

Executive Summary

| | |
|---|--|
| The Competition: | This is a One Stage Competition (the “Competition”) with Open Pre-qualification. The Competition is formulated to select a concept design together with a design team with whom the West Kowloon Cultural District Authority (the “Authority”) can work rather than a specific detailed design. The Competition invites those shortlisted design teams from the Open Pre-qualification to provide a concept architectural proposal. |
| Objectives of the Competition: | The objective of the Competition is to select the best combination of concept design and design team. It is intended to select the design team that demonstrates it will be best able to work with the Authority to develop its building concept to be an excellent place for 20th and 21st century visual art, design, moving image, popular culture and other related art forms, enjoyable to visit, while being efficient and cost effective to construct and operate. The Authority is looking for a concept design that is original, sustainable and which reflects the exciting and unique programme of M+. The design should align with the overall conceptual plan and be buildable and cost effective. When appointed, the design team will work closely with the Authority and other interested parties to develop a detailed brief and design for M+. |
| Eligibility: | Through the One Stage Competition (with Open Pre-qualification) for the design and development of M+ for the Authority, 6 design teams have been shortlisted. These shortlisted design teams are eligible to proceed with the Competition. |
| Submission Deadline: | 12:00 noon <u>sharp</u> , 15 March 2013 (Hong Kong Time). |
| Compensation : | After the satisfactory completion of the M+ 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 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 Dollars One Million (HKD1,000,000) each. |
| Winning Design Team: | Subject to the approval of the Board of the Authority, the design team with the FIRST PRIZE winning design shall continue to work with the Authority and will be awarded the consultancy contract to carry out the design consultancy services for M+. The Authority is not, however, bound to adopt the FIRST PRIZE winning design proposal as the basis for the finalisation of the detailed design of the M+ or any design proposal submitted. |
| 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”). |

(Updated as at 16.03.2013)

Jury Panel

Eve BLAU

Architectural Educator (USA)

Adjunct Professor, Harvard University Graduate School of Design

Kathy HALBREICH

Museum / Art Expert (USA)

Associate Director, Museum of Modern Art (MoMA), New York

William LIM
林偉而

Architect / Art Expert (HK)

Managing Director, CL3 Architects Limited, Hong Kong

Victor LO
羅仲榮

Museum / Art Expert / Art Collector (HK)

Chairman, Board of Directors of Hong Kong Design Centre; Member of the Board and Chairman, Museum Committee of the West Kowloon Cultural District Authority

Leslie LU
盧林

Architect / Architectural Educator (HK)

Principal, Hong Kong Design Institute and Hong Kong Institute of Vocational Education (Lee Wai Lee); Academic Director (Design), Vocational Training Council

Colin FOURNIER
傅軻林
(Chairman)

Architect / Architectural Educator (UK)

Visiting Professor, School of Architecture, The Chinese University of Hong Kong, Emeritus Professor of Architecture and Urbanism, The Bartlett School of Architecture, UCL. University College London

Lars NITVE
李立偉

Museum / Art Expert (HK)

Executive Director, M+, West Kowloon Cultural District Authority

Uli SIGG
烏利·希克

Museum / Art Expert / Collector of Chinese Contemporary Art (Switzerland)

Member, International Council, MoMA, New York; Member, International Advisory Council, Tate Gallery, London

Reserve Jurors

Joanlin AU
歐中樑

Architect (HK)

Director, JA Design Architects Limited, Hong Kong

Hsiangling LAI
賴香伶

Museum / Art Expert (Taiwan)

Board Director, Dimension Endowment of Art (Taiwan), Adjunct Associate Professor, Department of Fine Arts, National Taiwan Normal University

1.1 Development of M+

M+ will be the new museum for 20th and 21st century art and visual culture within Hong Kong's planned cultural hub: the WKCD. M+ is an ambitious project, to create a museum on the physical scale of the world's largest museums of visual culture, which aspires to attain an international status comparable to that of MoMA in New York, Centre Pompidou in Paris or Tate Modern in London. Nonetheless, in common with these museums, it aims to be a museum that is rooted in and shaped by its location – Hong Kong – and the unique culture of this city: it is fundamental that it should be a museum for the people living and working here. M+ should have a Hong Kong point of view with a global perspective.

The WKCD is one of the world's largest and most ambitious arts and cultural building programmes that will deliver up to 17 new visual culture and performing arts facilities, open spaces, education and commercial and retail facilities as part of a new cultural hub being developed with funding from the Hong Kong SAR Government. The WKCD is being developed for the people of Hong Kong and visitors from around the world. The WKCD aims to position itself as a leading cultural brand.

Located at the centre of the WKCD, M+ will stand at the boundary between the urban sector and the new park. The overall conceptual plan of the WKCD was based on that prepared by Foster+Partners in 2011. Their conceptual plan extends the neighbouring urban fabric of Kowloon into the new district whilst providing a green park for the city. The challenges for the M+ Competition are twofold. The urban condition of M+ must take careful account of the adjacent Lyric Theatre as well as the public plaza that is connected to the Avenue.

The development of programme for M+ also presents a complex relationship between four themes – design, visual art, popular culture and moving image. These aspects will define the characteristics of M+ making this a special and exciting opportunity to create a unique museum.

1.2 Schedule

The Schedule of the Competition is set out as follows:

| Date | Event |
|------------------|--|
| 10 December 2012 | Announcement and Commencement of the Competition |
| 15 March 2013 | Closing date for submission of design entries |
| June 2013 | Announcement of result |

The Authority reserves the right to alter the above Schedule.

1.3 Requirement in relation to Competition Workshops

In accordance with the criteria in relation to the design and technical aspects, each design team 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"). Two Competition Workshops are proposed.

Competition Workshop 1

| | |
|-----------------|--|
| Purpose: | Workshop 1 will be a common workshop for <u>ALL</u> the shortlisted design teams. The Client Team will brief the design teams on the major issues that need to be considered in the design and administration of M+. |
|-----------------|--|

Competition Workshop 2

| | |
|-----------------|--|
| Purpose: | <p>The purpose of Workshop 2 is to enable the Client Team to apprehend and experience the normal office practices of each design team, and to provide a good opportunity for individual design team (and its sub-consultant) and the Client Team to discuss any specific design issues that they may have in the Competition.</p> <p>Design teams will be assessed on their level of responsiveness, ability and working attitude, and on their response to the Client's Team's input in the Workshop in their approach in developing their concept. A post-workshop report will be produced by the Client Team and issued to the JP for assessment purpose.</p> |
|-----------------|--|

1.4 Assessment Criteria

All submissions will be assessed by the following four categories of criteria. The JP will establish and finalize their final details.

| CATEGORY 1: Architectural Design Aspects | |
|---|------------|
| Originality and Effectiveness of the overall Design | 35% |
| Organization of the local context of M+ and merits in the master planning | 10% |
| 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 | 15% |

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

The decisions of the JP shall be final and not subject to appeal.

1.5 Prizes and Results

All shortlisted design teams, after submitting their entries, will each be awarded a fee of **one million Hong Kong dollars (HKD1,000,000)**, if and on the condition in the opinion of the Authority that the design team 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 Board of the Authority, it is intended that the first prize winning design team will be appointed as the **Design Consultant** for the M+, to design and administer the M+ project.

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

It is the intention of the Authority, subject to the approval of the Board, to adopt the design of the FIRST PRIZE winning design team (“Winning Design” and “Winner” respectively). However, the Authority is NOT bound to adopt the Winning Design as the basis for the finalisation of the detailed design of the M+ or any design proposal from the Competition.

1 The vision for M+

1.1 MISSION

M+ is a new museum for visual culture in Hong Kong focusing on 20th and 21st century art, design, architecture and moving image. It will be a major component of the new West Kowloon Cultural District.

In 2005, this mission statement was proposed for M+:

‘... to focus on 20th and 21st century visual culture, broadly defined, from a Hong Kong perspective and with a global vision. With an open, flexible and forward-looking attitude, M+ aims to inspire, delight, educate and engage the public, to explore diversity and foster creativity.’

Right from its inception therefore, M+ has aimed to develop content ‘from a Hong Kong perspective, the perspective of the “now”, and with a global vision’, from the “inside out”. The physical design of its 60,000 m² building on a 25,000 m² site will be shaped around the ideas, vision and, eventually, contents formulated now and in the coming years through pre-opening nomadic programmes such as “Mobile M+: Yau Ma Tei” and through the growth of the M+ Collection. It is a project with a strong public service ethos, not primarily envisioned as a prestigious venture or a tourist project, but fundamentally as a museum for the more than seven million people living and working in Hong Kong, firmly rooted in the location and its unique culture.

While this goal is by no means unique compared with that of many museums around the world, the cultural ecology of which M+ is part has other traditions, histories and experiences from those that have engendered today’s leading museums. By presenting its collection in innovative ways including through rich and diverse exhibition and education programmes, the future M+ building will be the optimal meeting point for various parties with exceedingly disparate requirements, encouraging enhanced audience participation and dialogue between different forms of visual culture, and cultures of “looking”. The museum’s building, now and for the foreseeable future, remains its main tool. The symbolic significance of the building today is greater than ever especially as cultural practices grow ever more fluid and mutating.

In the period between 2012 and 2018, M+ plans to build a world-class collection representative of 20th and 21st century visual culture encompassing the field of visual art, design, architecture and moving image from Hong Kong and China, expanding to other regions of Asia and the rest of the world. The collection will form the “backbone” of the museum, constantly in dialogue with the museum’s temporary exhibitions and educational activities. In addition to providing a historical reference to the contemporary, the collection will also be re-interpreted, re-evaluated and re-written by its programmes. M+ aims to build a collection that not only reflects its time and place, but also one that looks at the world from a Hong Kong perspective, in which global developments in visual culture will be filtered through the lens of what is relevant to Hong Kong’s current place in the world.

The M+ Collection will be characterised by three strategic areas of concern relating to chronology, geography and various fields of focus amidst the complexity of visual culture. Firstly, it will be shaped by a perspective alert to emerging developments in cultural production, such that acquisitions – historic or contemporary – would be relevant to current trends, discussions and research in contemporary culture to echo the hybrid, contemporaneous and urgent nature of its place. Second, while the core of its Collection would provide a rich context to the development of creativity in Hong Kong and greater China, the rest of the Collection would reflect the historical implications of local, regional and global networks that will bring about a more nuanced understanding of cultural production across Asia and their relationships to the rest of the world. Third, the

Collection would reflect the increasingly interdisciplinary nature of visual-cultural production – between the fields of visual art, design, and moving image – in Hong Kong and Asia. M+ will develop a collection presentation that can be a portal through which various aspects of visual culture may be explored, both autonomously and collectively, while retaining the specificities and histories of each genre or type of practice.

The Sigg Collection has formed a major part of M+ recent acquisitions. Comprising major works by artists from the late 1970s to the present, the Sigg Collection is recognised as the largest, most comprehensive and important collection in the world of Chinese contemporary art. It will function as the “seed” in developing the future collection of M+ for the construction of multiple narratives in documenting 20th-21st visual culture in the region.

1.2 CROSSING DISCIPLINES

M+ will extend its definition of visual culture beyond the traditional understanding of visual art as a platform to explore the interface between different forms of art and visual-cultural production. Integration and cross-fertilisation will be our main theme – it is nevertheless vital that the specificities of particular disciplines be accommodated. There is a history to tell about Hong Kong cinema; about the development of Asian design; not to mention the history of ink art, which is both part of a thousand year-old traditional Chinese art and an integral genre in contemporary Chinese art. The internal organisation of the museum should therefore provide a platform for negotiating between both the similarities and the differences between the various disciplines, while providing an environment where audiences with different interests can form their own desired experience while sharing a coherent overarching atmosphere.

2 Sustainability

2.1 WKCDA'S VISION ON SUSTAINABILITY

The WKCDA Sustainability Vision statement is:

"To develop and promote the West Kowloon Cultural District into a social, cultural, economic and environmentally dynamic metropolis for the communities fostering the long term cultural development of Hong Kong underpinned by the sustainability principles."

In order to establish adequate benchmarks and measure the sustainability performance involved, sustainability objectives and KPIs for the arts and cultural facilities including the basement design should be incorporated and form part of the engineering and architectural brief.

The proposed sustainability objectives to be included in the engineering and architectural design briefs are as follows:

- Built Environment,
- Universal Accessibility and Connectivity,
- Natural Environment and
- Climate Change Adaptation

2.2 SUSTAINABILITY AT M+

Sustainable preservation solutions for collections areas in M+ shall be the key energy saving design considerations besides the green building design practice which could be applied for non-collections areas.

Sustainability framework and relevant key performance indicators (KPIs) set out by the Authority shall be followed throughout the whole development process of M+. The BEAM Plus requirements provide a comprehensive benchmarking tool for sustainable building design features.

The design of M+ is expected to incorporate revolutionary technologies and encourage sustainability to be adopted in all aspects of the development. M+ shall target to become one of the "Low Carbon and Low Energy" landmark venues with building - installed renewable energy sources (RES).

There should be an emphasis on Integrated Sustainable Building Design (ISBD) for the whole - building design which shall integrate architectural, construction, mechanical, electrical and other technical disciplines throughout the design process for M+.

Multi-disciplinary design teams should collaborate to provide inputs on how each discipline's design affects energy consumption, and how energy consumption can be minimized for the facility through the ISBD design process.

Economic analysis of investment and life-cycle costs, as well as CO₂ and other greenhouse gas emission analysis shall be carried out by the design team to support the holistic design philosophy.

2.3 **UNIVERSAL ACCESSIBILITY / DESIGN**

All the venues and RDE in WKCD will be universally accessible. In addition, the design of M+ should meet with highest international standards / best practices of accessibility and inclusion. Visitors and staff should be able to get around the M+ easily with no barriers to hamper movement or to prevent them from accessing designated spaces.

It will also be M+'s goal to strive to incorporate the principles of Universal Design — a broad-spectrum solution that produces buildings, products and environments that are usable and effective for everyone. Social integration to maintain a high quality of the visitor's experience, addressing human diversity and participation for all will be important as well.

All the mechanical and electronic devices for universal access shall be supported by the district-wide infrastructure and facilities such as the central building management system, etc.