

**KAUNAS M.K. ČIURLIONIS
CONCERT CENTRE
INTERNATIONAL
DESIGN CONTEST**
C O M P E T I T I O N C O N D I T I O N S



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View from the Old Town to the competition site



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This document has been assembled by Malcolm Reading Consultants from research content provided by Kaunas City Municipality and the Architectural Feasibility Study of the Congress, Conference and Concert Palace in Kaunas (commissioned by Kaunas City Municipality). The combined content is intended for use only in the design selection process for the Kaunas M.K. Čiurlionis Concert Centre. All material is provided in good faith but should not be considered as accurate or correct from the point of view of Statutory, Planning or Heritage regulations.

The full title of this competition is the 'M. K. Čiurlionis Concert Centre and surrounding area (between Neumnas left bank and H. and O. Minkovskij St) open international design contest' referred to throughout this document as the 'Kaunas M. K. Čiurlionis Concert Centre International Design Contest'.

The Kaunas M.K. Čiurlionis Concert Centre International Design Contest is generously supported by the M. K. Čiurlionis National Museum of Art.

Malcolm Reading Consultants is an expert consultancy which specialises in managing design competitions to international standards and providing independent, strategic advice to clients with capital projects. With over twenty years' experience of projects, we are enthusiastic advocates of the power of design to create new perceptions and act as an inspiration.

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Front cover: Sea at Night, 1906 by M. K. Čiurlionis

Images of M.K. Čiurlionis' artwork are provided courtesy of the M. K. Čiurlionis National Museum of Art.

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View from the competition site towards the Old Town

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FOREWORD

In winning the title of the European Capital of Culture 2022, Kaunas has secured a prestigious accolade that will lead to a celebration of its creative energies and raise the city's profile worldwide. This success highlights Kaunas' steady progress in creating a new identity for itself as one of the Baltics' key knowledge and cultural hubs.

Gifted with no fewer than twelve universities and colleges, and en route to becoming a UNESCO Site for Modernist Architecture, Kaunas combines an innovative business culture and knowledge-based economy with a strong tourism offer: our city now attracts over 200,000 visitors a year.

And in order to ensure our physical environment lives up to our ambitions and honours our heritage, we are reassessing the city for the 21st century. As you may know, our recent design contest for Science Island caught the attention of architects from diverse backgrounds and cultures – from 44 countries in all. We were both humbled and inspired by the response of the international design community.

Our new project, the Kaunas M.K. Čiurlionis Concert Centre International Design Contest, presents a new challenge: a circa €30m civic building that will be activated by meetings, conferences and congresses by day, and present significant musical performances and public events by night.

While Kaunas is known for its music festivals, the city – and Lithuania in general – does not have a first-rank concert hall with the acoustic quality that leading symphony orchestras and jazz ensembles expect today. Indeed, Kaunas lacks a substantial venue for all large public events, as well as places for the business and academic communities to meet in a non-corporate or non-academic setting, for events such as international congresses, conferences, exhibitions and symposia.

And with the shift in the economy here from industry to culture, and with increased awareness of sustainability, so the project presents wider opportunities. We want this new Centre to help us to rethink the city's relationship with the river, to move Kaunas' centre of gravity closer to the Nemunas River and revitalise this central area. It is vital that the new Concert Centre, which has a strategic position close to the city's heart, becomes a catalyst for regenerating the left [south] bank as well as integrating surrounding districts. The new building will sit within a public park, signalling that this is a place for everyone.

Over the last decade, Kaunas has proved adept at fostering individual vitality and generating a rich spectrum of initiatives – but now it needs to convert these diverse successes into a broader civic confidence, using the performing arts as a way of bringing the community together.

This approach very much drives our year-long cultural programme for the European Capital of Culture 2022 – and while the new Concert Centre is a project conceived for the long-term, nonetheless, it is our ambition to complete it in time for the 2022 programme of events.

Wanting to engage Kaunasians in the project right from the start, we asked them to name the institution and their answer was: *The Kaunas M.K. Čiurlionis Concert Centre*. Čiurlionis was a gifted polymath, a Lithuanian painter, composer and writer, who had a profound influence on modern Lithuanian culture and is considered one of the pioneers of abstract art in Europe.

This one-stage anonymous contest seeks to identify outstanding designs that will result in an emblematic civic building that engages both the local community and international visitors, and is worthy of a city renowned for its rich architectural heritage. The competition is open to all qualified architects and we very much look forward to reviewing the entries and finding the teams that relate to our challenge and can propose a life-enhancing addition to the city.

Visvaldas Matijošaitis, Mayor of Kaunas



Friendship 1907 by M. K. Čiurlionis

PART ONE

PROJECT CONTEXT AND OUTLINE BRIEF

INTRODUCTION AND OVERVIEW

The focus of the one-stage anonymous design contest is a mixed use €30m project – the Kaunas M.K. Čiurlionis Concert Centre – an emblematic building of circa 11,750 square metres that will meet Kaunas’ pressing need for a world-class modern concert venue. Additionally, it should provide multi-functional spaces for conferences, congresses and symposia, all sitting within a new public park. The project will help to re-orientate the city towards the riverside, revitalising a central area close to the Old Town. The architecture of the new Centre, given Kaunas’ exceptional architectural heritage, should be of the highest quality and act as a catalyst to improve the city’s left [south] bank, creating the impetus for further riverside development.

The competition is open to all legal and natural persons or their groups that have at least one registered architect and is being run to the Design Contest Procedure. Three finalist practices will be selected at the conclusion of the competition, each receiving an honorarium of €25,000. It is the intention that these practices will enter into a Negotiated Procedure without Publication of a Contract Notice with Kaunas City Municipality, and one will be chosen by the Municipality as the successful bidder – see Part Two for more details.

Competitors will be required to self-certify that they meet the minimum qualification requirements (as set out in the annexes), which include experience of designing a non-residential building of exceptional significance of at least 5,000 square metres within the last three years.

Kaunas has exceptional connectivity – most of Lithuania’s over two million residents live less than an hour’s drive away.

Parallel initiatives, including a new pedestrian link to the forthcoming Science Island, and an upgrade to H. and O. Minkovskiu Street which runs along the side of the neighbourhood, are indications that the character of the area is likely to change as it becomes more intensively used by both people and vehicles, and this should be factored into the concept designs.

An initial feasibility study identified the key elements of the building as comprising: a Concert Hall with high-quality acoustics seating 1,500 people; a secondary smaller Hall; front-of-house; conferencing facilities; restaurant; bar and café; back-of-house; offices; and underground parking. This building will be set within a public park, which encompasses a civic and wider public realm, parking, passenger dock, and connects with the forthcoming Science Island pedestrian link.

The new Hall will host musical events of national and international significance, offering an alternative public music programme to that currently available in the city, and will strengthen the network of spaces dedicated to music.

The flexible mix of additional spaces is intended to inspire; the ambition is to make a new 'theatre of ideas'. This will shape the Centre's uses as a place of 'knowledge' – bringing the business world together, and providing a platform for events, meetings, conferences, congresses and symposia.

It is also expected that space within the Centre might be used for cultural events, shows and rehearsals. Additionally, the foyer could be used by artists to exhibit their work. More generally, it is hoped that the main entrance will become a place in the city to meet up, socialise and relax. The recent successful city bid for European Capital of Culture 2022 highlighted a need for initiatives to inspire the local population to get involved in civic activities and to improve local cultural organisations' skills and techniques in effectively engaging them.

So, overall, the design should pay great attention to using culture and the arts to foster a sense of shared experience, as well as integrating different parts of the

city, reviving adjacent neighbourhoods, and attracting citizens and visitors closer to the river.

Competitors should be aware of the city administration's progressive vision and overall priorities for Kaunas which are set out in detail in the 'Strategic Development Plan of Kaunas City Municipality up to 2022' (provided in Annex X9) and summarised below:

- A sustainable and civic-minded city
- A leading regional city in advanced business and innovation
- A centre of modern and involving culture
- Home to learning and happy people – active cultural engagement being very positive for health

The project's total allotted building-related project cost is €30m, including taxes.

The competition is being organised by London-based competition specialists Malcolm Reading Consultants (MRC). MRC's role in the competition includes writing the brief and competition materials, consulting with stakeholders, and ensuring absolute independence and anonymity in the competition process.



View to the city from the vicinity of the competition site



KEY THEMES AND OBJECTIVES

The purpose of the design contest is to:

Inspire a concept design for the new Kaunas M.K. Čiurlionis Concert Centre that creates an emblematic place within the heart of Kaunas, revitalising the Aleksotas neighbourhood on the left [south] bank of the Nemunas River. The design needs to provide a main auditorium for top-tier musical performances, as well as multi-functional spaces for conferences, congresses and symposia, and an urbanistic concept of public outdoor spaces.

The design for the new building should:

- Create an exceptional civic building that will be a world-class modern concert venue as well as a place for international or national symposia, congresses and conferences.
- Establish the identity of the new Centre: welcoming to diverse and local audiences and dedicated to excellence in hosting both cultural and commercial forums.
- Revitalise this former industrial area on the left [south] banks of the Nemunas River through authentic cultural place-making that recreates the city's relationship with the river and creates a friendly urbanity on the street.
- Envision a new civic realm that is shared with the local community, enriches the city's network of public spaces and stimulates new interest in the potential of the riverside areas.
- Maximise views to the Old and New Towns without compromising the city skyline when seen from the right [north] bank.
- Honour the building's namesake – Mikalojus Konstantinas Čiurlionis – a gifted polymath.
- Raise the profile of Kaunas regionally and internationally.
- Consider routes to the new Centre in the light of a proposed new pedestrian bridge from Nemunas Island, a proposed road-widening scheme and easy access to the Baltic Highway.
- Be an exemplar of sustainability.
- Ensure the experience of visiting and navigating the Centre is equal for all.

STATEMENT OF NEED

The proposed Kaunas M.K. Čiurlionis Concert Centre will provide Kaunas with a world-class modern concert venue, which will allow Kaunas to hold top-tier concerts, as well as national and international symposia, congresses and conferences.

Whilst there are a large number of spaces within Kaunas dedicated to music and performing arts, there is no high-quality venue specifically adapted for acoustic music that is able to house an audience of more than 1,000 people. Many of the existing spaces are suited to chamber music or small-scale performances.

The largest music venue in Kaunas is currently the Kaunas State Music Theatre, which has 763 seats. The organisation is a repertoire theatre, which performs operas, operettas, musicals, musical revues, classical concerts, dance performances and shows for children. The Kaunas State Philharmonic Society, located in the former Palace of Justice, can accommodate up to 530 spectators.

The new Concert Centre will complement these two existing venues, as well as the many smaller venues throughout the city, and create opportunities to strengthen the

network of cultural and business spaces in Kaunas. Theatres and concert halls in the city operate autonomously; each of them has a network of regular visitors and is intended for a specific type of event. The majority of venues have their own 'permanent residents' who both create and present their creations in one place. The new Concert Centre will allow for a flexible programme, able to accommodate specific and general music and performance requirements.

In addition, Kaunas currently has a lack of dedicated, purpose-built venues for congresses and conferences. There are a number of venues for small-scale conferences (up to 40 people), but these spaces are typically part of a hotel and are not purpose-built.

There are currently only two locations in Kaunas where large-scale conferences can be held. These are the Business Leaders Centre (which accommodates up to 670 people), and the Park Inn by Radisson Kaunas (which accommodates up to 1,000 people). The Žalgiris Arena or the Grand Hall of Vytautas Magnus University are typically used for business or science conferences.

BENCHMARKING

The Architectural Feasibility Study of the Congress, Conference and Concert Palace in Kaunas commissioned by Kaunas City Municipality identified a number of analogous buildings in Europe which provide a benchmark for the quality of building sought by Kaunas City Municipality. These include: Szczecin Philharmonic Hall (Poland); Harpa Reykjavik Concert Hall and Conference Centre (Iceland); Stormen Concert Hall (Norway); Stavanger Concert Hall (Norway); and Uppsala Concert and Congress Centre (Sweden).

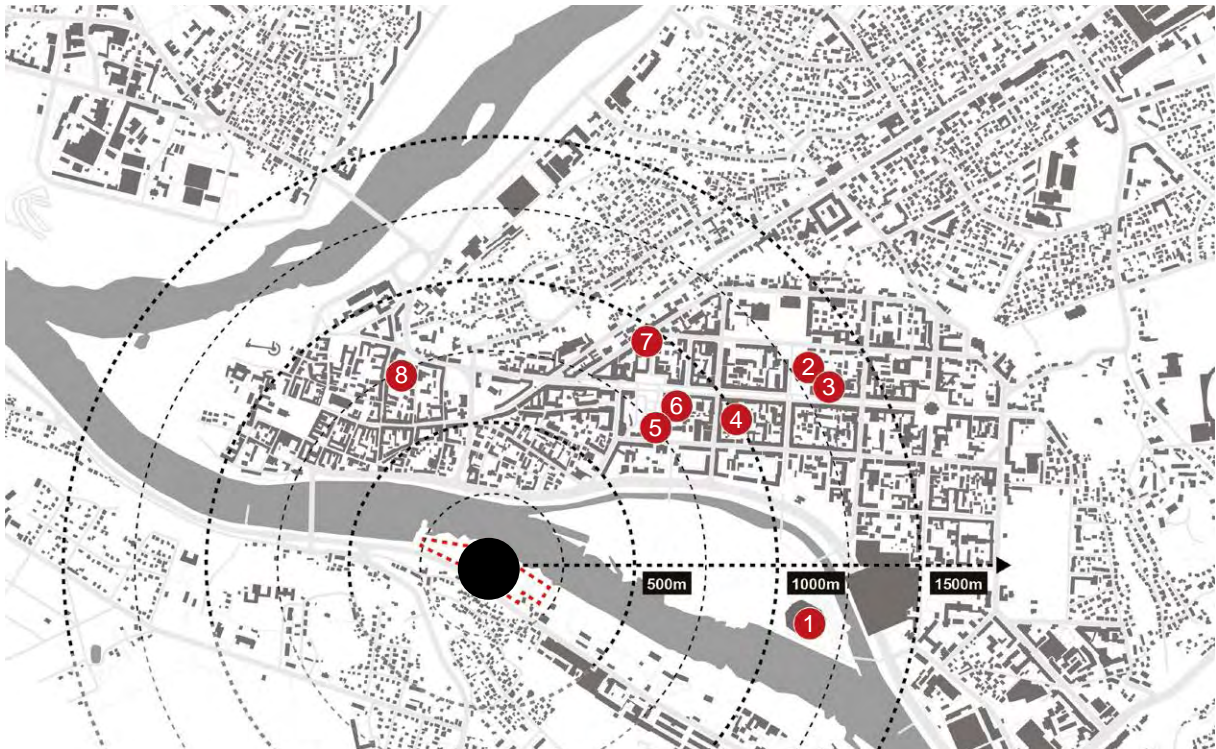


Diagram: Other concert venues in Kaunas

- | | |
|---|-------------------------------------|
| 1. Žalgiris Arena Amphitheatre | 5. National Music Theatre in Kaunas |
| 2. Great Hall of Vytautas Magnus University | 6. National Dolls Theatre in Kaunas |
| 3. Cinema "Romuva" | 7. National Philharmonic in Kaunas |
| 4. National Drama Theatre in Kaunas | 8. Kaunas "Small" Theatre |

CONTEXT

LITHUANIA AND KAUNAS

Geographically the largest of the Baltic States, Lithuania is located on the eastern coast of the Baltic Sea and borders Latvia, Belarus, Poland and Russia (Kaliningrad). Throughout its history, it has established itself as an independent state.

The nation has one of the most diverse economies of the Baltic States, and one of the fastest growing in the European Union.

Over the last twenty years Kaunas, known formerly as an industrial centre and the interwar capital of Lithuania, has reinvented itself as a diverse academic and business city. Already recognised as one of UNESCO's global creative cities, and now announced as the European Capital of Culture 2022, Kaunas has the largest concentration of museums (29) in Lithuania and no fewer than twelve universities and colleges in the city and wider region. This network of cultural organisations coupled with a thriving technology sector has created a strong knowledge-based economy (with the fastest and most robust IT and digital infrastructure in the EU, if not globally). It is estimated that around 40,000m² of new office space will be developed in Kaunas by the end of 2018.

The second-largest city in Lithuania, Kaunas is strategically positioned at the geographical centre of the country and circa 100 kilometres from the capital Vilnius. The city is situated at the confluence of the two largest Lithuanian rivers, the Nemunas and the Neris, and near the Kaunas Reservoir, the largest body of water in the country. Kaunas has a delightful topography: the Old Town, which nestles in a valley on a promontory at the junction

between the two rivers, is Medieval in its urban form, contrasting vividly with the New Town, which has a gridlike urban form, focused on the wide boulevard of Laisves Avenue. The city stretches away and upwards from its valley origins across higher and elevated ground. It also has an abundance of green zones, including public parks and riverside beaches.

Kaunas is renowned for its lively atmosphere, which derives from the thousands of young people who come here to study and who often go on to work in the innovative companies that have sprung up in recent years, seeking to tap into this reservoir of talent. Kaunas hosts a variety of international contemporary art events, including the Kaunas Biennial, the biggest contemporary visual art biennial in the Baltic region; Kaunas Photo, the longest-running annual photo art festival in the Baltics; CREATurE Live Art; the International Land Art Festival; international architecture festival KAFē; and many more. Additionally, there are a number of annual music festivals, from Kaunas Jazz (member of the Europe Jazz Network) and Akacijų Alėja Bard Festival, to the Pažaislis Classical Music Festival, which encompasses concerts held in heritage neighbourhoods: baroque monasteries, small concert halls and churches across Kaunas and Greater Kaunas.

The city has a variety of professional and amateur theatres, most notably one of the oldest theatres in Lithuania – the National Kaunas Drama Theatre. This is among the most advanced cultural institutions within the city with facilities adapted to the broadest scope of audiences, including those with hearing and vision impairment.

AURA Dance Theatre is another important institution which collaborates with European partners and has an agenda to “animate culture”, to move it closer to the community. The Kaunas Musical Theatre has built its reputation on staging musicals and operettas.

The city has excellent connectivity being accessible by plane, train, bus and personal transport from the different countries of the region. In national terms, most of the country’s population resides within an hour’s drive of the city.

ARCHITECTURAL HERITAGE

Kaunas’ successful bid for the title of European Capital of Culture was called **‘Contemporary Capital’** – an allusion to the city’s identity as the temporary capital of a newly-independent Lithuania in the interwar period, a time of cultural flowering in the arts that left an extraordinary architectural legacy. In this period between 1919 and 1939, Kaunas saw rapid growth and investment, and the new capital became Lithuania’s political, economic and cultural centre.

Russian and European architects and engineers flocked to the city, and the result was a unique concentration of Modernist architecture, drawing on international style tendencies – such as Bauhaus – as well as the Lithuanian national style.

This demonstration of architectural and visual flair was not unprecedented, as indicated by surviving examples of Gothic, Renaissance and Baroque buildings in the Old Town, all now part of Kaunas’ rich heritage.

A number of prominent buildings were constructed during this period, including the State Theatre, the Jewish Bank (no longer existing), the Central Post Office, the Justice Ministry, the Bank of Lithuania, the Polish Credit Society, the Vytautas Magnus Museum, the State Printing House, the Grand University Building, and the Chamber of Commerce, Industry and Trade. Competitions were held to select the designers of important buildings of national significance.

The evolution of Kaunas’ architecture can be seen in two key periods. In the first decade of independence (up to 1928), the new buildings were characterised by a retrospective, Neoclassical style, reflective of the country’s close ties with Russia. This can be seen in the Bank of Lithuania, the Ministry of Justice, the Polish Credit Society, the Art School and the M. K. Čiurlionis Gallery.

After a decade of independence, the mind-set of society and its aesthetic orientations had changed. Kaunas’ architecture was dominated by Modernism, led by a younger generation of western-influenced designers which flocked to the city. Key buildings from this period include the Post Office Building and the Jewish Gymnasium.

Accompanying the new public buildings, a large amount of new residential buildings were constructed. Prizes were given to the best examples, to encourage the continual improvement of the quality of residential buildings, with the winners exempt from certain municipal taxes for a year.

KEY BUILDINGS INCLUDE:

Military Museum of Vytautas the Great

Originally planned as a 'museum of museums', the construction of the Military Museum was one of the most important architectural events of interwar Lithuania. With its harmonious interaction between tradition and modernity, it arguably represents the specific character of Kaunas' interwar architecture in the best and most clear way, with spaces and plans being structured to emphasise compositional axes and symmetry. The museum shares its building with the M. K. Čiurlionis National Art Museum.

Christ's Resurrection Basilica

A symbol of the nation's rebirth and independence, this is the most famous sacred building of Lithuania's interwar period. The architecture reveals an interaction between conservatism and modernity, combining the basilica-like volume of the structure with sharp, rectangular forms. Its tower rises to a height of 63 metres. In 1952 it was reconstituted as a radio factory before being restored to its religious uses in 1988. It underwent a period of rebuilding from 1989 to 2006.

Firefighters' Building

Built from 1929-30 in the Modernist style, with some decorative elements in the Art

Deco style. The curved front of the Firefighters' Building was dictated by the practical need to maximise the space for fire engines, but was hugely influential in introducing architectural diversity and modernity to the New Town.

Kaunas Castle

Located strategically on a rise on the banks of the Nemunas River (near its confluence with the Neris), Kaunas Castle is currently a tourist attraction and art gallery. Archaeological evidence suggests that the Castle was originally built in the mid-14th century in the Gothic style, and today roughly one-third of the original structure still stands.

Kaunas State Theatre

The first municipal Theatre, of which few signs remain, was built in 1891. The reconstruction from 1922 to 1925 gave the Theatre its Neo-Baroque centre, which exemplifies the style of national architecture during this period. All of the interior ornamentation, in the Art Deco style, followed the traditions of Lithuanian woodcarving. An expansion in 1930 created a new façade on Kestusis Street which has elements of Modernist architecture.

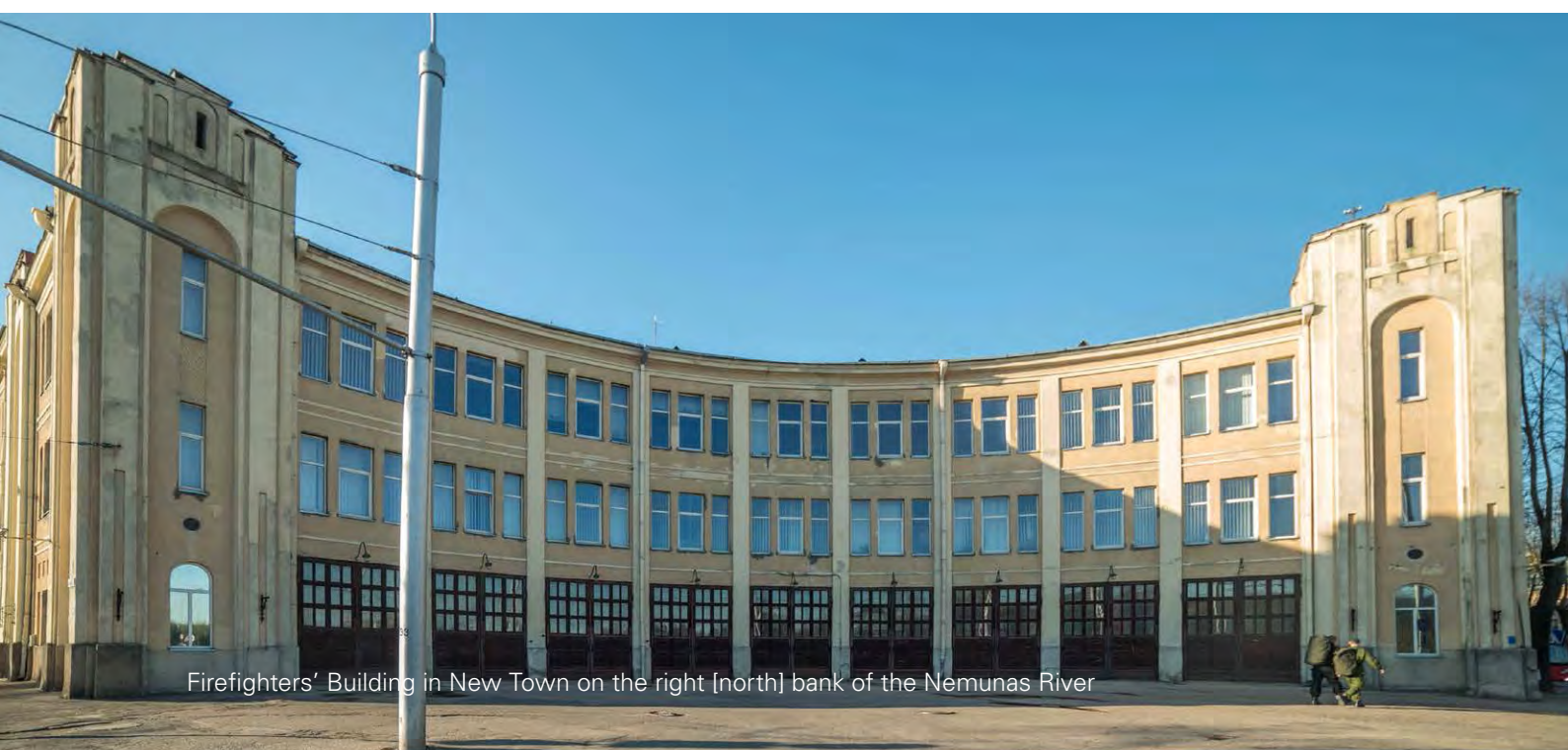
Located within close proximity (400m) to the competition site is the Aleksotas Funicular Railway, a 142m railway which climbs from the end of the Vytautas the Great Bridge to the Aleksotas Hill, which provides a panorama of Kaunas' Old Town.



City Hall Square, Old Town



The Aleksotas Funicular Railway



Firefighters' Building in New Town on the right [north] bank of the Nemunas River

THE LIFE AND WORK OF MIKALOJUS KONSTANTINAS ČIURLIONIS

The Lithuanian artist and composer Mikalojus Konstantinas Čiurlionis had a short but prolific career, in which he produced over 300 paintings and a similar number of musical compositions before his life was tragically cut short by illness at the age of just 35. He played an important role in the development of Lithuania's emerging national identity, and provided a unique contribution to European art and culture. The breadth of his interests and the extent of his output – generated in a career of merely a decade – show that he was a polymath of unusual versatility and skill: an authentic 'Renaissance Man' of the early 20th century.

Born in 1875 in the small town of Varėna, Lithuania, Čiurlionis was the eldest of nine children. He began learning the piano and organ with his father, who was himself a church organist, and received his first formal musical education at an orchestral school in the Lithuanian town of Plungė. As a young man he attended the Warsaw Institute of Music where he studied the piano and composition, producing a substantial cantata for mixed choir and symphony orchestra, entitled *De Profundis*, to mark his graduation. Čiurlionis undertook further musical study at the Leipzig Conservatoire from 1901-02, and it was around this time that his interest in the visual arts began to develop. He commenced a period of study at the Warsaw School of

Art in 1904 while continuing to compose and perform music, and exhibited a number of his artworks at exhibitions at the School in the spring of 1905.

Following a political revolution across the Russian Empire in 1905, there flourished a renewed interest in indigenous art, culture, language and music in Lithuania. Čiurlionis played a prominent role in this national revival, arranging a number of Lithuanian folksongs; contributing to the First Exhibition of Lithuanian Art in 1907; and helping to found the Society of Lithuanian Art. In 1907 he met the writer Sofija Kymantaitė – whom he would later marry – who helped nurture his interest and fluency in Lithuanian (his first language having been Polish).

Čiurlionis achieved increasing recognition both at home and abroad, spending time exhibiting and working in St Petersburg as well as in Lithuania. His creative energies were expended on a wide variety of tasks: as well as painting, composing and performing, he was, for instance, helping to compile a dictionary of Lithuanian musical terms. His energetic output in a number of areas had by the end of 1909 depleted his resources almost entirely: he was diagnosed with exhaustion, and was later admitted to the Czerwony Dwór sanatorium near Warsaw.

His health gradually improved during 1910, and he was allowed to paint and play in moderation, but he contracted pneumonia in March 1911, and died at the sanatorium after a short illness.

Today, Čiurlionis is celebrated as an artistic and cultural pioneer in Lithuania, and the majority of his paintings reside in the National Museum of Art in Kaunas that bears his name. He is fêted for his contribution to the Lithuanian national story; but also for his innovative artistic output that both responds to and extends developments in European art and music at the dawn of the 20th century. His compositional development traces the familiar path from Romanticism to Modernism, atonality and abstraction; and his varied artistic output incorporates elements of Symbolism, Neo-Romanticism, Art Nouveau and Modernism. Particularly of note are his 'musical paintings' that take their titles from musical forms – such as the seven pictorial sonatas – which represent a unique attempt to use musical techniques in visual art.

Čiurlionis – a great artistic innovator and interdisciplinary pioneer – is an appropriate figure to lend his name to Kaunas' new Concert Centre, which will play host to a wide variety of cultural activities and help foster the city's 21st-century revival.

The M. K. Čiurlionis National Museum of Art in Kaunas contains further information about Čiurlionis' life and works. The Museum's website can be found at the following address:

<http://www.ciurlionis.lt/en>



Kaunas faculty of Vilnius University, located in the Old Town



THE SITE

SITE LOCATION

The project offers the possibility to recreate the city's relationship with the Nemunas River, with the building set within a public park. The lower terrain of the Nemunas is historically significant because for hundreds of years both the Nemunas (and its sister river the Neris) were crucial to the survival of Kaunas. Indeed, the Nemunas was the only river in the region to stay open to international trade during the 1885 Crimean War blockade.

During the 20th century the site had predominantly industrial uses, which have largely been abandoned in recent years. The site is separated by a main city artery – H. and O. Minkovskij Street – from a low-rise residential neighbourhood, the former old village of Aleksotas, now a mix of older wooden homes interspersed with modern houses. The neighbourhood is circa 500m from Vytautas the Great Bridge, and 400m from a funicular railway, which provides views over Aleksotas.

The Music Academy of Vytautas Magnus University and Jurgis Dobkevičius Pro-gymnasium are situated close by, and another notable local landmark is St. Casimir's Church, circa 400m away. The eastern part of the neighbourhood remains industrial in character, mostly used by enterprises engaged in warehousing and vehicle repairs.

Competitors should note the site falls within the visual protection zone of the Old Town and the New Town.

The Kaunas City Municipality master plan (2013–2023) envisages the left [south] bank as a mixed-development area. The new Science Island project and planned connections will inevitably draw city life closer to the left [south] bank.

Three links across the Nemunas, perpendicular to H. and O. Minkovskij Street, are planned. Two links cross the Nemunas Island: the first one is an extension of I. Kantas Street, the other one, of A. Mickevičius Street. A third link has been envisaged as an extension of the War Hospital.

Of particular significance are the historical elevator of Kauno Grūdai AB, listed as a protected structure of Kaunas' industrial heritage, and a Jewish cemetery in Aleksotas (also a protected site of cultural heritage).

The new park will add to the city's natural green spaces for recreation, especially given the adjacency to the riverbank and planned connections to Nemunas Island.

Overall, it is crucial the Centre gives an impetus to implement wider regeneration on the riverside and attracts residents close to the river.

The below map illustrates the distances from the competition site, both geographical and by pedestrian and vehicular travel, to hotels located in the city centre.

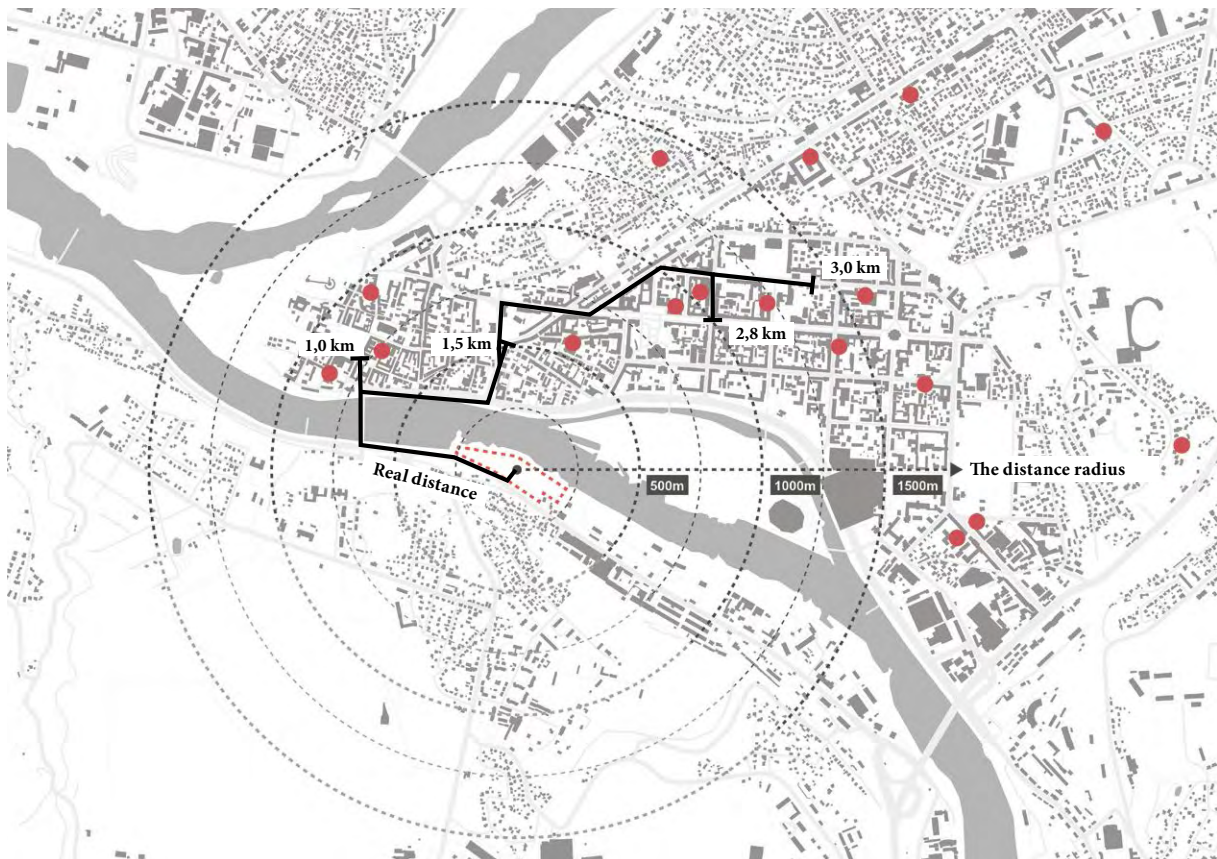


Diagram: Distances measured from the competition site

COMPETITION AREA

The competition site is indicated by the red boundary line on the diagram below, located between the Nemunas River, and its tidal ranges to the north and H. and O. Minkovskij Street to the south. The orientation of the site is north-west to south-east, and is largely wedge shaped, with the thin end to the north-west. The site boundary to the river follows the river's meandering profile, orientating further to the south-east about half way along its length. The General Territory Plan 2013-2023 indicates that the river bank must be reinforced by a new embankment.

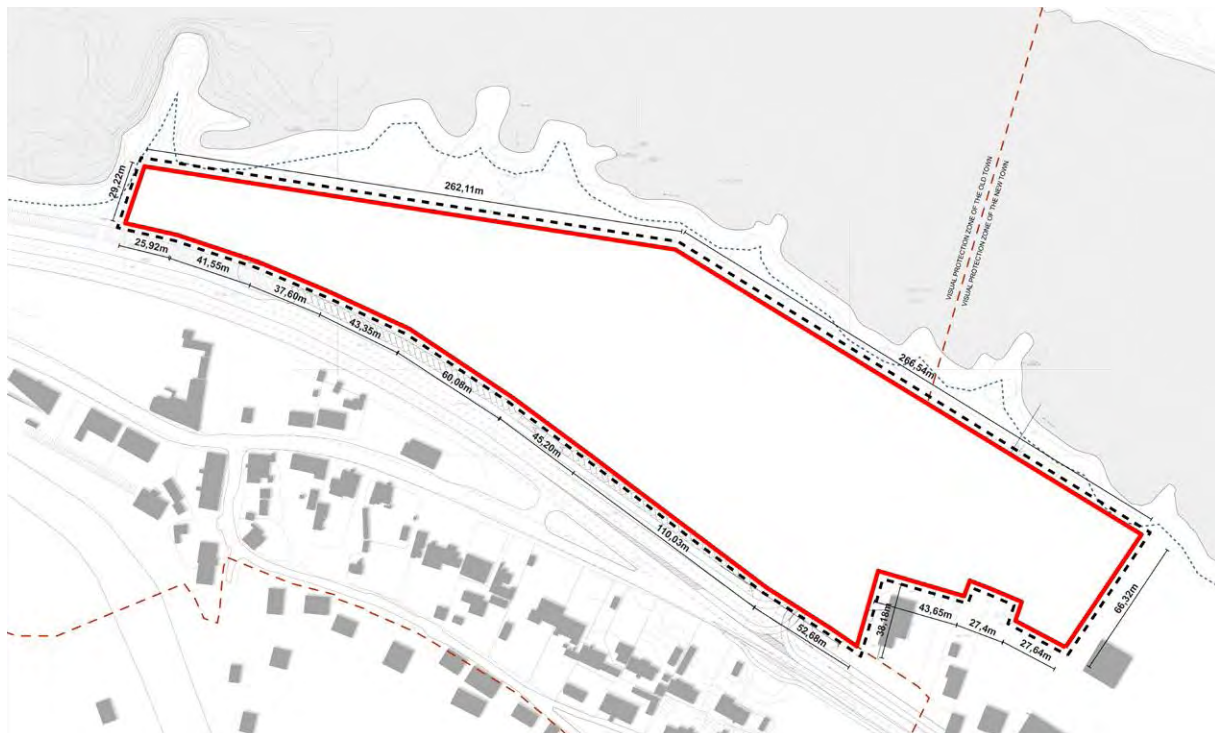


Diagram: Competition site

- Planned plot boundary
- Planned site area boundary
- Protection zone of the waterfront
- Visual protection line

KEY SITE DATA, ISSUES AND CONSTRAINTS

PLOT AREA

The site plot is 39,908 square metres in area.

FOOTPRINT SIZE / PLOT RATIO

The General Territory Plan 2013-2023 determined the maximum build area permissible within the plot area is 47,890 square metres, with an associated maximum building footprint of 17,240 square metres.

The quantum of development proposed within the plot area is substantially less than that tested at feasibility stage. For guidance competitors should aim for a footprint size of around 20-25% of the plot area (or 7,980-9,977 square metres) for the building, with the remainder of the site devoted to public space, including a new public park. The design of the Concert Centre and public park should also not negate the potential for further future development on the site, if and/or when appropriate.

MAXIMUM BUILDING HEIGHT

The maximum building height is 25 metres (from site datum) – see the 'Visual Protection Zone' section below for further details.

SITE DATUM

The site today is typically between 20.5 metres and 23.5 metres above sea level (with the typical river level at 19.5 metres). It rises gently from the river's edge, and then banks sharply to meet the level of H. and O. Minkovskij Street (approximately 27.5 metres).

A new site datum, of 27 metres above sea level, has been set for the lowest level of the usable functions of the building (some functions, such as underground parking, could be provided below this level, if appropriate). This new site datum, which is approximately in line with the level of H. and O. Minkovskij Street in front of the site, sets the level from which the maximum building height is derived. See below section on 'Flooding' for further details.

VISUAL PROTECTION ZONE

The greater part of the site falls within the visual protection zone of the Old Town of Kaunas. As a result of this constraint, the maximum building height is 25 metres above site datum.

The area of site outside this protected zone can be taller, but consideration should be paid to surrounding residential land uses.

FLOODING

The site sits within the floodplain of the Nemunas River, and therefore there is a risk of flooding on the site. The tidal range of the river is high in this location, with a proportion of the site waterlogged at certain times of the year.

To mitigate this constraint to the site, and as noted above, a new site datum of 27 metres (above sea level) has been set.

A flood probability study on the site and surrounding areas can be found at:

mapslt.maps.arcgis.com

Full link: <http://mapslt.maps.arcgis.com/apps/SocialMedia/index.html?appid=4da009f97bec4571bc6f3eac277c7841/>

The study indicates that there is 10% probability that flood levels will reach the blue area, a 1% probability that water might reach the level marked in orange, and a 0.1% probability that it will reach the level marked in pink.

CLIMATE

Lithuania's climate can be described as a typical European continental-influenced climate. It is characterised by seasonal weather changes and has become warmer in recent decades.

The average annual temperature in Lithuania is between 6.5 and 7.9°C.

The warmest month of the year is July (with an average temperature of about 19.7°C, and a maximum of over 30°C), and the coldest is January (with an average temperature of about -2.9°C, and a lowest temperature during occasional severe frosts of below -30°C). Heavy snowfall or even snowstorms are also possible on some days.

The weather is often breezy and humid due to the proximity of the Baltic Sea.

The most rainfall is recorded from April to October (60-65% of annual rainfall). Heavy rains are common nearly every summer with precipitation exceeding 30mm per day.



View of the Nemunas River towards the Old Town from the site

THE DESIGN BRIEF

INTRODUCTION

The Mikalojus Konstantinas Čiurlionis Centre will be around 20,350 square metres in size. The primary functions of the building cover 11,750 square metres, with a 8,600 square metre underground parking garage. The building will sit within a substantial landscape of new civic and public realm for the city, occupying the remainder of the site area. This includes a new public square related to the entrance of the building, a new public park (with outdoor performance and audience space) and a riverside pedestrian and cycle route (with associated passenger dock for tourist vessels arriving by river).

The breakdown for the building's programmatic and spatial requirements is provided in the area schedule below, and described in the subsequent pen portraits of each space.

Note: *The area schedule and description of spaces are provided for guidance only. Competitors are encouraged to think creatively, and provide their own interpretation of the building's programmatic requirements, and associated area provisions, where deemed appropriate.*

For specific planning requirements associated with the project please see pages 52-53.

AREA SCHEDULE

Space Type	Area (m2)	Breakdown	Area (m2)
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Front-of-House

Foyer	2,125	Entrance Hall/Foyer (including orientation space)	1,650
		Information Centre/Reception/Box office/Ticketing	35
		Security	25
		Cloakrooms/Lockers	200
		Public restrooms	200
		First aid room	15
Food & Beverage	1,075	Restaurants	280
		Cafeteria	260
		Bars (seating area in entrance foyer)	120
		Refreshment stations (seating area in entrance foyer)	20
		Main kitchen	300
		Kitchen storage	95

Concert Halls

	2,550	Main Hall	1,750
		Secondary Hall	800

Conference Centre

	400	Conference room(s)	400
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AREA SCHEDULE (CONTINUED)

Space Type	Area (m2)	Breakdown	Area (m2)
Back-of-House			
Staff Spaces	770	Staff entrance	60
		Office space	300
		Meeting rooms	120
		Copy/resource room(s)	30
		Staff storage room	28
		Coffee/staff room(s)	42
		Staff restroom facilities	50
		Hot desking/break-out space	98
		Staff lunch room	42
Backstage	850	Backstage area to Halls	200
		Sound, production and lighting control rooms	50
		Performers' dressing rooms, lockers, restroom & shower facilities	375
		Performers' instruments/equipment storage room(s)	50
		Performers' green room/common room	75
		Performers' rehearsal studio / practice room(s)	100
Service Spaces	3,980	Service entrance	20
		Security	25
		Loading Bay	125
		Delivery, packing, crate storage	125
		Preparation space and storage	275
		Workshops	125
		Workshop storage	40
		Workshop office	25
		Furniture and prop storage	50
		Cleaners' room(s)	25
		Refuse and recycling room	45
		IT room	100
		Equipment store (associated with public park)	125
		Office & staff room (associated with public park)	25
		Circulation	1,150
		Plant & services room(s)	1,700
SUB-TOTAL (main functions)	11,750		11,750

AREA SCHEDULE (CONTINUED)

Underground Parking

	8,600	Underground parking for 260 cars	8,600
SUB-TOTAL (main functions and underground parking)	20,350		20,350

Civic & Public Realm*

	6,600	Civic realm/public square associated with Concert Centre entrance	1,650
		Riverside walk/cycle route (including river boat passenger dock)	2,000
		Other civic realm (for example sidewalks, smaller squares, etc)	2,950
		Public Park (including 1,500 seater natural amphitheatre & covered performers' stage)	n/a**

Surface parking and drop-off

	5,300	VIP, taxi & coach/bus drop-off, and coach/bus parking	790
		Surface parking for 170 cars	4,510
SUB-TOTAL (external)	11,900		11,900
TOTAL (excluding public park)	32,250		32,250

Note: The above area schedule is provided for guidance only.

*Other public realm infrastructure, for example service roads, has not been itemised and identified in the above area schedule.

**The Public Park will occupy the remainder of the plot area not occupied by other uses.

Please also refer to the Spatial Adjacencies diagram on page 59.

PROGRAMMATIC REQUIREMENTS

FRONT-OF-HOUSE

Entrance Foyer

The main entrance hall will be most visitors' first experience of, and engagement with, the Centre. It is the main entry, orientation and security point. However, it should also provide space to pause, reflect and relax within.

From the outside, the entrance should announce itself through the clarity of its architecture, rather than relying on complex way-finding. Once inside, the visitor should find the entrance hall bright, inviting and impactful, with a generosity of scale and space. Natural light and a visual connection to the outside are essential. Again, there should be minimal reliance on way-finding devices, with a clear and intuitive hierarchy of routes to adjoining spaces.

As well as providing the main orientation and circulation space for the building, a significant percentage (around 60%) of the entrance foyer should also be flexibly designed and planned so that it is able to be transformed into usable space to support a number of the building's core functions. These include but are not limited to: exhibition space; event space; retail space; and break-out and social space for conferencing. This transformation should be possible with the minimum of disruption to building operations and logistics, and without the need for complex screening installations and devices to be brought in to delineate space.

Some functions could be permanently located within the usable area provided by the entrance foyer. This includes, for

example, integrating some of the food and beverage facilities (such as the cafeteria and bar areas) described below. Generally, waiting and seating areas should also be dispersed throughout the entrance foyer, as and where appropriate.

The main reception, box office/ticketing and information point for the Concert Centre should be located within the foyer, with clear visual and physical connection between it, the entrance and other public functions and visitor amenities. This should accommodate one information staff member, three ticketing/box office staff and include a small resource room/space (for printers, scanners, storage, etc.).

Other front-of-house facilities, such as the cloakroom, public restrooms and first aid facilities should be clearly demarcated and easily accessible from the entrance foyer, but should not compete with the main reception, ticketing and information point. The cloakroom should have capacity for 600 items, as well as a locker room/space for 200. An additional group cloakroom, for 100 items, should also be provided to cater for school and other organised group visits. Restroom facilities in the front-of-house area should be designed appropriately to cater for building users, including separate provisions for disabled users and baby changing. A small, private breast-feeding room/space should also be provided as part of these facilities. These facilities can be centralised or dispersed as appropriate.

The location and extent of the security point for the building should be defined, but should not be overbearing or feel threatening within the space.

Food and Beverage Facilities

A number of food and beverage outlets should be provided as part of the project.

A large cafeteria, serving up to 150 people, should be provided. This should present a highly social and relaxed atmosphere, and is envisaged as an important meeting place within the city of Kaunas. It should take advantage of important views, and natural daylight is essential. Competitors can consider integrating the cafeteria within the entrance foyer space of the building. A separate entrance should be considered. The cafeteria should also have direct access to a dedicated external area, to serve up to 50 covers. The cafeteria servery counter should be capable of transforming into a main bar in the evening to support the Concert Hall.

Two other food service outlets should be provided. The first could be a fine dining establishment with up to 60 internal covers, and the second a mid-range restaurant with up to 80 internal covers. Both should include external dining areas, overlooking the river and/or new public park, of 40 and 60 covers respectively, and be capable of operating when the rest of the building is closed to the public.

Up to three separate bars should be dispersed throughout the building, to support the concert function. Mobile refreshment stations should also be capable of being set up and operating in multiple internal and external areas of the project (and an adequate storage area for these functions should be provided for when they are not in use).

To support the food and beverage facilities in the building, a main kitchen and kitchen store should be provided (satellite facilities can also be provided if appropriate to the design and if operational efficiencies can be made). Staff facilities, such as restrooms, showers, changing and locker facilities and visitor restroom amenities should also be provided within close proximity of the food and beverage outlets.

The kitchen should also act as a finishing kitchen for up to 600 guests to facilitate out-of-hours events in the building, such as exhibition openings in the foyer and/or the operations of the conference centre.

Careful consideration of the siting of the food and beverage facilities within the building should be made, to facilitate separate access and dedicated external space where appropriate, and direct and dedicated access for deliveries and waste disposal.

CONCERT HALLS

Main Concert Hall

This is a technically complex space, representing the main visitor and functional requirement of the building. A main auditorium capable of seating up to 1,500 people is proposed, in a venue of the highest acoustic quality which is able to support a range of musical performances, including classical music.

The physical design of the auditorium space should be equally high; with a spatial impact and 'wow-factor' that provides a significant experience for the audience in its own right. The experience of being in the audience should be personal, as well as a collective social experience. The form of the space should create a unique character, and competitors should consider the best way to space plan, both horizontally and vertically, the audience seats and technical requirements of the auditorium (for example the control room). The auditorium should be designed for audience comfort, including good sightlines to the stage from all audience positions.

The Main Concert Hall should have fixed, raked seating (albeit hinged to facilitate audience arrival), which can be laid out over multiple levels with stalls, boxes and balcony arrangements as required. A minimum of 18 spaces (1.2% of the overall allocation) should be provided for disabled users in wheelchairs, with co-located space for carers.

The concert hall stage and surrounding surfaces shall be primarily designed for optimum acoustical quality for orchestral music, but shall also incorporate flexible theatre engineering technologies to enable the widest variety of performance formats to be accommodated, including an orchestra pit and a removable proscenium arch. The performance space should have a services infrastructure capable of accepting multiple requirements for, amongst others, lighting, video and sound amplification.

Note: *There is a restriction on the height of the building (25 metres). This may negate the possibility of incorporating a full, theatre-type fly-tower within the design (which requires a clear height of around 24.5 metres), and competitors should note that this is not a requirement of the project, but can be provided if possible within the constraints set out.*

Secondary Hall

A secondary hall is to be provided, capable of accommodating an audience of up to 700 people. This is to be a highly flexible 'black-box' type space, capable of multiple performance type and audience configurations, including 'performance in the round' (see diagram on page 39 for potential layout options). It should have a flat floor, but be capable of raked seating arrangements through mobile, bleacher-type seating (which should be stored appropriately out of the way when not in use).

The services infrastructure for this secondary hall should be equally flexible, to support multiple arrangements. It should have a good acoustic quality, to support performance, but it is not intended to match the acoustic quality of the main hall.

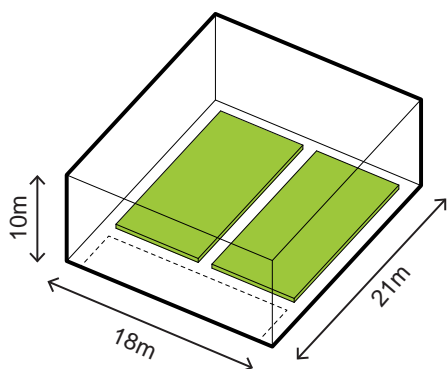
When needed, this space could also be used to support the conferencing facilities of the Centre, and/or act as the stage to the outdoor amphitheatre located in the public park (if appropriate).

Competitors should use international best practice in the design and space planning of their auditoria, including, but not limited to: sightlines; visual and aural limitations; main stage, back stage and side aisle arrangements; control room design and location; and entrances and exits (including means of escape).

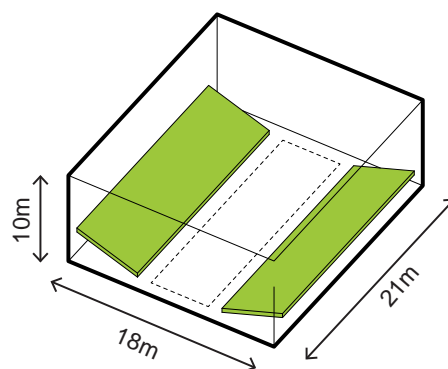
The full technical requirements of the auditoria will be developed in more detail after the competition. More on acoustics is provided on page 61 of this document.

For the backstage requirements to both the Concert Halls please see pages 42-43.

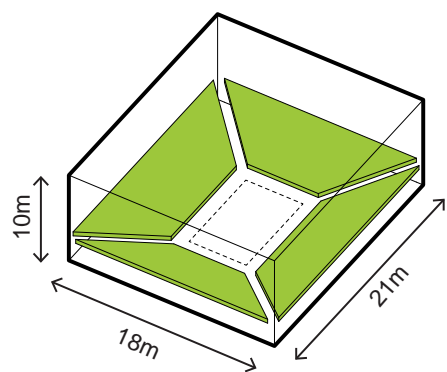
SECONDARY HALL – POSSIBLE FLEXIBLE CONFIGURATIONS



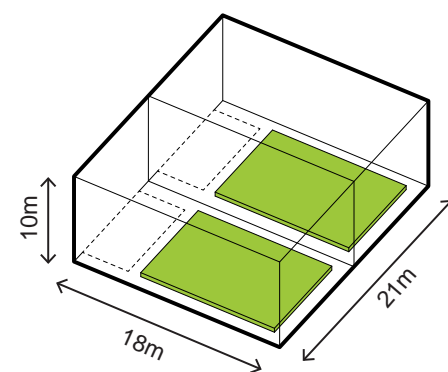
Flat Type – 684 seats



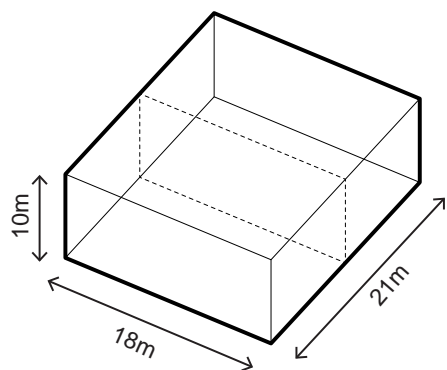
Traverse Type – 616 seats



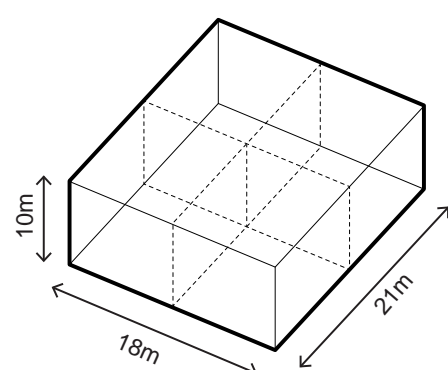
Arena Type – 812 seats



Conference rooms – 2x 300 places



Exposition halls – 2x 189m²



Exposition halls – 4x 95m²

Conference Centre

A conference centre also forms part of the requirement of the project. This should accommodate and support conferences with up to 600 delegates in attendance.

The conference centre will have dedicated spaces, as well as making use of other spaces within the building, as and when required.

The dedicated spaces of the conference centre should be highly flexible, capable of multiple arrangements and configurations to support meetings and events for between 20 and 100 delegates at a time (see below diagram for details). This flexibility can be facilitated through moving screens, which should provide acoustic separation between spaces when in operation. Co-located furniture and equipment (including audio-visual) stores will also aid the smooth running of the conference centre.

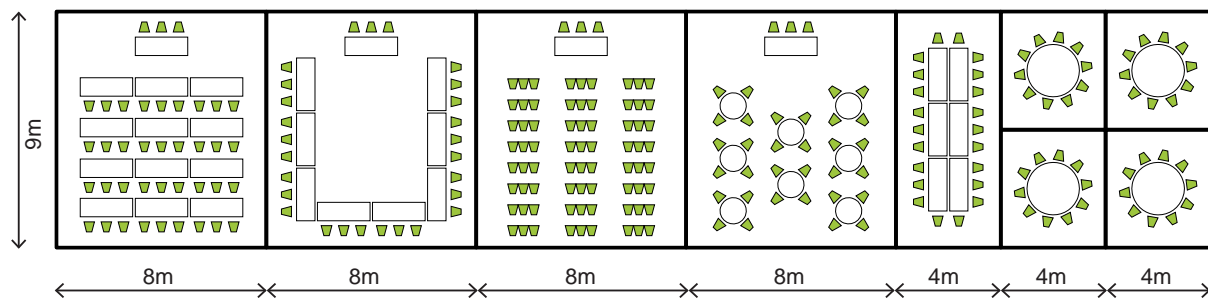
Natural daylight is desired, but is not essential to the conference centre. It

should be clear to delegates arriving at the building where the conference centre is, and the route to get to it should be clear and unobstructed. The reception to the conference centre, which need not be permanent, should be highly visible within the entrance foyer.

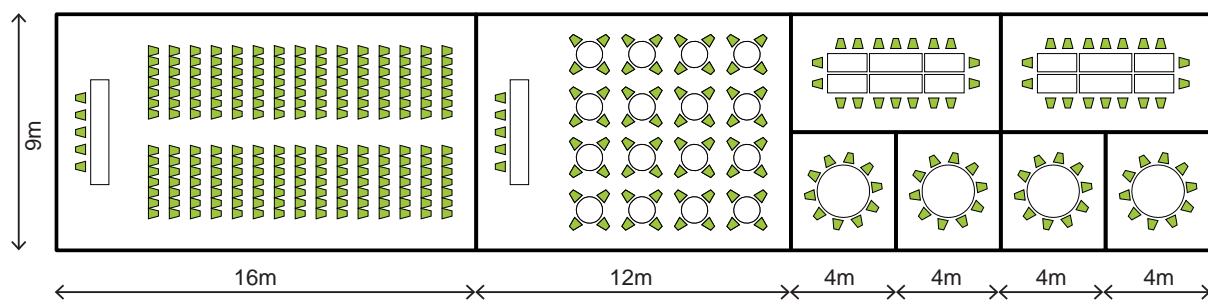
Larger functions related to the conference centre can take place in the secondary concert hall, as described in the previous section. The conference centre also makes use of the entrance foyer, as break-out space for drinks receptions, event openings and even dining (supported by the main kitchens as a finishing kitchen). Other spaces within the building that are used by the conference centre include, but are not limited to: the cloakroom and locker room; public restrooms; and general orientation and waiting areas within the main entrance foyer.

Competitors could consider a separate entrance to the conference centre, if appropriate.

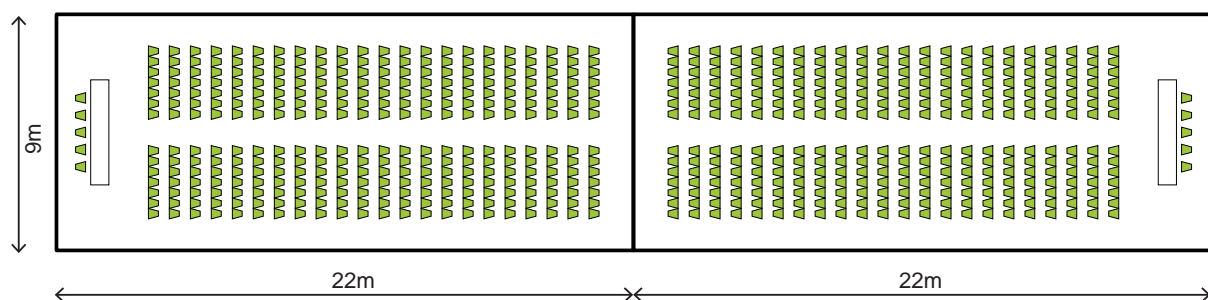
CONFERENCE CENTRE – POSSIBLE FLEXIBLE CONFIGURATIONS



Conference centre layout A – 243 seats



Conference centre layout B – 424 seats



Conference centre layout C – 616 seats

BACK-OF-HOUSE

Staff Spaces

A full administrative team will be assembled to manage and operate the Concert Centre. The offices and supporting staff spaces should be carefully sited, located within relatively close proximity to the main functional spaces of the building (for example the concert halls and conference centre) as well as the front- and back-of-house facilities.

Permanent workspaces should be provided for up to 26 staff, with a hot-desking/ break-out space able to accommodate temporary workspace for up to a further 16 staff. The anticipated outline schedule of permanent staff requiring workspaces is as follows:

- Secretariat/reception (one workspace);
- Book-keeping office (two workspaces in a separate office, in close proximity to secretariat);
- Director's office (one workspace);
- Director's management team (four workspaces);
- Administrative staff (twelve workspaces) for PR, marketing, events and promotions; and
- Administrative staff (six workspaces) for HR, operations and facilities management (including catering).

Short-term storage should be dispersed amongst the provided workspaces, with long-term archive storage provided in a dedicated room. Other supporting staff

facilities should also be provided, incorporating meeting facilities (including a large meeting room for up to 20); copy/ resource rooms; a coffee/staff room (with kitchenette); and a lunch room. Separate staff restrooms, as well as showers and changing and locker facilities (for catering staff), should also be provided.

Additional staff not requiring permanent workspace, but who will use the provided facilities, includes a large contingent of catering staff as well as more casual staff associated with looking after events or exhibitions in the entrance foyer.

The design and environment of the staff accommodation should be contemporary and comfortable. Natural daylight is required, and views desired, from every workspace. Appropriate environmental conditions should be provided for staff comfort, employing passive design techniques where possible. A high degree of flexibility and efficiency in the layout and design of the staff spaces is desired.

Staff spaces can be centralised or dispersed as appropriate within the design. A separate staff entrance should be provided, close to one of the Centre's security points.

Backstage

A number of backstage and performers' spaces are required as part of the project.

The backstage area includes rear and side stages, incorporating areas for performers to congregate or wait before going on stage (for some performances these spaces may be incorporated into the performance space, if required).

The backstage area could either be located and designed as a single space to support both halls, or be provided as separate dedicated facilities to each hall. Dedicated control rooms, for sound, production and lighting control, should also be provided.

A range of performers' facilities should be provided. These include:

- Group and individual dressing rooms, with associated lockers, restrooms and shower facilities;
- A secure instrument and equipment store room (a piano store should be provided under the main stage, accessed from the backstage, but with the piano capable of being brought to stage mechanically as required);
- A green room and performers' common room for pre- and post-performance use. This should incorporate a small kitchenette/bar area; and
- A rehearsal studio/practice rooms.

A high degree of flexibility should be considered in the provision of the backstage area and performers' spaces, to make efficient use of the space available. This includes the rehearsal studio – which if required to be a large space for full orchestral and/or choir rehearsal could be created by combining with other spaces, for example the green room and performers' common room (but noting that the acoustic quality of the rehearsal studio should be high, and near the equal of the main auditorium itself).

As with the Concert Halls the full technical requirements, including acoustic design, will be resolved post-competition. More information on acoustics is provided on page 61 of this document.

Service Spaces

The arrangement of back-of-house facilities, to service and support building operations, is as important as the more high-profile front-of-house spaces. A loading bay should be provided, representing the service entrance to the building. This should cater for performance, events and conferencing requirements (for example set-up and take-down) as well as the day-to-day service requirements for the building (for example food and beverage and office deliveries).

The loading bay should be covered, with adequate delivery and service vehicle swing space and be located behind the building's security line. Well-designed and adequate workshop, furniture, crate, preparation, refuse and recycling storage rooms should be provided, located in close proximity to the loading bay, as should the delivery, packing, crating, preparation and workshop spaces.

Separate workshops should be provided for woodwork, metalwork and finishing (e.g. painting). These workshops should be appropriately designed with adequate servicing and task and general ventilation. Co-located store rooms, and a small workshop office to accommodate up to six staff, should also be provided.

To facilitate the up-keep of the adjoining public park, an office and staff room for park staff, as well as a large equipment store to house maintenance and up-keep equipment, such as large lawnmowers, should be provided.

Adequate service space for plant and service rooms and equipment, and vertical risers and ducts should be provided, and sited in efficient locations to service the building.

Service spaces represent a high security environment within the building, and should be specified with appropriate levels of fire suppression and climate control, and should be designed to mitigate potential problems from natural forces, such as flooding.

Underground Parking

An underground parking garage is to be provided, to accommodate 260 vehicles (with an appropriate allowance for accessible spaces).

If appropriate, competitors can locate the underground parking garage within multiple below-ground levels, but the location and proximity to the river should be taken into account. The movement of vehicles within, and arriving at, the underground parking garage should be carefully considered to minimise crossovers and potential congestion points. Clear pedestrian access routes from the car park into the foyer of the Concert Centre and related public realm should be provided, whilst ensuring appropriate security provision and delineation. The parking garage is to be provided with appropriate services, including fire suppression, lighting and ventilation.

EXTERNAL REQUIREMENTS

Civic and Public Realm

The setting and landscape design for the site are equally important to the design of the Concert Centre building itself. The site for the project, located adjacent to the river on its left [south] bank, is an important one for setting the standard for future regeneration and renewal in Kaunas. That said, the city district within which it sits, Aleksotas, is characterised by low-density, predominantly residential development, rising up the steep bank away from the river. To the east of the site, the character changes to larger scale industrial, and post-industrial, uses.

For more information on the emerging design principles for the site please see pages 48-51 of this document.

A number of specific landscape design areas have been identified within the brief for project. These are:

Public Square

A new public square should be provided. This should be similar in scale to the foyer for the building, and should act as the main external orientation and welcome space for the project. This space should be predominantly hard landscaping, with well-designed street furniture, lighting and way-finding integrated. Appropriate soft landscaping, including tree planting, should also be considered to soften this area.

A services infrastructure should be provided within the space allowing mobile catering and retail outlets to operate as and when required.

Public Park

A new public park for Kaunas is to be provided as part of this project. This will become a new landscape resource for the city in general, and the citizens of Aleksotas and the other districts on the left [south] bank of the Nemunas in particular.

The park and building should be complementary facilities; the park providing an enhanced setting for the building, and external functions of the Concert Centre being located within the park. These facilities include a 1,500 seater 'natural' amphitheatre, and associated covered performance space, to facilitate outdoor events, festivals and performances. The covered performance space should be located within close proximity to the performers' spaces located within the Concert Centre (and the covered space could be integrated within the building, if appropriate to the design).

Note: Competitors can consider within their designs whether the new Concert Centre should sit within the new public park, or be located adjacent to it.

Riverside Walking/Cycling Route

A new riverside walking and cycling route should be provided within the site area, that should connect to the surrounding pedestrian/bicycle routes network, including the existing pedestrian/bicycle route running west from and parallel to H. and O. Minkovskij Street, Aleksotas Bridge over the Nemunas River to the west, as well as the new pedestrian and cycle bridge from Nemunas Island (and the

National Science and Innovation Centre proposed there) to the north-east.

A map showing the planned cycle path routes surrounding the site is provided in Annex X10.

Competitors should also include a river transport passenger dock as part of their designs. Although the specific requirements for this are yet to be defined, this should be at least 100 metres in length and four metres in width, and designed for full universal access.

Note: Although the prevailing character to the east of the site along H. and O. Minkovskij Street is industrial and post-industrial in nature, competitors should design their landscape and public realm provision assuming that this will change in the future, and that walking and cycling routes will need to be provided to integrate and facilitate future uses in these areas.

The wider public realm within the site area (outside of the specific requirements noted above) should also be of the highest design quality. This includes, but is not limited to, the sidewalks and pavements along H. and O. Minkovskij Street.

Drop-off Areas

A drop-off area, or areas, should be provided, bringing visitors to the building to a point close to the main entrance of the building. The drop-off is for VIPs, taxis and arrival by coach/bus. The drop-off areas for these three uses can either be co-located or separated, depending on the specifics of the design proposal.

The drop-off area(s) should be well integrated into the public realm design of the project. It should not cater for vehicles, including taxis, waiting for any length of time. Once coaches/buses have dropped their passengers off, an area should be provided for up to five coaches/buses to park. This should be located in an appropriate location, so as not to detract from pedestrian access to the building and enjoyable use of the civic and public realm.

Surface Parking

Surface parking should be provided for 170 vehicles (with an appropriate allowance for accessible spaces). A dedicated area should be provided for secure motorbike parking.

The surface parking can be provided in more than one part of the public realm, and its design should be well integrated into the external designed areas of the site. Competitors should design these in accordance with internationally recognised standards relating to surface parking spaces, including disabled parking space provision and locations. The movement of vehicles within, and arriving at, the surface parking area(s) should be carefully considered to minimise crossovers and potential congestion points. Clear pedestrian access routes from the car park(s) to the Concert Centre and related public realm should be provided. The parking area(s) should be provided with appropriate service provision, including lighting.

An appropriate number of covered and secure bicycle parking areas should also be provided, to accommodate up to 200 bicycles.



View to the city from the vicinity of the competition site



DESIGN, PLANNING AND TECHNICAL REQUIREMENTS

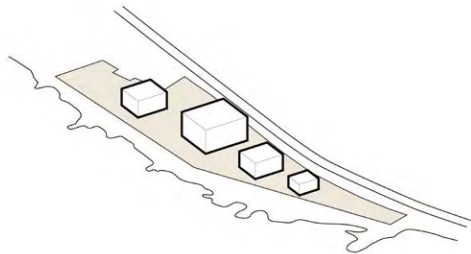
DESIGN GUIDELINES

This project represents an important catalyst for regeneration in Kaunas in general, and the left [south] bank of the Nemunas River in particular. Urban development in more recent times has typically taken place in a non-strategic and uncoordinated manner, concentrating on an expansion of the suburbs and leaving development within the city largely to market forces. This has rendered many re-development opportunities within the city void of a consideration of their immediate or wider urban context.

The administration at Kaunas City Municipality is keen to reverse this prevailing development direction. By establishing a clear long-term vision for development within Kaunas, related to international best practice applied to the specifics of the local context within the city, future development will be based on a series of urban design principles, including appropriate density, land-use and related environmental and sustainability criteria.

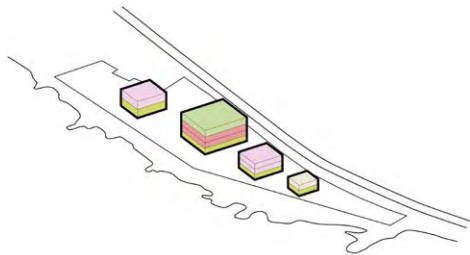
This project represents an early opportunity to apply these principles. A number of design guidelines were established during the feasibility study stage of the project. These are described below, and illustrated conceptually in the accompanying diagrams. These have been provided to help guide competitors in their evolving designs for the project.

DESIGN GUIDELINES DIAGRAMS



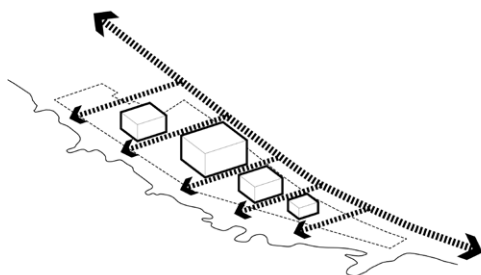
1. High-density development

The project site is located within close proximity to the city centre and therefore competitors should carefully consider the development density of their designs (whilst also taking into account specific constraints and restrictions on the site – see pages 29-30 for details).



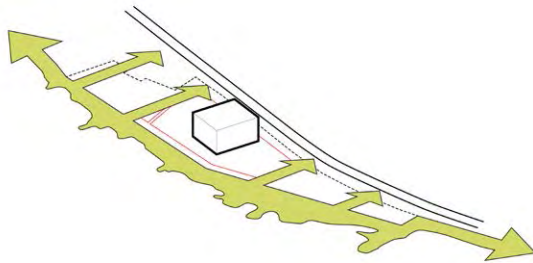
2. Mixed-use development

The project brief contains a mix of functions for the site, including the Concert Centre and public park. It is important that the public park is designed in such a way so as not to preclude development in the future.



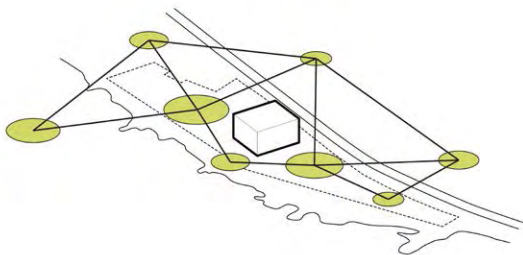
3. Permeability

The brief for the Concert Centre and surrounding public realm asks for over 20,000 square metres of space, which represents a significant quantum of development. Competitors should consider how the requirements of the brief can be provided, whilst ensuring both an appropriateness of scale of building, or buildings, with a high degree of permeability within the associated civic and public realm design.



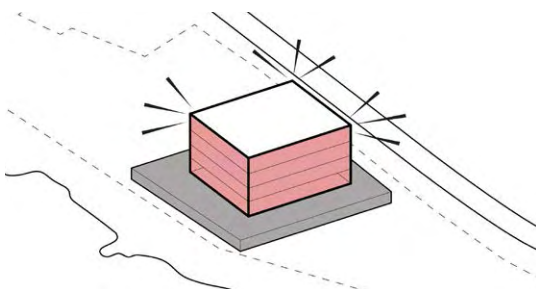
4. Accessible public space

The space between the buildings is as important as the buildings themselves. Competitors should consider a high degree of accessibility within their public space design, ensuring that the development is well connected to its surroundings and the wider urban context of Kaunas.



5. Public space network

Linked to points three and four above, competitors should consider how the development of the site sits appropriately and connectively within a wider network of public spaces. This is particularly important in ensuring the project is well connected across the river, but also establishing potential future connections along the left [south] bank and into the Aleksotas neighbourhood beyond.



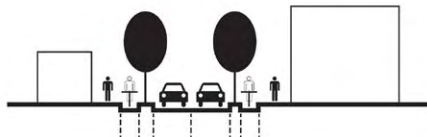
6. 'Building(s) in the round' design

Due to the specifics of the site's location and related boundaries there is no back façade to the building(s); all the site's aspects are of equal importance. Competitors should therefore consider their projects 'in the round'.



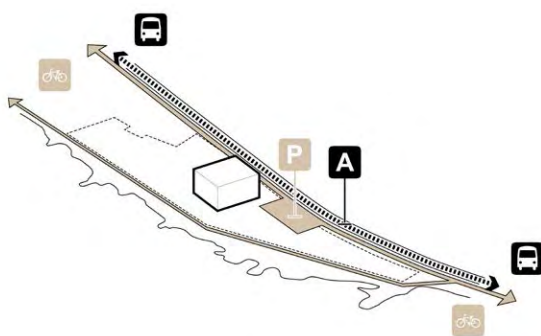
7. Accessible public functions

The Concert Centre is an important public building, and public space, within the city of Kaunas. Therefore the public functions of the building(s), along with the associated public realm, should be considered as public as possible, as well as being fully integrated and seamlessly connected.



8. Human scale street profiles

The left [south] bank of the Nemunas has developed in a largely uncontrolled and unplanned manner, with a current mix of seemingly incompatible land uses (industrial and residential) side-by-side. As a consequence little consideration has been given to the pedestrian. The future of the left [south] bank is likely to change significantly in time. As such the development of the Concert Centre site should establish a benchmark for a more human-scale approach and design to the streetscape.



9. Multi-modal accessibility

The site is seemingly well-located within the city, but is serviced relatively poorly by public transport. The future success of the Concert Centre, and associated public park, will rely heavily on its connectivity within the city. Competitors should consider a multi-modal approach to public transport access to the site.

PLANNING

In 2012 Kaunas City Municipality made the commitment to provide a new Concert Centre (and associated cultural facilities) in Kaunas. In the same year a process was run to determine the location of the centre, and the site in Aleksotas that forms the focus of the competition was agreed and selected.

The site is located within a visual heritage protection zone, covering views to and of the Old Town and New Town of Kaunas.

Based on the above decisions a detailed plan was prepared and approved by the Municipality on the 19th January 2015. The plans confirmed that the site of 39,908 square metres was zoned as an area for land uses that provide public benefit, including science and education, culture and sports, health care buildings and facilities. The approval also notes agreed constraints on the site, and these are covered on pages 29-30 of the Competition Conditions. The detailed plan, that forms part of these approvals, can also be found in Annex X6.

Note: *This design contest represents a conceptual stage of the project, and technical detail will be resolved in the technical planning stage.*

Please see the below link for access to the General Territory Plan:

[kaunas.lt](http://www.kaunas.lt)

Full link: <http://www.kaunas.lt/wp-content/uploads/sites/13/2015/06/02pagrindinisvienaslapas10000-1.jpg>

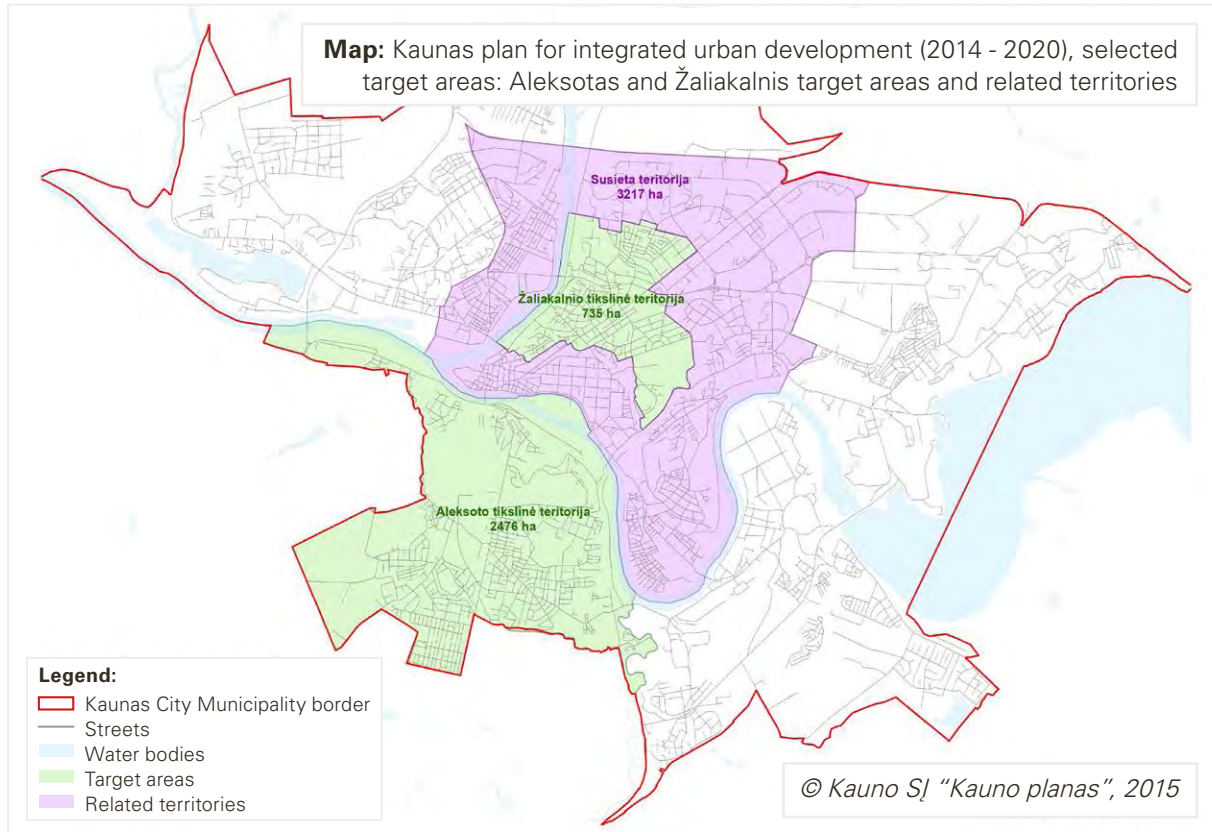
Please see the below link for access to further information on the General Territory Plan:

[kaunas.lt](http://www.kaunas.lt)

Full link: <http://www.kaunas.lt/urbanistika/bendrasis-planavimas/kauno-miesto-savivaldybes-teritorijos-bendrasis-planas-2013-2023-m/>

The site sits within one of two target regeneration areas (2014-2020) of the city (see diagram on page 51 for details); the area known as Aleksotas. Kaunas City Municipality has identified this area as offering the potential to expand the urban fabric of the city southwards across the Nemunas River. Aleksotas has been identified as an area to expand Kaunas' business, science, cultural and recreation facilities and potential, as well provide new residential and commercial development. The lower terrace of the river's left [south] bank is identified as being an appropriate location to provide the cultural content of the above regeneration, blended with a mix of appropriate other uses to commence the replacement of the industrial and post-industrial land uses that largely exist today.

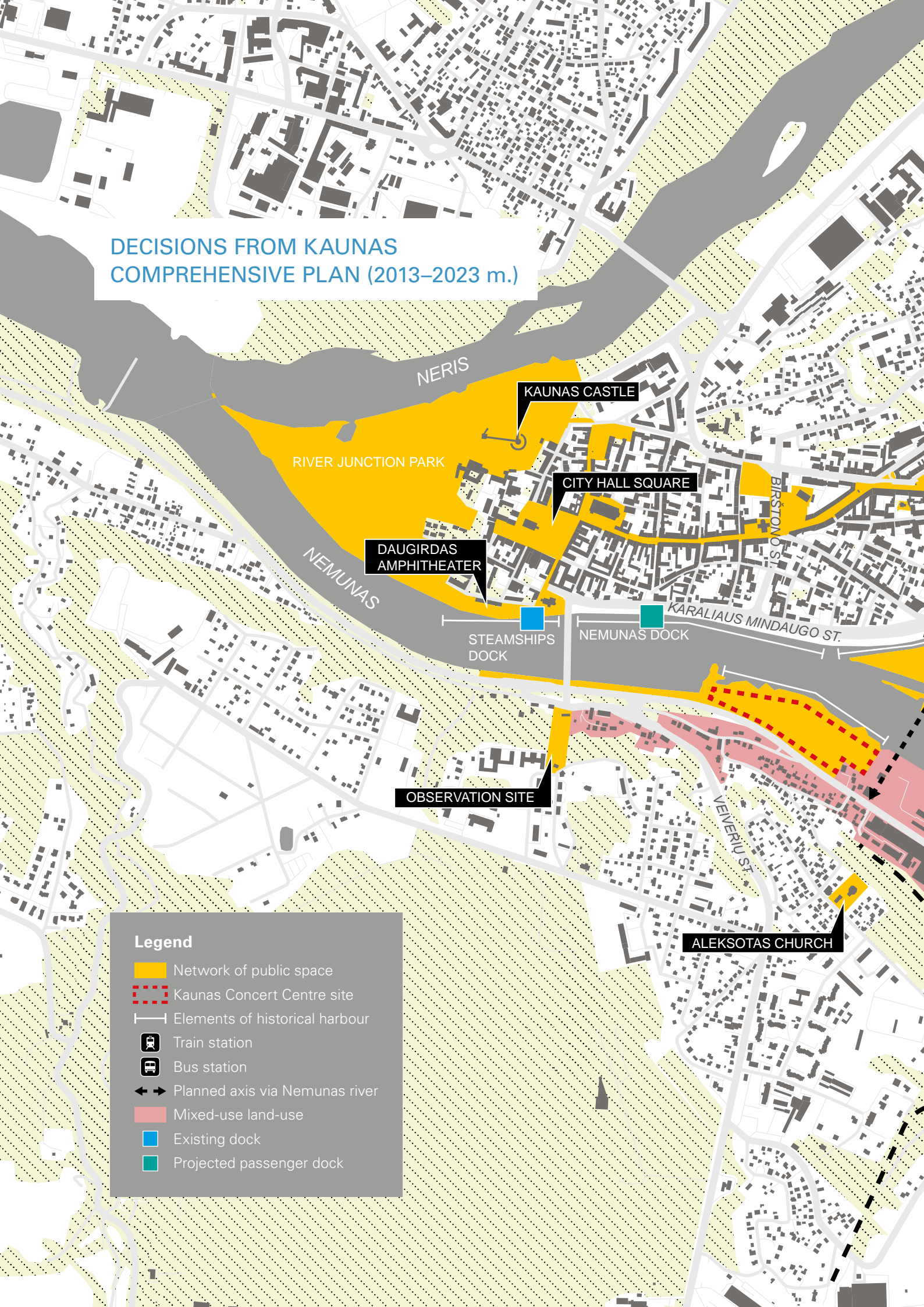
The diagram on pages 54-55 encapsulates the key public realm spaces and connections within close proximity to the site, as detailed within the General Territory Plan 2013-2023 by Kaunas City Municipality. This plan recognises the need to increase connectivity and permeability for the area to the rest of the city. This in turn will support future redevelopment and regeneration within Aleksotas and the length of the lower terrace of the left [south] bank of the Nemunas River.



The diagram on pages 54-55 also illustrates three new links that are proposed across the Nemunas, helping to better connect the left [south] and right [north] banks of the Nemunas River and subtly shift the centre of gravity of the city of Kaunas southwards. The Concert Centre project is in a privileged position to act as a catalyst for change in the city, in its prominent location on the riverfront.

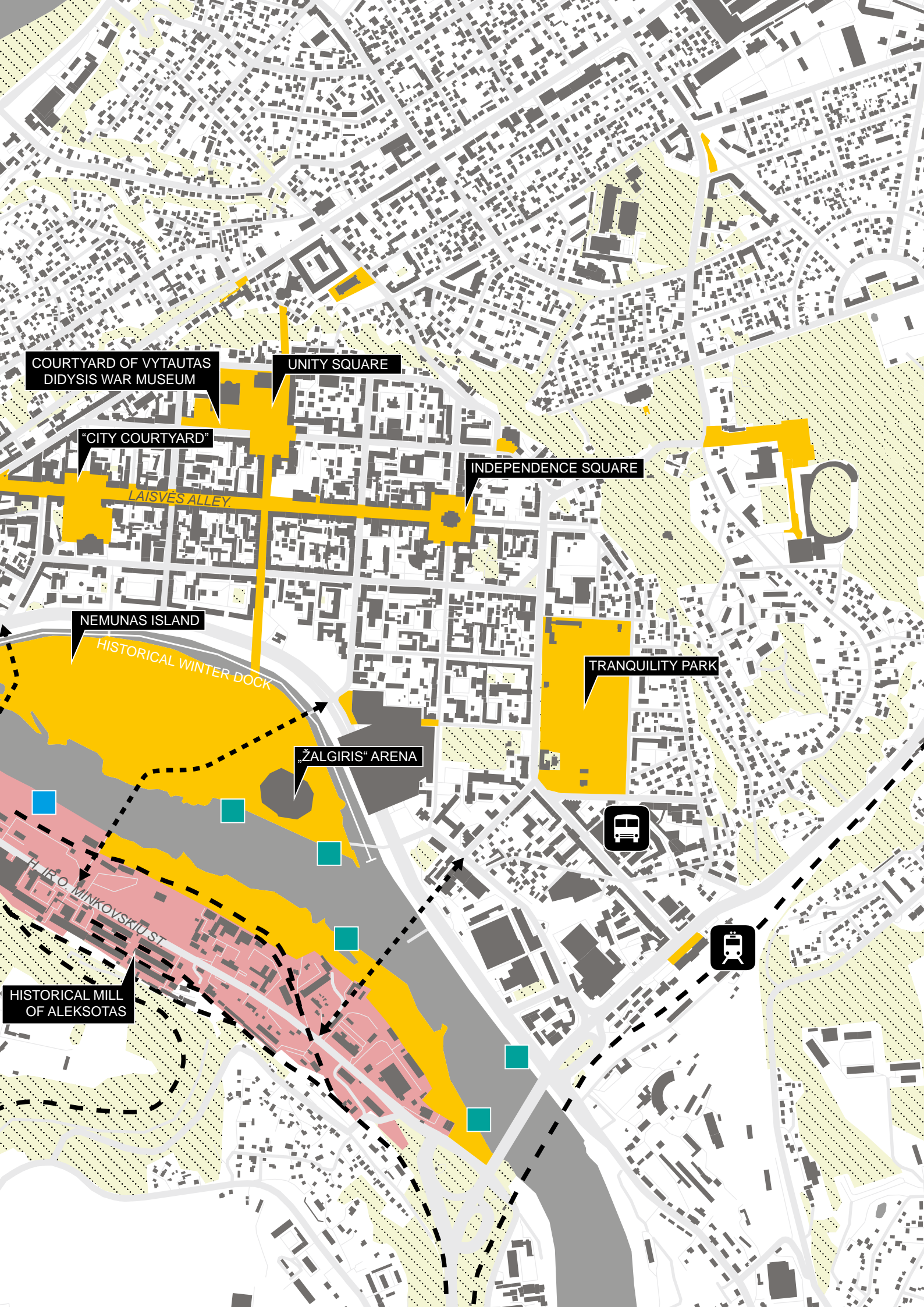
Designs brought forward for the Concert Centre and the associated public park will be subject to the planning regulations of Kaunas City Municipality and the State of Lithuania.

DECISIONS FROM KAUNAS COMPREHENSIVE PLAN (2013–2023 m.)



Legend

- Network of public space
- Kaunas Concert Centre site
- Elements of historical harbour
- Train station
- Bus station
- Planned axis via Nemunas river
- Mixed-use land-use
- Existing dock
- Projected passenger dock



COURTYARD OF VYTAUTAS
DIDYSIS WAR MUSEUM

UNITY SQUARE

"CITY COURTYARD"

LAISVĖS ALLEY

INDEPENDENCE SQUARE

NEMUNAS ISLAND

HISTORICAL WINTER DOCK

ŽALGIRIS ARENA

TRANQUILITY PARK

H. IR. O. MINKOVSKIŲ ST.

HISTORICAL MILL OF
ALEKSOTAS

Access

The site is well located for vehicular access. It is located some three kilometres east of a major junction off the Baltic Highway (the A5/E67 dual carriageway), which connects Kaunas by road to the rest of Lithuania and the wider regional nations beyond (Poland, Latvia and Estonia).

At a city scale the connectivity of the site is more complex. Although quite centrally located in Kaunas, the site sits on the opposite (left) bank of the Nemunas River from the majority of the city, including the central district of the city and the Old Town which both occupy the right [north] bank. The right [north] and left [south] banks are connected by the Vytautas the Great Bridge, some 400 metres to the west of the site. A second bridge, the Mikalojus Konstantinas Čiurlionis Bridge, is located some 1,200 metres to the south-west of the site.

Running between, and connecting these two bridges, is H. and O. Minkovskij Street, with the Concert Centre sited towards its north-western end. This is a local distributor road for this area of the left

[south] bank of the Nemunas, alternating between single and double lane two-way traffic, and facilitating a secondary bus route, along its length. Kaunas City Municipality, in association with the Concert Centre project, will look to upgrade this road, as well as the public transport services it accommodates, to ensure the Concert Centre takes full advantage of its central location.

The General Territory Plan (2013) also includes a further pedestrian footbridge planned between the site for the Concert Centre, across the Nemunas to the National Science and Innovation Centre on Nemunas Island; now referred to as Science Island. This will then connect pedestrians on to the right [north] bank of the Nemunas, and the wider city centre, through the two existing pedestrian bridges. The first lines up with S. Daukanto g. and the second is further west providing a route between the promenade along the Karalius Mindaugas riverbank and the Island.

Parking provision for the Concert Centre is covered on pages 44 and 46 of this document.

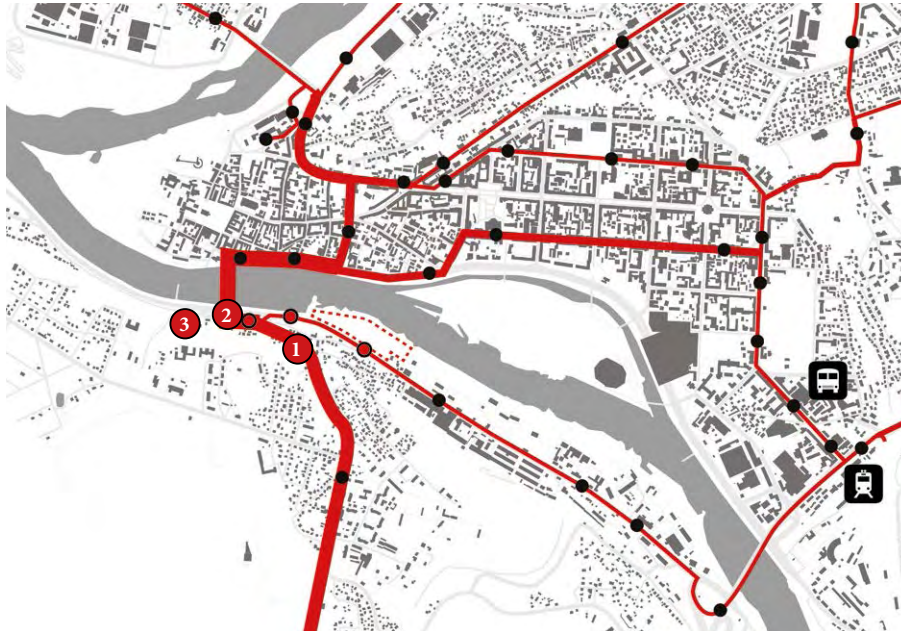


Diagram: Accessibility of the site by public transport

Public transport connectivity (Bus stops)

1. H and O Minkovskių Street
2. Veiveriai st.
3. Vytautas the Great Bridge

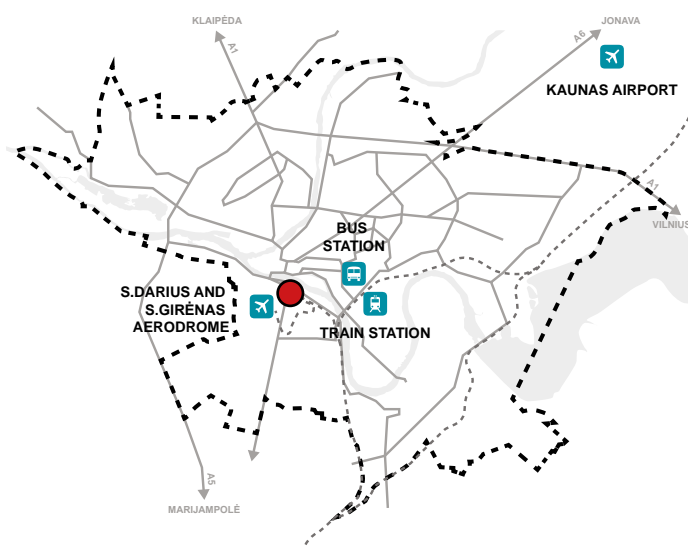


Diagram: Main transit hubs in the City of Kaunas

Space Planning, Functional Adjacencies and Operational Logistics

The diagram on page 59 illustrates the high level functional adjacencies for the Kaunas M.K. Čiurlionis Concert Centre.

Competitors should note that this is provided for guidance only, and we look to your creativity in determining an appropriate space planning rationale for the building and associated landscape spaces.

Movement through, and orientation within, the Centre should be natural and intuitive, without the need to rely on excessive signage and way-finding devices. The building should enable ease of use, access, movement and orientation, with minimal cross-overs, obstacles and impediments to visual and physical connections throughout.

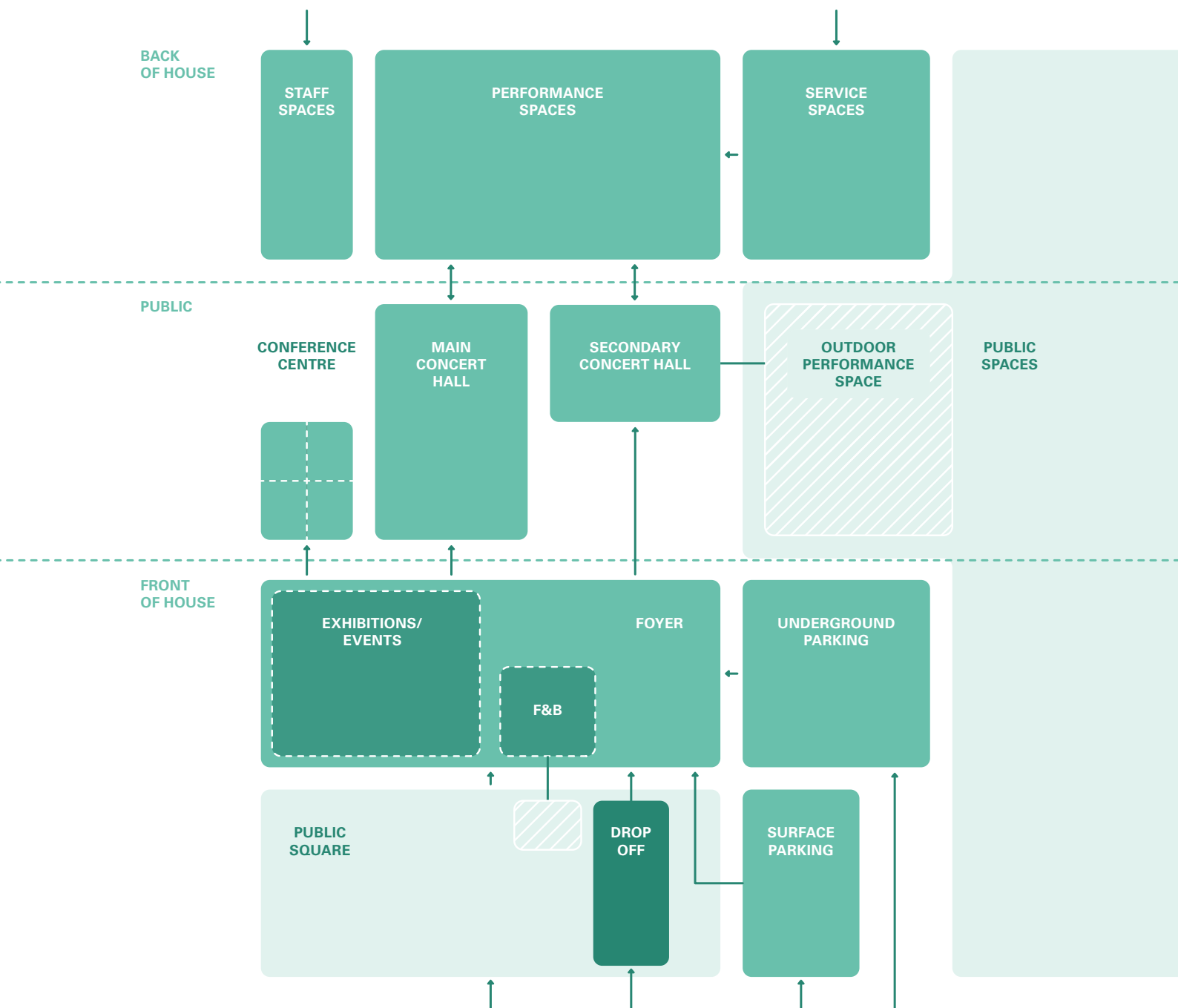
In organising the building and associated landscape, three separate movement paths (and associated entrances) are critical in the smooth operation of the building:

- **Public visitor paths:** The layout of the front-of-house and public spaces should be logically arranged to facilitate visitor orientation and movement, and should be designed to avoid potential conflicts or specific areas on the public routes where visitors may congregate and thereby create congestion. The back-of-house and staff areas are off limits to the public.

- **Staff paths:** Separate paths should be provided for staff, and these paths should not conflict with or cross over public visitor routes.
- **Performance and exhibition set-up/ take-down paths:** Secure, dedicated, uninterrupted, covered and appropriately conditioned routes for performance and exhibition set-up and take-down should be provided. For accepting and storing deliveries, these are staff-only spaces where deliveries will be supervised and the space should be adequately designed to accommodate large and heavy objects. Performance set up and take down is carried out on the stage, a space not open to the public. Exhibitions are provided within the public entrance foyer, and competitors should think carefully about how the exhibition space can be set-up and taken-down with minimal disruption to the day-to-day operations of the building.

Servicing, including day-to-day deliveries, should be considered both vertically and horizontally within the building. External marshalling areas, to provide space for delivery vehicles and their associated swing spaces, should also be carefully considered.

SPATIAL ADJACENCIES DIAGRAM



Flexibility and Efficiency

Flexibility (the ability for spaces to adapt their use over time) and efficiency (the ability of a single space to perform multiple functions) should be built into the design.

A flexible approach should be taken to the whole Centre site, and in particular the front-of-house and visitor amenity spaces (for example the food and beverage outlets) to cater for potential future changes in cultural habits or visitor demographics. The secondary concert hall and conference centre are two primary spaces within the building that need a high degree of flexibility, to support multiple arrangements and configurations.

Efficiency will help to reduce the capital burden of providing facilities within the Centre. Competitors should consider how some spaces could provide two separate yet compatible uses. This is particularly relevant in the performers' spaces backstage, which should be able to support pre- and post-performance requirements, as well as act as ante-space during performance, if required.

A large entrance foyer is proposed for the Concert Centre. Although this provides important orientation and circulation space for the building and its primary activities, it should also be flexibly designed to support these functions. This includes, but is not limited to: exhibition and events space; break-out space for the conference centre; seating areas for the cafeteria and concert venue bars; and informal meeting and resource space for staff and community use.

Accessibility

The design of the Mikalojus Konstantinas Čiurlionis Centre and associated landscape should adhere to the Government of the Republic of Lithuania's Law on Accessibility, which promotes universal design principles.

The premise of this law is that the experience of visiting and using the Centre should be equal for all, regardless of age or level of ability. Full accessibility should be provide to all floor levels across the building, and within associated landscape spaces.

It is important to note that people with disabilities may also be employed as staff members within the Centre, or as performers on stage. As a result all areas, whether back- or front-of-house, should be considered in the same way in terms of accessibility.

Maintenance

The Centre should be designed with ease of use, cleaning and maintenance in mind. It should be designed to minimise whole life costs, thereby providing lifetime value. The design should take into account, even at this conceptual stage, issues relating to maintenance and cleaning, including:

- Finishes that are robust and easily cleaned;
- Fittings that have a long life expectancy, but are easily replaceable and with minimal variations across the building and landscape; and
- Adequate space to facilitate service equipment maintenance and future replacement.

Services Infrastructure

The site for the Concert Centre has never been developed, and as such there is little if any services infrastructure provided to it. A main services route does exist within close proximity to the site, running parallel to, and on the south side of, H. and O. Minkovskio Street. The Municipality consider that there is appropriate capacity and provision within this to connect to and service the proposed Concert Centre.

It is important to note that cable routes and electricity lines cross the site at its western end, and as such construction in this area is restricted. Anticipated infrastructure needs, and related protection zones, are indicated on the detailed plan included in Annex X6.

All service infrastructure for the site will be connected from the far side of H. and O. Minkovskio Street. Anticipated infrastructure needs, and related protection zones, are indicated on the detailed plan included in Annex X6 (or include in this section).

Infrastructure can be relocated based on the results of this competition.

New services infrastructure required for the proposed Kaunas M.K. Čiurlionis Concert Centre will be provided through funding from the European Union, the State of Lithuania and Kaunas City Municipality, and therefore the type and requirements of these services are dependent on the results of this competition.

Flooding

The site sits within the floodplain of the lower terrace of the southbank of the Nemunas River. Please see pages 29-30 for further information on the flood risk on the site.

Competitors are encouraged to consider a low-impact, low-technology and low-engineering solution to resolve flooding issues on the site, thereby retaining its 'natural' environment and related bio-diversity.

Acoustics

The acoustic quality of the Concert Halls is of paramount importance to the success of this project. The Mikalojus Konstantinas Čiurlionis Centre is intended to provide the premier venue in Lithuania for all types of top-tier musical performance, including for classical music. This includes both amplified and unamplified performance.

As such the acoustic quality of the performance and auditoria spaces in particular, and the whole Centre in general, should be of the highest quality.

Competitors should look to space plan the requirements of the project appropriately, to mitigate the potential for noise pollution between spaces. Noise generating spaces, such as plant rooms, and acoustically sensitive spaces, such as the auditoria, should be appropriately separated for both sound and vibration.

The fixtures and fittings, as well as the selection of internal finishes and materials, should be appropriately specified, to absorb or deflect sound as required to support clarity of sound received by all audience members. Background noise levels and reverberation times should also be carefully considered in the design of the auditorium.

The fabric and mass of the building should also be designed to support the attenuation of potential airborne noises affecting the building use, generated by the daily goings on of the surrounding city.

Competitors should use international standards and design guidance in the development of their auditorium design.

Sustainability, Bio-diversity and Energy Performance

As well as promoting sustainability through its contents, the building, in harmony with its landscape, should be an innovative exemplar of sustainable design, construction and practices. In this way, the building itself becomes the ultimate exhibit of the Centre.

The client has a commitment to low energy and alternative energy strategies. Kaunas City Municipality has four key sustainability goals:

- To be environmentally responsible, through siting, spatial organisation, use of technology and choice of materials the building, and its construction, should have minimal negative impact on the environment;

- The Concert Centre should be an energy efficient and effective building, with a maximum foreseeable energy use of 100-150 kWh/m² annually;
- Future flexibility and adaptability, ensuring longevity of life and usability for the building in the future; and
- A safe and healthy building, for employees and users alike.

Therefore the design should aim to reduce the environmental and health impact of the building by:

- Minimising waste in both construction and building use and maximising recycling;
- Maximising energy efficiency and minimising running costs;
- Minimising the energy demand for cooling, heating and lighting;
- Maximising use of renewables and alternative forms of energy;
- Saving water for indoor use and irrigation;
- Careful sourcing and use of materials;
- Preventing light and noise pollution; and
- Employing passive solutions where possible.

Local bio-diversity is also a particularly important consideration specific to this site. The ebb and flow of the river's tidal reach has created a natural habitat for plants and wildlife, including migrating birds. This should be respected and incorporated (even enhanced) in the design for the site.

PROJECT DETAILS

AWARD PROCEDURE AND RECOMMENDATION

The competition is being run to the Lithuanian Procurement Regulations, under the Design Contest Procedure. It is expected that three winners will be selected through the competition. After the competition has ended, it is the intention that these three teams will be invited to participate in a Negotiated Procedure without Publication of a Contract Notice with Kaunas City Municipality.

Following the conclusion of the Negotiated Procedure without Publication of a Contract Notice, it is anticipated that Kaunas City Municipality will select a winner who will be awarded the contract to take the concept through to completion on site.

BUDGET

The expected budget for the Concert Centre is €30m, inclusive of taxes.

This budget is not yet finalised, but this sum should be used as a working budget for the purposes of the competition.

ANTICIPATED PROJECT TIMELINE

Competition Deadline:
14:00 GMT+3 6 September 2017

Winners Announced:
Late September 2017

End of competition:
December 2017

Construction Begins:
Early 2019

Opening of the Concert Centre:
Late 2021

Please note that this is a provisional timeline which is subject to change.



The Sun is Passing the Sign of Aquarius by M. K. Čiurlionis

PART TWO

COMPETITION PROCEDURE, GUIDANCE AND REQUIREMENTS

COMPETITION DETAILS

CONTRACTING AUTHORITY

The Contracting Authority is the Public Institution of Kaunas Architecture and Urban Experts Council (KAUEC). KAUEC was authorised to run this procurement by Order No. A-2430 of the Director of Kaunas City Municipal Administration on 25 August 2016.

COMPETITION ORGANISER

Malcolm Reading Consultants, an independent expert organiser of international design competitions with over twenty years' experience, will lead and administer the competition and implement public procurement procedures on behalf of the Contracting Authority.

COMPETITION PROCEDURE

The competition will result in the selection of the three best projects. It is the intention that these competitors will be invited to participate in a Negotiated Procedure without Publication of a Contract Notice, that this subsequent procedure will result in the final selection of one winning project, and the team will be appointed to develop the project.

ABOUT THE COMPETITION CONDITIONS

All relevant competition briefing materials are provided within this document, its annexes and any subsequent Q&A Logs and clarifications. Competitors should respond to the brief provided, but are encouraged to reflect on the 'Design Brief' section, and make suggestions where they consider this necessary.

ACCESS TO COMPETITION BRIEFING MATERIALS AND INFORMATION

All information about the competition (including the Competition Conditions, its annexes and any subsequent Q&A Logs and clarifications) will be available simultaneously on the competition website and the Central Public Procurement Information System (CPP IS) at the following website addresses:

[Competition Website](https://competitions.malcolmreading.co.uk/kaunasconcertcentre/)

Full link: <https://competitions.malcolmreading.co.uk/kaunasconcertcentre/>

<https://pirkimai.eviesiejipirkimai.lt/>

These websites contain constantly updated information related to the competition – competitors are encouraged to check back regularly for the latest information.

All competition materials are provided in both English and Lithuanian, and the information is identical in both languages. In the case of any conflicts, the Lithuanian version shall take precedence.

REGISTRATION

Competition Website

Due to the large number of submissions which are anticipated, competitors are asked to register on the [Competition Website](https://competitions.malcolmreading.co.uk/kaunasconcertcentre/) (<https://competitions.malcolmreading.co.uk/kaunasconcertcentre/>) to receive a unique registration number, which will be used for identifying your project during the competition, and that will help to ensure a smooth administration process of the competition.

In order to complete registration, select the 'Register' button, enter all the required information and press 'Submit'. An email confirmation will be sent containing the unique registration number.

Central Public Procurement Information System (CPP IS)

Suppliers can also choose to register via [CPP IS](https://pirkimai.eviesiejipirkimai.lt/) (<https://pirkimai.eviesiejipirkimai.lt/>) in order to receive notifications related to the competition (including Q&A Logs and clarifications).

If you chose to register via CPP IS, registration should be completed in the following way: visit the list of the latest notifications, select the name of the procurement, select the button 'Prisijungti' (Sign up), enter the requested data for signing up on CPP IS, and press 'Priimti kvietimą' (Accept the call).

Please note that competitors who do not register via CPP IS will not receive automatic notifications and will need to be proactive in finding information, which will be published on the competition website and on CPP IS, at the addresses given above.

Registration, in both cases, is free of charge. The competitors may register at any time before submitting the final project. Each competitor may enter only one submission to the competition.

CONTACT AND ENQUIRY PROCEDURE

Competitors may raise enquiries through the CPP IS system, or by emailing the competition email address:

kaunasconcertcentre@malcolmreading.co.uk.

Competitors are encouraged to be proactive and submit queries and requests to clarify the competition documentation where there are uncertainties as early as possible so that there is enough time to take into consideration the replies received.

The competition organisers will reply to all queries received no later than eight days before the end of the competition, i.e. no later than on 29 August 2017. All questions received on time will be answered no later than 31 August 2017 – i.e. six days prior to the submission deadline.

Should the project submission deadline be extended due to unforeseen circumstances, the deadlines for submission of queries and replies will change accordingly.

All queries and the responses will be published anonymously in the Q&A Logs, which will be made publicly available on the [Competition Website](https://competitions.malcolmreading.co.uk/kaunasconcertcentre/) (<https://competitions.malcolmreading.co.uk/kaunasconcertcentre/>) and uploaded to the CPP IS portal.

The competition organisers may at their own discretion, prior to the competition deadline, supplement or clarify the competition documentation. The competition organisers will upload any such clarifications to the competition website and the CPP IS system, as well as notify all competitors registered via CPP IS. If necessary, the competition deadline will be extended for a reasonable time.

SITE VISIT

The site is open and free to visit. Competitors may visit the site at their own discretion should they wish to do so; however, there are no formal site visits planned during the competition period.

HOW TO SUBMIT

Submissions must be made both digitally and physically. The digital submission should be made on a USB flash drive sent with the physical submission.

The physical submission is the official record of entry, and an entry shall be deemed to have been made when the physical submission is received (prior to the competition deadline) at the address indicated below.

Detailed information on the physical and digital requirements for the projects may be found on pages 74-77.

COMPETITION DEADLINE

The deadline for submissions is
14:00 GMT+3 6 September 2017.

Submissions received after the deadline will not be opened.

Physical Submissions

Physical submission must be sent to Kaunas Architecture and Urban Experts Council, at the following address:

Kaunas Concert Centre International
Design Competition

Registration Number*

VšĮ Kauno architektūros ir urbanistikos
ekspertų taryba

Vilniaus g. 22

LT-44280

Kaunas

*See pages 66-67 for details on obtaining a registration number.

THE SUBMISSION

The submission must contain all documents indicated in the 'Submission Requirements' section on pages 74-77.

Competitors must send their submission in a single package which contains two separate envelopes with the titles and contents as indicated below:

1. Part A - The Submission

The submittal for Part A should be in both hard copy and digital format, and the two formats shall be identical. Competitors are responsible for ensuring that the materials submitted digitally are identical to the ones submitted physically. If there is a discrepancy in the information provided, the physical submission shall prevail.

Part A must contain:

- a) Submission Checklist (Annex X1)
- b) Design Boards (see pages 74-77 for details)
- c) Images
- d) USB flash drive containing a digital copy of (b) and (c)

2. Part B - The Registration Details

The submittal for Part B should be in hard copy only.

Part B must contain:

- a) Declaration of the Minimum Qualification Requirements (Annex X2)
- b) Supplier Registration Form (Annex X3)
- c) Joint Venture Agreement (if applicable)
- d) Authorisation Declaration (if applicable)

REGISTRATION NUMBER

Each competitor will be assigned a unique competitor registration code at registration for the design contest (all unique codes are prefixed with 'CC', followed by a hyphen [-] and a unique, computer generated six digit [number] code). For details on how to register, please see pages 66-67.

It is this unique code that must be included on each of the hard copies of the six presentation boards, the USB flash stick with the digital copies of the six presentation boards (and the presentation boards should also be saved digitally using this code followed by the number of the board), **the Part A envelope marked 'The Submission' and the Part B envelope marked 'The Registration Details'.**

ANONYMITY

Submissions must be prepared and submitted anonymously, i.e. there must be no information (addresses, phone numbers, emails, logos, etc.) which would allow identification of the competitor.

All the documents submitted as Part A, the envelopes for the Part A and B and the package / envelope for sending the full entry must not be marked with the author's name or identity.

If the physical submission is sent by post, the name and address of the Contracting Authority (KAUEC) may be indicated instead of the name and address of the competitor. If required by the postal company, competitors may indicate the sender on the exterior of the package; however, the entire project within the package must be anonymous.

RECEIPT OF SUBMISSION

If required by the competitor, a certificate will be provided that indicates the date, hour and minute when the submission was received.

CUSTOMS AND DELAYS

Competitors are responsible for ensuring that the projects are delivered in time, including ensuring the necessary measures for customs clearance procedures. Neither the client, nor Malcolm Reading Consultants, shall pay or arrange for packages to be released from customs.

Competitors are advised not to assign a commercial value to their packages, to avoid unnecessary delays at customs. If competitors chose to assign a commercial value to their package, they must ensure that all taxes are paid in advance.

The competition organisers shall not be responsible for postal or other unforeseen circumstances which cause the submission to be received late, or not received at all.

LATE SUBMISSIONS

The Contracting Authority shall record late submissions, but these submissions will not be opened or admitted for evaluation. The unopened packages will be returned to the sender if such a request is made, and a return address is indicated.

ANTICIPATED COMPETITION TIMELINE

All dates provided below are provisional,
and may be subject to minor alterations
where unforeseen circumstances arise.

Deadline for Enquiries	29 August 2017
Final Q&A Published	31 August 2017
Competition Deadline	14:00 GMT+3 6 September 2017
Jury Dates	26 – 28 September 2017
Winners Announced	Late September 2017



Residential housing in Aleksotas



SUBMISSION REQUIREMENTS

The aim of this design contest is to encourage competitors to seek creative responses, and interesting yet appropriate solutions, to the requirements of these Competition Conditions. The process will help identify and provide a high quality design, whose primary function is as the foremost concert venue for top-tier musical performance in Lithuania. Competitors should also declare their professional and business suitability for the project. Please submit your proposals in the form as detailed in this section.

The submission is in two parts:

Part A and **Part B**.

Part A is the design quality submission, and is to be provided in the form of six A1 presentation boards and two landscape images (along with the completed Submission Checklist – Annex 1 and a USB flash drive).

The boards should ‘tell a story’ and present the key ideas behind the project. The concept description is intended to supplement the boards.

The six presentation boards and the two landscape images included within the **Part A** submission may be used for publicity purposes, including, but not limited to, the public exhibition and online gallery.

Part B comprises the registration details and declaration of meeting the minimum requirements for entry.

Submissions should be made in physical and digital format, according to the instructions on pages 69-70.

Note: *Only the submissions that meet the minimum requirements as specified in this ‘Submission Requirements’ section will be considered by the Jury. The Jury shall not consider information or additional material, except where this is specifically requested during official competition communication. Further information on the Evaluation Procedure can be found on pages 80-82.*

Failure to provide the information requested within this section in the format in which it is requested will be grounds for non-compliance and will result in the rejection of the submission.

Part A – The Submission

The elements indicated in this section must be submitted in the first envelope marked as Part A – The Submission. All the documents submitted in this envelope must be marked by the same registration number.

a) Submission Checklist (Annex X1)

b) Design Boards

Six x A1 (594 x 841 mm) size boards presented in landscape format (long dimension on the X-axis) mounted on stiff card or foamboard.

Any printed medium, including but not limited to collage, pencil, crayon, paint, photo or pen and ink is acceptable (up to 5mm total projection from surface of board).

Board 1: Cityscape & Site Masterplan

Demonstrate how the design connects, and fits, into the wider urban form, grain and context of Kaunas, linking the site on the lower terrace of the left [south] bank of the Nemunas River to the old and new central districts of Kaunas on the right [north] bank.

Demonstrate how the design connects into its immediate context on the left [south] bank of the Nemunas River, and how it has the potential to act as a catalyst for future regeneration in this part of the city.

How will the design fit into its immediate context, as seen from the right [north] bank of the river and from the immediately surrounding district of Aleksotas?

Combine the city's identity and the *genius loci* of the site.

Include on this board your masterplan design drawing for the site (at a recognisable, and annotated metric scale).

Please also include a summary masterplan concept description (up to 150 words) on the board.

Board 2: Architectural and Design Quality – External, including landscape design

Present and describe the siting, massing and materiality of the building within its context and landscape. Explain why your project would be of exemplary architectural and design quality, and an attractive and welcome addition to the city for its citizens and visitors alike.

Describe and illustrate the arrival experience to both the building (from the public square) and public park.

How the building appears in its landscape and immediate context, as seen from the right [north] bank of the river and from the immediately surrounding district of Aleksotas.

Illustrate your landscape design for the site, including the public square, public park, riverside walk/cycle route, riverboat passenger dock and bridge connection to Nemunas Island.

Include on this board your north and south elevation drawings for the project (at a recognisable, and annotated metric scale).

Please also include a summary architectural design concept description (up to 150 words) on the board.

Note: *the design of the pedestrian bridge to Nemunas Island is outside the scope of this competition. However to illustrate the connectivity of the site to the wider city, as well as your landscape design for the site, you can include a schematic illustration of a pedestrian bridge.*

Board 3: Architectural and Design Quality of the Public Spaces

Your design concept for the main public spaces of the building.

This should include the quality and sequence of arrival and orientation within the building's entrance foyer space, and an illustration of the entrance foyer space in use for a number of functions, including general circulation; an exhibition; break-out for a conference; and as a public foyer for a concert.

Include an illustration of the main public amenities of the building in use (for example, the cafeteria and restaurants).

Include on this board the primary public plan level for the building (at a recognisable, and annotated metric scale).

Please also include a summary (up to 100 words) of the public space design concept description on the board.

Board 4: Architectural and Design Quality of the Concert Halls

Your design concept for the primary and secondary halls for the project.

Illustrate your design for the main Concert Hall auditorium and stage.

Illustrate the flexible nature of the secondary hall, to accommodate multiple arrangements and configurations.

Include on this board a cross-section drawing of the building, which cuts through the auditorium and stage of the Main Hall (at a recognisable, and annotated metric scale).

Please also include a summary (up to 100 words) of the main auditorium design concept on the board.

Board 5: Usability – space planning, operations and logistics

Demonstrate the building in operation and how it works; why is your functional design suitable for a concert centre?

Include both the front-of-house and back-of-house operations.

This board should expand on the operational needs, accessibility approach and spatial requirements of the project.

Include on this board all plan levels for the building (at a recognisable, and annotated metric scale).

Please also include an outline area schedule of the main spaces of the building (either annotated on the plans or in a schedule included on the board) and a summary (up to 150 words) of the operations and logistics design concept on the board.

Board 6: Sustainability

Demonstrate a response to the environmental priorities of the project's requirements, including the whole lifecycle of design, construction and in-use, and the responsible use of construction methodology and material choice.

Further demonstrate that the design concept is suited to the site's specific geographical and climatic conditions.

Please also include a summary (up to 100 words) of the sustainability design concept description on the board.

c) Images

Two printed A4 landscape images that best exemplify your design proposal. The images should be .jpeg files at 300 dpi, 1600 px wide by 1200 px high.

d) USB flash drive

Competitors should include a USB flash drive which contains a digital copy of (b) Design Boards, and (c) Images as detailed above.

Part B – The Registration Details

The second envelope entitled The Registration Details must contain the documents listed below. All the documentation in the second envelope, including their annexes, shall be stapled and numbered.

- a)** Declaration of the Minimum Qualification Requirements – completed Annex X2.
- b)** The Supplier Registration Form – completed Annex X3. This form should be completed by the head of the company or a Director. If this form is completed by a different person within the organisation, please note that Part (C) as listed below, will apply.
- c)** Joint Venture Agreement (if applicable). This document must be included within the Part B envelope where the submission is authored by a group of suppliers. The Agreement must indicate the names and phone numbers of the legal persons who form the Joint Venture Agreement, and indicate the liability of each party of the agreement and must identify the person (name, surname and phone number) who will represent the group of suppliers (the person whom the Contracting Authority shall communicate with regarding any issues arising during the project evaluation stage and provide the information related to the project evaluation.
- d)** Authorisation Declaration (if applicable). This document must be included within the Part B envelope where (B) above is not completed by the head of the company or a Director. The document should comprise of a job description or declaration of authorisation notifying that the signee has the right to sign (B) and enter a submission.



Vytautas the Great Bridge



EVALUATION PROCEDURE

The Evaluation Procedure shall be carried out in accordance with the Assessment Criteria as detailed below.

JURY

The Jury shall assess all the projects submitted and select three winners.

For details on the composition of the Jury please visit the [Competition Website](https://competitions.malcolmreading.co.uk/kaunasconcertcentre/) (<https://competitions.malcolmreading.co.uk/kaunasconcertcentre/>)

The Jury will be assisted by a non-voting secretary (Snieguolė Surblienė) who will protocol the Jury meetings.

Should a member of the Jury be unable to participate in the work of the Jury, the client shall reserve the right to replace him with a suitable person at any moment.

Further details on the Jury procedure can be found in Annex X4.

ASSESSMENT CRITERIA

All proposals will be reviewed for compliance with the **Essential Criteria**:

K1 Cityscape: The proposal, including the site masterplan, is compatible with the urban fabric of the city, as well as complying with and adhering to the urban planning and cityscape design principles as described within the Competition Conditions.

K2 Architecture and Design: The architectural design of the building, both its exterior form and the qualities and arrangement of the interior spaces, are both high quality and contemporary, expressing the functional concept and requirements of the Competition Conditions in an innovative way.

The proposal is assessed as being suited to the specific climatic conditions of Kaunas and is compatible with the specific constraints and conditions of the site and project as set out within the Competition Conditions document.

The landscape design is appropriate to both the site and in creating a high quality setting and physical environment for the building.

Those entries that do not receive an average (mean) score of six or over for criteria K1 and K2 (see the evaluation recommendations on page 82) from the Jury for all of the Essential Criteria are eliminated from the contest, and do not proceed for further evaluation.

The remaining proposals are then assessed against the **Technical Criteria**:

K3 Usability: The proposal is deemed suitable and appropriate for the required activities of the building as set out in the Competition Conditions document, and in particular as a concert venue for top-tier musical performance.

K4 Sustainability: The proposal has appropriately considered sustainability from a social, environmental and financial perspective.

The breakdown of criteria is:

No.	Assessment criterion K (each project shall be considered separately)	Score Available*	Comparative weight of the criterion (%)
K1	Cityscape	10	30
K2	Architecture and Design	10	30
Subtotal		20	60
K3	Usability	10	20
K4	Sustainability	10	20
Subtotal		20	40
Total		40	100

*Scored in accordance with the Scoring Approach on page 82.

SCORING APPROACH

Score	Classification of response	Reason for classification
1	Unacceptable in whole or part	No design has been provided or the response fails to address any of the Evaluation Criteria; all elements of the response are not justified or are unsupported by evidence where required; fails to demonstrate any understanding of the design challenge or context.
2	Poor and significantly below requirements	Very significant gaps or lack of justification/evidence in the response where required; responses given are very generic and not relevant in whole or part; fails to demonstrate considerable understanding of the design challenge or context.
3	Poor and below requirements	A lack of content or explanation in one or more aspects of the design response; significant gaps or lack of justification/evidence in response where required; responses given are generic and not relevant in whole or part; a degree of a failure to demonstrate understanding of the design challenge or context.
4	Satisfactory response but does not meet all requirements	The design is presented and described satisfactorily overall but some key aspects lack sufficient detail or explanation.
5	Satisfactory response that meets most requirements	The design is presented and described satisfactorily for the most part but some aspects lack sufficient detail.
6	Satisfactory response that meets most requirements and is a good response in some areas	The design is presented and described well for the most part and in areas is particularly clear and justified.
7	A strong response that is very satisfactory in all areas and exceeds expectations in some areas	The design is presented and described very well for the most part and in areas is particularly clear and justified.
8	A very strong response	The design is presented and described very well throughout and in all areas is clear and justified.
9	Outstanding quality response	The design is presented and described in an outstanding way throughout, meets all requirements and in all areas is extremely clear and justified.
10	Exceptional response that exceeds the Authority's requirements	The design demonstrates exceptional responses that meets all requirements, exceeds the level of quality required in some key areas and has high artistic value.

TERMS AND CONDITIONS

THE QUALIFICATION REQUIREMENTS FOR COMPETITORS

In order to enter the competition, competitors must meet the minimum qualification requirements as set out in Annex X5. Please note that Annex X5 is provided for information only, and competitors do not need to provide the requested information as part of their submission at this stage.

Competitors must provide, as part of the submission, a completed version of Annex X2. Annex X2 is a self-certification that the criteria specified in Annex X5 have been met.

The information detailed in Annex X5 must be provided by the three winners of the competition before the final ranking can be determined.

Competitors that do not meet the minimum qualification requirements or fail to respond adequately to requests for clarification by the Contracting Authority with regards to inaccurate or incomplete information will be removed from the competition, and their place will be taken by the next competitor in the competition ranking.

Only competitors that meet the minimum qualification requirements will have the right to participate in further procurement procedures.

PERMITTED NUMBER OF ENTRIES

Each competitor may enter only one submission for this competition. In the instance that two submissions are received from the same competitor, both submissions will be eliminated from the competition.

CHANGES TO SUBMISSIONS

Prior to the competition deadline, competitors may amend or cancel their submission by informing the competition organisers in writing before the expiration of the competition deadline. The submission may not be amended or cancelled where the notification from the competitor is received after the expiration of the deadline.

INTELLECTUAL PROPERTY

The competitors shall bear personal responsibility for ensuring that their submission does not infringe intellectual property rights of any third parties, and shall be obliged to protect the organisers from any claims subsequently arising as a result of this.

RIGHT OF TERMINATION

At any time before entering into a contract with a competitor, the Contracting Authority shall have the right, having received consent of the Public Procurement Office, to terminate the procurement procedures where circumstances arise which could not have been foreseen. Upon termination of the procurement procedure, the Contracting Authority shall inform all competitors thereof. The Contracting Authority shall not reimburse any losses to the competitors which have seen incurred as a result of the termination of the procurement procedures.

RETURN OF SUBMISSIONS

Competitors are entitled to request the return of their submissions following the conclusion of the competition process. The submissions will be returned to competitors within 14 days of the request. Please note, competitors must indicate the address to which the submission should be returned within their request, and should meet all expenses in relation to the return of the project.

LANGUAGE

In order to ensure anonymity, all submissions must be in English. Lithuanian versions of the Annexes have been provided for information only – competitors should complete the English version of the Annexes.

INSURANCE

The Contracting Authority and Malcolm Reading Consultants (MRC) will take reasonable steps to protect the projects and take care of them, but neither organisation shall insure them.

Competitors are urged to keep a full record of all their projects submitted and to be able to make this available at any time should adverse circumstances require this.

PRIZES

A prize of €25,000 will be awarded to each of the three finalist practices (I - III place winners) on conclusion of the competition.

No other payment of any kind shall be made in respect of any costs associated with, or incurred in, the preparation and entry of the submissions or as part of the tendering process, irrespective of the end of the competition.

PERMISSIONS, COPYRIGHT OF ENTRIES AND INTELLECTUAL PROPERTY RIGHTS

The Contracting Authority and Malcolm Reading Consultants shall reserve the right to use the material submitted in the projects during the competition or its separate parts for making this competition and its results public; in organising exhibitions; in publishing the information on the websites of the organisers and the competition website; or in the printed press.

By making this material public, the authors of the projects shall be acknowledged. The right to use the submitted material shall remain even where the competitor decides to withdraw from the competition.

COMPETITION PUBLICITY

The competitors should note that all or any parts of the submission may be used for publicity purposes. This may include a public exhibition, online gallery, media releases or other information related to the project or the competition in the broader sense.

AGREEMENT TO THE TERMS AND CONDITIONS

By entering a submission, the competitor declares that they are acquainted with the competition documentation and agrees with all its provisions.



The competition site, with a view towards the Old Town and Vytautas the Great Bridge



DEFINITIONS AND INTERPRETATION

This procurement is implemented according to the Law on Public Procurement, the Regulations on organising a project call for tender approved by Order No. 97 of the Minister of Environment of the Republic of Lithuania of 25 February 2003, other legislation and the Competition Conditions. The main terms are used as defined by the Law on Public Procurement of the Republic of Lithuania. The procurement shall be completed pursuant to the principles of equality, non-discrimination, mutual recognition, proportionality, transparency and the requirements of confidentiality.

The main terms related to the public procurement procedures:

The competition shall mean an open project competition, in which all interested suppliers may participate and enter submissions.

After the competition, Kaunas City Municipal Administration, pursuant to the provisions of Paragraph 3 of Article 56 of the Law on Public Procurement, shall have a right (but shall not be obliged) to purchase the design services from the winners of I-III places elected by the Jury, by use of the Negotiated Procedure without Publication of a Contract Notice. The Negotiated Procedure without Publication of a Contract Notice shall be conducted according to the procedures of the Law on Public Procurement. Before the opening of the Negotiated Procedure without Publication of a Contract Notice the winners of I-III places shall be required to submit a list of the team of certified specialists who have a right to prepare

projects for specific buildings according to the procedures established in Lithuania.

The supplier shall mean any economic entity interested in participating in the competition – a natural person, or a private legal person, or a public legal person or any group of such persons or entities, which is able to prepare and enter a submission;

Natural, legal persons or groups of such persons shall have a right to participate in this open competition. A group of economic entities shall have a right to participate in this open competition by concluding a joint venture (partnership) agreement. To submit the project, the group of economic entities is not obliged to establish a legal person.

The competitor shall mean a supplier which has entered a submission to the competition;

A natural person shall mean an individual human being;

A private legal person shall mean a private or non-governmental business organisation;

A public legal person shall mean a public or governmental business organisation;

The submission (also referred to as the project) is an entry to the competition prepared by the supplier, which comprises of the submission requirements as set out in the Competition Conditions established by the Contracting Authority;

The registration number shall mean the competitor's registration number which shall be written on all of the envelopes submitted (the package, the first and the second envelopes) and on each sheet of all submission documents provided.

Due to the large number of submissions which are anticipated, competitors are asked to register on the [Competition Website](https://competitions.malcolmreading.co.uk/kaunasconcertcentre/) (<https://competitions.malcolmreading.co.uk/kaunasconcertcentre/>) to receive a unique registration number, which will be used for identifying your project during the competition, and that will help to ensure a smooth administration process of the competition;

The registration details shall mean the package of documents to be submitted in Envelope B indicating the name of the competitor, company registration information, address of the office, phone and fax numbers, and documents certifying qualification as it is described in the 'Submission Requirements' section;

The project competition documents shall mean the documents published by the Contracting Authority or provided to the suppliers, describing the procurement object, procurement conditions and procedures and shall include a notice, notification, other documents and explanations of the documents or supplements of the documentation (clarifications).

All competition documents have been provided in both Lithuanian and English, and the information is identical in both languages. In the case of any conflicts, the Lithuanian version shall take precedence.

Technical project: The technical project is the first and main part of the design preparations for a building construction project – that is subsequently detailed and specified in the work project (see definition below). The technical project is a unified and consolidated document that defines

the main functional, architectural (aesthetic), technological, technical, economic and qualitative requirements, indicators and characteristics of the building being designed.

Work project: The work project is the second part of the design preparations for a building construction project, and is a continuation of, and develops and builds on, the work of the technical project (defined above). Detailed solutions are determined at this stage, and construction works are carried out in accordance with the work project. A work project can be prepared as a unified and consolidated document, or in separate parts (work project packages); those elements that are essential solutions necessary to commence construction followed by other work project packages as the construction project develops.

Building of exceptional significance:

A building of exceptional significance is defined by the Lithuanian Building Regulations as a building of extra-ordinary complexity. This includes the following categories of building:

- Cultural Heritage buildings;
- Buildings used for public purposes where at any one time they are occupied by more than 100 people;
- Buildings where used or stored hazardous substances are used or stored;
- Buildings where potentially dangerous equipment is situated or potentially dangerous work performed;
- High-rise multiple dwelling residential buildings of five storeys or greater; and

- Buildings of complex design and sophisticated technology (in accordance with complexity of features and technical specifications listed below).

In summary, requirements (relevant to this competition) include:

- The building is 20 metres or more in height;
- The foundations are seven metres or more in depth;
- Supporting structure is situated three metres or more from the main building façade;
- Buildings that have a structural grid span of 12 metres or more;
- The total building area is 5,000 square metres or greater; and
- Buildings that include any liquid or gas/steam material storage tank(s) of at least 100 cubic metres within the building footprint.

Note: the definitions provided above are drawn from the Lithuanian construction regulations, and are provided to competitors for guidance.





ANNEXES

For Submission

Annex X1: Submission Checklist

Annex X2: Declaration of the Minimum Qualification Requirements

Annex X3: Supplier Registration Form

For Procurement Information

Annex X4: Assessment criteria and procedures

Annex X5: Minimum qualification requirements of project competitors

For Design Information (supplied separately)

Annex X6: CAD drawing of competition site and surrounding area

Annex X7: Video footage of the competition site and surrounding area

Annex X8: Image Bank – for use by competitors

Annex X9: Strategic Development Plan of Kaunas City Municipality up to 2022

Annex X10: Planned Cycle Path Routes



Vytautas the Great War Museum

© Gintaras Česonis. Image taken from 'Architecture of Interwar Kaunas,' Kaunas 2013



