

## **Category F: Stage Designers and Theatre Technicians**

### **Section 1 - Stage Design**

1. Do you have any particular comments on the facilities of the various types of performing arts venues, specifically the stage layout, design and functions of the mechanical systems for stages, the design of orchestra pits, provision of sprung floor for theatre stage, etc? What other considerations should the West Kowloon Cultural District Authority pay attention to in designing the stages of these performing arts venues? Please provide your views on individual performing arts venues according to your specialised areas. The venues include Concert Hall / Chamber Music Hall, Xiqu Centre, Mega Performance Venue, Great Theatres I and II, Medium-sized Theatres and Black Box Theatres.

### **Section 2 - Concert Hall / Chamber Music Hall**

1. Having regard to performance effect, audience size and financial viability, please give examples of concert halls and chamber music halls that, in your opinion, are superior from the viewpoint of a) acoustics, b) overall experience, and c) operational efficiency. Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the West Kowloon Cultural District (WKCD) including facilities that would enhance audience's convenience and comfort?

3. What combinations of venues do you think could benefit from clustering at WKCD, and why?
4. Would you prefer the acoustic design be able to address the difference in requirements between Western and Chinese orchestral music?
5. What are the ideal seating capacities / configurations you would suggest for the Concert Hall and Chamber Music Hall?
6. Do you have any suggestions on other special ancillary facilities that should be provided in the Concert Hall / Chamber Music Hall building?
7. What specific spatial needs do you have for these halls, onstage and backstage?
8. Do you have any specific requirements regarding loading / unloading and temporary storage facilities for the venue?
9. What kind of activities could be organised in this building to attract people flow during non-performance times, and what facilities should be provided to cater for such activities?



### **Section 3 - Xiqu Centre**

1. Please give examples of theatres that, in your opinion, are well-suited to Xiqu and are superior from the viewpoint of a) sightlines, b) acoustics c) overall experience, and d) operational efficiency. Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD including facilities that would enhance audience's convenience and comfort?
3. What are the ideal seating capacities you would suggest for the performance venue and the small theatre of the Xiqu Centre?
4. Currently Xiqu is mostly performed on a proscenium stage, do you have any views on other stage formats to be provided, such as thrust stage? Would you suggest that a traditional stage format be restored in one or more of the Xiqu Centre theatres?
5. In the Xiqu Centre, what do you look for in acoustics quality and distance of the audience to the artists?
6. How would you describe the ideal audience environment for Xiqu? For example, how should audience seating be arranged – one or two tiers, with or without balconies, balcony seating at the rear only, on the sides only, or both at the rear and on the sides of the venue?

7. What secondary performance stages, either indoor or outdoor, would you suggest to ensure the Xiqu Centre's impact? How should the overall environment of the centre be shaped to best promote the art form?
8. What number of scenery and lighting bars, types of riggings, rigging capacity do you require for this venue?
9. Any specific requirements for the venue's sound and lighting equipment?
10. Do you have any suggestions on other special ancillary facilities that should be provided in the Xiqu Centre?
11. What specific spatial needs do you have for this venue, both onstage and backstage?
12. Would you suggest the inclusion of an orchestra pit? If so, how many musicians are you intending to put there?
13. What specific requirements do you have for a subtitle viewing system to be installed?
14. Do you have any specific requirements regarding the loading / unloading and temporary storage facilities for the Xiqu Centre?



15. Do you have any specific views on the need, preferred locations and characteristics of the key technical space in the venue? For example, lighting and sound control room, props room, scenery and props workshop, running wardrobe, dressing room, rehearsal room, artist lounge, other essential backstage facilities and press/VIP space etc. Please provide your comments if any of the above spaces is not needed or if you see a need for any spaces not listed above.
16. Which of the facilities in Question 15 above should be located on the same level and what is the maximum level difference if they are located on different levels? What vertical circulation (open staircase, personnel and freight lifts) should be taken into consideration?
17. What kind of activities can be organized at the Xiqu Centre to attract people flow during non-performance hours, and what facilities should be provided to cater for such activities?

#### **Section 4 - Mega Performance Venue**

1. Please give examples of large scale performance venues of between 10,000 – 20,000 seats that, in your opinion, are superior from the viewpoint of a) acoustics, b) overall experience, and c) operational efficiency. Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD including facilities that would enhance audience's convenience and comfort?

3. Would you recommend grouping the Mega Performance Venue with other uses such as for entertainment activities to promote 24 hour vibrancy, or alternatively to be used for other events?
4. How would you describe the ideal seating capacity, seating layout and audience environment for large-scale performance events that are likely to be held in this venue? Should the seating layout be optimized for end stage performance, at the expense of center stage performance? Or is it essential that a center stage configuration be possible?
5. What specific spatial needs do you have for this venue, both onstage and backstage?
6. To what extent should the venue have its own lighting and sound equipment? Or will outside presenters typically bring their own equipment?
7. What extent of rigging capacity is necessary for this venue?
8. Do you have any suggestions on other special ancillary facilities that should be provided in the building?
9. Do you have any specific requirements regarding loading / unloading and temporary storage facilities for the venue?



## **Section 5 - Great Theatres I and II**

1. Please give examples of 2,000 seat theatres that, in your opinion, are superior from the viewpoint of a) audience environment b) overall experience, and c) operational efficiency. Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD including facilities that would enhance audience's convenience and comfort?
3. Should Great Theatre I and Great Theatre II be differentiated in terms of venue typology - for example, one designed primarily as a receiving house and the other as an opera theatre with scenery wagon system? Who would use the scenery wagon system?
4. What combinations of venues do you think could benefit from clustering, and why?
5. What are the ideal seating capacities you would suggest for the Great Theatre I and Great Theatre II?
6. What specific spatial needs do you have for this venue, both onstage and backstage?
7. To what extent should the Great Theatres have its own lighting and sound equipment?

8. What is the range of size of musical ensembles that would need to be accommodated in the orchestra pit? Please give specific examples of instrumentation.
9. Do you see a need for a permanent surtitle, subtitle or seat-back subtitle system to be installed?
10. To what extent do you have a need for stage wagon and revolving stage? If yes, do you have specific requirements? How many, what capacity and travel e.g. for stage wagon?
11. Do you have any specific views on the need, preferred locations and characteristics of the following key technical spaces: lighting control room, sound control room, props room, scenery and props workshop, running wardrobe, dressing room/space, rehearsal room, artist lounge, other essential backstage facilities and press/VIP space. Please provide your comments if any of the above spaces is not needed or if you see a need for any spaces not listed above.
12. Do you have any specific requirements regarding loading / unloading and temporary storage facilities for the Great Theatres?
13. Are there any ancillary facilities that should be provided in the Great Theatres?
14. What kind of activities can be organized in this building during non-performance hours to attract people flow, and what facilities should be provided to cater for such activities?



## **Section 6 - Medium-sized Theatres**

1. Please give examples of medium-sized theatres that, in your opinion, are superior from the viewpoint of a) acoustics b) overall experience, and c) operational efficiency. Please give any additional comments you may have on these venues.
2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD including facilities that would enhance audience's convenience and comfort?
3. In terms of venue typology, should the medium-sized theatres be differentiated from each other? If so, how? (e.g. thrust, proscenium, in the round, courtyard, concert theatre, or a hybrid combining two or more of these forms) Which type of the above would you expect to be the most frequently used for your productions?
4. Do you have any suggestions on the optimal number of seats for the medium-sized theatres?
5. What combinations of venues do you think could benefit from clustering, and why?
6. In the medium-sized theatre, what do you look for in acoustics quality and distance of the audience to the artists?

7. What specific spatial needs do you have for this venue, both onstage and backstage?
8. Should the medium-sized theatre stages have an orchestra pit? If so, what are the specific requirements?
9. Do you see a need for the medium-sized theatre stages to have revolving stage?
10. Do you see a need for a permanent surtitle, subtitle or seat-back subtitle system to be provided?
11. Do you have any suggestions on special ancillary facilities that should be provided in the medium-sized theatres?
12. Do you have any specific requirements regarding loading / unloading and temporary storage facilities for the medium-sized theatres?
13. What kind of activities can be organized during non-performance hours to attract people flow to the medium-sized theatres, and what facilities should be provided to cater for such activities?

### **Section 7 - Black Box Theatres**

1. Please give examples of black box theatres that, in your opinion, are superior from the viewpoint of a) audience environment b) overall experience, c) flexibility and d) operational efficiency. Please give any additional comments you may have on these venues.



2. In your experience of similar existing venues in Hong Kong or elsewhere, what are the good design features that you would like to see adopted in the design of the venue in question in the WKCD including facilities that would enhance audience's convenience and comfort?
3. Would you prefer the black box theatres be differentiated from each other? If so, how?
4. Do you have any suggestions on the optimal number of seats for the black box theatres?
5. What combinations of venues do you think could benefit from clustering, and why?
6. What specific spatial needs do you have for this venue, both onstage and backstage?
7. Do you have any suggestions on special ancillary facilities that should be provided in or near the black box theatres?
8. Do you have any specific requirements regarding loading / unloading and temporary storage facilities for the black box theatres?
9. What kind of activities can be organized to attract people flow to the black box theatres during non-performance hours and what facilities should be provided to cater for such activities?