

PROJECTS AND DESIGN COMPETITION, SELECTIVE PROCEDURE  
SELECTION DOCUMENT – **DOCUMENT 1.0**

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# **NEW CANTONAL MUSEUM OF FINE ARTS – MUSEUM AND CULTURAL CENTRE**

SITE OF CFF LOCOMOTIVE DEPOT – LAUSANNE  
20.07.2010





Location of the CFF locomotive depot site

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## **1 PREAMBLE**

A site previously dedicated to transportation machines, locomotives to be precise, situated on the edge of the bustling city centre is now turning towards arts and life. A large stretch of land, ignored and neglected during the urban development process, is to be reintegrated into the urban tissue and tied to the pedestrian flow. Within the city's vibrant transportation hub, the calmness of a museum district will be a plus to the environment of a terraced city situated on the slope between lake and hills.

This is the challenge facing the Vaud canton, the city of Lausanne and the Swiss federal railway company (CFF) as they gamble on creating a large-scale museum and cultural centre on an industrial site.

Today's scope is to achieve the first stage of this transformation: by means of a project competition, the creation of a new Cantonal Museum of Fine Arts (MCBA) for which the canton's residents have been waiting for, for nearly 20 years. In the meantime, the long-term development of the museum and cultural centre has become the subject of the design competition.

### **1.1 Message from the President of the State Council**

Less than two years after the "Bellerive" project failed the pre-selection invitation for the project competition of the new Cantonal Museum of Fine Arts and of the design competition for the museum and cultural centre is ready to be issued.

Encouraged by the State Council, an exceptional site has been found in the heart of Lausanne and the crossroads of major European transport routes. Three partners; the Vaud Canton, the city of Lausanne and the CFF, have joined forces in order for, by 2016, the site of the locomotive depot can house a museum of fine arts. This is the first stage in the creation of a museum and cultural centre.

This new project generates enormous hope and enthusiasm. All those who have visited the site have recognised its potential in terms of urban and cultural development. The Grand Council, our parliament, recognised this potential when it granted the funds needed to study the project in depth (see <http://www.biciweb.vd.ch/communiqu.aspx?pObjectID=342849>).

It is now up to you, designers, to step forward. As in every competition, your proposition will need to convince your peers and the non-professional members of the jury. Your innovative solutions and your in-depth knowledge of the project must aim to protect the past as well as propose creative details. As in every competition, you will also need to adhere to the wishes of the contracting authority. Your proposal will need to convince not only the authorities, but also the Vaudois people.

In any project, it is useful to know about the people you are facing, so allow me to offer you a brief and, of course, subjective description of this canton and its residents.

The canton is proud of its past and confident in its future. It wishes to have a museum which preserves and presents its heritage in the best conditions whilst possessing a strong identity which will enable it to be part of a contemporary creativity.

It is dedicated to education and culture, boasting a very dense network of educational establishments at all levels. The canton wants his museums to be integrated, to be both a centre of cultural learning and an inspiration for artistic creation.

The canton demonstrates an open spirit. It welcomes people and companies from all over the world. It houses the headquarters of the International Olympic Committee and more than 50 sports federations and associations. It is well aware that its cultural activities add to its attractiveness and fame. The canton's residents regularly visit Europe's major cultural institutions and hope that their own museum will one day be included in that category.

The citizens of this canton are sincere and in return, would like their thoughts respected. If the project meets their expectations, if its issues and proposals are clearly explained, which is our

responsibility, they will respond by giving their full and total support, as they did for the Lausanne metro. The budget of CHF 75 million will need to be respected.

As you can see, we have high expectations, but the challenge is within your capabilities and talents.

The parcel on which you will be working on exceeds the needs of the Cantonal Museum of Fine Arts. The project partners mentioned above, could have included in the project housing or commercial surfaces, but have instead preferred to take a huge risk and reserved the whole area for cultural use.

This museum and cultural centre is the main theme of the design competition held in tandem with the project. At this stage, the object is to develop the ideas, proposals and postulations of the elements included in the project, two of which are presented in this document. These objects, in successive stages, will become projects in their own right.

As far as the competition is concerned, your task is not to submit drawings or plans, but to explore different possibilities and create different open spaces within a centre whose profile is still deliberately undefined.

## **1.2 The Cantonal Museum of Fine Arts in Lausanne – its history and future**

### **"Prehistory"**

In 1808, Vaudois watercolour painter Abraham-Louis Rodolphe Ducros, proposed to open a drawing school and offered, for academic purposes, his personal collection of 17<sup>th</sup> and 18<sup>th</sup> century Italian works, as well as his own watercolours. Ducros died before his project could be carried out. His collection was acquired by the Vaud government in 1816 and composed the base of the Lausanne collection.

In 1822, Vaudois painter Louis Arlaud dedicated part of his fortune to the construction of a fairly vast building containing not only a drawing school, but also a museum worthy of the leading role that the Vaud canton wishes to play in the Swiss Confederation. The Arlaud Museum was opened in 1841 and, in addition to the Ducros collection, exhibited French and Italian works which had been donated by the artist, its first director.

### **A century at the Palais de Rumine**

The current museum is found on the second floor of the Palais de Rumine, a building in Florentine neo-Renaissance style erected in 1904. The building situated on Place de la Riponne, in the historical centre of Lausanne, was erected thanks to the legacy of Gabriel de Rumine. Today, the Palais also houses the cantonal zoological, geological and archaeological collections, the numismatic museum, part of the cantonal and university library and the cantonal parliament.

The Cantonal Museum of Fine Arts (MCBA) situated in the Palais de Rumine was inaugurated in 1906. In 1924, following significant legacies, its' director, Emile Bonjour, proposed that the museum be moved away from the Palais de Rumine due to a shortage of exhibition and storage space. Over the decades, it became increasingly apparent that, at the Palais de Rumine, the MCBA's visibility and accessibility were very limited. The building's architecture did not permit any alteration of the floor plan or any flexibility of the flows within the museum. Furthermore, the climatic and security conditions are precarious. Lastly, it lacked in public services (workshops, cafeteria, shops, and projection and conference rooms) that all modern museums require. In this context, the museum's growth potential and desire to raise its profile in the French-speaking Switzerland, as well as at national and international levels were compromised. The lack of space and adequate museographical and technical structures prevented the MCBA from exhibiting the patrimony of the permanent collections, unknown to the public.

In 1991, the State Council decided to move the MCBA out of the Palais de Rumine. This decision was ratified by the Grand Council in 1994. In a referendum held at the end of 2008, the Vaud population refused to grant funding for an initial architecture competition designated to a plot of

land along the shores of the Lemman Lake (Bellerive), a competition launched in 2004 (see catalogue "Concours international d'architecture pour le nouveau Musée cantonal des Beaux-Arts de Lausanne", Lausanne, 2005, ISBN 2-940027-49-8). The refusal was due mainly to the structure's location proposed in the competition ("we must not place concrete over the shores of the lake!"). Soon after the failure of the Bellerive project, the government launched a search for a new site. In 2009 the site of the CFF locomotive depot to the west of the Lausanne railway station was selected.

### **The future**

In 1906, the MCBA was placed at the centre of contemporary learning (arts, science, industry, university, etc., all based in the Palais de Rumine). Today, it needs to be at the heart of society. The site of the CFF depot will enable it to be transferred in a clear and determined manner, and finally create a specific identity for itself. The project offers a two-fold challenge: first, to construct a museum that meets all security and climate related standards in an operational railway zone (examples of the Hamburger Kunsthalle and the Museum Ludwig in Cologne show that this is definitely possible); second, to increase visibility of a site currently unknown to the public and help renovate a district of the city. The project to convert this industrial site into a cultural centre has, therefore, enormous potential: the immediate proximity of a railway station that plans to expand in the medium term and a central position not only in relation to the city of Lausanne and the regional traffic, but also within the network of major European rail routes. This represents an incredible advantage for a museum that hopes to act as a crossroad for the networks of culture, heritage, knowledge and education. The MCBA will perfectly embrace the philosophy of an institution based on openness; openness to the world and openness to all.

### **1.3 A museum and cultural centre on the site of the CFF depot in Lausanne**

Even though the urban space is scarce, the Vaud canton, the City of Lausanne and the CFF are taking the visionary gamble of reserving for cultural use an industrial area of 22,300 m<sup>2</sup>, hidden in the heart of the capital. The scope? To create a brand new neighbourhood for the capital, next to the railway station, right in the city centre. A vibrant neighbourhood where artists and visitors interact, combining internal and external exhibition areas where museums are supplemented with meeting venues.

The first stage, i.e. the construction of the MCBA, is the theme of this projects competition and a number of ideas are already emerging for what could follow. Two Lausanne museums, the Musée de l'Elysée ([www.elysee.ch](http://www.elysee.ch)) and the MUDAC ([www.mudac.ch](http://www.mudac.ch)) would be excellent candidates which could eventually join the MCBA in the future. These institutions are being considered as an avenue worth exploring, although other museums and cultural venues may be added in due course.

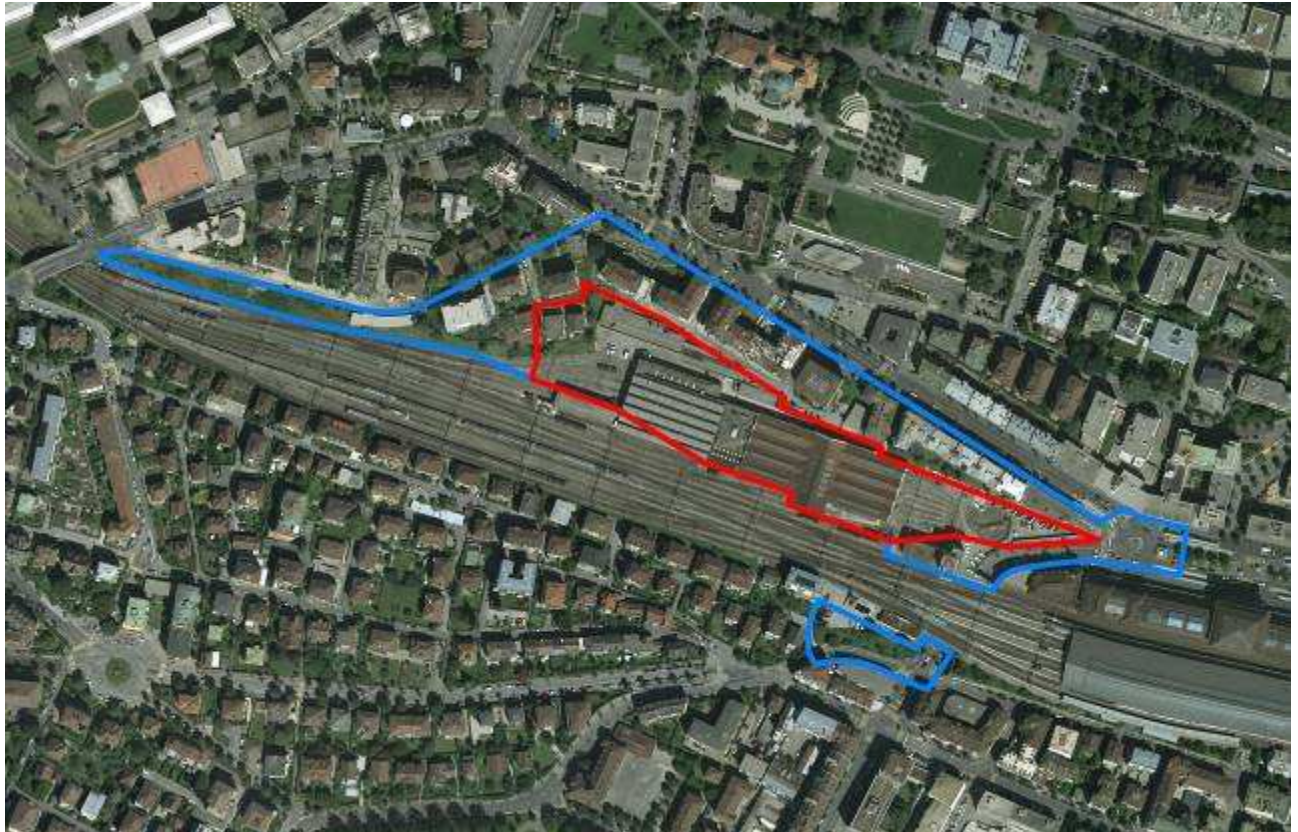
### **Possible synergies**

The analyses of these two institutions suggest that there is potential for sharing certain spaces, technical equipment and human resources with the MCBA: technical equipment and premises, reception and retail facilities and human resources. Although the potential offered by such cooperation is clear in terms of event organisation and communication, each museum must maintain and increase its visibility through its own graphic identity and communication. At the same time, they must integrate their identity into that of the museum and cultural centre.

In the prospective of the design competition, these synergies must be combined and must imagine the MCBS as part of a more extensive, constantly evolving structure. The MCBA needs to interface with transportation, communication and interactions. The museum and cultural centre should be conceived as a series of rhizomes

## 1.4 Urban location

### Perimeters of the projects and design competition



----- Perimeter of the projects and design competition, approx. 21,000 m<sup>2</sup>

----- Perimeter for consideration

### Development of rail services at Lausanne railway station

The Lemanic arc has witnessed a significant increase in main-line and RER traffic since the launch of Rail 2000 in December 2004. Demand could more than double by 2030. In response, the cantons of Vaud and Geneva, the Federal Office of Transportation and the CFF have undertaken the initiative, in an initial phase, to double the number of seats available on main-line routes by using longer double-decker trains and running trains every 15 minutes on the RER networks within the Lausanne and Geneva agglomerations.

Timetable studies, strategic discussions and building preservation plans have shown what needs to be constructed in the first phase in order to improve the current situation of the Lausanne junction and facilitate the development of the planned facilities. Within the perimeter of the railway station alone, this includes the following main projects:

- To preserve the existing structures, renew security installations (particularly the interlocking situated in the control box) and ensure that railway installations comply with current standards;
- To increase the capacity of the Lausanne-Renens line by constructing a fourth track and a flyover;
- To increase the capacity of the Lausanne railway station by extending the platforms to 420m, improve access to trains and modify the east and west ends of the station.

## **1.5 Heritage aspects**

The decision to locate the MCBA and, later on incorporate the museum and cultural centre on the site of the Lausanne railway station clearly demonstrates the importance nowadays attached to the rehabilitation of urban sites that are no longer in use and need of redevelopment. A new layer of historical, cultural and public use will be added to the existing industrial and railway stratum. This process of renovating a site, typical of the Lausanne landscape, will need to respect the historical structures which are the physical and cultural evidence of a past that must be preserved as part of this new town-planning and architectural project.

Built in 1911, the locomotive depot of the Lausanne railway station dates back to the period of consolidation and rationalisation of the Swiss federal rail network that followed the purchase of the French-speaking Switzerland. The size, space and materials of the original construction are not only still present, but are in an outstanding state of preservation.

The 26<sup>th</sup> June 1996, this structure has been added to the historical buildings register. The category 2 building to which it has been assigned indicates that it's a building of regional importance and is to be conserved in terms of its forms and materials. Features may be changed, added or partially removed if they significantly help to enhance the building, but the characteristic elements of its identity must be preserved.

Together, the building and its environment form a whole which is worth conserving and enhanced together and in reference to the building itself. The historical value of the site gives importance to the affirmation of the horizontal plateau created by the railway installation as well as to its long, stretched shape. This morphological feature, typical of Lausanne's topography, is accentuated by the railway activities that took place on this site, and will now be put to a different kind of public use.

With the introduction of the MCBA on this site, followed by a museum and cultural centre, the characteristics and strong identity of the 1911 locomotive depot represent a link and a point of reference for the new structures and new uses of the site. In addition to the heritage project to restore the building, it is also important to preserve the value of the empty spaces on the site and to enhance the building's surrounding by constructing new facilities that meet high architectural and in particular, urban standards. Enhancing the building means constructing, through a new and coherent urban project, a significant relationship with the values of the site and the preserved structures.

## **1.6 Objectives of the projects and design competition**

### **Cultural and social**

Culture and society are inseparable; they have much in common. Culture is a fundamental element of any society. The level of attention paid to the heritage and to cultural life contributes and is directly proportional to the democratic health of a community such as ours.

The ambition expressed through the project of the new MCBA and the vision for a museum and cultural centre represents a precise objective: to ensure that a large array of public can profit; to stimulate over time, in the MCBA and on the overall site, the emersion of a rich and diverse artistic and cultural life; in the long term, to make this site a true and dynamic "neighbourhood" visited by a large number people, where everyone feels at home.

It is therefore important that the functioning of the MCBA and, more broadly, of the future museum and cultural centre, meet and exceed the requirements of those who will administer it and who are responsible for the heritage that must be preserved, studied and enhanced. At a later stage, the design and general organisation of the site as a whole will need to accommodate peoples' everyday movements; attract even the most recalcitrant individual; give everyone a sense of ownership; as well as express the unprecedented ambition of the project and generate the legitimate pride of a whole community. Due to its opportunity to stand out at an international level, it should become the cultural symbol of the Vaud canton and to extended territories.

### **Architectural and functional**

Exhibitions change, people come and go; the museum remains. Whether a showcase or simply a container, the museum displays the works, it represents the values and beliefs of an era and the stock of a society. A setting deliberately neutralised helps to conceal complex techniques without anything disturbing the alchemy between the space and what is exhibited.

A museum stands out when there is a symbiosis between the place and the content.

The site of the CFF depot bears the marks of the intense industrial development of the early 20<sup>th</sup> century and the presence of high-quality buildings. The artificial terrace bordered by a high wall, overlooking the lake gives it a unique and specific character.

The objective of this competition is to propose a high-quality project with a strong image which accurately meets the needs of the museum. It must take financial targets firmly into account and must pay attention to sustainable development.

### **Financial**

Adherence to the financial target of CHF 75 million from the very outset of the project is a priority for the contracting authority. The problems are many, bear in mind that the site is not empty and that the task is complicated due to the presence of existing buildings and railway infrastructures. The jury will pay very close attention to the ways and means proposed by the candidates to meet this difficult challenge. Proposals should pay particular attention to the organisation of space, therefore, increase usable floor space as well as the choice of building materials.

### **Sustainable development**

The future project will have to achieve the balanced implementation of the three pillars of sustainable development: social, environmental and economical:

- It will have to be accessible and open to all Vaudois and international societies, a museum is essentially a bridge between past and future generations. The buildings of the MCBA and the future museum and cultural centre should represent the architecture and materials of those generations;
- The museum complex will be created and used with constant efforts to minimise its environmental impact and energy consumption. MINERGI-P-ECO standards or the equivalent are required. The current context involves risks of pollution and emissions, all possible measures must be taken to reduce their impact.
- Respect for the financial target set for its construction, long-term maintenance and up-keeping costs need to be kept under control.

## **2 SELECTION PROCEDURE / PARTICIPANTS**

### **2.1 Selection of teams**

On the basis of the aptitude criteria established, the jury will select 15 to 20 teams.

Entrants are encouraged to participate even if they do not have a high level of experience related to museum construction. Groups with large-scale project experience, particularly if they can demonstrate high quality levels, may also be selected to participate. In order to obtain alternatives, the contracting authority intends to select three teams which may not necessarily meet all the requirements set out in the eligibility criteria.

### **2.2 Conditions of participation**

Participants must meet one of the following two conditions:

- When submitting their project, they should hold a diploma issued by the Institute of Architecture of the University of Geneva (IAUG/EAUG), the Mendrisio Academy of Architecture, the engineering or architecture departments of the Ecoles Polytechniques Fédérales in Lausanne or Zurich (EPF), the Hautes Ecoles Spécialisées (HES/ETS), or a recognised foreign diploma:
- When submitting their projects, they should be listed in the Register of Architects and Engineers (REG A or REG B) of the Foundation of Swiss Registers for Engineers, Architects and Technicians (<http://www.reg.ch/>), or a recognised foreign official professional register. If necessary, architects, engineers or technicians holding a foreign diploma or listed in a foreign professional register will need, at the first solicitation, provide evidence that their qualifications are equivalent to Swiss requirements.

If a group of companies are associated, they must all comply to the participation conditions. However, none of them may be in any of the situations described in the article 12.2 of the SIA 142 regulations on competitions.

In addition, the candidate must be able to prove, at the first solicitation, that their company or if necessary, each member forming the group whether temporary or permanent, is up-to-date with the payments of their social security contributions and meets current professional standards for his profession. Therefore, the candidate in this competition declares, on its honour and on behalf of all its members, that it has fully met its obligations to pay the social security contributions and is listed in the trade register or a recognised professional register.

The use of subcontractors is subject to the approval of the contracting authority. All subcontractors must meet the aptitude criteria mentioned above.

### **2.3 Ineligibility**

Companies and their staff may not enter the competition if they have a conflict of interest with a jury member, a substitute member, an expert or a secretary involved in the procedure.

Furthermore, Article 12.2 of the SIA 142 regulations on competitions applies. For more information, please download the SIA guidelines ([www.sia.ch](http://www.sia.ch), section "Concours" → "Lignes directrices" → PDF document "Conflits d'intérêt").

### **2.4 Incompatibility**

The following external bodies helped to prepare this document:

- regulatory and legal aspects: Town Planning Department, City of Lausanne;
- town planning : GEA, Lausanne;
- transport: Transitec SA, Lausanne;

- environment: Karakas & Français SA, Lausanne;
- security: Hügli AG, Bern;
- civil engineering: Muttoni & Fernandez, Ecublens;
- layout of buildings: Archéotech SA, Lausanne;
- major accident risks: Ecoscan SA, Lausanne;
- assistance to the contracting authority: cBmM SA, Lausanne.

They may not participate in the competition.

All individuals and companies which helped with the preparation and organisation of the competition, as well as with decision-making and the drafting of the competition documents, who are not authorised by the contracting authority to enter the competition, are advised that they have a duty of secrecy and confidentiality with regard to the information they hold. They may not, therefore, transmit information or documents to third parties, whether they are competition participants or not, unless consent is granted by or via the contracting authority.

## **2.5 Teams of contractors**

The candidates must form multidisciplinary teams. The conditions of participation for each member are identical to those set out in section 2.2. Each company or group of companies may only participate once. The formation of a team of contractors according to the SIA 112 regulations is compulsory.

### **Contractors required for selection**

The teams must contain the following competences:

- Architect (in charge);
- Civil engineer

### **Contractors required for the competition**

After selection, the winners will need to appoint contractors who are technically competent in the following disciplines:

- CVSE engineers (heating, ventilation, plumbing and electricity)

Moreover, on an operational basis, the teams may also include contractors whom they deem necessary for the development of their project. These may include, for example:

- landscape architect;
- museography expert;
- security experts;
- etc.

Specialists who are not required during the selection phase are invited to express their interest in participating directly to the teams which have been selected.

## **2.6 Registration for selection procedure / site visit**

Candidates must register at [www.simap.ch](http://www.simap.ch) in order to obtain the competition documents under the heading "Concours MCBA - pôle muséal et culturel".

### **Site visit**

Since the site is not open to the public, an optional one-off visit will be organised on:

**17/8/2010 from 9 a.m. to 12 noon.**

The compulsory registration form and a map showing the meeting point can be downloaded with the other documents. See section 2.8.

## **2.7 Evaluation criteria for bid dossiers**

The contracting authority will entrust the jury with the task of selecting groups of contractors. The evaluation will be based exclusively on the information requested and provided by the candidates. The candidates will not submit any additional documentation.

The dossiers will be evaluated by the jury, in accordance with the criteria listed below, through a succession of elimination rounds. No points or weighting will be allocated to each criterion.

The contracting authority will conduct a preliminary examination of the dossiers, checking the following points:

- Respect of the deadlines;
- Conformity of the dossier to the requirements.

Failure to meet the deadlines will result in the elimination of the candidates.

Documents that are unsolicited, excessive in number or in a language other than French will be discarded and will not be evaluated.

The suitability of the bids to participate in the projects competition will be evaluated according to the following criteria:

<b>Criteria</b>	<b>Description</b>
<b>References</b>	
Quality of references submitted – max. 3 references (at least 2 for the architect) (3 horizontal A3 pages)	<p>The contracting authority hopes that the references submitted will illustrate, in a convincing way, the candidates' ability to carry out the museum project and related work in a high-quality manner, particularly with regard to the following points:</p> <ul style="list-style-type: none"> <li>• ability to deal with complex urban locations;</li> <li>• general quality of previous museum-related work or similarly complex projects;</li> <li>• experience and ability to work with valuable heritage;</li> <li>• ability to produce high-quality results on a limited budget.</li> </ul>
<b>Skills, qualifications and organisation of team</b>	
Experience of key individuals and organisational skills of the team (1/2 horizontal A3 page)	<p>The contracting authority expects a high level of experience of the creation of museums or similarly sized buildings, as well as the ability to lead multidisciplinary groups of contractors in order to guarantee high-quality project management appropriate to the complexity of the task.</p> <ul style="list-style-type: none"> <li>• qualifications and references of the key individuals involved in the project;</li> <li>• organisation envisaged by the team for implementation of the project.</li> </ul>
<b>Contribution to sustainable development</b>	
Candidate's contribution to sustainable development (1/2 horizontal A3 page)	<p>The contracting authority would like contractors to show exemplary levels of awareness of and commitment to sustainable development.</p> <ul style="list-style-type: none"> <li>• illustration, through previous projects, of the candidates' ability and commitment to contribute to sustainable development (environmental, social and economic pillars)</li> </ul>
<b>Conformity and quality of dossier</b>	
Conformity and clarity of dossier	<ul style="list-style-type: none"> <li>• general evaluation of the dossier in relation to the elements requested and the general quality of information</li> </ul>

**2.8 Documents provided for selection procedure**

- Doc 1.0 Pre-selection terms and conditions
- Doc 1.1 Bid form
- Doc 1.2 Site visit registration form
- Doc 1.3 Photographs of site and buildings

Documents can be downloaded from [www.simap.ch](http://www.simap.ch)

**2.9 Documents required for selection procedure**

The required documents will be printed on paper (single-sided printing) in the requested formats, order and number. They comprise the following:

- A **1 copy:** banner on paper measuring 42.0 x 118.8, for display.  
 In the top left-hand corner of the banner, the name or company name of the architect and civil engineer and, in the top right-hand corner, the words "Nouveau Musée cantonal des Beaux-arts - pôle muséal et culturel".  
 The banner will be folded lengthwise into A3 format, leaving the top A3 sheet visible after folding
- B **2 copies,** the 4 A3 sheets (single-sided printing)
- C **3 copies,** not bound but stapled in the top left-hand corner, completed doc 1.1
- D **1 copy,** saved on CD (doc 1.8), the following 3 files in .pdf format:
  - A) banner (file name: "votre raison sociale"\_A)
  - B) the 2 A4 pages and the 3 A pages in a single file (file name: "votre raison sociale"\_B)
  - C) file C, saved in .pdf format (file name: "votre raison sociale"\_C)

**Banner**

Experience of key individuals and team's organisational skills	Candidate's contribution to sustainable development
	1.4
Reference 1	1.5
Reference 2	1.6
Reference 3	1.7

**2.10 Submission of pre-selection bid dossiers**

The documents requested in section 2.8 must be sent in a sealed envelope headed "Concours MCBA - pôle muséal et culturel" **by:**

**4 p.m. on Wednesday 8/9/2010**

to the following address:

**Concours MCBA - pôle muséal et culturel**

Béatrice Ehlers, Notaire  
 Rue Caroline 1  
 Case postale 6035  
 1002 Lausanne

Only the date and time of the dossier's arrival will be taken into account. The date of dispatch will not be considered. It is the participant's responsibility to take suitable measures to ensure that their dossier arrives before the deadline.

The documents submitted will only be used for the selection of teams. They will be treated confidentially and will not be returned.

No documents sent electronically will be admitted.

### **3 ORGANISATION OF THE COMPETITION**

The following applies to the selection process, the project competition and the design competition.

#### **3.1 Organiser – Contracting authority**

The competition organiser is the Vaud government, in particular the Buildings, Heritage and Logistics Section (SIPAL), acting on behalf of the Department of Education, Youth and Culture (DFJC).

The contracting authority is:

Etat de Vaud  
DINF - SIPAL  
Place de la Riponne 10  
1014 Lausanne

The address for all correspondence is:

"Concours MCBA - pôle muséal et culturel"  
Béatrice Ehlers, Notaire  
Rue de la Caroline  
case postale 6035  
1002 Lausanne

#### **3.2 Type of competition and procedure**

The MCBA competition is an anonymous competition for architecture and engineering projects and is based, to an extent, on a selective procedure.

The design competition for the museum and cultural centre is being organised in conjunction with the MCBA.

The projects and design competition will be judged as a whole. A single set of rankings will be drawn up.

The competition will be officially announced in the Official Gazette of the Vaud canton and on the website [www.simap.ch](http://www.simap.ch). A summary will be published in the Swiss Official Gazette of Commerce (FOSC).

#### **3.3 Applicable legislation**

Swiss laws, regulations and standards apply, in particular the Vaud law on procurement contracts (LVMP) of 24 June 1996, the related application regulations of 8 October 1997, and the regulations on architecture and engineering competitions (SIA 142 – 2009).

The competition is subject to the WTO international agreements on public procurement.

The official language of the procedure and of the provision of services is French. All documents must be submitted in French. Documents submitted in another language will be disregarded.

#### **3.4 Purpose and size of the competition**

The competition for the new Cantonal Museum of Fine Arts (MCBA) and the museum and cultural centre, placed on the site of the CFF locomotive depot, should principally offer the MCBA with a home that has a strong identity. A reference point in the urban layout that will be developed in such a way as to house, in further stages, other cultural institutions and thus become a welcoming, vibrant and attractive neighbourhood. This neighbourhood will be in direct relation to the transport hub represented by the Lausanne railway station.

The competition includes two parts. The first, which is equivalent to the projects competition, concerns the new home of the MCBA and the use of the CFF locomotive depot. The premises

measures 8.090 m<sup>2</sup> of usable floor space and a budget fixed at CHF 75 million. The second concerns the long-term development project of the museum and cultural centre, which is a design competition. This programme indicatively is inspired by the needs of the Elysée and Mudac museums and involves 8,000m<sup>2</sup> of usable floor space.

### **3.5 Follow-up to the competition**

For the projects competition, i.e. the creation of the MCBA, the jury will recommend the selected project and its authors to the contracting authority for further study and implementation.

The contracting authority intends to award the study and implementation contract to the architect, civil engineer and CVSE engineers that submitted the project recommended by the jury.

The other contractors appointed by the team who participated in the winning project may be appointed for the subsequent study phase, provided they played a significant role in the project and can submit good references.

For the design competition, which aims to obtain general proposals for the future development of the museum and cultural centre and the site, the winner is not automatically entitled to a contract.

However, the contracting authority may either offer the winner a contract to study these plans further or entrust this task to another contractor.

The contracting authority reserves the right not to award all or part of the contract, and to revoke all or part of the award decision if:

- the winner does not have or no longer has the financial, economic, technical or organisational means to carry out the work (Art. 20 RMP). In this case, the winner will be entitled to make up for this deficit by appointing one or more subcontractors of its choice, to which it will be contractually bound. It will submit the name(s) of the subcontractor(s) to the contracting authority in advance;
- the necessary permission for the implementation of the project is not granted by the relevant authorities;
- the necessary funding for the implementation of the project is not granted by the relevant authorities.

The contracting authority reserves the right to demand, insofar as it does not contradict the general idea of the project and for important reasons which it will explain, that the project be adapted beyond the jury's recommendations.

### **3.6 Timetable – deadlines**

#### **Selection procedure**

Publication of call for tenders	20/7/2010
Optional site visit (9 a.m. to 12 noon only, see document 1.2)	17/8/2010
Submission of bid dossiers	8/9/2010
Notification of pre-selection result to candidates	October 2010

#### **Projects and ideas competitions**

Site visit, delivery of terms and conditions, documents and model	2/11/2010
Deadline for submission of questions	20/12/2010
Jury replies to questions	27/12/2010
Submission of projects	7/4/2011
Submission of models	21/4/2011
Decision	May 2011

Presentation of prizes and preview of exhibition	June 2011
Exhibition of projects	June 2011
Award of contract (provisional)	Summer 2011

**Intended schedule for further action**

Change of land use	2011 to 2012
Project studies	2011
Request for permission	2012
Funding application	2012
Construction	2013 to 2016
Inauguration	2016

The deadlines of the selection procedure, and for the submission of questions and projects, must be respected. They take into account the time needed to meet the requirements of the competition programme.

**3.7 Anonymity - variants**

The projects and design competition organised after the pre-selection process will be conducted anonymously.

Other proposals of the projects, under forms of variants, may not be submitted.

**3.8 Evaluation criteria for the projects and ideas competitions**

**A competition entry will not be considered:**

If it is submitted after the deadline or if essential parts are missing, if it is incomprehensible, if it appears to include disloyal intentions or if its author breaks the anonymity rule.

**A competition entry will not be eligible for a prize:**

If it does not respect essential aspects of the programme rules.

**Evaluation criteria:**

- The degree to which the project fits in with the existing urban layout and the attention paid to city and landscape planning;
- the quality of museum-related plans;
- architecture and consideration of heritage issues;
- functional qualities and the necessary compliance with the programme;
- the general cost-effectiveness of the project, in terms of both construction and use;
- attention paid to the principles of sustainable development;
- consideration given to the future development of the museum and cultural centre.

The following will be evaluated in particular: the possibility of implementing the project in stages, the possible synergies between the different bodies, any proposed additions to the programme, the general coherence of the final look of the site.

These criteria are not listed in order of priority.

### **3.9 Jury**

The jury comprises:

President :	Mr Olivier Steimer, president of the Banque Cantonale Vaudoise
Vice-President :	Mr David Chipperfield, architect
Non-professional members :	Mr Daniel Brélaz, mayor of Lausanne Mr Pierre-Marcel Favre, publisher Mr Bernard Fibicher, MCBA director Mr André Hoffmann, company director Mr Pierre Keller, ECAL director Mrs Christine Salvadé, journalist Mrs Brigitte Waridel, head of SERAC
Professional members :	Mrs Geneviève Bonnard, EPFL architect, Monthey Mr Patrice Bulliard, town planner (masters in town planning, Oxford Brookes University), head of town planning for the City of Lausanne Mrs Stéphanie Cantalou, EPFL cantonal architect for the Vaud canton, Lausanne Mr Patrick Devanthéry, EPFL architect, Carouge - Geneva Mr Francisco Aires Mateus, architect, graduate of the Architecture Faculty of the Technical University of Lisbon Mr Aurelio Muttoni, EPFZ civil engineer, EPFL lecturer, Lausanne Mr Charles Pictet, EAUG architect, Geneva Mr Laurent Staffelbach, EPFL architect, CFF Real Estate, Bern
Non-professional substitutes:	Mr Bernard Decrauzat, president of the MCBA Executive Committee Mrs Silvia Zamora, municipal councillor, City of Lausanne
Professional substitutes:	Mrs Deborah Saunt, architect Mr Philippe Pont, head of SIPAL
Experts appointed to date:	Mr Jean-François Bodin, architect, museographer Mr Laurent Chenu, curator of monuments and sites, Vaud canton Mr Hartwig Fischer, director of the Folkwang Museum, Essen Mr Pierre Frey, art historian Mr M. Thomas Huber, artist Mr Christian Jelk, president of VISARTE VD Mr Fernandez, Muttoni & Fernández engineering consultants

Mr Yves Roulet, head of energy and environment section,  
SIPAL

Mr Roland Bieri, Hügli AG, security

Mr Jean-Luc Spertini, CFF Infrastructures

Procedural support:

Mr Christian Bridel, cBmM SA architect

Mr Alain Dayer, SIPAL project director

Mrs Dominique Mottaz, SIPAL secretariat

Mrs Elisabeth Wermelinger, SERAC coordinator

In accordance with Art. 10.4 of the SIA 142 regulations, most of the jury members are professionals, at least half of whom are independent of the contracting authority.

The substitutes attend all meetings and, if they are not required to replace a jury member, have an advisory role. The experts have an advisory role. The organiser, at the jury's request, reserves the right to consult other experts. Any specialist consultants who are selected must not have a conflict of interest with any candidate.

### **3.10 Compensation of candidates – ownership and copyright**

The total sum available for prizes, awards and compensation for the projects and design competition is:

**CHF 575,000 before tax**

This sum was calculated in accordance with the July 2009 edition of the guidelines of the SIA competitions committee.

It takes into account the particular nature of the competition procedure and the services to be provided by the different companies involved. It was approved by the SIA competitions committee. The prizes, as well as any awards and compensation, will not be distributed until the final decision is taken.

### **3.11 Ownership and copyright**

The project documents submitted for evaluation become the property of the Vaud government, with intellectual property remaining reserved.

### **3.12 Regulatory basis**

Participation in the selection procedure and the competition implies, as far as the organiser, jury and candidates are concerned, acceptance of the clauses of the present document, the competition programme, answers to questions, and the SIA 142 regulations (2009 edition).

### **3.13 Disputes**

The jury's evaluations are final.

Decisions of the contracting authority may be appealed within 10 days before the Court of Administrative and Public Law of the Vaud canton.

### **3.14 Final provisions**

This document was approved on the date mentioned on the first page.

Witnessed by:

#### **On behalf of the contracting authority**

Mr Philippe Pont, head of SIPAL

#### **On behalf of the jury**

Mr Olivier Steimer, jury president



Mr David Chipperfield, architect

Mr Daniel Brélaz, mayor of Lausanne

Mr Pierre-Marcel Favre, publisher

Mr Bernard Fibicher, MCBA director

Mr André Hoffmann, company director

Mr Pierre Keller, ECAL director

Mrs Christine Salvadé, journalist

Mrs Brigitte Waridel, head of SERAC

Mrs Geneviève Bonnard, EPFL architect, Monthey

Mr Patrice Bulliard, town planner, City of Lausanne

Mrs Stéphanie Cantalou, cantonal architect for the Vaud canton, Lausanne

Mr Patrick Devanthery, EPFL architect, Carouge – Geneva

Mr Francisco Aires Mateus, architect, Lisbon

Mr Aurelio Muttoni, civil engineer, EPFL lecturer, Lausanne

Mr Charles Pictet, EAUG architect, Geneva

Mr Laurent Staffelbach, architect, CFF Real Estate, Bern

Mr Bernard Decrauzat, President of the MCBA Executive Committee

Mrs Silvia Zamora, municipal councillor, City of Lausanne

Mrs Deborah Saunt, architect

The jury members' signatures appear on the original documents held by the organiser.

**On behalf of SIA 142**

The Architecture and Engineering Competitions Committee of the Swiss Society of Engineers and Architects certifies that this selection procedure conforms to the SIA 142 regulations (2009 edition).

Mr Michel Kaeppli

## 4 PROJECTS AND DESIGN COMPETITION PROGRAMME SUMMARY

Bellow is a brief summary of the projects and design competition, which will be refined and clarified in the upcoming weeks. It should therefore only be taken as indicative.

### 4.1 Projects competition programme

#### Summary of usable floor space of the MCBA

No		m <sup>2</sup>	total m <sup>2</sup>	comments
<b>Internal sectors:</b>			<b>3170</b>	
1100	Staff	490		Offices Other administrative spaces
1200	Internal services	2150		Workshops Deliveries Museographical infrastructure Reserve collections
1300	Technical facilities	530		
<b>Public sectors:</b>			<b>4920</b>	
1400	Public spaces	3740		Reception hall Permanent exhibition Temporary exhibitions
1500	Public services	1180		Bookshop Restaurant Auditorium Mediation service Library
<b>Total usable floor space, MCBA</b>			<b>8090</b>	

### 4.2 Design competition programme: candidate museums for the museum and cultural centre

#### Summary of floor space of the Musée de l'Elysée

No		m <sup>2</sup>	total m <sup>2</sup>	comments
<b>Internal sectors:</b>			<b>2790</b>	
2100	Staff	570		
2200	Internal services	1920		
2300	Technical facilities	300		
<b>Public sectors:</b>			<b>2010</b>	
2400	Public spaces	1500		
2500	Public services	510		
<b>Total usable floor space, Musée de l'Elysée</b>			<b>4800</b>	

#### Summary of floor space of the Mudac

No		m <sup>2</sup>	total m <sup>2</sup>	comments
<b>Internal sectors:</b>			<b>1415</b>	
3100	Staff	365		
3200	Internal services	850		
3300	Technical facilities	200		
<b>Public sectors:</b>			<b>1785</b>	
3400	Public spaces	1550		
3500	Public services	235		
<b>Total usable floor space, Mudac</b>			<b>3200</b>	

Usable floor space calculated in accordance with SIA 416.