommendation was endorsed by the DC and approved by the Board on 20 November 2012 and 29 November 2012 respectively.

12. The result of the competition was announced at a press conference on 10 December 2012. The winning design, along with the designs submitted by other shortlisted teams, was exhibited at the West Kowloon Bamboo Theatre 2013 event from 30 January 2013 to 16 February 2013. The attributes of the winning design are shown at **Annex 4**.

THE BUDGET

13. Based on the chosen design, the estimated cost for the Xiqu Centre (Phase 1) and related facilities is about HK\$2.7 billion at money-of-the-day prices. The cost estimate for the relevant parts of the Xiqu Centre back in 2006, based on the same costing methodology and with the inclusion of some retail and dining

facilities, open space and car parks now embedded in the winning design, would have been HK\$1.3 billion. Given the escalation in construction cost over the past six years, such an increase in the estimated cost is understandable. In fact, as reflected by the tender prices of the public works projects undertaken by the Government, the Building Works Tender Price Index has almost doubled from 2006 to 2012, i.e. from 751 in Q3 2006 to 1467 in Q3 2012.

14. The revised project budget includes the cost of building about 2 000 square metres of arts education facilities and greater public leisure space in response to the views of the public, in particular the arts community. These facilities were not covered in the original scope in 2006. While the increase in project cost only reflects the construction cost escalation in Hong Kong, the WKCDA will strive to exercise prudent control to contain the total cost of Xiqu Centre (Phase 1) within HK\$2.7 billion without compromising its quality.

WAY FORWARD

15. In the coming months, the winning design team, who has been appointed as the design consultants for the project, will work out a detailed design for construction of the Xiqu Centre (Phase 1) for the WKCDA. The WKCDA will continue to exercise prudent financial management in terms of cost control and optimization of investment returns, with a view to delivering the Xiqu Centre (Phase 1) in 2016. The experience gained from the Xiqu Centre design competition is a useful reference for subsequent design competitions, including the on-going one for M+.

West Kowloon Cultural District Authority
February 2013

Annex 1

Members of the Steering Committee (SC)

SC Members	Remarks
Mr. LEE Shing-see GBS, OBE, JP	▪ Steering Committee Chairman & Member of the Development Committee
Mr. Raymond Fung JP	▪ Member of the Board & Development Committee
Ms. Yip Wing-sie JP	▪ Member of the Board & Performing Arts Committee
Dr. Liza Wang SBS	▪ Member of the Board & Performing Arts Committee
Mrs. Elizabeth Cheng	▪ Representative from the Hong Kong Institute of Architects
Ir Professor Peter Lee Kai-kwong	▪ Representative from the Hong Kong Institute of Engineers
Mr. Louis Yu	▪ Executive Director, Performing Arts, WKCDA
Dr. Chan Man-wai	▪ Executive Director, Project Delivery, WKCDA
Mr. Wan Man-leung	▪ Representative from Home Affairs Bureau

Members of the Jury Panel (JP)

Jurors	Remarks
Mr. LEE Shing-see	<ul style="list-style-type: none"> ▪ Steering Committee Chairman / engineering sector
Mr. Jordi Farrando (Spain)	<ul style="list-style-type: none"> ▪ Academia / architecture administrator – has extensive international exposure in relation to international competitions and awards
Ms. Odile Decq (France)	<ul style="list-style-type: none"> ▪ Architect / designer – has experience in both Europe and China. Has designed cultural buildings before
Mr. Cui Kai (China)	<ul style="list-style-type: none"> ▪ Chinese architect – has experience in cultural buildings throughout China. Speaks both Chinese and English
Mr. YUEN Siu-fai	<ul style="list-style-type: none"> ▪ Representative of the performing arts sector. ▪ Renowned Xiqu artist, a virtuosic performer and prolific opera scriptwriter. ▪ Honorary Fellow of the Hong Kong Institute of Education, Instructor of the University of Hong Kong, the Hong Kong Academy for Performing Arts, and Vice Chairman of the Chinese Artists Association of Hong Kong, Council Member of the Hong Kong Arts Development Council
Mr. MAO Chun-fai, Fredric	<ul style="list-style-type: none"> ▪ Representative of the performing arts sector. ▪ Renowned theatre director ▪ Member of the Performing Arts Committee, WKCDA ▪ Founder / Director of Performing Arts Asia ▪ Director of “The Last Emperor of Southern Tang” ▪ Deputy Chairman of the Council of the

	<p>Hong Kong Academy for Performing Arts</p> <ul style="list-style-type: none"> ▪ Director laureate and former Artistic Director of the Hong Kong Repertory Theatre 2001 - 2007
Mr. PAU Shiu-hung	<ul style="list-style-type: none"> ▪ Reputable local architect nominated by the Hong Kong Institute of Architects

Reserve Jurors	Remarks
Mr. LEE Chi-kei, Danny	<ul style="list-style-type: none"> ▪ Renowned Xiqu producer and organizer – has produced and organized a number of signature Cantonese opera productions with renowned Xiqu artists ▪ Committee Member of the Chinese Artists Association of Hong Kong
Mr. YUE Chi-hang	<ul style="list-style-type: none"> ▪ Reputable local architect nominated by the Hong Kong Institute of Architects

Members of the Technical Committee (TC)

TC Members	Representation	Expertise
Mr. KWAN Pak-lam	Representative from the Hong Kong Institute of Architects	<ul style="list-style-type: none"> ▪ Architectural design ▪ Buildability and programme consideration ▪ Sustainability ▪ Compliance with statutory requirements
Prof. NG Cheuk-ye, John	Representative from the Hong Kong Institute of Architects (BEAM Pro)	
Mr. CHAN Yu-Sum, Sam	Representative from the Hong Kong Institute of Engineers	<ul style="list-style-type: none"> ▪ Buildability and programme consideration ▪ Building services assessment ▪ Structural/civil/geotechnical design ▪ Compliance with statutory requirements
Mr. CHAN Wing-hong, Cary	Representative from the Hong Kong Institute of Engineers	
Mr. LEUNG Wai-hong	<p>Xiqu and Performing Arts professional</p> <ul style="list-style-type: none"> ▪ Local Cantonese opera performer of the new generation, also knowledgeable in directing, stage management, lighting design and sound design ▪ Very experienced in Xiqu backstage operation ▪ Leading a Cantonese opera production “Cantonese Opera 	<ul style="list-style-type: none"> ▪ Functional aspects in relation to Xiqu / performing arts

	<p>Treasures”</p> <ul style="list-style-type: none"> ▪ Committee Member of the Chinese Artists Association of Hong Kong 	
Mr. CHOW Kam-chuen	<p>Venue operation professional</p> <ul style="list-style-type: none"> ▪ Very experienced in venue operation and theatre maintenance ▪ Technical Manager, the Hong Kong Academy for Performing Arts ▪ Coordinated with Hong Kong Cantonese opera producers to house Cantonese opera productions in venues of the Hong Kong Academy for Performing Arts, including “Long Qing Shi Yi Ban Shi Ji” (龍情詩意半世紀) 	<ul style="list-style-type: none"> ▪ Operational and maintenance aspects
Mr. Richard LEE	<p>Theatre professional</p> <ul style="list-style-type: none"> ▪ Very experienced in theatre operation and theatre building planning, e.g. Koshan Theatre New Annex and new Yau Ma Tei Theatre ▪ Technical Director of Performing Arts Division, Leisure and Cultural Services Department ▪ Former Production Manager of Cloud Gate Dance Theatre 	<ul style="list-style-type: none"> ▪ Theatre planning assessment

<p>Prof. WU Shuoxian</p>	<p>Acoustics professional</p> <ul style="list-style-type: none"> ▪ Chairman of the Architectural Acoustics Professional Committee ▪ Professor of the School of Architectural Technology and Science Institute of the South China University of Technology ▪ Vice Chairman of Division of Architectural Physics of China Academy of Architecture 	<ul style="list-style-type: none"> ▪ Acoustic performance assessment
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Assessment Criteria

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

As a minimum requirement, each design team must score equal to or over the passing mark of 50% in every category. Any team failing to meet the passing mark requirement would not be considered further.

CATEGORY 1: Architectural Design Aspects	
<p>Innovation, Creativity, Aesthetics and Identity</p> <p><i><u>Detail assessment considerations include (but not limited to):</u></i></p> <p><i>Spatial Planning, Architectural Form and Appearance, Coherence with WKCDA Identity, and Uniqueness of Design.</i></p>	25%
<p>Harmonisation with the neighbourhood and ability to align with the Master Plan</p> <p><i><u>Detail assessment considerations include (but not limited to):</u></i></p> <p><i>Building Mass and Height, Meeting the Master Plan Design Principles, and Impacts to the Neighbourhood.</i></p>	15%
CATEGORY 2: Technical Design Aspects	
<p>Functionality, Buildability, Effectiveness, and Compliance with Statutory Requirements</p> <p><i><u>Detail assessment considerations include (but not limited to):</u></i></p> <p><i>Compliance with Preliminary Design Brief, Functioning Performance in delivering Top-Class Venue for Xiqu</i></p>	15%

<i>Performance and Associated Arrangements, and Compliance with Local Ordinance/ Regulations.</i>	
<p>Cost Aspect/ Value for Money</p> <p><u>Detail assessment considerations include (but not limited to):</u></p> <p><i>Appropriateness of Design, Cost Effectiveness, and Future Maintenance Considerations.</i></p>	10%
<p>Construction Programme Consideration</p> <p><u>Detail assessment considerations include (but not limited to):</u></p> <p><i>Compliance with Construction Programme Requirements, and Appropriateness of Design and Construction Systems.</i></p>	10%
CATEGORY 3: Sustainable Design Aspects	
<p>Sustainability, Green Building and Energy Efficiency</p> <p><u>Detail assessment considerations include (but not limited to):</u></p> <p><i>Due considerations to BEAM Plus/ LEED Requirements, Innovative Sustainable Design Features, Energy Efficiencies and Sustainable Construction Systems.</i></p>	5%
CATEGORY 4: Ability to work together with the Client Team/ Consultants/ Stakeholders	
<p>Ability to work together with the Client's Team and its Consultants and addressing the needs of stakeholders</p> <p><u>Detail assessment considerations include (but not limited to):</u></p> <p><i>Level of Responsiveness, Ability and Working Attitude of the Design Teams, and Attitude of the Design Team in Response to the Client Team's Questions, and the Ability to Rectify and Come Up with an Enhanced Design Idea.</i></p>	20%

Attributes of the Winning Design

As pointed out by the JP, the winning design has the following attributes –

- The design presents an iconic image for the public.
- It comprises aesthetics for the East and West.
- The appearance and interesting shape and façade treatment emphasize a gateway to the WKCD.
- The operational area inside the building is generous and easy to adjust.
- The design is functionally outstanding from back-of-house to sitting areas.
- The backstage arrangement is the best among all schemes.
- The team demonstrated teamwork among the different fields of expertise.

The winning design is centred around four core design principles: a gateway and a performance pavilion; the courtyard; nature and urban landscape; and a journey of transition and flow –

- The concept of gateway and pavilion is embodied in the siting of the building. All four corners of the site are open to welcome visitors to the Centre.
- The concept of courtyard is embodied in the unique building structure. Below the 1,100-seat Main Theatre is a generous weather protected public space, an urban stage for informal events and celebrations.
- The concept of nature and urban landscape is expressed in a three dimensional landscape treatment at all levels of the complex.
- The concept of "flow" or "qi" is expressed with curvilinear planes and forms. The exterior façade is curved with arched openings. Multi-level circulation paths capture the pedestrian flow from adjoining sites and the neighbourhood.

The Xiqu Centre design is conceived with sustainability in

mind. The design team has carried out initial energy test models on the design and is confident that the required sustainability targets can be met. The structural design allows the building to be constructed from the top and the bottom at the same time. This innovative and efficient construction approach will facilitate the building to be completed at pace, enabling the Centre to open as one of the first buildings in the WKCD.