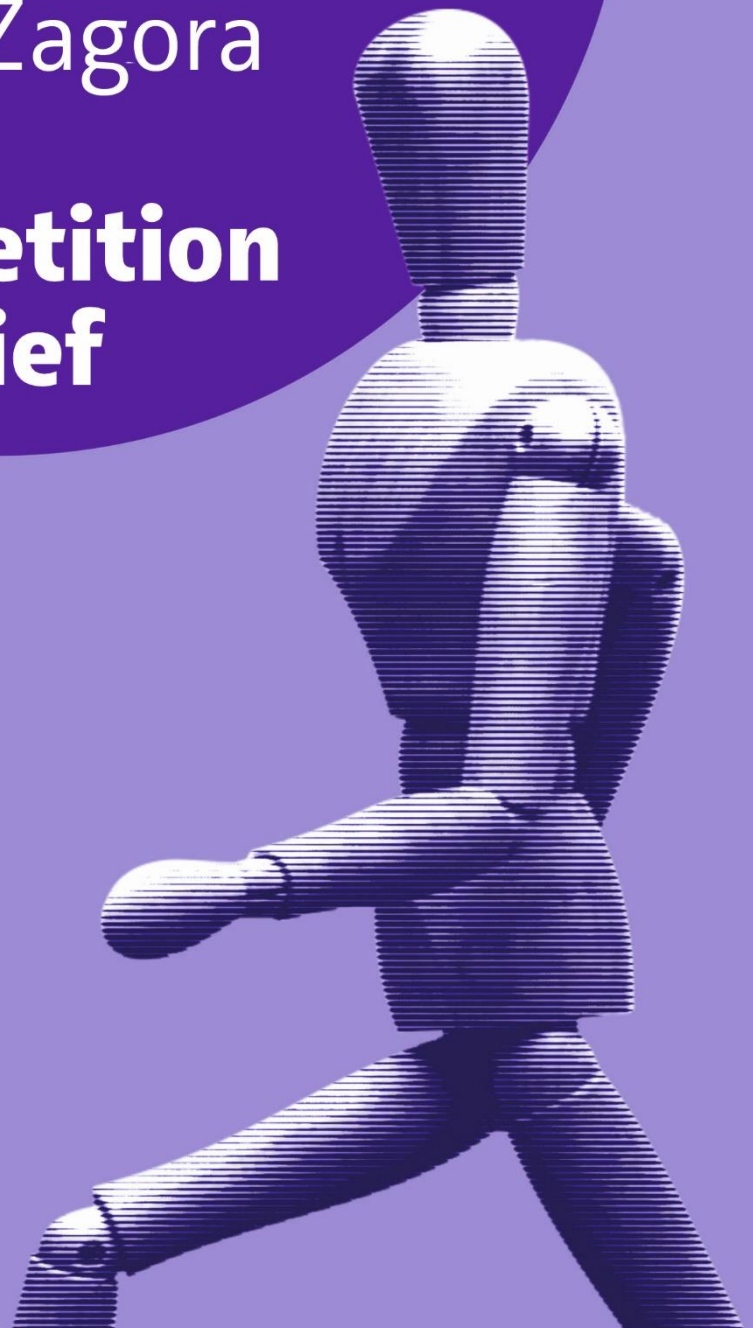


International  
Architectural Competition

**Experimental  
Puppetry Arts Centre**

Stara Zagora

**Competition  
brief**





International  
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# Contents:

## I. Introduction

1. Open Call;
2. About the Competition;
3. Competition Goal;
4. Prizes;
5. Estimated value of the competition;
6. Timetable;
7. Eligibility;
8. Applicants Economic and Financial status;
9. Language;

## II. History and context

1. Stara Zagora;
2. Geographic factors;
3. Puppetry as an Art Form for Adults – Global Trends in Theatre;
4. Puppetry for Adults in Stara Zagora ;
5. State Puppet Theatre – Stara Zagora;
6. Current building of the State Puppet Theatre-Stara Zagora;
7. Current activities of the Puppet Theatre;

## III. Design

1. Location of the plot;
2. Main design tasks;
3. Limitations due to existing urban plan;
4. Transport and accessibility;
5. Functional programme;
6. Specific design requirements;
7. Energy efficiency. Heating. Ventilation, AC;
8. Landscaping;
9. Proposal costing;

#### **IV. Application documentation and submission**

1. Application documents;
2. Competition materials;

#### **V. Participation methodology**

#### **VI. Competition procedures**

1. Securing applicants' anonymity;
2. Jury;
3. Jury sessions;

#### **VII. Evaluation**

1. The Jury's obligations;
2. Close of deliberations. Decision of ranking;
3. Evaluation criteria;
4. Copyrights and Assignment;

#### **VIII. Attachments**

Annex 1: Photo documentation

Annex 2: Work DWG file

Annex 3: Additional materials

Annex 4: Documentation

# I. Introduction

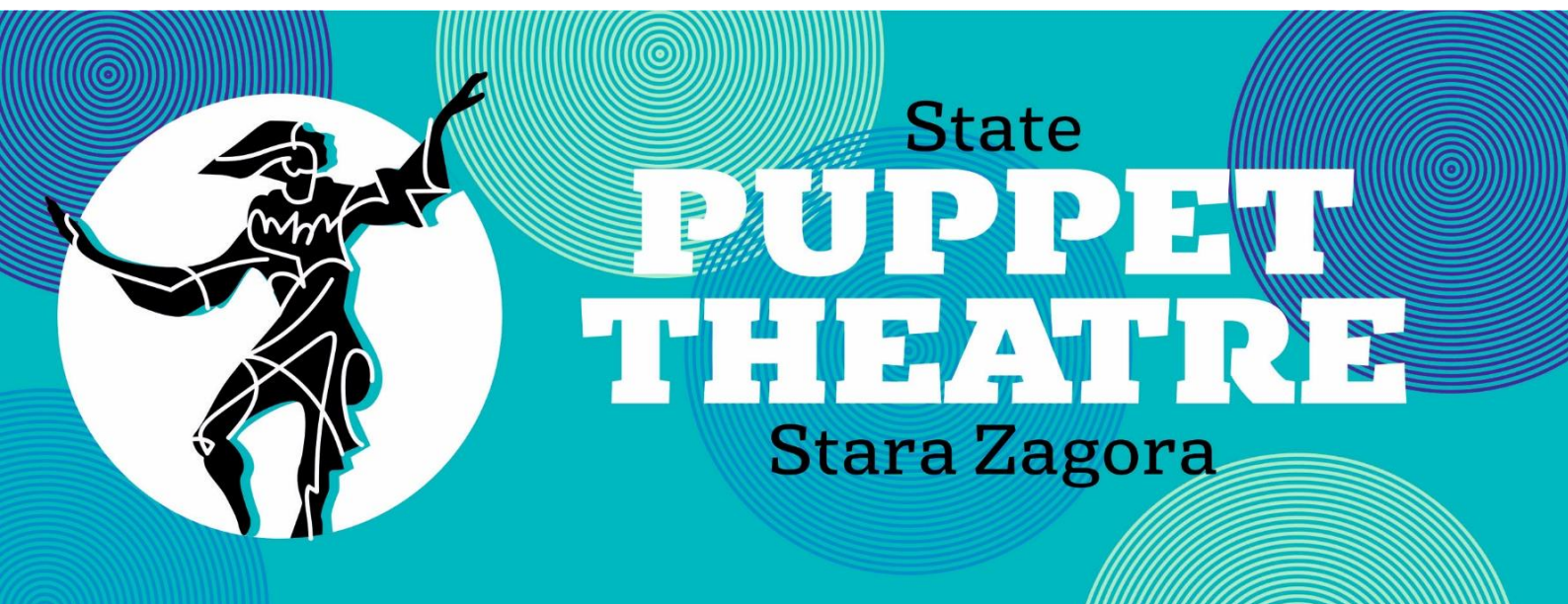
## 1. Open Call

The STATE PUPPET THEATRE in Stara Zagora and the Ministry of Culture, supported by Stara Zagora Municipality are delighted to launch an international Open Architectural Competition for a conceptual design of the EPAC - Experimental Puppetry Arts Centre at State Puppet Theatre – Stara Zagora.

The Puppet Theatre in Stara Zagora encourages those with a flair for the novel, distinctive and unorthodox. The theatre is prepared to take risks in the name of artistic process and the quest of true meaning.

The EPAC - Experimental Puppetry Arts Centre will be an incubator for live theatre – syncretic, originally incepted, unconventional, interactive and bold. A meeting point for people of deliberate creative motivation and potential, dynamic, unique and diverse creators. The new centre will aspire to offer opportunities to contemporary artists to grow their talent and create a wholesome space for the development of theatre across the breadth of the art of puppetry.

The competition is open to designers from across the world who are passionate about contemporary art and theatre and want to contribute to the design of an unorthodox, out-of-the-box building to be the home of the magic of theatre.



## **2. About the Competition**

### **2.1. Legal Grounds**

The Competition is launched in accordance with the provisions of Art. 18, para 1, p.11 and Art. 80 of the Public Procurement Act of the Republic of Bulgaria:

**2.1.1.** The Competition shall conclude with the awarding of prizes.

**2.1.2.** The aim of the Competition is to procure a conceptual design at pre-investment phase to become the basis for the development of the technical and implementation investment project.

**2.1.3.** The Competition will be open, anonymous and all stakeholders would be eligible to enter.

### **2.2. Competition Objective:**

The objective of the Competition is to identify and award a conceptual design for the EPAC - Experimental Puppetry Arts Centre at State Puppet Theatre – Stara Zagora.

**2.2.1.** All details of the terms and conditions are enclosed within the current document, including expected outcomes and space specifications.

Applicants will be evaluated by an international jury and will be based on anonymized entries.

Best global practices in architectural design tenders and professional ethics will be adhered to at all times.

Full details regarding the procedure will be published on the public website of the Competition: <https://competition.puppetry.center/> as well as the procuring party's profile on the Centralized Automated Information System Electronic Public Procurement (CAIS EPP) kept by the Public Procurement Agency (PPA): <https://app.eop.bg/buyer/42007>

Applicants can register on the Competition website to receive regular information and email alerts.

### **3. Competition Goal**

The goal of the competition is to identify creative designs for the construction of the EPAC - Experimental Puppetry Arts Centre, which will further result in a Tender in accordance with Art. 79, Para 1, item 9 of the Public Procurement Act (PPA) and following the ranking of projects.

Alongside its repertory, the Puppet Theatre in Stara Zagora hosts the International Puppet Theatre for Adults Festival "PIERROT" and international artistic laboratory workshops.

Annually the city of Stara Zagora is transformed into a new, unconventional European puppetry stage, with an appetite for diverse puppet theatre forms, and aspiring to advance the art of puppetry for adults.

The International Puppet Theatre for Adults Festival "PIERROT" is part of the city of Stara Zagora's identity and has proved both its sustainability as its potential for growth.

The goal of the current Competition is to rise up to the need of the Puppet Theatre to expand its venues and offer artistic opportunities for the artists to fulfil their potential.

The State Puppet Theatre - Stara Zagora aims to turn the new EPAC - Experimental Puppetry Arts Centre into:

- a space to produce diverse artistic projects by state, regional and independent artistic organisations;
- a buzzing cultural venue for contemporary art
- a comfortable, welcoming, modern space for the implementation of a variety of theatrical initiatives
- an educational and social activity venue.

### **4. Prizes**

The jury will select three projects to award:

**First Prize – EUR 5,000 /BGN 10,000/**

**Second Prize – EUR 3,000 /BGN 6,000/**

**Third Prize – EUR 2,000 /BGN 4,000/**



The winning project of the First Prize, also fulfilling all prerequisites of the Terms and Conditions of this Competition shall also serve as the grounds for the future investment project. The Contractor shall assign the development of the technical and detailed investment project for the EPAC - Experimental Puppetry Arts Centre, upon conclusion of the procedures under Art. 79, Para 1, item 9 of the PPA, when funding has been secured.

A template contract for the development of a Technical and Detailed Investment Project with Author's Supervision is enclosed herein.

In the case of the winning project's team's refusal to sign a contract for Technical and Detailed Investment Project with Author's Supervision, the Contractor – the State Puppet Theatre-Stara Zagora shall have the right to assign the development of the Technical and Detailed Investment Project with Author's Supervision to a different designer, using the original winning design project.

All non-transferable copyrights shall always remain the property of their author, and any and all reference to the winning design project shall include mandatory mention of the above.

The awarded sums for the prizes shall be made payable no later than 30 days upon the final evaluation has been made by the jury and the Contractor's Decision of ranking has come in to force.

## **5. Estimated value of the competition**

The total maximum value of the design services for the preparation and implementation of all necessary coordination procedures in the design phase of the future detailed investment project is EUR 150,000 /BGN 300,000/ excluding VAT, which is the amount of the estimated value of the public procurement for the award of the service under Art. 79, para. 1, item 9 of the PPA.

The estimated value of the competition under this procedure, according to art. 80 para. 3 of the PPA is EUR 160,000 /BGN 320,000/ excluding VAT, and includes:

- the Prize fund for the competition – amounting to EUR 10,000 /BGN 20,000/ excluding VAT;
- Total value of the funds for the award of the public procurement for design in the working phase up to EUR 150,000 /BGN 300,000/ excluding VAT.

*\*Note: The maximum estimated value for the preparation of an investment project in the working phase, subject to public procurement – agreement without preliminary call of proposals under art. 79, para. 1, item 9 of the PPA, amounts to EUR 150,000 /BGN 300,000/ excluding VAT.*

## 6. Timetable

- **10 April 2023** – Official launch of the Competition
- **10 April – 15 July 2023** – Proposals development
- **05 July 2023** – Deadline for applicants' enquiries
- **05 July 2023** – Deadline for registration of applicants and submission of the application documents, via the Competition website (by proxy)
- **15 July 2023** – Deadline for registration of applicants and submission of the application documents, via the Centralized Automated Information System Electronic Public Procurement (CAIS EPP) (no proxy)
- **15 July 2023** – Deadline for submission of the competition materials by all the applicants
- **16 July – 20 July 2023** – Preparation of the competition materials for evaluation
- **21 July – 25 July 2023** – Jury evaluates the competition materials
- **28 July 2023** – Announcement of results

## 7. Eligibility

All Bulgarian and foreign individuals or teams are eligible to apply as long as they have full architectural design capacity in the respective country of registration. This means that at least one of the members of the team in their respective country shall be legally authorised to develop project documentation, sign and stamp it, enter it for approval at the institutions of competence, and on the grounds of the said documentation can acquire building permit. The Architect needs to be authorized to supervise the construction process, to exercise Author's supervision, and sign the final certificate of occupancy documentation.

Any individual can apply with a one proposal only.

Individuals who are part of a team or have agreed to act as subcontractor to another applicant or individual cannot submit a separate application in their own name.

Applicant teams awarded the First Prize shall at the date of contracting ensure at least one member of the team who can certify their full design capacity at the Chamber of Architects in Bulgaria. This prerequisite guarantees that the authors of the winning proposal shall have the technical and legal rights to develop the project in the next phase, namely the technical and detailed project, to produce the project documentation, sign and stamp it, enter it for approval to the competent authorities of the Republic of Bulgaria, and on the grounds of the documentation acquire a building permit.

Individuals who do not have full design capacity at the time of application may enter a proposal but are obliged, in the case of their nomination as finalists,

to ensure a designer within their team with full design capacity, who shall fully correspond to the above listed requirements.

Individuals who are members of the jury or are in employment or other contractual agreement with the State Puppet Theatre-Stara Zagora, the Ministry of Culture, Stara Zagora Municipality, Organisers of the Competition, or members of the jury and/or have partaken in the development and preparation of the current Competition Documentation and the Terms and Conditions within, are not eligible to apply.

Applicants must not have been prosecuted or convicted of terrorism, human trafficking, discrimination, theft, negligence, concealment, bribery, organized crime, or other criminal offences. They have to have clear tax records for government tax and social security; must abide to equal opportunities and fair competition and declare that no other circumstances hindering their fulfilment of their duties in good faith, stating all of the above in the applied here within documents.

## **8. Applicants Economic and Financial status**

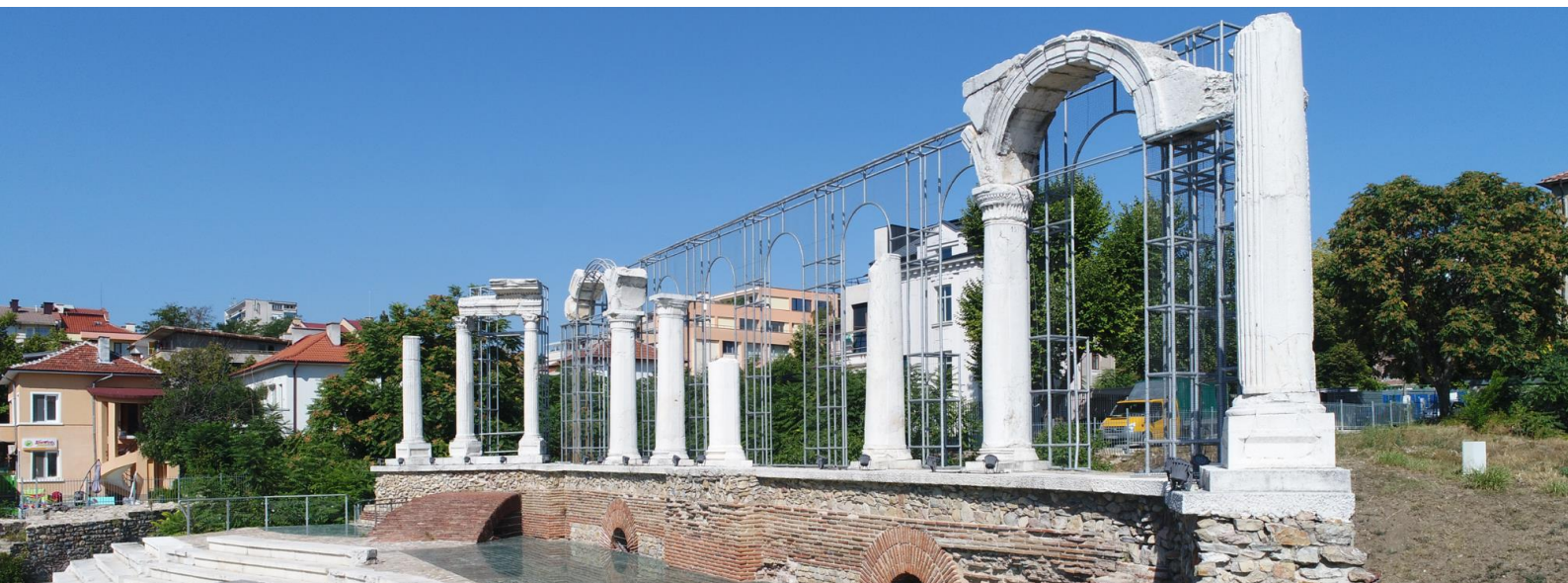
No requirements have been raised towards the economic and financial status of the participants.

## **9. Language**

The official languages of the Competition are Bulgarian and English. All explanatory notes and labels within the project may be bilingual – in Bulgarian and English, and the metric measurement system is to be applied.

It is recommended that the design proposals and all documents enclosed be bilingual, given they will be evaluated by an international jury.

*Ancient roman forum*



## II. History and Context



*Stara Zagora 1933*

### **1. Stara Zagora**

Stara Zagora is a city of many names. Over the course of history it has been called Beroe, Augusta Traiana, Vereja, Irenopolis, Boruj, Eski Zagra and Zheleznik, but also poetically has been named the city of poets, artists and musicians, of linden trees and grid street planning. It has been destroyed several times and burned down, then restored again. It has a favourable geographic location and abundance of nearby mineral water springs, noted as early as the Roman Empire.

To the north the city is protected by the two mountains Sredna Gora and Stara Planina. To the south it opens out to the vast Stara Zagora Plain. The city's location provides for mild, brief, almost snowless winters, and sunny summers. Stara Zagora, much like the ancient Roman settlements where its history stems from, is a grid-planned city. It completely burned down in 1878 and was rebuilt according to the plan of Czech Lubor Bayer. In the early 1900s the city boasted a vibrant cultural landscape, well developed local industry and a range of factories. By the mid-1900s the new, European architectural cityscape was completed. The Stara Zagora region is a well-developed agricultural and wine producing area, while also home to heavy industry plants, prefabricated reinforced concrete structures, construction materials and metalware production plants.

## 2. Geographic factors

The city of Stara Zagora is in Southern Central Bulgaria, along the southern slopes of Sarnena Sredna Gora amidst the Stara Zagora Valley.

It is of significant geographic and economic profile for the entire country. Stara Zagora is a favourable residential area with its predominantly mild weather. The temperature varies from average annual high of +17.9 C and respectively average annual low of +8.0 C, which account for hot summers and relatively mild winters. The average air humidity is 67-72% at minimal daily amplitude during the winter – 8-9 % and largest in the summer -17-18 %.

This is a region with relatively high summative precipitation – around 500 mm per annum. Rainfall maximums during the summer reach 201 mm with a minimum of 134 mm during the winter.

One of the major factors impacting the extent of atmospheric impurity scattering is the wind speed, the frequency of “quiet weather” and instances of wind speed of about 1 m/sec. The orographic features of the region affect the wind direction and its speed. The average annual wind speed for the area is 1.4 m/s. The lowest speed is in November – 1.0 m / s, and the highest in February and March - 1.6 m / s.

Throughout the year, including during the winter, the northeast and north winds are predominantly of high average speed –  $3.2 \div 5$  m/s. They impact favourably the horizontal scattering of air pollution.

*View from the centre of the city*





The building of the Stara Zagora Municipality

### **3. Puppetry as an Art Form for Adults – Global Trends in Theatre**

During the 20<sup>th</sup> c. Europe is involved in processes which rearrange the jigsaw of the new world history. They are particularly notable after the two world wars, replacing aggression and fear with an aspiration for humanity and advancement. Long prior to that though theatre is the arena for a different set of processes – of re-evaluation of spiritual values and rediscovery of the essence of art and in particular of theatre.

The interest of intellectuals in Bulgaria to puppetry dates back to the late 19<sup>th</sup> C. Concepts of a national puppetry movement were developed. Along with the legacy of popular culture and traditions, they seek and deliberately create the first puppet theatre companies, much in synch with a general rise of interest to the art form across Europe and the world. Those were the foundations for the creation of the first state theatres.

During the 1950s the conditions in the country were ripe and they now evolved into the new phase. The socialist doctrine saw art as a tool for ideological education of the people. This practically gave Bulgarian theatre and in particular puppetry for children, an opportunity for growth, as the state committed to their funding.

From its very genesis puppet theatre worldwide positioned itself as an artform for adults, while in our society for many years now it has been associated with young audiences predominantly. Since its very first professional activities the definition of puppet theatre has been deemed synonymous to children. It was

not until more recently that it stopped being seen as a preparatory stage for drama theatre but as an artform able to apply its tools to reach a more emotionally mature audience.

The puppet, much like in shows for children, is the protagonist in the shows for adults. Its function though is no longer didactic but metaphorical. The audience's reaction to the puppet is taken into account and their ability to understand associations and references to imply the production's coded messages.

#### **4. Puppetry for Adults in Stara Zagora**

The conscious beginning of puppet performances for adults at the Puppet Theatre in Stara Zagora began in the early 1970s. It was an experimental yet successful start in breaking the stereotype in the city that puppet theatre is an art for children only.

The 1980s and 1990s were a period of stagnation in the development of this stage form at the Puppet Theatre - Stara Zagora. The real development began in the late 1990s, when its current leaders - Darin Petkov and Tatyana Kalcheva - headed the theatre. Their creative zeal, strategic thinking, and motivation to discover new forms and create a contemporary art of puppetry led to the emergence of two of the most significant formats for the development of puppetry for adults in the country. These were the International Puppet Theatre Festival for Adults "Pierrot" and the International Creative Lab. Both initiatives are biennial and result in improving the qualification of actors, directors and scenographers, creating space and TIME for experiments that are the basis for the production of modern puppet shows aimed at the mature viewer.

*Documentary film about State Puppet Theatre - Stara Zagora [link](#)*



## 5. State Puppet Theatre – Stara Zagora

Currently, following the natural course of its development, the Puppet Theatre in Stara Zagora identifies as a centre for contemporary puppet art, which goes beyond the traditional puppetry genre and contributes to the development of cultural life both in Stara Zagora and in Bulgaria.

Through the laboratories and the Pierrot Festival, the Puppet Theatre in Stara Zagora works towards audience development; shaping a specific way of thinking and reflexes of actors, directors and scenographers; educating taste; exchange of experience with international artists in the field of puppetry for adults.



*An interview with the managers of State Puppet Theatre-Stara Zagora [link](#)*

Scaling up the creative laboratories and the festival has its natural course. Eventually the space of the small puppet theatre proved insufficient to provide the necessary conditions for experiments, the development of theatrical language, the search for new forms.

The theatre has a main and an open/summer stage for the classic puppet performances from its repertoire.

## 6. Current building of the State Puppet Theatre-Stara Zagora

Back in 1926, the cultural charitable committee "Saglasie" was established. By means of donations in 1931 the latter decided to build a community diner to feed children from poor families in the yard of the "St. Nicholas" school. The plan was completed in 1933 along with the establishment of the "Saglasie" Community Centre.



This boosted the start of amateur art – a theatre company, a children's theatre group, a female choir, an amateur cinema and photo club. In 1962 the Puppet Theatre moved into the building of the community centre. On 1 January 1962 the theatre became state subsidized.

The library of the community centre was located on the second floor, as well as part of the administration. The theatre's workshop, as well as the administrative team, worked in a separate building, which was located next to the entrance of the current summer stage. Also on the second floor, where the offices of the managing director, the deputy director and the accountant are located currently, there was a large open space, later split into two. The layout of the lower floor was similar, where the rehearsal room and the technical teams are currently located.

Due to the rapid success of the puppet theatre, in 1977 overhaul of the facilities began, aimed at reconstruction and expansion of the community centre into a space that would meet the demands of a public performance venue. That went on until 1982, when the new theatre building was officially opened. The entrance was shifted to the east side of the building, and in its place (overlooking Gen. Gurko Street), the lobby was expanded, and it currently also hosts the promotional windows. Over the years to follow, houses located to the west of the theatre were demolished and the summer stage was built, with an adjacent yard, functioning to date.

Currently the main building of the theatre, the summer stage, and the land on which they stand are public property run by the Ministry of Culture.

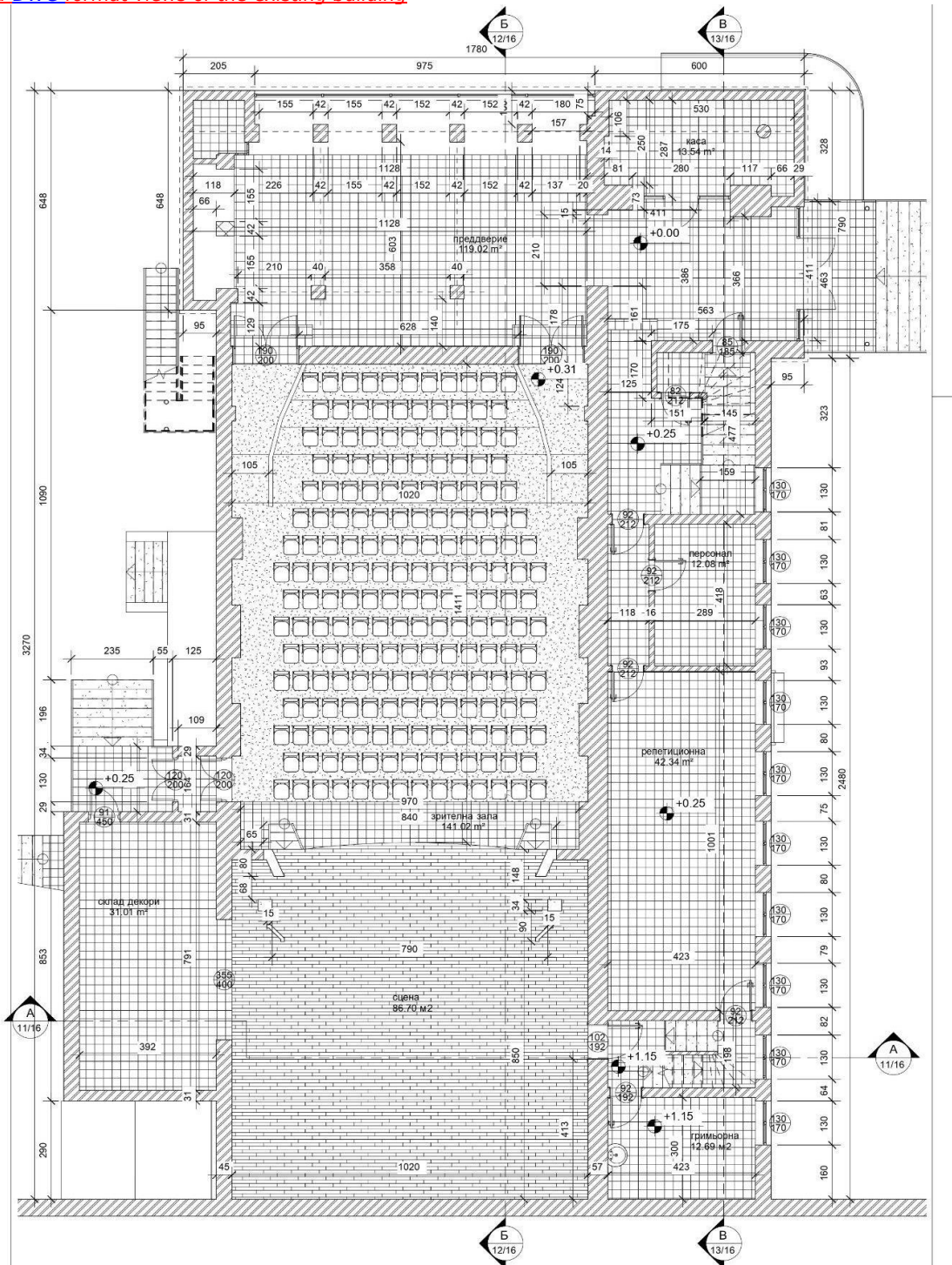
*Entrance to the current building of the theatre.*



The current building consists of four parts:

- Underground floor -3.11 m – rehearsal space and WC
- Ground floor +0.00 m – foyer with box office, auditorium, main stage, sets storage (passage to the stage), rehearsal space, dressing room and technical teams’ room
- Upper floor +3.35 m – foyer, offices, director’s office, dressing room, tech box, workshops and storage
- 2<sup>nd</sup> floor +5.45m. tech box, photo lab, technical installation and storage facilities

*Find DWG format views of the existing building*



Bathrooms are available only in the underground at -3.11 m, of which there are 3 audience WC, 3 WC for staff and one shower room.

This layout is far from functional.

We consider this a major problem to be addressed within the new building.

## **7. Current activities of the Puppet Theatre as a theatre dedicated to shows for adults, home of "Pierrot" and the Creative Lab**

### **a. Repertoire**

The current repertoire of the theatre includes a balanced programme of shows for children and for adults. The theatre runs a range of productions of both classical fairy tales and stories and plays by contemporary writers.

The shows for adults are developed by young directors for some of whom these are their professional debuts, but also by established authorities in puppetry.

With its most recent repertoire the theatre aims to develop audiences and attract new viewers. Besides the traditional viewers of puppet shows aged 3-10 and their parents, we are proud to note the productions for some of the hardest age group to target – the 12-18 year-olds.

*A photo of the performance "FEAR" directed by Veselka Kuncheva*





*A photo of the performance "Burn out" directed by Veselka Kuncheva*

The theatre's current activities include:

- Production of new shows
- Theatre sales
- Organized group visits for children and young audiences
- Daytime shows for children
- Evening shows for adults
- Hosting of touring shows
- International creative lab (experimental puppetry)
- Workshops: puppet-making workshop, designers for inhouse productions
- Maintenance of a diverse repertoire (of over 40 plays) performed on 2 stages – main stage and summer stage
- Main theatre stage
- Open-air summer stage in the yard
- Theatre club for children
- Puppet-making workshops for children

## **b) Pierrot Festival**

The International Puppet Theatre for Adults Festival "Pierrot" will turn 13 in 2023. It was first organised in 2000 and began as an annual event. The festival gradually grew in both scale and impact. It then became a biannual event and includes selected Bulgarian and international puppet productions for adult audiences.

As early as its first editions, it already encouraged the rise of puppet shows for adults to be produced by Bulgarian companies not only in the large cities but in the smaller towns. It is one of a kind on the Balkans and is a natural stimulus to the development to this not so popular genre in Bulgaria.

The festival too has been growing and maturing. Its parallel programme eventually began featuring side events such as scenography exhibitions, theatre workshops, stage lightning design workshops, graphic design, puppet building, concerts, exhibitions, art installations among others. A special highlight of the parallel programme is the Animated Film panorama which is one of the best visited and expected events at "Pierrot".

Since 2015 "Pierrot" has received several EFFE Labels – the European Festival Association's quality stamp for major impact, innovation, and originality.

*Festival "Pierrot" [2021](#)*





### *The "Pierrot" festival*

During the "Pierrot" festival the theatre turns into a centre for experimental art. It's an open "marketplace" for the art of puppetry – ideas are shared, new concepts are developed, contacts are established.

The festival has a range of modules:

- The competitive programme – productions selected from across the world are performed and judged by an international panel. The performances take place in venues of various sizes and facilities across the city.
- Shows in the non-competitive programme
- Musical performances and concerts
- Exhibitions – in the exhibition space
- Book launches, specialized literature
- Screenings – film programme
- Animated film block
- Workshops
- Lectures
- Seminars and discussion panels.

For the duration of the festival events take place across all available art venues in town – the State Opera, the Geo Milev Drama Theatre, the Regional Library, the Stara Zagora Cultural Centre, the City Art Gallery, the House of Architect Dimov, the Regional Museum of History. The entire town is involved in the festival and events take place at stages across the art infrastructure. The current building of the State Puppet Theatre lacks both the exhibition space and

the rehearsal halls, or a second stage of its own. It is paramount to identify a space to exhibit the range of creative processes. Currently all events take place on the theatre's main and only stage. Rehearsals and performances take turn. A space in the underground floor has been adapted for rehearsing but its conditions are not fit for purpose. Rehearsals often need to compromise on the environment and multiple obstacles. During the festival the theatre is unable to host the range of activities at the theatre's current venue.

### **c. Creative Lab – experimental theatre**

The beginning of the lab dates to the early 2000s. For over 20 years now this has been one of the rare oases of Bulgarian theatre offering time and space for experimentation, for bold and broad development of an actor's or director's "toolkit". These events are creative spaces where each artist can work with complete freedom and in a way that would be impossible in the rep theatre.

Moreover, these labs are not open only for the professional actors but also welcome graduating students who might want to explore a different kind of theatrical language and add to their experience.

Over the years between 2003 and 2022 we have seen the fruition of 13 labs the initial four, of which focused on auditioning, rehearsing, experimentation with both text and texture, and without aiming to necessarily lead to a completed product. Each of the laboratories ended with a public presentation and could also result in time and space for rehearsing a production which might have been inspired by the process.

*Laboratory. Video documentation of the process is available here – [2014](#) and [2016](#).*





*Open-air Stage - current view*

#### **d) Open-air summer stage**

The Puppet Theatre in Stara Zagora has an open-air stage which, after a long period of standstill, since the summer of 2020 is operational again. It welcomes audiences from the end of April through October and is suitable for small-scale performances for children during the summer. Thanks to the open-air stage in the warmer months of the year, the indoor venue can be used to host various workshops or rehearsals of the larger-scale productions for adults. This allows the theatre to run a parallel programme and enrich its repertoire.

#### **e) Puppetry school for children**

The theatre school was founded at the theatre in 2010. Dozens of children have been taught at it across two age groups – 7-10 and 10-14 years. Each of them presents annually to the public a puppet show suitable for the respective age.





*Drone image of the State Puppet Theatre in the winter*

### **III. Design**

#### **1. Location of the plot**

The plot subject to the competition is located in the central part of Stara Zagora, immediately next to the city's ideal centre.

The plot borders to the northeast with the Puppet Theatre's current building; to the southeast – with the St. Nikola Secondary School N6, to the north with the General Gurko Street, and the west – with Tzar Ivan Assen II Street. Across the two streets the plot is next to residential buildings which limit the amount of regulated noise, and proposal teams must take this fact into account. General Gurko Street is a major traffic artery of the city, running parallel to the pedestrian area. It is one of the busiest streets in town.

#### **2. Main design tasks**

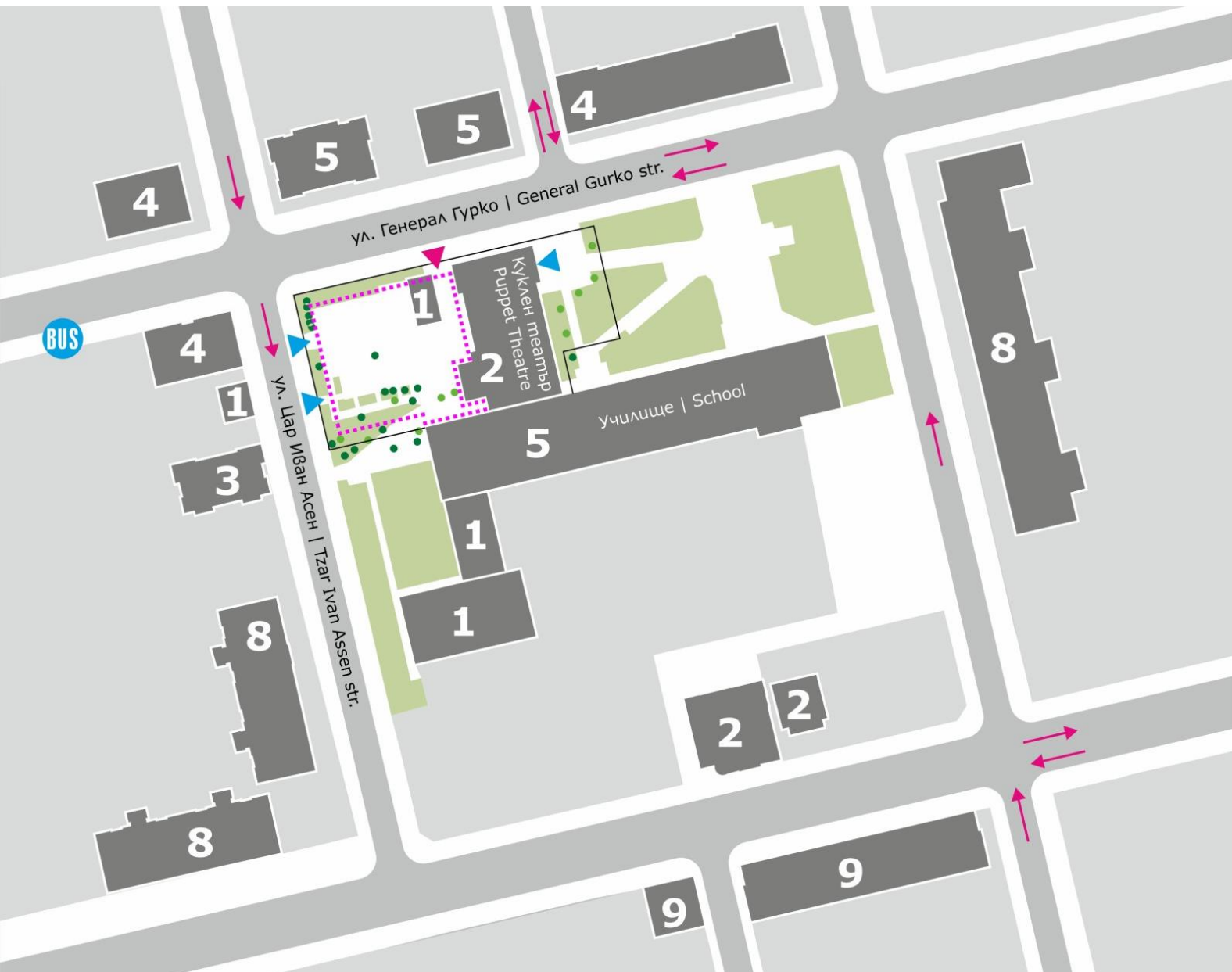
The main tasks of the designer of the Competition Project are to present the spatial concept and develop the conceptual design for the EPAC – Experimental Puppetry Arts Centre at the State Puppet Theatre - Stara Zagora.

The goal is to erect a new building with two stages one of which would also open out to the available yard, to serve both as ventilation and create further space for outdoor performances.

## The project needs to:

- offer a solution in line with the theatre's activities and functional programme;
- have a distinctive visual architectural design while also protecting the identity of the surrounding areas and the existing theatre;
- have a contemporary feel about it;
- blend effortlessly into the surrounding park;
- take into account the specific traits of the existing building of the theatre next to which it will be built;
- consider the surrounding urban environment and vegetation;
- reflect the urban requirements of the location, the flow of traffic and pedestrians;
- respect the rules for level of noise in the proximity of residential buildings.

Plan of nearby buildings and number of floors



**The proposal must correspond to the following requirements:**

- Accessibility
- Safety
- Sustainability
- Versatility and adaptivity
- Health and wellbeing
- Safe options for evacuating the building's offices and public spaces in case of emergency.

**3. Limitations due to existing urban plan**

The plot subject to the Competition covers an area of 2,100 m<sup>2</sup>.

The existing building of the Puppet Theatre is located on the premises of the plot, with built-up area of 571 m<sup>2</sup>. and total floor area (according to Building Intensity Factor) of 1175.76 m<sup>2</sup>. Its underground level is built upon 558.68 m<sup>2</sup> making the sum total building quadrature is 1733.78 m<sup>2</sup>.

**Construction**

The permissible planned construction can be placed freely in the rest of the property, at a min. of 3 m. (to the north and west) from the streets as per regulations. To the east the new building can be erected adjacent to the existing theatre (subject to ensuring an emergency exit for the existing auditorium). To the south, within the premises of the plot, there is a receded area of 3 m. To the southeast, towards the school, it is possible while not mandatory to plan for a party wall with the new building.

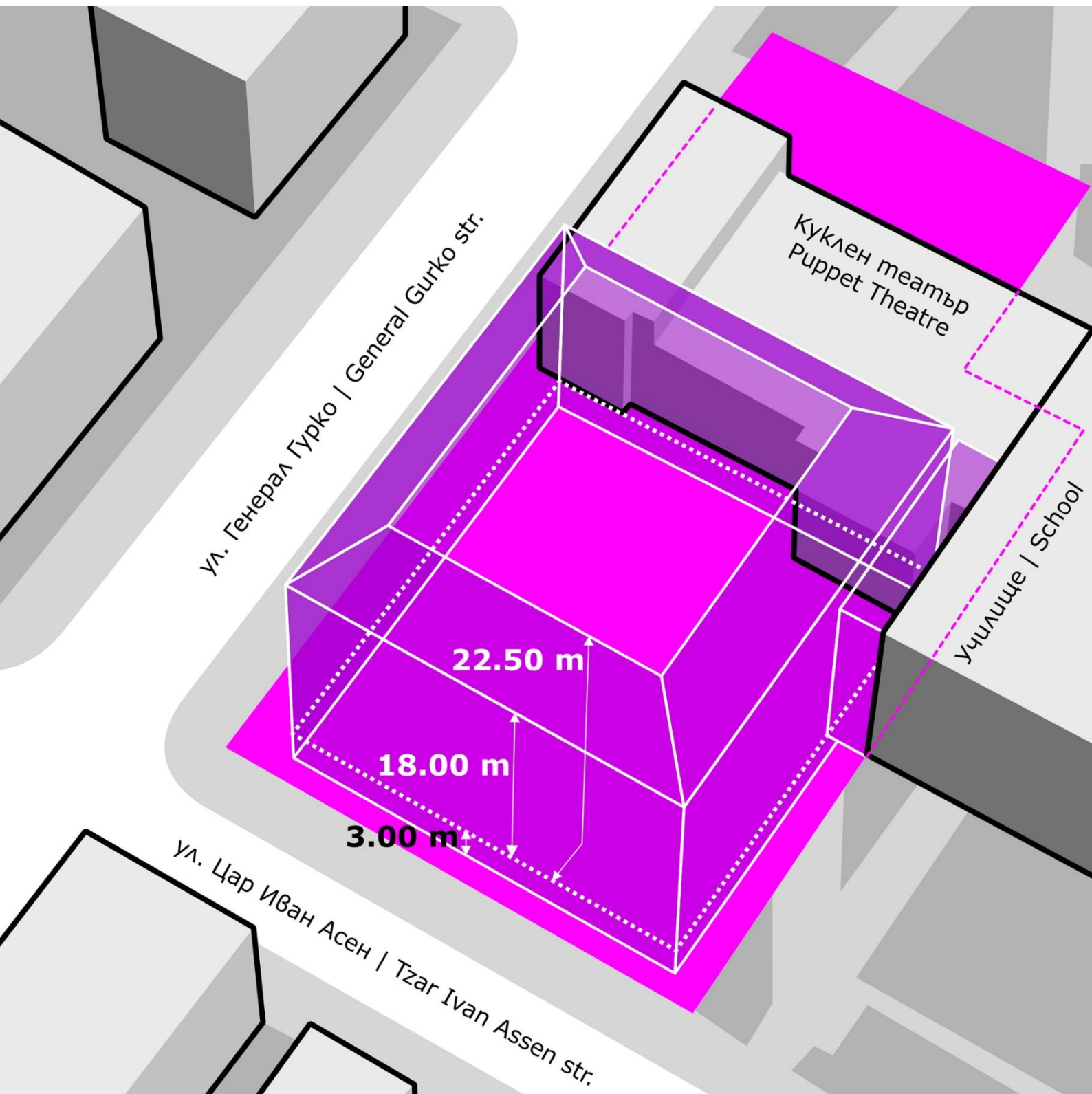
According to the provisions of the urban planning requirements, and the detailed development plan (DDP), the maximum height of the new building shall be 18 meters, the maximum built-up area 886 m<sup>2</sup>. The total floor area according to DDP shall be 1344.9 m<sup>2</sup>

The Contractor stipulates that the built-up area is no larger than 600 m<sup>2</sup>.

The volume of construction should comply with the scheme for the maximum permissible volume. A mandatory condition in the competition is that the project shall be implemented in the set contours.

*Photo of the plot subject to the Competition*





*Graph of maximum permissible volume.*

#### **4. Transport and accessibility**

The existing theatre's building is accessible for vehicles through Gurko Street in two locations:

- Parking space for short-term parking at the theatre's front doors used for the entire building: space for the actors' van; entrance for audience

members; parking for delivery trucks with equipment. This area is a zone of conflict due to mixing the flows of people and equipment through the theatre's main entrance, including the haul of large elements of set design into the current building.

- The second access point is through the open-air stage leading to the main stage: access for equipment delivery trucks, entry point for set designs and large objects, but in reality very rarely used.

The plot subject to the current Competition is accessible via the open-air stage for vehicles through the Tzar Ivan Assen II Street. It is possible to create a new access point off the Tzar Ivan Assen II Street through the school yard. Gurko Street is one of the city's major transport arteries, a route for several public buses and trolleybuses. The building is accessible for pedestrians from all sides as it is located in the city centre.

*Graph of the surrounding buildings*



## **5. Functional programme**

The current building of the Puppet Theatre is not fit for purpose in terms of the technological advancements of the world. It is almost impossible to implement any new technologies due to the limited spaces. These innovations are sought by actors too. Theatre on the whole but more particularly puppetry often destroys whatsoever boundaries between the genres and the artforms in general. For a contemporary, interdisciplinary performance to be created a different type of environment needs to be ensured.

The new centre is expected to add to and further our current programme by creating and distributing experimental and innovative forms of contemporary puppet theatre, while containing the following functions and activities:

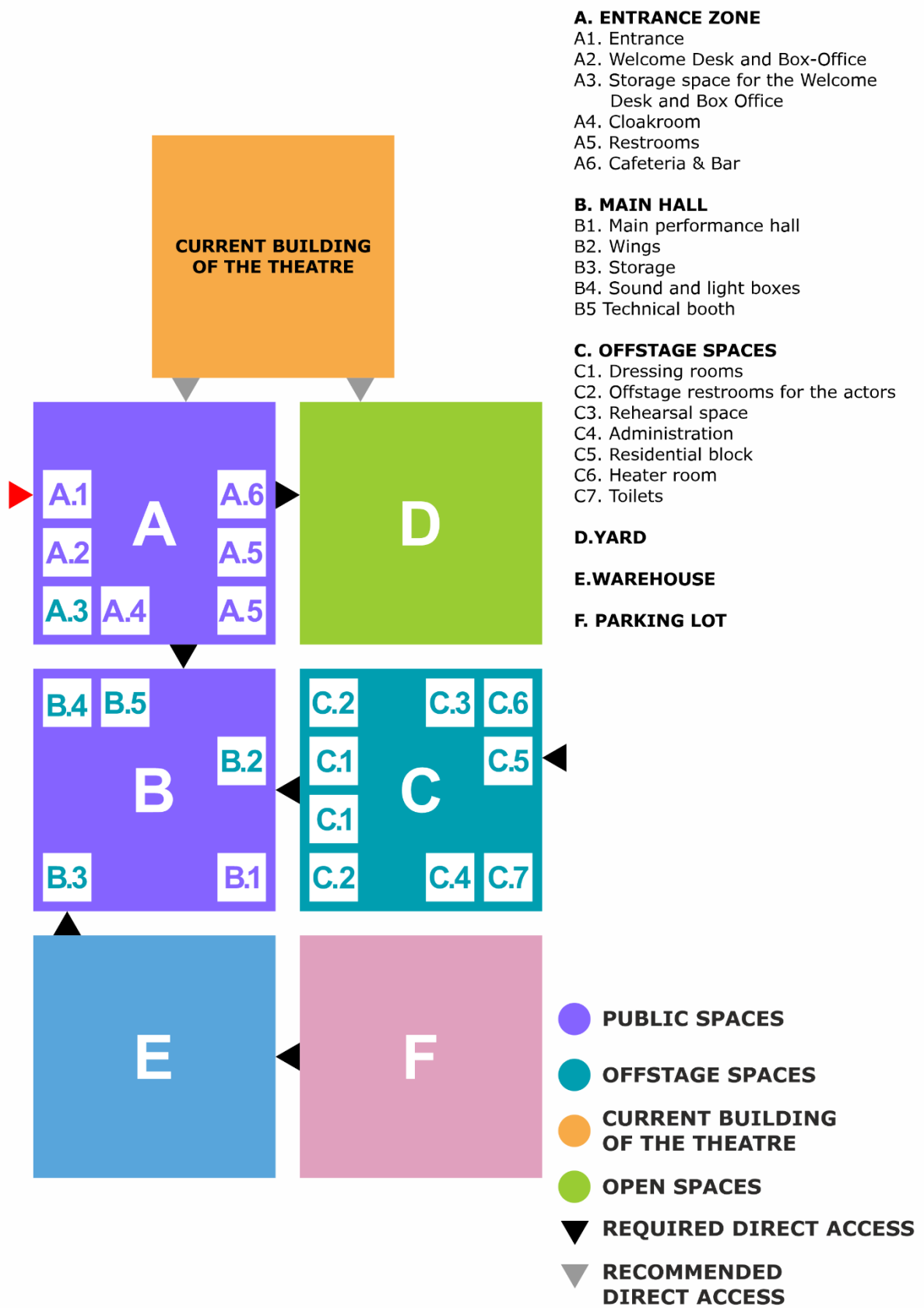
- Shows for children
- Shows for adults
- Touring Bulgarian and international shows
- International creative labs for experimental theatre
- Workshops for children – outdoors and indoors
- Courses – theatre, dance, music, visual art
- Film screenings
- Rehearsal space
- Dance halls, contemporary art
- Cafeteria & Bar catering for the needs of attending audiences and run separately
- Exhibition area – gallery
- Spaces to let out for external events, forums, symposia, festivals etc
- Education and training events

The new EPAC - Experimental Puppetry Arts Centre will aim to break common stereotypes of conventional theatre stages and aspire to build up the very notion of theatre by expanding its activities, holistic in approach and looking for synergies of performing arts, breaking down the barriers between genres.

We are looking for multifunctional, multidisciplinary spaces. The new building will be home to contemporary arts across their colourful, diverse range – theatre, experimental performances, music and visual arts. The Halls of the Centre should have capacity to host the rest of the activities of the theatre as cultural institution - laboratories, workshops, training, creating and distribution of performing arts, etc.

The spaces should transform to fit various purposes:

- performance and concert halls
- exhibition and installation spaces
- festivals
- rehearsal rooms, laboratories and workshops
- venues for meetings, debates, discussions, networking, socializing, events
- training activities – lectures, seminars, training sessions
- dance, acting, singing, fine arts, gaming, etc
- organized activities and events for children
- organize celebrations and entertainment for children, young adults and elderly people



*Plan of functional spaces*



**The Centre shall be divided into 4 provisional functional areas:**

**A. Entrance Zone**

**B. Main Hall**

**C. Offstage**

**D. Yard**

**E. Warehouse**

**F. Parking lot**

**Detailed description:**

**A. Entrance Zone**

This area will be the main point of access and distribution centre between the various areas in the building, as well as serve as the foyer to the Main Hall, and in some cases can open through to it by means of a movable partition system, to enhance the Main Hall's capacity.

This zone will also serve as a performance space when the main hall is shut off, and host chamber performances, training courses, workshops, presentations, events, debates, exhibitions.

The Entrance Zone needs to open into the yard too, using the open-air space for audience seating while the indoors area is turned into a stage. The design needs to allow for this space transforming into a stage with a minimum height of 5 m.

Estimated audience capacity – up to 100 seats.

Size – 200 m<sup>2</sup>.

Minimal height of the stage – 5 meters.

**The following functional sub-zones are located here:**

**A.1. Entrance**

An entrance with a character and a defined exterior landing.

**A.2. Welcome Desk and Box-Office** – a contained space in the anteroom to offer front-of-house customer service and information on the playbill, as well as sell tickets

Workstations – 2

**A.3. Storage space for the Welcome Desk and Box Office**

Storage facility – at least 5 m<sup>2</sup>.

Controlled access.

Accessible to the Welcome Desk & Box-Office.

**A.4. Cloakroom** – permanent setup for up to 200 visitors, operated by 1 member of staff

Workstation: 1

**A.5. Restrooms** - 4 partitions equipped with toilet seats and 4 sinks.

Gender separation – 2 each for men and women. Additionally, 2 urinals in the men's toilets. 1 separate disabled toilet equipped with a sink and respective facilities for disabled people.

#### **A.6. Cafeteria & Bar**

The Cafeteria & Bar shall be part of the space leading to the auditoriums and can also function as independently, with comfortable seating, to also serve pre-show refreshments. The Cafeteria & Bar must have direct access from the yard.

#### **A.7. Storage for Cafeteria & Bar**

Storage facility with easy access for deliveries, at least 6 m<sup>2</sup>.

*The functional zones as described above do not need to be fully partitioned into separate rooms but could be located within a shared, open layout.*

*Access between the old and new building might also be considered although this is not a mandatory requirement.*

### **B. Main Hall**

#### **B.1. Main performance hall**

Multifunctional auditorium for various performing arts – theatre, dance, music, installation, performance art, screenings, various events. No fixed stage is required, nor fixed seating area of the type common in theatres. The audience will be seated as fit to the particular event.

A movable auditorium seat system, retractable into one of the walls will be installed, to allow for instances when the entire space will be free of seated areas. The arrangement of the seating area will be diverse – at times they might face the stage, be arranged amphitheatrically, on either side of the stage or randomly. Stage decks and movable chairs might also be used in addition to the retractable system.

The goal is to allow for ultimate flexibility in production. The stage and the viewers occupy the same area without distinction. The entrance to the Main Hall is through the Entrance Zone.

The Main Hall should be able to expand into the foyer by means of retractable sound-proof panels. Columns may need to be added for the retractable system as long as they do not obstruct the visibility between the two spaces. There is no stipulation on the shape of the Main hall but it must be at least 22 x 12 meters. A separate entrance for the actors needs to be provided, linked to the

## Wings (B.2)

The hall must be dark, no direct sunlight and completely soundproof when closed off. When decision on the direction of the hall is being made, consider the nearby residential buildings.

This hall is the core of the new building. All other premises will identify through their connection to this space and its utilisation. The main activities of the new EPAC - Experimental Puppetry Arts Centre will take place here. The Main Hall shall have dispersed emergency exits, in keeping with the provisions of the fire safety regulations of Bulgaria. Two emergency exits, each with reveal size 120 x 210 cm, or three at 90 x 210 cm.

Size: circa 280 m<sup>2</sup>.

Audience capacity: up to 200

Height: minimum 8 (eight) meters reveal height (to upper rigging) or minimum 10 meters constructive height. The objective is to have two meters for installations for rigging and the fly system.

### **B.2. Wings**

This space is adjacent to the stage, it is where actors prepare and wait for their cues to enter on stage. It has to be connected to the Main Hall and have a separate entrance from the offstage spaces.

Size: 20 m<sup>2</sup>.

### **B.3.Storage**

This is the storage set for the sets, props and costumes, connects directly to the Main Hall. The storage must have a separate entrance from either of the streets to deliver large sets. This storage facility needs to connect to the large warehouse C8.

Size: 30-40 m<sup>2</sup>.

### **B.4. Sound and light boxes**

Within the hall and with direct view of the entire space a distinct area needs to be designed for the sound and lighting equipment. This could be designed within the volume of the Main Hall. During the technical stage of the project the specialised installations and sound, lighting, AV, studio control and other equipment will be designed to serve the various needs of the planned activities.

Wiring will ensure ease of access to controls both from the fixed control booth as well as movable control boards in the hall.

Size: 20 m<sup>2</sup>.

Workstations: 2

## **B.5 Technical booth**

A space for the dimmer controls for the stage lighting

Size: 5 m<sup>2</sup>.

## **C. Offstage spaces**

### **C.1. Dressing rooms**

- Men – 20 m<sup>2</sup>.

- Women – 20 m<sup>2</sup>.

The dressing rooms need to connect to the Wings (B2) and separately to the front entrance to the building. The building shall have a stage entrance, leading to the offstage spaces for the crews and artists.

### **C.2. Offstage restrooms for the actors**

- WC Men – 2, with 2 sinks and 1 shower – 10 m<sup>2</sup>.

- WC Women – 2, with 2 sinks and 1 shower – 10 m<sup>2</sup>.

### **C.3. Rehearsal space**

Rehearsal space for the development of new productions, daily usage. This space might also be used for the acting schools for children.

Size: 120 m<sup>2</sup>.

### **C.4. Administration**

Total 3 rooms with 6 (six) workstations.

3 rooms of minimum size 12 m<sup>2</sup>. each.

### **C.5. Residential block**

Studios for visiting artists – 3 hotel-style rooms, 18 m<sup>2</sup> each. Each room should have a hallway, bathroom/WC and a twin bedroom. These will host visiting artists.

An anteroom in each of the guest rooms shall have a fitted kitchenette and living room area. The Residential block is connected to the Rehearsal space and the dressing rooms. Access through the stage entrance.

Total size: 80 m<sup>2</sup>.

### **C.6. Heater room**

A space for the heating equipment. Size: 25 m<sup>2</sup>.

## **C.7. Toilets**

2 toilets, 2 sinks to be shared by the administrative block.  
Size: 10 m<sup>2</sup>.

*Note: the offstage spaces can occupy different floors.*

## **D. Yard**

The yard is an integral part of the overall function of the new building. The yard should be included and linked to the exterior of Entrance Zone A, adding to its functionality relating to envisaged activities. The outdoor area will also be an extension to the auditorium, a stage and an integral part of the Cafeteria & Bar. Anything going on in the area of the Entrance Zone will flow naturally into the extension of the yard.

## **E. Warehouse**

Storage space for sets, materials, costumes for long-term storage.

Size: 600 m<sup>2</sup>.

## **F. Parking lot**

The Contractor expects the new building to have a dedicated parking area for restricted access. The parking lot will be used for deliveries, parking of trucks and buses servicing the building.

Size: up to 200 m<sup>2</sup>.

## **6. Specific design requirements:**

### **a. Height**

The height of the new building shall conform to urban planning limitations, but will also blend with and take into account the existing building of the State Puppet Theatre-Stara Zagora.

### **b. Density (built-up area per K+0.00):**

A mandatory condition in the competition programme is that the project be executed within the set contours.

Recommended built-up area: up to 600 m<sup>2</sup>

### **c. Underground construction**

The Contractor will accept underground construction.

### **d. Overground construction**

Overground construction shall not exceed the construction lines: up to 1344,9m<sup>2</sup>

### **e. Accessibility**

The new building shall be designed in line with best practices and principles of

universal accessibility, ensuring that the architectural environment is equally accessible for all members of the community, including people with mobility disabilities or other special needs

**f.** Special requirements for the functional distribution of the new building:

- the design should aim to preserve the feel of the yard as an open-air theatre, by making the most of the openair extension to the Entrance zone with audience seating options
- to design the access from the Entrance zone to the Main Hall in a way that it would allow for utilising the entire space as one open-plan space.
- the new building can be designed to have a party wall with school and the existing building of the theatre
- the sound limit regulations for residential areas are to be considered, given the location of the plot
- preserve the emergency exits of the existing building
- ensure three emergency exits from the new building
- ensure there is a staff entrance to the building with access to the offstage spaces
- multiple floors are possible as long as the maximum height is in accordance with admissible height (cornice elevation 18 m, peak elevation 22.5 m)
- part of the spaces can be located on different floors
- the connection between the storage spaces B3 and C8 can be via a lift

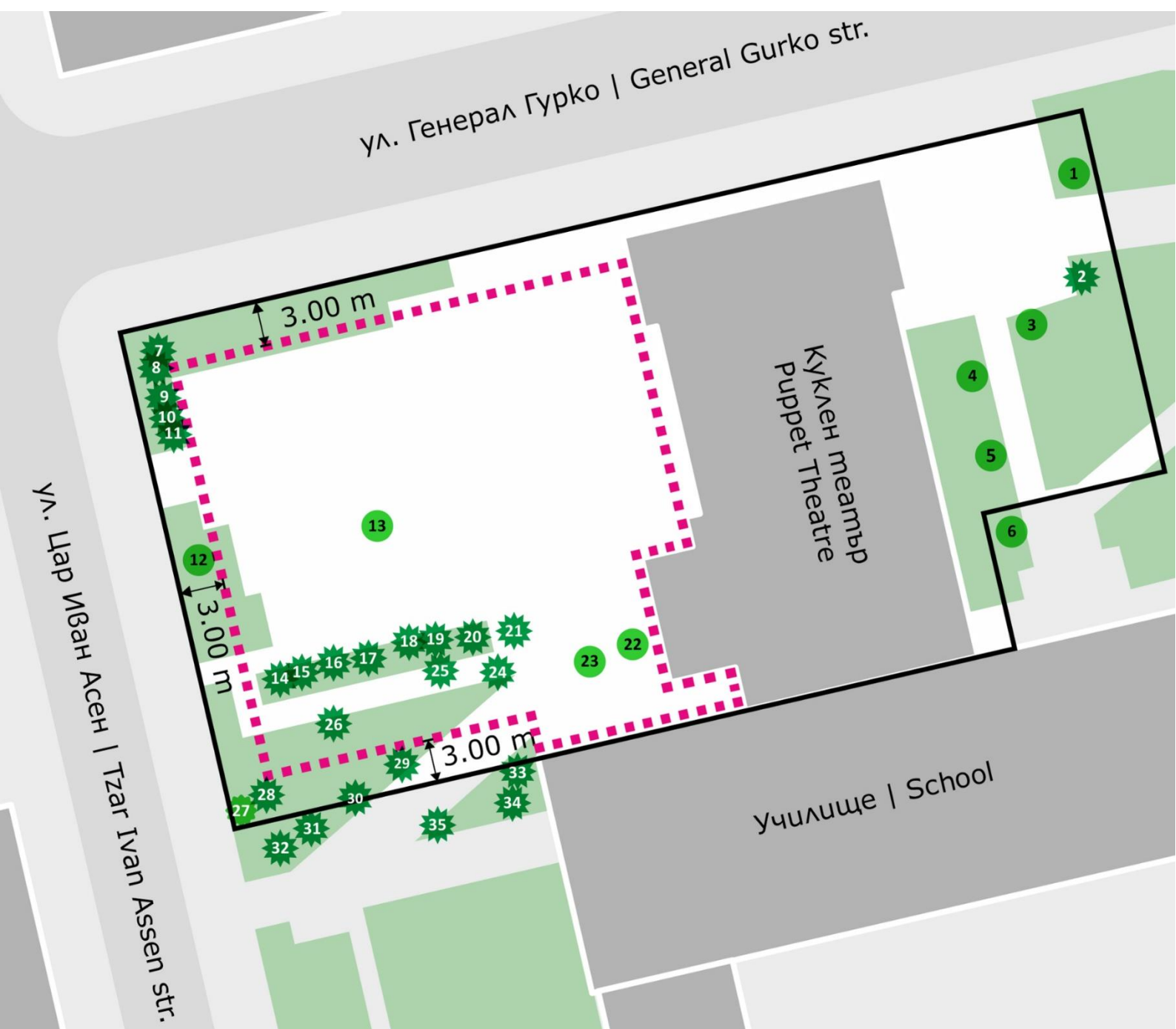
*Note to the overall functional programme:*

- Sizes of spaces have been provided at the minimum required carpet areas
- The indicated total carpet area does not include the communication facilities in the building – corridors, hallways, stairwells, elevators, lifts etc
- The estimated built-up areas have been defined by making the following assumptions about a retractable auditorium seating system:
- Single seat width – 50 cm.
- Distance between rows / backrests – 80 cm.
- Elevation between rows – 30 cm.

## **7. Energy efficiency. Heating. Ventilation, AC**

The Contractor wishes to have a building designed to the best sustainability standards in construction. The building will be connected to the municipal electricity and gas grid. Gas heating installations should be included in the design.

Provisions for an HVAC system are to be proposed, to include service premises (boiler room). The existing building is gasified and has its own boiler room. It is possible to make a connection between the two rooms or to use the existing boiler room with a chimney. Alternative and independent energy sources are to be included.



*Tree plan view*

## **8. Landscaping**

The design needs to preserve as much of the existing landscaping as possible, in accordance with regulations of the Republic of Bulgaria.

## **9. Proposal Costing**

The Contractor requires full costing of the proposed design, with estimated costs for its implementation. No upper limits have been set but candidates must indicate an approximation of the estimated budget for the construction of the architectural design. The design proposals need to be realistic and implementable, which will be an indicator in the evaluation of the jury.

**The design value of the construction shall be part of the criteria for evaluation.**

## **IV. APPLICATION DOCUMENTATION AND SUBMISSION**

### **1. Application documents**

**1.1.** The application form contains the personal data of the individuals who developed the design and their professional competencies. Applicants must enter the names of the authors of the concept design and their qualifications, as well as declare that all IP rights have been agreed and they have the right to participate in the competition, as well as to be assigned the development of the technical and detailed project.

The competition documentation includes a template contract for design which every applicant agrees to sign should they be awarded First Prize.

#### **1.2. Declarations**

Declaration for the presence/absence of circumstances of exclusion - European Single Procurement Document (ESPD). Candidates declare the absence of circumstances to be excluded from bidding by submitting a self-declaration through the European Single Procurement Document (ESPD). When the applicant is a consortium of participants, which is not a registered legal entity, then each participant in the consortium shall submit an ESPD. Should a declaration be made on the consortium, then an ESPD on behalf of the consortium shall be submitted. In the case of the documentation is submitted by individuals with PoA, then the delegated authorities of that individual are entered into the ESPD.

**1.3.** Documents on forming a consortium (if applicable)

**1.4.** Power of Attorney / Affidavit – in case the applicant shall use a proxy to register and enter the proposal

### **2. Competition materials**

(Lesser any data revealing the identity of the applicant)

#### **2.1. Design Proposal**

The designs shall be presented in a deck of up to 4 presentation boards - 100 x 70 cm, up to 20MB per file, RGB, Landscape orientation. File naming convention: 1.jpg/jpeg, 2. jpg/jpeg, 3. jpg/jpeg, 4. jpg/jpeg

No identification or other communication marks are to be added as they would compromise applicants' anonymity. Should such marks be detected and the anonymity of the candidate cannot be guaranteed, the candidate will be disqualified. The design must be bilingual – in Bulgarian and English. The metric measurement system is to be used.



## **Content of the presentation board deck:**

### **BOARD 1**

- General concept of the project: 3D visualization, charts and other illustration (at the discretion of the applicant)
- Status at scale 1:200 (the range is contained in file SitePlan.dwg)

### **SLIDES 2-4**

The following need to be included in slides 2-4:

- Architectural plans for all levels, scale 1:200
  - At least 2 characteristic cross-sections at scale 1:200
  - All characteristic facades, scale 1:200
  - Explanatory texts elaborating on the architectural and constructive solutions proposed, detailed description of the building, its functionality, planned installations and materials to be used for the interior and the exterior design.
  - 3D drawings, studies etc demonstrating the wholesome spatial solution. Images enhancing the understanding of the ideas and presented information – in perspective, isometric views in suitable dimensions; computer or manually generated photomontage and photos of models of the exterior and interior. Specific materials and tiling
  - Additional 3d visualisation materials, schematic drawings, other materials (at the discretion of the applicant)
  - There are no requirements on the layout and order of materials.
- Applicants need only comply with the board size restrictions (100x70) and the orientation of the boards (landscape).

#### **2.2. Signature image**

Signature image – jpg/jpeg, full HD 1920x1080 px.

This image will be used for the website of the competition. It is intended to promote the project distinctively. There are no requirements to the character of the image. It is entirely at the discretion of the applicant what is deemed to distinguish them from the rest.

File name: 5.jpg/jpeg, max. size 5 MB.

#### **2.3. Cover note**

An explanatory text of up to 2,000 characters in A4 format, bilingual in Bulgarian and English. The text shall describe the basic concept of the proposal and its Bulgarian language version is limited to 2,000 characters (alphanumerical, including spaces and punctuation). Plain text without any formatting (bold, italic, shading, columns, embedded images, tables). No individual marking is allowed which would compromise the anonymity of the material. The following indicators need to be listed below the explanatory text (these are not part of the word count limit of 2,000 characters):

- Building density (elevation+0.00)
- total built-up area
- total landscaping area within the boundaries of the plot and building

The cover note explanatory text must indicate the estimated cost of implementation of the project.

Format: pdf

File name – note.pdf, max. size 3 MB

## **2.4 Additional materials**

Applicants can enclose a variety of additional materials at their discretion – in jpg/jpeg and pdf, up to 10 MB in total.

**Note:** *The names of the authors or teams, their photos, initials or logos, or any other information disclosing the identity of the applicants is forbidden on the materials in IV, items 2.1, 2.2, 2.3 and 2.4.*

## **V. Participation methodology**

The process of document sharing and notification between the Contractor and Applicants takes place through the Centralized Automated Information System Electronic Public Procurement (CAIS EPP) maintained by the Public Procurement Agency (PPA). If the applicant cannot or does not want to apply directly by entering the CAIS EPP, they can authorize a representative of their choice or the Contractor's procedural representative attorney, by filling in the PoA enclosed within the documentation, in which case the authorized representative will submit all due documentation into the Centralized Automated Information System Electronic Public Procurement (CAIS EPP) on behalf of the applicant.

**1.** Application documents listed in IV, item 1 are submitted through the Centralized Automated Information System "Electronic Public Procurement" (CAIS EPP) of Bulgaria <https://app.eop.bg/buyer/42007>

**1.2.** The encrypted documentation is stored by CAIS EPP until all tender documents are open.

**1.3.** Documents under item 1 are encrypted via a unique key generated by the user's internet browser

**1.4.** The generated key is stored solely with the applicant, who shall decrypt the documentation with it on the platform after the deadline for submission of proposals but no later than the announced date and time of their opening.

*Note: applicants who fail to decrypt their documentation are disqualified.*

**2.** Applicants can choose to submit their design proposals and all other materials under Section IV, items 2.1, 2.2, 2.3 and 2.4 from any of the following options:

**2.1.** Electronically – on the CAIS EPP, as per 1 Or

**2.2.** Conventional submission, in hard copy, in person or by post/courier, sent to the office of the State Puppet Theatre-Stara Zagora, mailing address Stara Zagora 6000, 46 General Gurko Street

The applicant or their authorized representative presents the materials in hard copy as follows:

All materials shall be in a SINGLE package.

The package shall be labelled with the applicant's data as follows:

- Applicant name
- Address, telephone and where applicable fax and email
- title of the competition

The number, date and time of receipt will be acknowledged on the package, to the effect of which the sending/filing party will be issued a document of receipt.

Competition materials which are submitted in unsealed or compromised packaging shall not be admitted.

Applications submitted after the deadline shall not be admitted.

Transportation/ mailing costs are borne by the Applicants. Applications must be sent in advance to ensure that they shall reach the Contractor's address before the deadline for submission. Any and all risks of delay are borne by the Applicant. The Contractor shall not engage in whatsoever support for the duly receipt of the applications at the address and within the prescribed deadline.

The full documentation for the competition can be downloaded from:

<https://competition.puppetry.center/en/documentation/>

All hardcopy materials also need to be saved digitally (USB drive, disc or other), which needs to be enclosed within the single package. The same file sizes apply as described in Section IV, item 2.

Applicants can submit their application documents and competition materials via the Centralized Automated Information System "Electronic Public Procurement" (CAIS EPP) or through the Competition's website.

### **3. Application via the Competition's website**

<https://competition.puppetry.center/en>

**Applicants can submit their full application documents and competition materials via the Competition website.**

To the effect, they need to:

**a.** Register:

<https://competition.puppetry.center/en/submit-your-project/>

**b.** Confirmation of the registration will be sent to the email of the Applicant.

**c.** The registration will be completed after the Applicant downloads, fills in and uploads the *Application form*, the *ESPD* and *Power of Attorney*, enclosed in section [Documentation](#) – deadline 05 July 2023.

**d.** Applicants must submit their competition materials no later than the deadline of 15 July 2023

**e.** Applicants will receive confirmation of their proposal's receipt.

**f.** After submitting the materials Applicants cannot amend them in any way. They can only access their profile to view their submission.

By signing the enclosed PoA the Applicant agrees to representation by the procedural representative attorney who will fulfil all activities stipulated in Section V, item 1, in accordance with Bulgarian legislation.

### **4. Q&A**

Queries can be raised regarding the Competition by anyone interested in applying, in writing, to require clarification. Questions can be sent up to 10 days prior to the deadline for submission – until 05 July 2023, individually through the Centralized Automated Information System "Electronic Public Procurement" (CAIS EPP) <https://app.eop.bg/buyer/42007> or by email to: [competition@puppetry.center](mailto:competition@puppetry.center) Responses are published on the Centralized Automated Information System "Electronic Public Procurement" (CAIS EPP) in the Q&A section and are published on the Competition's website: <https://competition.puppetry.center/en/questions/> without reference to the identity of the inquirer.

## **VI. COMPETITION PROCEDURES**

### **1. Securing applicants' anonymity**

This is an anonymous competition. The names of applicants who have submitted applications will not be known to the jury until the final ranking. Authorized individuals will fulfil prior actions to ensure anonymity of applicants. After the deadline for submission, the authorized individuals will check that all competition materials have been duly anonymized. In the case of compromised anonymity of the materials, the respective applicant shall be disqualified and removed from the competition.

Each submitted design proposal is assigned a unique number, placed on all submitted materials. A full list of numbers and their corresponding applicant names is compiled by the Organisers. The list is placed into a sealed non-transparent envelope and stored by the authorized individuals securing anonymity until the ranking decision has been made by the jury.

The jury are given the design proposals by their unique number. The only reason a proposal can be disqualified in the current competition is a compromised anonymity. All proposals shall be presented to the jury for evaluation.

### **2. Jury**

The proposals will be evaluated by a panel of 9 international jury members. Jury members declare to strictly adhere to the Terms and Conditions; confidentiality on matters they have learnt through their judging; absence of whatsoever financial benefit from the ranking of the proposal of any of the applicants and are not in the position of conflict of interest regarding the final results of the ranking; that to their knowledge they are not in a position of conflict of interest with any of the applicants. The jury is independent in making decisions or having an opinion on the proposals they evaluate.

Nominated members of the jury are listed on the Competition website and the Contractor's profile on the Centralized Automated Information System "Electronic Public Procurement" (CAIS EPP). The Contractor may decide to change the jury but no later than 14 days prior to the deadline for submission, on which date the Contractor is obliged to announce each individual nominated and reserve member of the jury.

Applicants can submit in writing motivated objections against nominated members of the jury or reserves, when they are in conflict of interest, through the Centralized Automated Information System "Electronic Public Procurement" (CAIS EPP) or by email to [competition@puppetry.center](mailto:competition@puppetry.center), not later than 3 days

after the jury members' announcement. When the objections are filed within the prescribed time and are justified, within 3 days the Contractor shall replace the nominated or reserve member of the jury.

The final jury panel and reserves will be announced no later than the deadline for submission of the competition proposals.

### **3. Jury sessions**

The jury will assemble from 21.07.2023 to 25.07.2023. These sessions will be confidential and will take place at closed doors. The panel evaluates the competition proposals against the criteria in the documentation.

Nobody shall influence the jury's assessments. The decisions reached by the jury are independent and final.

Protocols of the jury's deliberation will be filled in and published on the Contractor's profile on Centralized Automated Information System "Electronic Public Procurement" (CAIS EPP) after the conclusion of the jury's work.

The results and final ranking will be announced on 28.07.2023. Media and stakeholders will be invited to the public announcement of the results.

## **VII. EVALUATION**

### **1. The Jury's obligations**

The jury will evaluate against the requirements in the Competition brief, as well as according to the visual and textual documentation. The evaluation is formed on the basis of the extent to which the functional requirements have been met and the architectural value.

Jury members may note questions which need further clarification on the design proposals.

The results of the evaluation and ranking, as well as the questions of the jury are entered into a protocol and submitted to the authorized individuals.

Only after the jury has submitted the protocol with the ranking of the design proposals, they will be given access to the applicants' full application documents.

If applicable, applicants may clarify queries raised by the jury. A protocol is drafted summarizing the jury's action. At this stage applicant data might be requested for clarification, and or checking of declared data including by asking third parties for information.

A protocol is concluded on the results. It is submitted to the Contractor with the rest of the documentation, acquired over the process of work incl. protocols, evaluation tables, opinions, models etc.

## **2. Close of deliberations. Decision of ranking**

**2.1.** The procedure can close and a decision may be made:

- a.** to conclude the ranking and award the winners;
- b.** to suspend the procedure.

Within 10 days of submission of the approved report the Contractor shall issue the decision on the ranking of participants and announce the awarded prizes, if applicable.

**2.2.** The Contractor can suspend the procedure based on motivated decision in the case of:

- a.** no submitted competition proposals
- b.** no proposals meet the Contractor's Terms & Conditions

**2.3.** The Contractor can suspend the procedure based on motivated decision in the case of:

- a.** a single competition proposal has been submitted
- b.** a single proposal has scored 65 points or above, according to the evaluation methodology.

## **3. Evaluation criteria:**

### **Indicator 1 (K1) – FUNCTIONALITY AND USABILITY**

The proposals are assessed against their relevance to the building's functionality, its aims according to the functional programme and the requirements defined by the Contractor within the Open Call brief.

Maximum score – 35 points

### **Indicator 2 (K2) – SUSTAINABILITY AND EFFICIENCY**

To what extent the proposal is economically efficient, effective and offers a sustainable solution.

Maximum score – 20 points.

### **Indicator 3 (K3) - FEASIBILITY**

To what extent the proposal can be implemented, is realistic and optimal.

Maximum score - 15 points

#### **Indicator 4 (K4) – EXTERIOR AND ENVIRONMENTALLY ADEQUATE**

Evaluation of the proposed exterior and the extent to which it adequately interacts with the existing building and surrounding urban environment. Optimal preservation of the existing durable tree vegetation.

Maximum score - 25 points

#### **Indicator 5 (K5) – THE DESIGN VALUE OF THE CONSTRUCTION**

The assessment against this indicator is based on the following formula:

$$K5 = \frac{\text{The lowest proposed cost}}{\text{Applicant's proposed cost}} \times 5$$

Maximum score - 5 points

Each member of the jury assesses individually and enters the scores against each indicator into the Evaluation Table. Scoring is awarded within the scale of the maximum points per indicator.

The total score per applicant against each indicator is formed as the arithmetic average of all jury members' scores against the same indicator.

The final score of each proposal is the sum of the individual indicators 1 to 5:  $K_1 + K_2 + K_3 + K_4 + K_5$ , and the maximum total score is 100 points.

### **4. Copyrights and Assignment**

- Part of the winner's prize is the right to be assigned the development of the TECHNICAL AND DETAILED INVESTMENT PROJECT, and to author's supervision under the following condition: the Assignee must have recognized professional qualifications in line with the provisions of the Bill for the Chamber of Architects and Engineers in the Investment Design, OR have access to resources through a third individual with the above qualifications
- Upon submission of the application and entering into the Competition, Applicants consent to the IP and Copyrights as described herein.
- Each Applicant accepts and agrees that, should they be awarded the First Prize, to sign the contract (enclosed within the call) with the Contractor and



to be assigned the design of the investment project (technical and detailed project), based on the conceptual design the latter Applicant had submitted, as well as supervise implementation as author.

- Upon the conclusion of the competition the Contractor notifies all awarded applicants and invites the First Prize winner to negotiations for signing a contract when funding has been secured.
- the awarded projects are considered commissioned works of art as per provisions of Art.42 of the Law on Copyrights and Related Rights.
- Instateable copyrights on each part of the projects remain the author's property.
- When exhibiting the project in public, publishing in the media, archives etc, it is mandatory to mention the author's name alongside the project
- The Contractor has the right to publish parts of the applicants' proposals or in their entirety for archival purposes or in publication, but only within a context related to the competition, and it is mandatory to mention the proposals' authors.

# TEAM

The following people have worked on the organization of the competition:

## **CONTRACTOR** - STATE PUPPET THEATRE - STARA ZAGORA

Darin Petkov - Director of State Puppet Theatre - Stara Zagora

Tatyana Kalcheva - Deputy Director of State Puppet Theatre - Stara Zagora

Mariela Krалеva - marketing expert State Puppet Theatre - Stara Zagora

Denitsa Kalcheva - Public Procurement Expert State Puppet Theatre - Stara Zagora

As well as other experts from the administration and the creative team of State Puppet Theatre - Stara Zagora and Municipality - Stara Zagora

## **Photos have been used**

from the archive of Municipality - Stara Zagora, State Puppet Theatre - Stara Zagora, International Puppet Theater for Adults Festival "Pierrot", Yova Petkova, Alexander Bogdan-Thomson, Rad Dimitrov, Gergana Damyanova, Zheyна Zheleva, Emil Enchev.

**Geodetic surveying:** Eng. Nadka Piperova

**Expert assessment of long-lived vegetation:** ZI DESIGN EOOD - landscape architect Zlatina Hristova

**Web design** - WEB BAMBU Ltd.

**Translation** - Lyubov Kostova

**Editor** - Denitsa Kalcheva

**Graphic design:** STUDIO STALKER - Dimitar Traychev

**Organizers of the competition:** OPTIMISTAS





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THEATRE**  
Stara Zagora



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