OPEN INTERNATIONAL DESIGN COMPETITION ON THE TAMPERE ART MUSEUM AREA AND PYYNIKINTORI SQUARE 15.12.2016–15.03.2017

COMPETITION PROGRAMME
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1. INVITATION TO PARTICIPATE

1.1 THE ORGANISER, NATURE AND PURPOSE OF THE COMPETITION

The City of Tampere is organising a single-stage open international competition regarding the design of the extension of Tampere Art Museum, as well as the development and infill of Pyynikintori Square and the area surrounding the museum.

The purpose of the competition is to find an architecturally high-quality solution for the implementation of the extension of Tampere Art Museum, where the aesthetic, functional and techno-economic objectives, as well as those dealing with sustainable development, have been solved in a balanced way. The aim of the competition is to develop the museum’s spatial starting points and to concentrate museum activities that have been decentralised to various locations and to make the museum more attractive and better known by means of impressive architecture, in addition to the art collections.

The competition also looks for ideas for the cityscape and the functions, in order to develop and complement the Pyynikintori Square area as a high-quality, vibrant public urban space. The objective is to improve the square’s general appearance by reorganising the square area activities. The key starting point is to locate parking spaces in an underground parking facility beneath Pyynikintori Square.

The starting point for planning is that suitable housing, retail and office space must be located to the competition area. The objective is to make the solution as cost neutral as possible. The plan is to cover some of the museum construction costs through the sales of the building rights that will be planned in the future.

The competition will look for high-quality, impressive architecture that respects values dealing with the city structure and architecture, as well as an urban space in which the solutions for the traffic and technical factors are successful.

1.2 RIGHT TO PARTICIPATE

The competition is an open international design competition. It is required that at least one of the makers of a competition proposal has the right to practise the profession of an architect in their home country. The members and secretary of the jury panel, as well as their business associates, are not eligible to enter the competition.

The competition is organised as a design competition, in accordance with the Finnish Procurement Act. A public procurement notice has been published on the EU’s TED website on http://ted.europa.eu.
1.3 PRIZES AND PURCHASES

A total of 175,000 euros in prizes will be awarded in the competition, as follows:

I prize 70,000 euros
II prize 45,000 euros
III prize 30,000 euros
and two purchases, each 15,000 euros.

An exemption from taxes has been applied for the sums.

The jury will select the proposals which will receive prizes and which will be purchased. If the jury is not unanimous, it will vote, and each member of the jury has one vote. By a unanimous decision, the jury may change the distribution of the prize sum, in accordance with the competition rules of the Finnish Association of Architects (SAFA). The jury may also award honorary mentions.

The competition organiser may purchase more proposals than what was described above. According to their competition rules, SAFA shall charge 7% of all prizes and purchases. The prizes will be distributed through SAFA.

1.4 JURY PANEL

The jury panel includes the following members appointed by the competition organiser:

• Pekka Salmi    Deputy Mayor
• Anna-Kaisa Heinämäki  Deputy Mayor
• Annikki Järvinen   Tampere Art Society, Professor, Emerita
• Ranja Hautamäki  Principal Landscape Designer, Landscape Architect, D.Sc. (Tech.) MARK
• Taru Hurme    Planning Director, Architect SAFA
• Sakari Leinonen  Project Manager, Architect SAFA
• Outi Leppänen   Project Architect, Architect SAFA
• Taina Myllyharju    Museum Director
• Lauri Savisaari    Purchasing Manager

Appointed by SAFA:
• Henna Helander   Architect SAFA
• Ville Hara   Architect SAFA

The jury panel will consult the following experts:

• Toimi Jaatinen    General Manager, Culture and Recreation Services
• Juha-Pekka Häyrynen Planning Manager, Public Transport
• Elina Karppinen    Head of Local Detailed Planning
• Jori Lehtikangas    Geotechnical Engineer
• Heli Toukoniemi    Land Manager
• Ari Vandell   Planning Manager

In addition, the jury is entitled to consult other experts as deemed necessary by the jury. The experts may participate in jury meetings.

The experts and the competition secretary must not participate in any decision making, and they are not eligible to enter the competition.

The technical implementation and the secretary tasks are the responsibility of Pekka Koli, Architect SAFA. e-mail: taidemuseonalue@tilatakomo.fi.
1.5 COMPETITION PROGRAMME RULES AND APPROVAL

The competition adheres to SAFA’s competition rules and the ACE recommendation for design competitions (www.safa.fi). The competition programme and its Appendices have been approved by the organiser, the jury panel, and the Finnish Association of Architects Competition Committee.

1.6 AVAILABILITY OF COMPETITION PROGRAMME DOCUMENTS

The competition programme is free of charge. The programme and its Appendices can be downloaded from the competition website at www.tampere.fi/taidemuseonalue

The programme can also be collected or ordered from the following addresses:
Finnish Association of Architects, SAFA or Tampereen kaupunki, Asiakaspalvelu
Runeberginkatu 5 Palvelupiste Frenckell
00100 Helsinki Frenckellinaukio 2 B
FINLAND 33100 Tampere
Tel. +358 (0)9 584 448 FINLAND
E-mail: kilpailut@safa.fi E-mail: palvelupiste.frenckell@tampere.fi

All other information regarding the competition will also be provided on the competition website from 15 December 2016 onwards.

1.7 COMPETITION SCHEDULE

The competition starts on 15 December 2016 and closes on 15 March 2017.
A list of the pseudonyms of the competition entries will be published on the competition website.

The competition organiser will select 5–15 entries and it will request that the makers of the entries concerned create a scale model of their entry. The scale models will be ordered in May 2017 and the schedule of the scale models will be notified separately to the parties concerned. The scale models will be purchased and a separate fee will be paid for them.
2. PRACTICAL INFORMATION ON THE COMPETITION

2.1 PROGRAMME DOCUMENTS

The programme documents of the competition include this competition programme, as well as the appended material, all of which can be downloaded from the competition website at www.tampere.fi/taidemuseonalue. In the eventuality of conflicting information in the competition material, the information stated in the competition programme takes priority. The Appendices consist of the following documents:

1. Kilpailualueen pohjakartta (pdf/dwg), jossa kilpailualueen rajaus ("base map of the competition area (pdf/dwg) and outline of the competition area")
2. Kaupunkimalli 3D (dwg) ("city model 3D (dwg)")
3. Nykyisten museorakennusten piirustukset (pdf) ("drawings of the current museum buildings (pdf)")
4. Room programme for Tampere Art Museum (pdf)
5. Statistical data form regarding construction (Excel)
6. Current pipes and cables (pdf)
7. Partial master plan (pdf)
8. Aerial photographs of the competition area (jpg/tiff/pdf)
9. Photographs of the competition area (jpg)
10. Guidelines for traffic planning (pdf)
11. Inventory of the built cultural environment of the surroundings of Pyynikintori Square (pdf)
12. Art museum and Pyynikintori area-Guidelines for landscape planning (pdf)
13. Tampere Art Museum, A building history survey (pdf)

2.2 QUESTIONS CONCERNING THE COMPETITION

The competitors are entitled to request additional information on the competition programme. The questions must be submitted in writing, using a pseudonym, either in Finnish or in English. Please use the reference “tamu”. The questions must be submitted by 18 January 2017 by post or email to the jury secretary, using the following address:

Tilatakomo Oy / Pekka Koli
Pyhäjärvenkatu 6, 33200 Tampere, Finland.
E-mail: taidemuseonalue@tilatakomo.fi

The questions and the jury’s answers to the questions will be published on the competition website www.tampere.fi/taidemuseonalue by 30 January 2017.

The competition organiser is prepared to give a tour of the current museum building in Finnish and in English on Tuesday 3 January 2017, at 11.30 am. Please register for the tour of Tampere Art Museum by 29 December 2016, at the latest, tel. +358 3 5656 6577 or tamu@tampere.fi.

2.3 COMPETITION RESULT, PUBLICATION OF RESULTS, AND PUBLIC DISPLAY OF RESULTS

The aim is to decide upon the end result in August 2017. The makers of all the prize-winning and purchased entries will be confidentially informed of the results immediately, and the media at the publishing ceremony. The competition result will be published on the competition website, in SAFA’s Arkitehtiinutiset news magazine and on the website www.safa.fi, as well as in the ark Finnish Architectural Review’s competitions supplement.

After the jury has made its decision on the results, the jury minutes will be published on the competition website. All competition entries and the jury’s minutes will be put on display on the competition and SAFA websites in a manner to be announced later. All competition entries and the minutes will be put on display in Tampere at a place and time to be announced later.

Before the jury has made its decision on the results, the competition organiser will arrange a public event in which the material for 5-15 competition proposals selected by the jury will be presented anonymously. These materials will also be presented on the competition website, where they can be commented.
The place and time of the public event will be notified on the competition website. The jury panel may utilise the feedback received at the public event in its evaluation.

2.4 FUTURE MEASURES RESULTING FROM THE COMPETITION

The jury panel will issue a recommendation on future measures, based on the result of the competition.

**Museum building:**
The jury panel will issue a recommendation for the City Board of Tampere on the basis of the competition result. The intention is to give the museum planning work for the maker/makers of the winning proposal. In case the implementation is given to a foreign company, it must name a cooperation partner approved by the competition organiser. This person must have the qualifications of a Finnish principal designer.

**Planning for Pyynikintori Square and its surroundings:**
The City of Tampere may commission the further planning work from the makers of the winning proposal or from the makers of the winning proposals.

The other infill development planning in the competition area that has been proposed by competitors will be used as a basis for local detailed planning. Construction will be implemented as separate projects by means of plot assignment competitions.

Prior to any further planning work, the competitor or group must demonstrate to the contracting authority that they meet the requirements concerning the economy and financing, technical performance and professional qualifications, in addition to being able to fulfil all statutory obligations.

2.5 USUFRUCTUARY RIGHTS TO THE COMPETITION PROPOSALS

The competition organiser holds the proprietary rights to the prize-winning and purchased competition proposals, while the makers of the proposals will retain the copyrights of their proposals. The organiser has the right to utilise the concepts and ideas presented in the prize-winning and purchased proposals, in accordance with the Copyright Act. The City of Tampere reserves the right to use and publish material from the prize-winning and purchased entries free of charge. The competition organiser and SAFA have the right to use the material included in the competition entries for research and publishing purposes without separate compensation.

2.6 RETURN OF THE COMPETITION PROPOSALS

The presentation boards and the USB flash drives will not be returned. The non-rewarded and non-purchased entries (the presentation boards) can be collected from the competition organiser over the course of two weeks after the competition entry exhibition has closed. The exhibition schedule will be announced in connection with the publication of the result. The more detailed instructions regarding the place and time for collecting entries will be announced at the competition website after the closing of the competition. The organiser has the right to dispose of any proposals that are not collected by the competitor within the two-week period.

2.7 INSURANCE FOR THE COMPETITION PROPOSALS

The competition organiser will not take out insurance coverage for the competition material delivered by the competitors.

2.8 COMPETITION LANGUAGE

The competition proposals must be drawn up either in Finnish or in English. If there are any interpretative or other discrepancies between the different language versions of the competition programme, the phrasing of the Finnish-language competition programme shall apply.
3. COMPETITION TASK

3.1 BACKGROUND OF THE COMPETITION TASK

The City of Tampere organises an architectural competition regarding the development of Tampere Art Museum and the implementation of the necessary additional construction on the current plot of the museum. The project is based on the Tampere City Strategy 2014–2017. One of the aims of the City Strategy is to make the museums more attractive. The strengths of the art museums are being promoted and the development of their activities is being facilitated with the help of spatial design.

It has also been motivated to include the drawing up of an ideas plan for developing Pyynikintori Square and the area surrounding the museum as a public urban space. The art museum area, the Amuri Museum of Workers’ Housing and Pyynikintori will be developed as a centre for cultural activities and events. In the future, an urban recreational route from Särkänniemi to Pyynikki will run through the area. Other additional construction must also be located in the competition area. The need for housing construction deals with the need for infill development and for densifying the city structure. The objective is to build housing for 15,000 new residents in the city centre area by 2030. By combining various functions, the aim is to be as cost neutral as possible.

In November 2016, the City Council made a decision on constructing the tramway in Tampere. During the first phase in 2017–2021, double-track lines will be constructed to the east of Pyynikintori Square, i.e. to Hervanta and to Tampere University Hospital. During the second phase starting in 2021, a connection from Pyynikintori to the west, i.e. to Lentävänniemi, will be constructed.

Under the decision by Anna-Kaisa Ikonen, Mayor of Tampere, a steering group, headed by Pekka Salmi, Deputy Mayor of Tampere, was appointed for the development of Tampere Art Museum and its surroundings. The steering group’s task was to start the planning of the project by launching an ideas competition, estimate the preconditions for development, as well as steer future planning work and the possible implementation of the project.
3.2 COMPETITION AREA

3.2.1 Location and outline

The competition area is located in the vicinity of the city centre area of Tampere, in the city districts of Amuri and Pyynikinrinne. The actual competition area has been outlined in the Appendices. The total area to be planned is 5.4 ha. The area is located about one kilometre to the west of the city centre (i.e. from Keskustori Central Square). The competition area is split by Pirkankatu, which is a busy main collector street. On the southern side of Pirkankatu, you will find Pyynikintori Square, Heinätori Square (“Hay Square”) and Heinäpuisto Park. On the northern side of Pirkankatu, you will find the art museum area that boasts two parks: Taidemuseonpuisto and Kelloplaani.

Pyynikintori Square is bordered by residential blocks of flats (built in the early 20th century), an upper secondary school building and a former hay-weighing building that is currently a restaurant. There are service and retail spaces on the street-level floors of the residential blocks of flats.

The art museum building plot is chiefly bordered by residential blocks of flats and on its northern side, by the Amuri Museum of Workers’ Housing consisting of low wooden buildings.

3.2.2 Planning situation

The City Board of Tampere approved the Tampere City Centre Development Programme on 2 November 2015. The development programme sets guidelines for the development of the surroundings of Pyynikintori Square, according to which public services and urban environment must be developed in the area. The art museum area and the Amuri Museum of Workers’ Housing will be developed as a centre for cultural activities and events, and Pyynikintori Square will be developed as a high-quality public outdoor space. Along with the implementation of the tramway, the role of Pyynikintori as a terminating stop for buses and trams and as a point of transfer from one mode of transport to another will be emphasised.
The Tampere Region land use plan proposal 2040 has been approved on 14 March 2016. The land use plan proposal has designated the competition area as an area for centre functions (C). The area also belongs to the development zone (kk-1) of the Tampere Central Region's central axis. Recommendations for the central axis include a dense and mixed urban structure, promotion of the accessibility of the areas by foot, bicycle and by public transport, as well as enhancing tall and high-quality construction.

The proposal of the strategic master plan for the city centre was approved by the City Council of Tampere on 18 January 2016. In this plan, the northern part of the competition area has been marked as an area for administration and services. Pyynikintori is a square area that is developed as a pleasant, high-quality and active public space that takes the cultural historical values into account. It is possible to locate retail spaces and parking beneath the ground level of the square. The area belongs to a zone of housing-dominated infill development. There is a green and recreational zone (in a north-south direction) in the area. In this zone, the quality and continuity of the green and recreational services must be developed in such a way that the accessibility of Pyynikki from the city centre and the connections from lake to lake improve. The zone must be developed as a factor that makes the city more pleasant and attractive, as well as an important part of the urban landscape. Pirkankatu has been designated as a quality corridor for public transport. A significant amount of land use (particularly housing) that causes passenger traffic will be located along Pirkankatu.

The objectives of the local master plan for the inner city 2040 (which is being prepared) were approved by the City Council on 9 November 2015. The increase in the population number requires the restructuring and densifying of land use, as well as the service and traffic network. The aim is to carry out infill development in the city centre for the needs of housing, services and jobs. The accessibility of the city centre by all modes of transport will be promoted.

More detailed land use plans for the competition area will be drawn up on the basis of the local master plan for the city centre, and the intention is to utilise the results of the current competition in the drawing up of the plans. The local detailed plans for the competition area that are currently in force do not need to be observed in drawing up the competition proposals. The current local detailed plans for the area are displayed at www.paikkatietoikkuna.fi.

The entire competition area is located on land area that is owned by the City of Tampere. The plots surrounding the competition area are chiefly in private ownership.
3.2.4 Architectural history of the surroundings of Pyynikintori Square

Please see Appendix 11: Inventory of the built cultural environment of the surroundings of Pyynikintori Square.

From the Middle Ages onwards, there were common meadows and forests of the Tammerkoski village at the place of the current city district of Pyynikki. There was a road running to the west of the Tammerkoski Rapids, along Pispalanharju Esker towards Northern Pirkkala, and further towards Vaasa and Turku. The current Pirkankatu Street runs approximately along the same route. After the establishment of the City of Tampere (1779), some gardening plots for the use of citizens were created between the common land areas and the planned urban plots.

At the place of the future square, there was a market place called Plassi, which was a site for horse and other animal trades. Hay and logs were sold at Heinätori. At Plassi, they also organised recreational and sports events, as well as skating in winter. The open market area by the road was the city’s western end and a gate for those arriving in the city. The Plassi area comprised the plot of Pyynikintori, Heinätori and the conservatory of music, as well as the plot of the indoor swimming pool, and the front of the future art museum. The only building in the area was the Crown granary (completed in 1838) by the road. Currently, the granary functions as an art museum.

The new city districts had a grid plan. Lambert Petterson, City Architect, drew up a plan for Pyynikki (the seventh city district) in 1896. In the local detailed plan by Petterson, the grid blocks (bordered by Pirkankatu Street) surrounded the rectangular Aleksanterintori Square.

In 1903, the City of Tampere organised a national invitation competition regarding the creation of the local detailed plan. The plan by Lars Sonck, Architect, won the competition. The plan was ratified in 1908. The principles of the local detailed plan by Sonck were opposite to the principles of the grid plan. Sonck’s plan followed the ideals of an English garden city and the ideas of Camillo Sitte, an Austrian architect, regarding an organic plan that freely leans on natural forms. In Sonck’s local detailed plan, the streets wriggled on the slope and there were interesting views in the blocks. There were no straight lines. The centre of the district was Pyynikintori, whose shape was irregular.

Sonck’s plan was modified by Bertel Strömmer, City Architect, in 1921 and 1927. At the time, there were detached houses built of logs at Pyynikinrinne. At the end of the 1920s, a wall of tall stone houses was built on the eastern and westerns edges of Pyynikintori. Its appearance corresponded to the ideals of Classicism that were popular in the construction period. In 1935, the square landscape was complemented by the construction of a lyceum, which finalised the impressive view (based on the perspective) from Pirkankatu Street across Pyynikintori Square.

In 1929, the square area became a significant transport hub when the western bus station was built at the north-western corner of the square. Pyynikintori became a stop area for public city transport, and it is still used in the same purpose.
3.2.5 Building stock, values and inventory information regarding the surroundings of Pyynikintori Square

Please see Appendix 11: Inventory of the built cultural environment of the surroundings of Pyynikintori Square.

The surroundings of Pyynikintori Square are a chronologically and functionally multidimensional urban landscape. The area mirrors many key phenomena in urban development and architecture. The area entails various historical, architectural and landscape values.

The building stock in the surroundings of Pyynikintori Square particularly portrays the growth of Tampere and the new city planning methods for solving the housing question, for example. The square (surrounded by residential blocks of flats and public buildings) as a centre for the new city district and as a hub for public transport summarises the priorities of a young nation and a growing industrial city: high-quality housing and commercial services for citizens, a central place for education in the urban space and smooth transport for all. The development of this city district that emphasised housing and public buildings further continued after the Second World War.
In the local detailed plan history of the area, you can see the new city planning ideals of the early 20th century – including the natural shape of blocks at the turn of the 20th century and the geometric, closed blocks of the 1920s. The building stock is uniform, making the surroundings of Pyynikintori an identifiable, distinct entity. The strongest architectural features in the area represent Classicism and functionalism. In addition, the layers of history can also be seen in the Art Nouveau buildings from the early 1910s, as well as in the buildings dating back to the eras of post-war reconstruction and modernism.

The most important values of the surroundings of Pyynikintori Square are the harmonious architecture, the narrative nature of its urban history and its significant position (in terms of landscape) at the interface of the urban core and the esker landscape. Most of the special features of the blocks and the buildings have been preserved very well. As regards the preservation of the cultural historical and landscape values, the blocks, the individual buildings and the spaces only tolerate very subtle changes.

According to a classification by the National Board of Antiquities, the city district of Pyynikinrinne (which includes Pyynikintori Square, Heinätori Square and their surroundings) is a nationally significant built cultural environment.

The Amuri Museum of Workers’ Housing in the northern part of the competition area presents the life of workers in the wooden housing district of Amuri. The museum consists of five housing buildings on their original sites, as well as four outbuildings. The museum block is the only preserved part of the wooden housing district, the demolition of which started in the 1960s to give way for a new area of blocks of flats. The entrance to the Amuri Museum of Workers’ Housing is on the side of Satakunnankatu Street. There is a popular café in the building that is located on the north-western corner of the block.
3.2.6 Buildings of the current museum

The City of Tampere has owned the buildings since 1985. The size of the buildings, including the basement, is a total of about 2,342 gross m². Please also see Appendix 13: Tampere Art Museum, A building history survey.

Art museum building

The art museum is located at a former Crown granary, designed by Architect C. L. Engel, who was assisted by Anton Wilhelm Arppe. The building was completed in 1838. The building boasts the presumably oldest red brick facade that has been preserved in Tampere. The building was converted into an art museum in 1931. The conversion was designed by Hilja Gestrin, local architect, in 1929–1930. She was assisted by the artist Gabriel Engberg. In the renovation, the red brick walls, the furnaces and the grain bins in the interior were taken down, and they were replaced by modern exhibition and office space. Outside the building, the largest change visible was the larger roof lantern.

The building was renovated in 1971. In the latest renovation (1982–1984), the museum technology was modernised. At the same time, the museum’s exhibition space was extended when an underground floor designed by Antti Ilveskoski, local architect, was added to the building.

The museum building has two floors and a basement. The facades are made of red brick. The roof is made of lock-formed sheet steel. The art museum building has been protected under a local detailed plan, motivated by architectural, cultural historical and landscape criteria.
Separate building

When converting the grainage into an art museum, Hilja Gestrin also designed janitor’s quarters for the art museum, at the north-western corner of the plot. The building was the janitor’s house in 1930–1979. Since 1979, the museum office has been located in the building. From the basement of this building, there is a connection to the museum building.

The janitor’s quarters building has one floor and a basement. The facades are plastered and painted bricks. The roof is made of lock-formed sheet steel. Like the art museum building, the janitor’s quarters building has been protected under a local detailed plan.
3.2.7 Green areas and green environment

Please also see Appendix 12: Art museum and Pyynikintori area-Guidelines for landscape planning.

There are three public parks in the competition area: Heinäpuisto, Taidemuseonpuisto and Kelloplaani.

Heinäpuisto is a neighbourhood park. In 2011, it was renovated and made into a pocket park that presents ornamental grasses. The area is bordered by old rows of linden. On its eastern side, you will find Heinätori, which is currently a parking area. The square has preserved its original cobblestones, the historical light fixture and the row of linden on its northern edge, which is significant for the cityscape. Rather young birches grow in the western part of Heinäpuisto Park. A pedestrian and bicycle route runs through the area.

Taidemuseonpuisto and Kelloplaani form a narrow green area that was originally located between Puutarhakatu, Mariankatu and Pirkankatu. Old linden trees line the recreational area of Kelloplaani Park. Taidemuseonpuisto Park boasts a spruce and a row of linden trees along Pirkankatu that are significant for the landscape.

Pyynikintori is a uniform square in terms of cityscape. Its key features are the linden trees that line the square and the arc formed by shrubs in the southern part of the square. The original paving of the square has been preserved. A light fixture functions as a landmark in the area. There is a playground in the southern part of the square. The playground serves the neighbourhood and the day care centre next to the square.

Designed in the early 1930s, the art museum yard is artistically significant. There is a maple tree in the yard that is significant in the landscape. The museum entrance is lined by camperdown elm trees and there is a beautiful group of curly birches at the north-eastern corner of the yard.

There are groups of healthy maple trees on the unbuilt plot next to the art museum. These maple trees originally grew in the yard of a wooden housing block.

The Amuri Museum of Workers’ Housing is a representative example of a wooden housing block and yard in Amuri. Makasininkatu and Saarikuja, which border the block, have been preserved as historical cobblestone streets.

The area boasts several boulevards that are important to the cityscape. The trees along Pirkankatu are significant for making the busy traffic route pleasant. Sotkankatu is a uniform boulevard lined by old rows of linden. A great view opens out from Puutarhakatu towards the city centre. There are trees along the northern edge of the street.
3.2.8 Traffic

The planning area is easily accessible by all modes of transport.

Walking and cycling

There is an extensive pedestrian route network in the planning area, connecting the area to the surrounding pedestrian route network. The main regional routes for cycling that run via the planning area are the ones that go along Pirkankatu Street and along the western side of Pyynikintori Square, as well as along F.E. Sillanpäänkatu Street. These routes are part of the city centre ring route for cycling. The development of the city centre ring route for cycling is one of the emphases in the strategic master plan for the city centre. A significant main cycling route (in a north-south direction) runs on the eastern side of the art museum, connecting Särkänniemi / Lake Näsijärvi to Pyynikintori Square and further on to Pyynikki.

Motor traffic

Highway 12 runs on the northern side of the planning area. There is a street connection from Highway 12, via the Santalahti multi-level junction, to Satakunnankatu Street and Pirkankatu Street. The epicentre of Tampere and the city centre ring route (which runs around the epicentre) are located on the eastern side of the planning area. The city centre ring route is being developed. Motor traffic will be steered from the city centre ring route to Satakunnankatu Street and Pirkankatu Street. Currently, these streets have a speed limit of 40 km/h.

Public transport

Pirkankatu Street is a quality corridor for public transport and has public transport services less than every five minutes, at peak hours, to the east and to the west. In addition to local buses, long-distance buses also operate along Pirkankatu. Currently, the northern part of Pyynikintori Square functions as a terminal stop for several bus routes and as a loading site for tourist buses. There is a taxi station for about five taxis on the eastern edge of the square.
Drop-off and pick-up traffic of the museum

Currently, the drop-off and pick-up traffic (by car and by bus) takes place on Puutarhakatu Street, by the main entrance to the art museum. The street-like extension of Puutarhakatu has been used as a waiting and turning area for buses.

Service traffic for the museum

Currently, the service traffic for the museum takes place along Satakunnankatu Street, Sotkankatu Street and Makasiininkatu Street. Small service vehicles have been able to turn on Makasiininkatu Street, but larger service vehicles have had to reverse into Sotkankatu Street.

Parking

The parking spaces (7 spaces) for museum personnel are located on the western side of the museum’s separate building. In addition, one parking space is located in front of the entrance to the separate building.

Currently, museum visitors park their cars along nearby streets and in the parking area that is located at the eastern end of the competition area, in block 74.

Parts of Pyynikintori Square and Heiniätori Square are currently parking areas. There is residential parking (subject to licence) and time-restricted parking along some streets in the competition area.

3.2.9 Soil and foundation conditions

The terrain is level or gently sloping. The elevation of the ground level is +101 - +110 above sea level. The soil chiefly consists of till and sand. The rock face is located at a depth that ranges from three to over nine metres from the ground level. On the art museum’s plot, the rock face is located at a depth of over nine metres. The groundwater level is at +95 - +102 and it drops towards the south (towards Lake Pyhäjärvi).

3.2.10 Public utility networks

The current pipes and cables have been presented in Appendix 6. There are plenty of public utility networks beneath the street network of the area. Their possible transfer will be negotiated on during planning.
4. PLANNING INSTRUCTIONS

4.1 COMPETITION OBJECTIVES

4.1.1 General

The purpose of the competition is to draw up a high-quality, innovative plan for the current art museum area, in such a way that spatial solutions that are sufficient for the development of the museum activities are implemented. The aim of the new building and the area surrounding it is also to make Tampere Art Museum and the City of Tampere better known and more attractive. In accordance with the room programme, the new building for the museum will be about 4,887 gross m². The total of the current art museum plot buildings is 2,047 gross m². This way, the total area of the museum buildings will be about 6,934 gross m².

The competition also looks for ideas for the cityscape and the functions in order to develop Pyynikintori Square as a high-quality, vibrant public urban space.

Pyynikintori is a significant part of Tampere in terms of cultural history and cityscape. The charming square milieu must be polished up and the square must be given a new role as part of the centre of this growing city. The buildings surrounding Pyynikintori and their retail space, educational establishments, the sports field nearby and the new art museum will create a functional frame for the square. The square area can be renewed, taking its historical value into account. The square activities, the recreational and play areas, the public transport activities, the taxi station, traffic and parking must be grouped in such a way that the square-like character of Pyynikintori is emphasised.

In addition, suitable housing, retail and office construction must be located on the plot of the museum’s new building, in the Heinätori and Heinäpuisto areas, and in the current parking area on the eastern side of the competition area. The objective is to locate about 16,000 gross floor m² of infill development that primarily consists of housing in the area. The purpose of the competition is to study what would be a suitable amount of infill development in the area, in order to create a high-quality overall solution (in terms of cityscape and city structure) and an architecturally successful museum entity.

The competition looks for an innovative entity that respects the values dealing with the city structure and architecture. The area must be of high quality in terms of its functions and cityscape. It must also make the city structure more coherent.

4.1.2 Implementation schedule and costs

The objective is to start the planning work for the museum building in 2020 and construction in 2021. The other infill development activities in the competition area aim to be as cost neutral as possible. Housing construction will be implemented by means of plot assignment competitions.

As regards Pyynikintori Square, the scope of the planning work and the implementation is not determined at this phase.
4.2. PLANNING OF THE ART MUSEUM EXTENSION

4.2.1 Activities of the Tampere Art Museum

Tampere Art Museum 1931–2016

Tampere Art Museum, maintained by the Tampere Art Society, started its operations in 1931 at the current art museum building. For construction data, please see Section 3.2.6.

Tampere Art Museum is the third oldest art museum in Finland. Since 1974, it has also functioned as the Regional Art Museum of Pirkkmaal. In 1985, the museum was transferred from the Tampere Art Society to the ownership of the City of Tampere, and currently it is part of the museum department of the City of Tampere. The Moominvalley, which displays the original works of Tove Jansson, started operating at the Metso main library in 1987. In 2013, it transferred to the basement floor of the art museum, until it obtains new facilities at Tampere Hall in the spring of 2017. Tampere Museum of Contemporary Art, which is the oldest museum of contemporary art in Finland (established in 1966), has functioned as a unit under Tampere Art Museum since the year of 2000. In addition, in 2005–2014, Tampere Art Museum also administered and organised exhibitions at the TR1 exhibition hall in the Finlayson block. The exhibition unit of the art museum and Taite, the art museum’s pedagogical unit, still function at the office facilities that are located at TR1.

The collections of Tampere Art Museum have more than 14,000 artworks from close to 2,000 artists. In addition to its own collections, the museum has administered, since 2005, some collections of the Tampere Museum of Contemporary Art and the City of Tampere. All together, they form the second largest public art collection in Finland. A large part of the works are Finnish art from the 19th and 20th centuries. Amongst important themes are local art, the collection of the Finnish Medal Art Guild and contemporary art, particularly the works purchased from the Young Artist of the Year exhibitions. The Moominvalley collection, including original watercolours and drawings by Tove Jansson as well as three-dimensional works by Tuulikki Pietilä, is the most famous part of the collection. The physical management and conservation of the collections take place at the art collection centre of the museums, which was taken into use in the city district of Rusko in 2012. There are no art storage rooms or conservation facilities in the art museum building.

The Tampere Art Museum’s personnel work at four locations: at the art museum’s main building, at the former janitor’s house next to the main building, at the TR1 office and at the art collection centre in Rusko. The art museum has 31 permanent employees and 5–7 fixed-term employees.

The Tampere Art Museum presents art historical themes, as well as phenomena of contemporary art in Finnish and international visual arts. Temporary exhibitions that are based on research activities carried out by the museum or by exterior parties have been emphasised in the exhibition activities. There is no permanent space for presenting the museum’s own collections and they have not been exhibited regularly. The exhibition programme has presented, in a versatile way, the history of the Finnish visual arts, in particular, but international visual artists and phenomena have also been introduced. The Young Artist of the Year exhibitions, which have been organised since 1985, are famous throughout the country. The annual number of visitors is about 40,000 but large exhibitions have had as many as 160,000 visitors.

Like the other regional art museums, Tampere Art Museum is a kind of general art museum that seeks art educational contact with the public. The art museum building is suitable for exhibiting older art, but it is problematic to display some areas of contemporary art, such as video art, in the building. The building has no temporary storages, nor service space or workshops that are needed when changing exhibitions. In addition, there are no audience facilities, such as a lecture hall or an auditorium.
4.2.2 Functional objectives

The role of the Tampere Art Museum as an art museum that exhibits art historical themes and various phenomena in contemporary Finnish and international visual arts will continue in the future. The exhibitions will be divided between two buildings in the same way as the National Gallery in Helsinki has divided its exhibition activities between the Ateneum and Kiasma buildings, and Gösta Art Museum (the Serlachius Museums in Mänttä) to the old manor of Joenniemi and to a new building that was opened in 2014. There must also be a practical connection between the Tampere Art Museum’s main building and new building.

The current museum building will house the exhibition facilities of the museum’s own collections, such as the collection of the Finnish Medal Art Guild, as well as the reference/research library and the media services. It will house temporary exhibitions of traditional forms of art. Paintings and prints will be hung on walls and sculptures will be placed on pedestals.

The main entrance must be located in the new building. The connection between the extension and the current museum building must run underground. The extension facilities can roughly be divided into four functional entities: the exhibition facilities, the foyer service facilities, the meeting facilities and the office facilities (including personnel’s meeting facilities and the library).
The task of the new museum building cannot be examined without asking what contemporary art is and what it will be like in the future. Besides the traditional forms of art, artists’ ideas will crystallise in various physical forms that are yet unknown. In the future, art will require light, dark and pitch-dark space. Some of the artworks may be sound works and others may require a complete silence. The display of some artworks will require undisturbed, controllable conditions, whereas other artworks receive their strength from their contact to the public. The most important aspect is that the facilities meant for exhibiting art are modifiable. The new building will have several exhibition halls, ranging from high-wall hall space to smaller media premises and to gallery facilities for rapidly changing projects. It is also advantageous if the entire space can be taken into use at the same time, forming one large space. The exhibition facilities must be as neutral as possible, and it must be possible to adjust the amount and nature of light. There must also be a garage/loading space, a spacious lift, service and storage space, as well as sufficiently large storages for transport boxes in connection with the exhibition facilities for preparing and taking down exhibitions.

A vibrant art museum also needs facilities where it can meet its visitors in a natural way. In addition to a sufficiently spacious entrance foyer (that must have room for as many group tourists as one bus takes), the room programme of the new building must also include the work facilities for personnel, a research library and multifunctional facilities with a level floor, where lectures, events and meetings can be organised. These facilities must be designed and located in such a way that they can also be used as representation facilities and hired for third parties outside the museum’s opening hours. A café and a museum shop, which broaden the visitor’s museum experience, are included in the public service facilities of a modern museum.

All other personnel than those working in the management of the art collections in Rusko and those at the new Moomin Museum at Tampere Hall will move to the new art museum building. A total of about 20 people and, in addition, 10–20 people for customer service tasks.

Accessibility to all must be taken into account in all planning.
4.2.3 Room programme and its scope

The room programme for the building is Appendix 4 of the competition programme. The room programme presents the functions that must be located to the museum extension and to the current museum buildings. The room programme is divided into foyer services (536 m² (net)), meeting facilities (240 m² (net)), exhibition facilities (2,830 m² (net)), office, meeting and library facilities (465 m² (net)) and other facilities (147 m² (net)). The functions that conform to the room programme must be located to the extension and to the current museum buildings in such a way that the scope of the current main building is 1,187 m² (net) and 69 m² (net) for the separate building. This way, the scope of the extension will be 2,962 m² (net) and the projected gross area approx. 4,900 gross m², including the reservations for utility facilities, as well as the stairways, the vestibules and the corridors. The museum’s current facilities have been presented in Appendix 8.

4.2.4 Technical objectives

The planning solutions must aim at energy efficiency and at choosing the most cost-effective options. The property, the buildings and the yards must be planned so that they are easy to service and maintain. The materials and the structures must be selected so that they are safe, healthy and adaptable. They must also be easy to take care of and they must keep their value.

The extension will be connected to the city’s district heating network, and a new heat distribution centre will be built in the extension. The space reservation for this heat distribution centre is 15 m². The extension will be connected to the municipal water and sewer network. The building will be equipped with a mechanical supply and exhaust air ventilation, as well as with a cooling system. The requirements regarding the conditions of the exhibition and collection facilities must be taken into account in the air conditioning system. The machines in these facilities must have drying and humidifying functions, for example. In addition, the density of the structures must be taken into account in these facilities. The final requirements for the conditions will be ensured in further planning. The old main building will be connected to the new shared main distribution board of the extension. The extension will have its own utility facilities, whose space reservation is 500 m².
4.3 AREA PLANNING

4.3.1 General functional objectives for the area

The objective of the competition is to develop the functions and the cityscape of the art museum and Pyynikintori Square area. The competitors must also propose suitable construction to the area, primarily infill development consisting of housing. It can be designated to the museum’s plot, the Heinätori-Heinäpuisto area, as well as to the parking area in block 74 on the eastern side of the competition area. This parking area has been reserved for the use of the museum. The targeted gross floor area for infill development is 16,000 gross floor m².

4.3.2 Ideas planning instructions for Pyynikintori Square, Heinätori Square and Heinäpuisto Park

Pyynikintori Square

The competition task is to develop Pyynikintori as an entity that comprises the cityscape and the functions, taking into account the historical values of the area. Amongst the historical characteristics of the square are its spatial shape, the open square space, the cobblestones, the light fixture standing in the middle of the square, the trees lining the square and the arc formed by shrubs in the southern part of the square. A key objective of the competition is to locate an underground parking facility beneath the square. The starting point is that the trees will be replaced by new ones during the construction of the parking facility. A bus station must be located in the northern part of the square. Space for taxis must also be reserved at the square. The main cycling route running on the western and southern edges of the square must be preserved. There must also be a square space that can be used freely for sales activities and events, for example.
The competitors may study the possibilities for proposing a pavilion-like new building that would enliven the square. A kiosk, a rest area for the bus station and a toilet, for example, could be located in this building. The location of the possible new building must observe the values of and activities at the square.

A fenced playground (min. 600 m²) must be located at Pyynikintori Square. As regards noise and the other functions of the square, the most natural location for the playground is the southern part of the square. In addition, a sufficient amount of park-like, pleasant recreational space must be located in the area.

The toilet building at the south-western corner of the square can be preserved or it can be located as part of the possible new building at the square. The memorial of Frans Emil Sillanpää, which is located at the south-eastern corner, can be placed to some other spot in the competition area.

The lighting design for the square must observe the square’s historical characteristics.
Heinätori Square

The competitors may study the possibilities for locating infill development in the Heinätori parking area, and the current parking spaces must be allocated to beneath the square in the future. However, the competitors must leave open space on the western side of the hay-weighing building in order to preserve the historical value of the building. The rows of linden on the northern edge of Heinätori must also be preserved. The transformer station at the square and the recycling point by the square can be transferred. The terrace area on the southern side of the restaurant building (on the eastern edge of the square) must be preserved, and, likewise, the service connection on the northern side of the building.

Heinäpuisto Park

The competitors may study the possibilities for locating infill development in Heinäpuisto Park, observing the valuable trees in the area. The rows of linden on the northern edge of the park must be preserved. The park’s recreational area that is exposed to noise will be compensated by a recreational place to be located at Pyynikintori Square.
4.3.3 Ideas planning instructions for the area surrounding the art museum

The surroundings of the art museum and the new building must form a high-quality, fascinating entity in terms of cityscape. A smooth cycling route must be aligned from Puutarhakatu Street to Pirkankatu Street. The route must be of high quality, and the solutions must be smoothly connected to the tram and bus stop arrangements at Pirkankatu Street.

It is not absolutely necessary to preserve the kiosk building along Pirkankatu Street. The trees along the busy Pirkankatu must be cherished.

The western end of Puutarhakatu Street, which is significant in terms of the cityscape, must be taken into account.

Art museum plot

The unconstructed part of the plot has been reserved for new construction. The competitors may use the existing trees as part of the milieu as far as possible.

The competitors must pay special attention to making the art museum entrance easy to perceive.

The art museum’s old yard area must chiefly be preserved as it is, observing the valuable trees. Along the eastern side of the area, the competitors must align a pedestrian and bicycle route, in a north-south direction, and a cycling route that connects to the bicycle path along Puutarhakatu Street.
Kelloplaani and Taidemuseonpuisto

Kelloplaani Park and Taidemuseonpuisto Park must be made part of the whole, observing the trees, as well as the pedestrian and bicycle routes.

Amuri Museum of Workers’ Housing

This block must be preserved in its current form. It is possible to develop Makasiininkatu and Saarikuja as museum streets. The competitors should find ideas for linking the art museum and the museum of workers’ housing more closely to each other.

Parking area along Puutarhakatu Street (on the eastern edge of the competition area)

The competitors must examine the opportunities for locating infill development in this area. The block design must observe the play area requirement of the day care centre next to the parking area. The trees in the area can be used in planning, and space must be left for new trees along Puutarhakatu Street, in particular. The transformer station can be transferred to another spot in the area, or it can be integrated into construction.
4.3.4 Traffic objectives

Please also see Appendix 10: Guidelines for traffic planning. The traffic objective is to ensure that the art museum is easily accessible in terms of transport and that the solutions of the museum and its surroundings make the area accessible to all.

Walking and cycling

The competitors must ensure the connection of the area’s pedestrian route network to the surrounding pedestrian route network, to the public transport stops and to parking. The connections from the public transport stops to the museum’s main entrance must be made safe and accessible to all. In addition, a pedestrian connection, in a north-south direction, between Särkänniemi and Pyynikki must be developed in such a way that it will run from the eastern side of the art museum to along the eastern edge of Pyynikintori Square.

The planning area is located at the crossroads of the main cycling routes and the competitors must ensure the continuity of a main cycling route along Puutarhakatu Street at the stretch between Sotkankatu and Mariankatu.

The main cycling route along the western and eastern edges of Pyynikintori Square must be preserved. The competitors must also study the opportunity for locating a separate bicycle lane on the eastern edge of the square. It can be implemented by means of a separated pavement and bicycle path by removing, for example, some of the current car parking parallel to the street.

The competitors must ensure the connection of the bicycle paths in the area to the surrounding bicycle paths.

The competitors must design bicycle parking in connection with the art museum and Pyynikintori Square for the customers and for the park and ride activities.

Motor traffic

The planning area is easily accessible by car from the surrounding traffic network, which is being strongly developed.

Pirkankatu and Satakunnankatu currently have a speed limit of 40 km/h, and the restrictions for motor traffic, which are being approved, have the same speed limit for them. A speed limit of 30 km/h is being proposed for the other streets in the area.
Public transport and the tramway

Pirkankatu Street is a quality corridor for public transport that has public transport services less than every five minutes, at peak hours, to the east and to the west. In addition to local buses, long-distance buses also operate along Pirkankatu. Currently, Pyynikintori functions as a terminal stop for several bus routes and as a loading site for tourist buses, and it will continue these activities in the future.

The northern part of the square area will function as a bus terminal and 5–7 stop platforms must be located in the square area. The charging points for electric buses will be located at the platforms. The charging device model that is currently located at the square does not oblige the competitors. The connections from the platforms to the stops at Pirkankatu Street must be smooth and safe. The platforms must be located in such a way that people can see the buses and their numbers from the stop area of Pirkankatu Street. Roofed waiting space must be located in connection with the bus terminal. The competitors must propose the junctions for buses that enter the square area.

The tramway will run along Pirkankatu Street. During the first phase, the terminal stop will be built by the art museum and Pyynikintori Square. This stop area will become a significant transfer stop for public transport. Construction will start in 2018.

Drop-off and pick-up traffic of the museum

The drop-off and pick-up traffic by car will take place via Puutarhakatu Street. The competitors must plan the required traffic arrangements in the junction area of Puutarhakatu and Mariankatu. The drop-off and pick-up traffic by bus will take place from the bus stops along Pirkankatu Street. The competitors must plan safe pedestrian routes, accessible to all, from the stops to the main entrance to the museum.

Service traffic for the museum

According to plans, the service traffic for the museum will continue to operate via Satakunnankatu, Sotkankatu and Makasiininkatu. However, the competitors may come with their own proposal for the service traffic. The competitors must propose the service routes to the museum. The service traffic (loading and unloading) connection will run into the loading facilities (an interior space) of the new building from the side of Makasiininkatu from the street level, or along a driving ramp into the basement. The connection must be dimensioned for a 12-metre-long lorry. The service traffic solutions must observe the sufficient space reservations for those who control the unloading and loading of artworks.

Parking

There are a fairly low number of parking spaces in the planning area, and most of them are used by residential parking. The development of Pyynikintori will further reduce the number of public parking spaces in the area. In order to improve the parking conditions in the area, the parking system must be developed and an underground parking facility must be planned beneath Pyynikintori. The current parking spaces in the mid-area and northern part of Pyynikintori will be removed. As regards the functionality of and signposting in the traffic network, it is significant from where the driving connections to the underground parking facility are designated. The competitors must propose the driving connections to the underground parking facility. One of the options is to implement a driving connection via the southern end of Sotkankatu Street, but the competitors may also propose other options. When finding solutions for the driving connections, the competitors must note that they cannot propose a connection that would run by the tram stops.
The projected capacity of the underground parking facility is a minimum of 200 parking spaces. The competitors must designate five parking spaces for taxis in the Pyynikintori area.

Two parking spaces for people with disabilities must be located close to the main entrance to the museum.

The current parking spaces of museum personnel can be preserved, removed or they can be solved some other way on the side of Makasiininkatu Street. One parking space in front of the entrance to the separate building must be preserved.

The pedestrian conditions of Pyynikintori Street on the eastern side of Pyynikintori Square must be developed by e.g. removing some of the parking spaces parallel to the street.

The parking spaces for museum visitors will be designated to the underground parking facility that will be planned beneath Pyynikintori.

The competitors must design bicycle parking in connection with the art museum and Pyynikintori for the customers and for the park and ride activities.

As regards infill development, the parking space norm is 1 parking space / 150 gross floor m² for housing, and 1 parking space / 120 gross floor m² for retail and office construction. The number of the implemented parking spaces may be 20 % lower than the parking norm, if the project implements centralised structural parking, as well as shared parking and/or parking spaces that have not been reserved to any named persons.

4.4. EVALUATION CRITERIA FOR THE COMPETITION PROPOSALS

In its evaluation work, the jury panel will emphasise the following matters in the given order:

• a high-quality overall solution in terms of cityscape and city structure
• an impressive museum entity and museum block area in terms of cityscape and architecture and the natural connection of the new building to the current museum buildings
• a high-quality spatial and architectural solution for the museum entity, as well as the achieving of the functional objectives
• the development solutions for the cityscape and the functions for the Pyynikintori Square area, invigorating the area, spatial structuring of the area, observing the historical value of the square area
• solutions regarding infill housing development and/or other construction and fitting it to its surroundings
• feasibility of the solution, and a balanced solution for the aesthetic, functional, techno-economic and sustainable development objectives

The jury will commission scope and cost comparisons, as well as the necessary technical surveys regarding the best proposals, which will form the basis of the final decision making.

The jury regards the merits of the overall solution as being more important than the correctness of the sub-solutions or details.
5. INSTRUCTIONS FOR DRAWING UP COMPETITION PROPOSALS

5.1 REQUIRED DOCUMENTS

1. Overall plan, scale 1:1000

The entire area within the geographical boundaries of the competition area will be presented, using the scale 1:1000. The plan must present the overall ideas for the entire planning area. The building masses will be presented shadowed from the south-west at a 45 degree angle. The competitors will present the arrangements for vehicles, pedestrians and cyclists as well as for the green areas. The plan must present the location of the functions and the buildings, as well as the purpose of additional construction and land use. There must be a scale bar on the presentation board.

2. Subarea plan, scale 1:500

The competitors will present the area on the southern side, using the scale 1:500 (the outline on Pirkankatu Street can be seen in Appendix 1). The competitors will present a specified subarea plan and a section drawing of the part in the plan (selected by the competitor) that best explains the nature of the plan. The building masses will be depicted shadowed from the south-west at a 45 degree angle. The competitors must propose the areas for motor traffic, the areas for pedestrian and bicycle traffic, the yard areas, the elevations and the vegetation. As regards the possibly proposed new buildings, the plan must express their outline, purpose and number of storeys. The sections must be visible in the subarea plan. There must be a scale bar on the presentation board.

3. Layout plans for the museum buildings, scale 1:200

The competitors will present the layout plans for all floors (the new building and the current buildings). The layout plans of the basement and the ground level floors of the current buildings and the new building will be presented for each floor, in one plan. The layout plan for the ground level must also present the relating yard arrangements. The layout plans must include the names and areas for the facilities, the elevations of the levels, the sections and the possible other explanations. There must be a scale bar on the presentation board.

4. The facades and sections of the museum buildings, scale 1:200

The competitors will present the facades and the sections that are necessary for the evaluation, including the elevations (i.e. the altitude) and the facade materials. The elevation drawings must present the adjacent surroundings. The section drawings must portray the nature of the exhibition and foyer facilities. There must be a scale bar on the presentation board.

5. Illustrations of the museum extension, 2

The competitors will draw up one interior perspective image and one exterior perspective image that illustrate the character of the museum extension. The interior perspective image must illustrate the entrance foyer. The exterior perspective image must be a ground level view.

6. Illustration of the competition area, 1

A 3D illustration embedded in the given oblique photograph (Appendix 8 / Image 1).
7. Written description

A written description included in the presentation boards or fixed onto them, a maximum of 2 x A4. The written description presents the architectural and functional main principles and the main principles for the urban environment. In addition, the written description must account for the key technical solutions, the method of construction and the extent information regarding the museum’s new building: the net area in m², the gross area and the volume. As regards the other proposed new buildings, the competitors will report the gross floor area, and the gross area of the underground parking facility.

The written description may be divided into parts spread out over presentation boards and presented in connection with the relevant images.

The written description must also be delivered separately. The maximum size is 2 x A4, stapled from the upper left corner.

The competitors may also present other material illustrating their ideas, within the limits of the allowed numbers of presentation boards.

In addition, the competitors must deliver:

8. A1 presentation boards as separate files, using the resolution 300 dpi (pdf).

9. A1 presentation boards reduced (50%) to A3 size, compiled into a single file, using the resolution 300 dpi (pdf). The reduced images must be legible.

10. Summary of the written description, max. one A4 page (pdf).

11. Appendix 5. The extent information of the plan and the pseudonym of the proposal must be written in the darkened columns in the Excel file.

12. An exterior perspective (an image file) regarding the material of document 5 of the competition proposal. And an image file of document 6. The files must be named using the pseudonym of the competition proposal and saved in jpg format, 1600x1200px, using the resolution 200 dpi. An example of naming the files: 5pseudonym.pdf and 6pseudonym.pdf

Scale model

The competition organiser will select 5-15 competition proposals and it will request that the makers of the proposals concerned create a scale model of their proposal. The scope, outline and scale of the model, as well as the production and delivery instructions, will be given to the makers at this phase. The scale model must also present the current museum buildings and, depending on the outline, the hay-weighing building.

In the evaluation, the scale model will be fitted to a white-coloured site model produced by the competition organisers.

The competition organiser will purchase the scale models, please see Section 5.4.

Documents 10, 12 and the scale models will be published anonymously at the competition website www.tampere.fi/taidemuseonalue before the winner of the competition has been chosen. The material concerned will also be available to the media.
5.2 PRESENTATION METHOD

The plans and drawings included in documents 1-4 must be presented so that grid North is up.
Presentation boards. The plans and drawings must be ready for publishing and they must be durable. They
must be fixed onto A1 sized vertical (width 594 mm x height 840 mm) stiff boards, and they may not be
covered with plastic. The maximum allowed number is 7 boards / proposal.

The first board must present 1.) the overall plan (the upper part of the board) and 6.) the illustration of
the competition area (the bottom part of the board).

The presentation method instructions for the scale models that will be requested separately will be
delivered to the makers of the scale models in connection with the order.

5.3 COMPETITION SECRECY

All documents included in the competition entry must be equipped with a pseudonym. Within the delivery
of the competition entry, a closed, non-transparent envelope (onto which the pseudonym has been written)
must be included. Inside the envelope, the letter must contain the entry’s pseudonym as well as the maker’s
name, address, email address and telephone number. In addition, the information shall identify who holds the
copyright to the entry and who have assisted in drawing up the proposal. If the makers provide the name
of their company, the company name will be published in connection with the maker’s name.

The competition organiser will require that the competitors deliver the separately ordered scale models
anonymously. They must include the pseudonym of the competition proposal.

The envelopes will be opened by a person not affiliated with the jury and bound by confidentiality.

5.4. COMPETITION PROPOSAL SUBMISSION

The competition period will end on 15 March 2017. The competition proposals must be delivered by 3:00
pm on 15 March 2017 to the address given below, or they must be submitted, in a verifiable way, no later
than on the same date for delivery by the postal service or another delivery service to arrive by 3:00 pm on
27 March 2017 at the latest, at the address given below.

As regards the scale models, the competition period will end at a date that will be announced separately. It
will be announced to the competitors from whom the scale models are ordered. The scale models will be
ordered in May 2017 and about 2-3 weeks will be allowed for making and delivering them. The competition
organiser will purchase the scale models and pay the maker of each scale model a fee that is defined in con-
nection with the order; in case they have been submitted in time and in accordance with the instructions.

The pseudonyms of the submitted proposals and the estimated date of announcing the result will be pub-
lished on the competition website.

The competitor must absolutely make sure that the delivery is equipped with a postal service or other de-
livery service stamp stating the time of shipment. The cover of the delivery must be marked with the entry’s
pseudonym and labelled “Suunnittelukilpailu, Dno 2383/2016”.

Return of the entries:
Tampereen kaupunki
Kirjaamo
Puutarhakatu 6
33100 Tampere
FINLAND

Tampere, 07 December 2016 Jury panel
Dno: TRE 2383/2016