

MUZEUM
sztuki
nowoczesnej
w warszawie



**The Building Program for a Unified Home for
MUSEUM OF MODERN ART IN WARSAW
and
TR WARSZAWA**

Warsaw 1 April 2014

PROJECT INTRODUCTION

The Museum of Modern Art in Warsaw and the TR Warszawa Theatre are the leading cultural institutions of today's Poland. Although they are independent institutions, together they represent the unique relationship between the visual and performing arts, and between the arts in general and a society in transition. This transition began after the great political change of 1989 and continues today. The emergence of the TR Warszawa Theatre (originally called Rozmaitosci) in the late 90's is today widely seen as the defining moment for modern theatre in Poland and, more broadly, the beginning of a cultural reaction to the tensions of today's world. Similarly, the Museum, established in 2005, came as a reaction to the dramatic developments in the Polish visual art scene of the 90's, when it was the visual artists themselves who first described the ongoing national transition and the social and political turmoil which surrounded the search for the new identities and a new cultural language.

The decision to house the two institutions together came in 2008. The Museum has always been destined to rise at the Defilad Square, Warsaw's most significant location. The Theatre was in need of a new location, one that would meet its growing operational needs as well as match its significance to Warsaw. Both the Municipality of Warsaw, which supports the Theatre and the Ministry of Culture and National Heritage, which supports the Museum, acknowledging the central role of the institutions, agreed to join forces and build a single cultural complex which would become a new centre of gravity for the Polish capital. This new cultural complex will represent the close ties between the contemporary culture and the contemporary life of the ever-changing metropolis.

Based on the transformative power of the arts, the two institutions seek to maintain and expand their lasting and profound relationship with the public and to provide a multifunctional base for the community. The two institutions located in a new complex can add a new dimension to the cultural life of Warsaw. In addition, a new building on Defilad Square may also transform the architectonic outlook of the city by adding an entirely new experience of the public space, critical to a city which needs to better define the relationship between public spaces and public life.

At about the same time that the Museum was established, the Municipality of Warsaw initiated an international architectural competition for the design of a permanent home for the new museum. The results were announced in February 2007; the winning architect was Christian Kerez based in Zurich. Land-ownership issues and incomplete planning requirements proved difficult to manage during the design process and were among the factors which lead to a suspension and eventual abandonment of that project.

This reconfigured project, to accommodate the robust Museum and Theater programs, will operate under a very different framework. Unlike the previous project, the Museum and Theater will now control the land where the building will be situated. The Museum and the Theater will be the sole clients in charge of managing the design process. And finally, the funding will be controlled by the Museum and the Theater. In addition, the architect selection process will not be based on a traditional design competition used unsuccessfully in the past. The Museum will announce a two-step process based on the Polish Public Procurement Law. The first step invites all interested parties to submit their applications and their previous experience. The second stage will allow applicants who meet the stated conditions to be invited to a series of negotiations with the selection commission, after which architectural concepts will all be discussed and evaluated.

Below you will find the detailed, functional and spatial building program, based on the Museum's and Theatre's unique aspirations to be a center for cultural activity and revival in Warsaw.

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Chapter 01: INTRODUCTION

The Museum is a national institution of culture, established by the Polish Ministry of Culture on April 26, 2005. The Municipality of Warsaw, in accordance with a bilateral agreement with the Ministry, took on the responsibility of building a new Museum on Warsaw's most prominent location, the Defilad Square in front of The Palace of Culture and Science. Since 2008, the institution has been running its programs, exhibitions and other broad-ranging events at a temporary space in the centre of Warsaw.

This temporary location encompasses a complex of buildings measuring over 5,000 square meters with interesting exhibition spaces and a unique urban connection. The buildings by themselves are strong examples of late modernist Polish architecture. After the very first exhibition last November, "City For Sale" which had over 30.000 visitors, the Museum's venue was awarded the "Place of The Year 2012" prize by "Gazeta Wyborcza", Poland's leading daily newspaper. Currently, the Museum is running the first major show of its collection, presenting more than 150 works by 80 artists. With the new temporary venue, the Museum forecasts its attendance to exceed 120,000 visitors per year through January 2014. The Museum is also widely represented in public spaces around Warsaw. It has organized several public art projects, including a permanent Sculpture Park in the Bródno district, with works by such artists as Olafur Eliasson, Monika Sosnowska, Susan Philipsz among others. An international exhibition project initiated by the Museum, "Alina Szapocznikow, Sculture Undone", presenting the stunning work of a the late Polish sculptress, traveled to several leading art institutions, including the Museum of Modern Art in New York in October, 2012.



Chapter 02: MISSION STATEMENT

The site is a significant location in the history of Warsaw and provides a unique opportunity to counterbalance the overly dominant Palace of Culture & Science. The site can define a new center of gravity for the city. The new building will counter opacity with transparency, over scale with human scale, opulence with simplicity, asocial with social and counter history with the future.

Warsaw is a city deprived of public space and public buildings by history. The recent socio-economic transformation results in constantly widening social inequality. Both factors add to the accelerating process of social atomization (Pole rank highest in Europe in terms of distrust towards fellow members of society). By creating a welcoming space through best possible program and architecture, the Museum will promote social cohesion, inclusiveness and civic engagement.

The Museum of Modern Art will make available, interpret and display an international collection of modern and contemporary art to all of Warsaw and the wider Polish community, as well as foreign visitors to the Polish capital. The Museum will play an active role in the shaping of the public debate in the era of weakening of the traditional media of mass communication. By displaying art and promoting dialogue and providing a catalyst for discussion, The Museum will make a critical contribution to the process of modernization, ongoing within the Polish society and state.



Chapter 03: PROJECT GOALS

1. Re-urbanize the deteriorating Warsaw center, by establishing a primary learning, leisure and social destination within the city, helping public of varied backgrounds to participate in an experience of sharing culture, architecture and space.
2. Educate the widest possible range of society through guided tours, lectures, classes, workshops and interactive education.
3. Provide exhibition galleries that accommodate the growing permanent collection and special shows in all media with a variety of spaces. Allow singular pieces of large scale, small drawing shows, video art as well as more traditional paintings and sculptures. Showcase the extensive collection of art films and experimental cinema.
4. Foster discussions, dialogue and debate among visitors, specialists and guest artists within the context of the exhibitions and other ongoing programs.
5. Provide social spaces inside and out to facilitate formal and informal events and activities related to the shows and discussions and to attract people to the Museum experience.
6. Support research by providing specialized library, study rooms and an archive for the extensive collection of documents related to Polish art history for students and visiting scholars.
7. The goal of the architecture is not to create an icon or a monument but to create a place for Warsaw to interact with contemporary art and with others from Warsaw and beyond. This by itself will be monumental.



Chapter 04: DEPARTMENTAL SUMMARY

	NSM (sqm)	STAFF	% TOTAL	% ART	% PUBLIC	% NON- PUBLIC
2. Entry	250	6	3%		3%	
2.C. Studio Center	197	0	2%		2%	
3. Exhibition	4 100	0	43%	43%		
4. Auditorium & Cinema	570	1	6%		6%	
4.C. Café	352	5	4%		4%	
4.D. Retail Shop	200	4	2%		2%	
5. Study	458	10	5%		2%	3%
6. Art Handling	1 772	6	19%			19%
7. Administration	901	72	9%			9%
8. Other Back-of-House *	690	49	7%			7%
TOTAL	9 490	153	100%	43%	18%	39%

Area Grossing Factor 60%: 5 694

****Total Gross Area: 15 184**

Allowable size: 15 000

Area surplus (to be reduced): 184

NOTES TO THE PROGRAM DOCUMENT:

****Net Square Meters to Gross Square Meters:** The net square meters is the usable space indicated in the program. The gross square meters includes circulation, mechanical areas, vertical transportation, vertical shafts, wall thickness, and areas dictated by code-compliance (i.e. restrooms, data & machine rooms etc.)

NSM = net square meters

* **Back of House areas** include lockers for non administrative personnel like guards, engineers, not counted in the staff above.



Chapter 05: SPATIAL SUMMARY

N.S.M

2. ENTRY		250
B. ii. Ticketing Desk		20
iii. Coat Check		30
iv. Lobby / Orientation		200
C. Studio Center:		197
ii. Smaller Studios (2)		72
iii. Larger Studio		85
vi. Local Storage		15
vii. Communal Space for Teachers		25
3. EXHIBITION		4100
A. Reaction Gallery (3)		300
B. Research Gallery (1)		900
C. Collection Gallery Suite		2700
C. v. Archive Collection Gallery		200
4. AUDITORIUM & CINEMA		570
A. ii. Auditorium space for 250 ppl.		425
viii. Green Room		25
B. i. Cinema for 150 ppl.		120
C. Café		352
i. Café seating 100 ppl.		150
ii. Servery		15
iii. Bar		15
v. Local storage		65
vi. Kitchen		75
vi. Café Manager's office		12
vii. Lockers		20
D. Retail Shop		200
Shop		150
ii. Local storage		10
iii. Larger satellite storage		30
iv. Local office space		10
5. STUDY		458
A. i. Reading Room		90
ii. Archival Storage Room		250
iii. Film Storage		50
iv. Archivist Office Suite		0
a. Manager/Main archivist		12
b. Film Archive Team		20



c. Art archive Team	20
d. Librarian	16
6. ART HANDLING	1772
A. Receiving	70
B. Registrar's office	14
C. i. Crating and Uncrating	200
ii. Provide dedicated storage for hand and power tools, a dolly, pallet jack and J bar, painting carts, step ladders, rolling bins, etc. to facilitate the crating and uncrating.	8
iii. Provide dedicated storage for packaging materials, specifically wall-mounted hanging rolls for packaging paper, bubble wrap, cardboard, tape, etc.	8
D. Crate Storage	140
E. i. Preparations Shop	140
ii. Provide (1) workspace immediately adjacent to the preparations shop with office provisions as a permanent position for the Preparator.	7
F. Temporary Storage	140
G. i. a. Art Storage: painting	100
b. Art Storage: large scale objects	500
c. Art Storage: film and photography	100
d. Art Storage: works on paper	20
H. Conservation Labs	200
ii. Painting and Object Conservation Lab	100
iii. Painting and Object Conservation Offices	25
7. ADMINISTRATION	901
A. i. a. Director's office	26
b. Assistant to the Director	16
c. Head Office Reception	8
d. Deputy Director	16
e. Assistant	8
ii. a. Project Manager & staff of (4)	32
iii. a. Building Administrator	8
b. Building Management Staff	24
c. IT	40
d. Venue Coordinator	8
iv. a. Chief Accountant	12
b. Accountant team	16
v. a. Human Resources Manager	12
vi. a. Legal Counselor	30
B. i. a. Deputy Director for Programming / Chief Curator	8
b. Assistant	8
c. Curators	32
d. Research management	16
ii. a. Chief Registrar	8
b. Registrars	24
c. Assistants	8
iii. a. Exhibition & Events Project Coordinators	24



b. Project Assistant	8
iv. a. Publications Manager	8
b. Coordinator	8
v. a. Educations Manager	8
b. Education Coordinator	8
c. Education Team	24
d. Assistants	16
vii.a. Exhibition Production	8
b. Exhibition Technical Team	40
C. i. a. Deputy Director for Communications & Development	18
b. Assistant	8
c. Press	8
ii. a. Website Administrator	8
b. Internet Technician (2)	16
c. Content Editor	8
d. Editorial Team (2)	16
iii. a. Marketing & Publicity Manager	8
b. Marketing (2)	16
iv. b. Development Assistant	8
D. i. a. Meeting Room (large)	40
b. Meeting Room (small) (3)	75
ii. a. Copier Room	20
b. Storage	20
c. Kitchenettes (3)	60
d. Staff Cloak	20
e. Staff Break Rooms (2)	40

8. OTHER BACK-OF-HOUSE SPACE REQUIREMENTS

690

A. i. Loading Dock	180
iii. Storage	30
C. Security Control Room	20
D. Security Locker Room	100
E. Maintenance / Engineer Locker Room	100
F. Carpenter's Workshop	80
G. Exhibition and Display Case Storage	100
H. General Building Storage	80



Chapter 06: SPATIAL DETAIL

	QTY	NSM PER	NSM TOTAL	STAFF
1. URBANIZE			0	0
A. Plaza: The plaza located immediately south of the site should provide a gathering place for informal activities with constant activity. A model of this space could be the plaza adjacent to the Centre Pompidou which serves as an extension of the museum and activates the building.				
B. Park: Encourage a connection between the building and the landscape of the park which lies to the north of the site. Encourage a connection or engagement between the two which is inviting to those approaching the building from this direction. Efforts should be made to break down the separation created by the newly planned avenue ul. Projektowana which bounds the site to the north.				
C. Parking: The Master Plan requires that parking be provided below the project site, providing a connection to other parking located below the Plaza. Provide multiple entries from this parking area to the project site at grade which will allow visitors, after parking, to exit directly onto the Plaza to the south or directly into the Park to the north to join the pedestrian entrance sequence of other visitors.				
D. Bus Drop Off: Situate the drop-off area for visitors arriving via school or tour buses so as to not diminish the entry experience for these visitors. They should be allowed to circulate around the building and enter from any of the available entries.				
E. This is an engaging, open, welcoming, and intellectually challenging institution, a fact that should be clearly evident as one approaches the building from any direction. Anyone visiting or traversing the exterior areas surrounding the museum should be aware of the activities within, separated by the porous membrane of the building envelope. Should be remembered that the architecture of the building should not overwhelm and intimidate, which could cause concern before entering the museum.				
F. Similarly, the museum should be outwardly focused as well, allowing ample views of the surrounding cityscape from within. The experience of art should be supported by urban views from points throughout the building.				
2. ENTRY			250	6
A. Ground Level Entry				
i. The Ground Level and its Main Entry should engage the exterior so that the outside is a critical back drop to the activities inside just as the interior animates the exterior plaza.				
ii. The outward expression of and first encounter with the museum should be the Reaction Gallery(ies) (see 3.A. below) which should be either incorporated into the exterior facade or otherwise clearly visible from the outside. The entries to the building should start with art.				
B. Reception / Orientation / Ticketing:				
i. After passing by / through the Reaction Gallery one should be able to understand easily where they are and how the museum is laid out. Ticketing, coat check, exhibitions, auditorium should all be intuitively located.				
ii. Ticketing: Provide four (4) staff positions at the ticketing and information desk, two (2) for ticketing, (1) for information and (1) for membership. Technology at each station should allow the latter two positions to double as ticketing positions as needed by demand.	1	20	20	4
iii. Coat Check: Provide an easily accessible, easily located coat check to handle 750 coats with self service. Provide separate bag check or keyed lockers for purses and back packs and packages too large to take to the galleries.	1	30	30	1



iv. Lobby / Orientation: Anticipate that the entry area(s) will be used for multiple functions: - Ticketing and reception for all visitors. - Orientation for large and small groups. - Prefunction for large event occurring in the Auditorium.	1	200	200	
v. Staff entry: Provide a secure staff entry with a security checkpoint which can be used during open and closed hours from the street or from the accessible parts of the sub plaza level.				1
vi. Group entry: Designate an entry point near the bus drop-off which can accommodate large groups of visitors and students. Processing of these groups should not interfere with the ticketing of other visitors or other operations taking place in and around the Lobby.				
vii. Retail Shop: Provide a dedicated public entry to the Retail Shop which will operate when the museum is closed to the public.				
viii. General storage: Provide storage for wheel chairs, stanchions, signage, brochures, other paper products, way finding maps, floor mats necessary to support the entry area.				
ix. Nursing / Pregnancy room (dedicated): Provide a dedicated nursing room and a family bathroom adjacent to the general public bathrooms				
x. Adjacency: Auditorium, Café, Cinema, Coat Check.				
C. Studio Center:			197	0
i. The Studios should be dispersed amongst the galleries to encourage a reciprocity between viewing, learning about and creating art as a social activity.				
ii. Provide two (2) smaller studios to accommodate thirty students each.	2	36	72	
iii. Provide one (1) larger studio to accommodate larger groups.	1	85	85	
iv. These spaces will be used primarily as art work rooms and should include sinks, resilient floors.				
v. Provide AV capabilities such as a fixed projector, speakers, and an equipment rack from which all AV is controlled.				
vi. Provide adequate local storage in each room	3	5	15	
vii. Provide a communal space for teachers, volunteers and docents adjacent to the curatorial office suite. This is a general gathering lounge located within close proximity of the administrative wing but not within the secured staff space.	1	25	25	
D. Public Restrooms:				
i. The restrooms should be unique, contemporary and part of the Museum experience. They should be adjacent to the auditorium and the café and not an afterthought or a simple way station inside a busy lobby. (This area is carried in the grossing factor).				



3. EXHIBITION			4100	0
<p>Warsaw's Museum of Modern Art is an open, welcoming and inviting institution, encouraging all visitors and passers-by to interact with art and, equally important, with each other. In general, the exhibition spaces are meant to be radically open and very visible to counter the typical museum typology of having art hidden behind opaque wall. Art should be visible from the street, visible from the auditorium, visible from the shop and gathering spaces.</p> <p>MSN collects the work of artists who are part of the Polish and international contemporary art scene, works that provide context to the national debate at the current time, works about transformation and emancipation.</p>				
A. Reaction				
<p>i. The Reaction Gallery is an open space designed for quick transformation, allowing quick response to current issues in the Polish cultural, political and socio-economic landscape. They are of the moment, edgy, thoughtful, local, playful and provocative, employing borrowed work and work from the museum's collection to inform the show's point of view.</p>				
<p>ii. This is an engaging, participatory gallery that is highly visible, an active and provocative public face of the Museum to its surroundings, and a primary component of the porous membrane that separates inside from out. Provide this gallery space at the perimeter of the building, a transitional space between inside and outside, allowing visitors to engage the work upon approach and entry. For the general public and passers-by not intending to visit the Museum, these shows should provide a clear visual draw. Once inside visitors can enter the galleries for little or no admission cost.</p>				
<p>iii. This is not meant to be precious space. These shows could be mounted in as little as three months and would typically stay up for three months on average.</p>				
<p>iv. The focus of these shows is on the problems and issues reflected in the objects rather than the objects themselves.</p>				
<p>v. For initial planning assume three (3) spaces at 100m² each.</p>				
<p>vi. Strict gallery climate conditions are NOT required for these galleries.</p>				
<p>vii. Adjacency: the street, the foyer, ticketing</p>				
B. Research				
<p>i. The Research Galleries are meant to show curator-created exhibitions involving considerable research and planning. They entail longer lead times and occasionally borrowed works from other institutions. The Museum will only present original shows that they have authored or co-authored. The shows strive to be sophisticated and urbane.</p>				
<p>ii. The lighting system should be flexible gallery lighting and capable of adjusting to different media. This requires accommodating ideal lighting for sculpture, paintings as well as works on paper. LED lighting with proper color rendering is highly preferred.</p>				
<p>iii. Controlled daylight is desirable but any glazed areas should provide lighting control capabilities to allow the gallery to accommodate sensitive media.</p>				
<p>iv. Strict gallery climate conditions are required for these galleries.</p>				
<p>v. Adjacency: Collection galleries and the auditorium</p>				
		3	100	300
		1	900	900



C. COLLECTION

i. The Collection Galleries are intended to take the form of a suite of galleries for showing the growing collection owned by the Museum. In connection with the Auditorium, the grouping of galleries is to serve as the central core of the museum around which all other functions are arranged. These galleries should provide a variety of spatial experiences to accommodate everything from large scale sculpture to more traditional painting and drawing shows. The collection galleries should provide a variety of sizes and scales to allow a variety of installations. The ideal mixture of gallery spaces will be worked out through a dialogue with the architect.

ii. Gallery Types

Collection Gallery Type I:

- Ceilings heights should be 8m
- Provide natural light from ceilings which is fully controllable.

Collection Gallery Type II:

- Ceilings heights should be 6m

Collection Gallery Type III:

- Ceilings heights should be 10-12m
- Provide natural light from ceilings which is fully controllable.

iii. Transition spaces between galleries should allow:

- a. a place for rest for visitors
- b. area for didactic materials.
- c. the opportunity to close one gallery without interrupting circulation to the other open galleries.
- d. for the potential accommodation of the Studios.

iv. Strict gallery climate conditions are required for these galleries.

v. Provide one Archive Collection Gallery within the larger suite of Collection Galleries. This gallery will feature pieces from the archive such as significant publications, drawings, etc. This area should make reference to and encourage visitors to use the resource of MSN's archives and study center.

vi. Adjacency:

- a. The Collection Gallery suite should have a clever, direct connection to the Auditorium, the intention being to allow participants of discussions, lectures or symposia that are held in the auditorium regarding the current exhibit to enjoy direct views into the show from the seated area. This connection should be able to be opened or closed, separated visually and acoustically as needed.
- b. Other adjacencies include to an exterior terrace and sculpture garden.
- c. The Archive Collection Gallery should be adjacent to the Archive and Library

vii. Within the arrangement of the Collection Gallery suite, allow divisibility within each gallery. Anticipate a temporary wall system that is appropriate to the scale and lighting of each gallery.

viii. Allow the galleries closest to the freight elevator and the back of house activities to serve as "swing galleries" able to be used for staging areas for intense installations that might tax the back of house spaces.

1 2700 2700

1 200 200



4. AUDITORIUM & CINEMA			570	1
<p>A primary mission of the Museum of Modern Art is socially driven, positioning itself to play an active role in shaping the public debate in Warsaw and, more broadly, Poland, and serving as a catalyst for the discussion regarding the process of social and political modernization in Poland. To that end, the building must include spaces that are conducive to social interaction and which foster the debate that ensues from its exhibitions.</p>				
<p>A. The Auditorium is the heart of the institution. This space should not only be able to open into the Collection and Research Galleries but be the hub of this gallery suite. It should be an open, informal area that, when not set for an event or formal discussion, still encourages informal discussion and debate about the shows surrounding it. This is a center for thought, an open, social, interactive place for discourse and participation set amidst the galleries.</p>				
<p>i. The open space should serve as a fully functioning auditorium, by arranging loose seating, flexible lighting and built in AV components for lectures, video presentations, panel discussions. The flexibility will allow the orientation of the audience to change based on which show or gallery is the subject of the talk.</p>				
<p>ii. Provide space for and a plan for flexible seats or benches for 250 people.</p>	250	1,7	425	
<p>iii. A raked floor is not required.</p>				
<p>iv. Natural daylight is welcome but not required. If provided it must be controlled; dim-out to black-out.</p>				
<p>v. Consider the use of curtains to provide a means of acoustic enclosure and mitigation.</p>				
<p>vi. The division between the Auditorium and the Collection galleries should allow the Auditorium to be isolated, to allow events in the Auditorium without affecting visitors in the Galleries and to maintain climate under normal circumstances. At the same time this connection should have the ability to open when a lecture or panel is addressing a show. Immediate visual access to a show would replace the typical projected image. This auditorium should be able to show the real thing.</p>				
<p>vii. Provide alternate circulation to the galleries and between the galleries and other museum spaces when the Auditorium is in use.</p>				
<p>viii. Provide a Green Room with kitchenette immediately adjacent to the Auditorium for use by visiting lecturers and performers. This Green Room will also serve the Cinema.</p>	1	25	25	
<p>ix. Adjacency: Collection Gallery, Research Gallery, central circulation.</p>				
<p>B. The Cinema will be a traditional, fixed, raked seating venue to accommodate film screenings, lectures and similar events.</p>				
<p>i. Provide seating for 150 people.</p>	150	0,8	120	
<p>ii. Provide full digital cinema capabilities.</p>				
<p>iii. Provide a control booth that will also serve as a central digital content server room.</p>				1
<p>iv. The Green Room provided for the Auditorium will also serve the Cinema.</p>				
<p>v. Provide direct access from the exterior to accommodate public entry when the museum is closed.</p>				
<p>vi. Provide access to bathrooms which can be used by those visiting the Cinema / Lecture Hall and yet secured from the balance of the Museum during closed hours.</p>				
<p>vii. Adjacency: Direct connection to the outside, Entry Foyer.</p>				



C. CAFÉ

The Café is a social gathering place and a component of the building's porous membrane and its public face. It should be accessible directly from the street and enjoy visual access to and from the Reaction Gallery(ies) as a point of conversation for those getting a coffee.

- i. Provide seating for 100 people. 100 1,5 150
- ii. Provide a servery area for preparation of coffee and other beverages. 1 15 15
- iii. Provide a full bar for nighttime enjoyment as well as to service functions taking place within the museum. 1 15 15
- iv. Provide seasonal outdoor seating
- v. Provide local storage with a separate local secure liquor storage. 1 65 65
- vi. Provide a kitchen which will serve as a warming kitchen for the preparation of light fare in the Café. Anticipate that full waiter service will be provided in lieu of a self-serve configuration. 1 75 75
- vii. Adjacency: Direct connection to the outside, Entry Foyer, Reaction Gallery, Warming kitchen.
- viii. Café managers office 1 12 12 1
- ix. Lockers for servers, cooks...Not in secure area 1 20 20 4

352 5

D. RETAIL SHOP

The Retail Shop is primarily a bookstore that serves as an art resource, similar to the bookstore at the Museum's current location. The books are selected to support the activities of the museum. This is a service to visitors and another center for ideas rather than a profit oriented museum shop selling other museum-related merchandise. As such it should be located near the Cafe and have easy access from the street. As with all components of the porous membrane and elements of the Museum's public presence it should be adjacent to and share visual access with the Reaction Gallery(ies).

- i. Direct access to the exterior
- ii. Provide local, dedicated retail storage to allow convenient restocking throughout the day, immediately adjacent to or incorporated into the Retail Office. 1 10 10
- iii. Provide larger satellite storage for once-daily restocking. 1 30 30
- iv. Provide a dedicated office space immediately adjacent to and accessible directly from the Retail Shop. 1 10 10 1
- v. Adjacency: direct access to outside or access via the Café, Entry Foyer, Cinema, local storage.

200 4

1 150 150 3

5. STUDY

458 10

The Education / Archive / Research suite shall serve as the anchor of the Study component of the Museum's mission.

A. The Archive/ Research Center:

The Archive holds a collection of the Museum's media-based holdings such as film and print, a collection of books, periodicals and other easily accessible media. These will be stored using appropriate storage methods such as compact storage shelves, racks and drawers. The collection currently consists of 1,200 volumes, 300,000 digital files and 250,000 photographs as well as 80 boxes of drawings and flat work. Accommodate 30% growth in the sizing of storage capacity of each media. The Research Center is a gathering place for visitors and scholars to access the archive collection.

2



i. Provide an open reading room as a central component of the Archive / Research suite for viewing archive items and film, located immediately adjacent to and with physical and visual control from the Archivist's office. Accommodate 16 readers at one time. Include partitioned space for four (4) visiting researchers who have access to rare materials archives.	1	90	90	
ii. Provide a secure, climate controlled storage room for archival documents that are part of the Museum's collection.	1	250	250	
iii. Provide secure, refrigerated storage space for film within the archive.	1	50	50	
iv. Provide an office suite for the Archivist and staff which is immediately adjacent to and with immediately physical and visual access to the Library / Reading Room.				
a. Manager/Main archivist	1	12	12	1
b. Film Archive Team	1	20	20	3
c. Art archive Team	1	20	20	2
d. Librarian	2	8	16	2
v. All spaces which contain art for either short or long periods must have full UV filtration of both natural and artificial light sources.				
6. ART HANDLING			1772	6
Provide a highly secure, climate controlled, clean art path from the loading dock to the freight elevator and to the galleries that allows the following functions in sequence:				
A. Receiving				
i. Provide an area immediately off the loading dock for the registrar to document incoming and outgoing works of art	1	70	70	
B. Registrar's office				
i. Provide (1) small office immediately adjacent to uncrating with a desk and network connections for the registrar.	1	14	14	
C. Crating and Uncrating				
i. Provide a secure space immediately adjacent to receiving for the safe uncrating of art or for crating art about to be shipped.	1	200	200	
ii. Provide dedicated storage for hand and power tools, a dolly, pallet jack and J bar, painting carts, step ladders, rolling bins, etc. to facilitate the crating and uncrating.	1	8	8	
iii. Provide dedicated storage for packaging materials, specifically wall-mounted hanging rolls for packaging paper, bubble wrap, cardboard, tape, etc.	1	8	8	
D. Crate Storage				
i. Provide a dedicated, acclimatized crate storage room immediately adjacent to uncrating	1	140	140	
E. Preparations Shop				
i. Provide a shop area immediately adjacent to uncrating to prepare, mat and frame works before going to the galleries	1	140	140	
ii. Provide (1) workspace immediately adjacent to the preparations shop with office provisions as a permanent position for the Preparator.	1	7	7	
F. Temporary Storage				
i. Provide hanging screens for newly matted and framed works waiting for installation or moving	1	140	140	
ii. Provide an un-dedicated open space for the photography of large and small items.				



G. Art Storage:

i. Provide dedicated, highly secure and climate controlled facilities for the storage of the Museum's entire collection plus ample room for anticipated collections, per the allocation noted below. The space should be fully sprinklered with a traditional wet-pipe system utilizing cage-protected ceiling and wall mounted heads with appropriate leak and flood detection systems. Limit other routing of water, drain, waste and vent piping through this space to limit the potential for water infiltration. This space(s) must be accessible from Loading Dock, Freight Elevator and be connected to all via the Art Path.

a. Painting (10 metal hanging screens) :

1 100 100

b. Large scale objects:

1 500 500

c. Film and photography (refrigerated flat storage cabinets):

1 100 100

d. Works on paper (metal shelving for solinder boxes):

1 20 20

e. Provide a work area adjacent to storage with proper light to allow for object study and condition reporting by conservators and registrar.

H. Conservation labs & associated spaces:

The preservation of the Museum collection is a primary responsibility of the institution.

i. General Lab Area

1 200 200 2

a. Provide conservation lab. All conservation lab areas must be climate controlled (RH 50% +- 5%, T 22 +- 3 degrees);

b. Air handlers should have gas and particle filtration

c. Provide balanced day lighting with abundant diffused north light and adequate direct light from the east or west;

d. All windows must filter long wave UV light and have both partial and full black out capabilities.

e. Provide flexible local exhaust ventilation system

f. Provide a fume hood.

g. Provide a spray booth.

h. Should be adjacent to Art Storage.

ii. Painting and Object Conservation Lab

1 100 100

a. The paintings and objects conservation lab must have the capacity to hang objects from a 4 meter high ceiling

b. Provide storage for solvent and dry chemicals.

iii. Painting and Object Conservation Offices

1 25 25

a. Provide (1) office and (3) workstations within the Painting and Object Conservation Lab.

4

I. Art Path:

The Art Path is a circulation network connecting Loading Dock, Freight Elevator, Galleries, Art Storage and all other spaces into and out of which artworks are moved on a regular basis. The Freight Elevator is a component of the Art Path and must share the same characteristics as other spaces along the network.

i. All spaces, doorways and thresholds must measure a clear 3.5m high and 2m wide. This includes ensuring that this clearance is provided by the configuration of all piping, sprinkler heads, ductwork, light fixtures and any other ceiling and wall mounted elements.

ii. All floor surfaces, thresholds and floor transitions must be smooth, hard, and otherwise without interruption. Carpeting is not permitted along the Art Path.

iii. The loading requirements for the Art Path, exclusive of the Freight Elevator, must not be less than that provided by the Galleries.



J. Freight Elevator requirements

- i. The freight must be sized for the art in the collection. Loading capacity should be no less than 2000 kg. The door height should match the art path requirements, a clear 3.5m high and the width should no less than 6m.

7. ADMINISTRATION

901 72

Administration prefers an open office plan to the greatest extent possible. Workstations should be grouped by department, sound transfer should be considered but separate offices for each department are not required. The central point in the administration area is the meeting areas. The workstations are scattered around those transparent rooms where everyone can be aware of the community of activity.

A. Administration (department total: 31)

i. Leadership (6)

- a. Director: provide a closed office with ample bookshelves and a conference/meeting table for 6 1 26 26 1
- b. Assistant: provide a workstation immediately adjacent to the director's office 2 8 16 2
- c. Head Office + Office Reception: provide 2 workstations within the director's office suite 1 8 8 1
- d. Deputy Director (Executive Director): provide a closed office adjacent to the reception area and close to the director's office. 1 16 16 1
- e. Assistant 1 8 8 1

ii. Project management (4)

- a. Manager: provide a closed office with seating for 4 4 8 32 1
- b. Project management team: provide 4 workstations outside the manager's office 0 8 0 3

iii. Building management (7)

- a. Building Administrator: provide a closed office 1 8 8 1
- b. Building management: provide 3 workstations adjacent to the manager's office 3 8 24 3
- c. IT: Provide a server room with workstations just outside for programming and IT maintenance work 2 20 40 2
- d. Venue coordinator 1 8 8 1

iv. Accountancy (3)

- a. Chief Accountant: Provide a closed office 1 12 12 1
- b. Accountant Team: Provide 2 workstations adjacent to the chief accountant 2 8 16 2

v. Human Resources (1)

- a. HR Manager 1 12 12 1

vi. Legal Dept. (2)

- a. Counselor 2 15 30 1
- b. Public Procurement Supervisor 1 1

vii. Public services (8)

B. Programming (department total: 35)

i. Programming Leadership (8)

- a. Deputy Director for Programming/Chief Curator 1 8 8 1
- b. Assistant 1 8 8 1
- c. Curators 4 8 32 4
- d. Research management 2 8 16 2

ii. Collection & Registrar (5)



a. Chief registrar	1	8	8	1
b. Registrars	3	8	24	3
c. Assistant	1	8	8	1
iii. Exhibitions&Events (4)				
a. Project Coordinators	3	8	24	3
b. Project Assistant	1	8	8	1
iv. Publications (2)				
a. Manager	1	8	8	1
b. Coordinator	1	8	8	1
v. Education (7)				
a. Manager	1	8	8	1
b. Education Coordinator	1	8	8	1
c. Education Team	3	8	24	3
d. Assistants	2	8	16	2
vi. Film & Art Archive (10; located in Study section #5)				
a. Manager				
b. Film Archive Team				
c. Art Archive Coordinator				
d. Archive Team				
e. Librarian				
vii. Exhibition Production (9)				
a. Exhibition Production	1	8	8	1
b. Technical Team with open workspace with worktables, models	1	40	40	8
viii. Conservation (4; located in Conservation section #6.H.)				
a. Chief Conservator				
b. Conservation Team				
C. Communication & Development (department total: 14)				
i. Communication & Development Leadership (3)				
a. Deputy Director for Communication & Development	1	18	18	1
b. Assistant	1	8	8	1
c. Press	1	8	8	1
ii. Internet Dept.				
a. Website Administrator	1	8	8	1
b. Internet Technician	2	8	16	2
c. Content Editor	1	8	8	1
d. Editorial team	2	8	16	2
iii. Marketing & Publicity				
a. Manager	1	8	8	1
b. Marketing	2	8	16	2
iv. Development				
a. Fundraising Manager - shared office with Communications		12		1
b. Assistant	1	8	8	1
D. Other				
i. Meeting rooms				



a. Large size for staff meetings, etc. (ie: 25 ppl +/-)	1	40	40	
b. Smaller meetings	3	25	75	
ii. Support spaces				
a. copier room	1	20	20	
b. storage	1	20	20	
c. kitchenettes	3	20	60	
d. Staff Cloak	1	20	20	
e. Staff Break Rooms				
8. OTHER BACK-OF-HOUSE SPACE REQUIREMENTS	2	20	40	
A. Loading Dock / Freight Elevator				
i. The Loading Dock should allow the safe and secure acceptance and delivery of fine art objects (with all access controlled by Museum security) while at the same time efficiently serving the entire complex's needs for supplying food service, retail and operations	1	180	180	
ii. The truck bay should be secure, dry, and accommodate two 10 meter panel trucks - one for art, another for services. Art bay should be separate, enclosed, lockable.				
iii. Provide storage for material handling equipment incl. pallets, hand trucks, forklift.	1	30	30	
iv. The dock should accommodate the following load-ins:				
a. Art: Provide a manner to unload art safely before moving to the receiving area. This path should be able to be fully segregated from the food or operations material also being delivered to the loading dock.				
b. Food Service: Expect daily food deliveries as well as extra deliveries for regularly-occurring special events . Provide a manner of getting the food, beverage and paper goods for the cafe directly to the prep kitchen, maintaining separation from the Art Path and all public spaces.				
c. Operations: Accommodate delivery of all retail goods, all mechanical supplies, machine parts, chemicals, paper goods, office supplies, lighting supplies, cleaning supplies.				
d. Garbage: Provide a permanent spot for 4 (four) dumpsters (measurements to follow) and four (4) recycling containers (measurements to follow), which are emptied 5 times a week. Recycling area off the loading dock without interfering with loading dock activities. Provide a refrigerated garbage holding unit which will be emptied daily.				
v. Security: The Loading dock will be manned by 1 staff who will oversee deliveries, security, art handling. Booth included in loading dock area.				1
vi. Freight Elevator: if there is only one freight elevator it must serve as the vertical component of the Art Path while also accommodating the transport of all other deliveries and materials used on a daily basis.				
B. Building management offices/ BMS control - space included in mechanical room.				
C. Security Control room will be manned 24 hours in a secure location in the building. Include 3 workstations and monitors.	1	20	20	3
D. Locker Rooms: Provide lockers and showers for security, with break room with small kitchen serving 20 guards at a time.	1	100	100	20
E. Locker Rooms: Provide lockers and showers for maintenance/engineers/ carpenters, with break room and kitchen staff (whether in-house staff or outside subcontractors) serving 25 staff at at time.	1	100	100	25
F. Carpenter's workshop	1	80	80	
G. Exhibition display cases & walls storage	1	100	100	
H. General building storage	1	80	80	



Chapter 07: INTRODUCTION

TR Warszawa, the formerly Teatr Rozmaitości in Warsaw, has for decades been one Poland's best-known stages. It has secured a reputation as a modern theatre open to new ideas while preserving the best theatrical traditions.

TR's high position in various rankings of young European theatres is confirmed by numerous awards won at national and international festivals.

It attracted brilliant directors: Grzegorz Jarzyna –the theatre's Gen.&Artistic Director since 2006, Krystian Lupa, Krzysztof Warlikowski, Rene Pollesch or the recently celebrated Kornel Mundruczo, as well as some representatives of younger generations, such as Michał Borczuch and Natalia Korczakowska.

TR Warszawa features outstanding actors from Poland and Europe. Their quest for new means of theatrical expression implies not only a search for new, contemporary art, but also a reinterpretation of classic texts. Since 2000, as a centre for broadly defined artistic experiments, TR Warszawa has been hosting a series of some of the best fine and visual arts, films, music and contemporary drama presentations.

Following the success of the TEREN WARSZAWA ("Warsaw Terrain") project in the 2003/04 season (an initiative which explored the city's artistic potential and offered talented young artists a chance to be creative), several new productions were staged in locations other than theatres, such as an old print works, a railway station, and a modern office block. During the 2004/05 season, in order to find new dramatic forms for the contemporary Poland, the company organized the "TR / PL" project involving more than 10 young playwrights who were to explore and show the most recent changes taking place in Poland.

Among the theatre's latest projects are: Grzegorz Jarzyna's *T.E.O.R.E.M.A.T* based on the works of Pier Paolo Pasolini, a coproduction with Schaubuhne am Leniner Platz of Dorota Masłowska's *No Matter How Hard We Tried*, *The Areteia* by Grzegorz Jarzyna, another co-production with Schauspiel in Essen prepared as part of the programme RUHR.2010 – The European Capital of Culture, *Jackson Pollesch* by Rene Pollesch, *Nosferatu* by Grzegorz Jarzyna, inspired by Bram Stoker's *Dracula*, Kornel Mundruczo's *The Bat* based on *Die Fledermaus* by Johann Strauss II and in Oct.2012, the premiered at Theatre de la Ville in Paris *The City of Dreams* by Krystian Lupa.

TR Warszawa was invited to many festivals and stages in Europe and beyond – to Avignon, Edinburgh, Moscow, St.Petersburg, Jerusalem, Berlin, Munich, Vienna, Stockholm, Helsinki, London, Dublin, Brussels, Minsk, Bucharest, Toronto, New York, Los Angeles, Wellington, Adelaide and Hong Kong.

Chapter 08: MISSION STATEMENT

The mission of TR Warszawa is to present outstanding theatre shows of Polish and European directors to the audience from Warsaw, from the entire country, and from abroad.

While performing its productions, the Theatre confronts the audience with new phenomena brought by changing reality and allows to see them in authentic, human dimension before they become the subject of social discourse, political or idealistic dispute. TR Warszawa wishes to remain open to new phenomena in art and continue its way introducing new acting, directing and drama techniques. It wishes to experiment and take artistic risk in developing innovative theatre language expressing the modernity. To be a forge shop of new talents. To initiate other activities, strict artistic and educational or open to interactions with the audience, such as showing of films, concerts, presentations of new drama, actions, exhibitions, lectures, discussion panels and publications of texts, which may expand artistic or social context of the presented shows.

Locating the Theatre at Plac Defilad, one of the most important places in Warsaw, allows not only creation of generally available theatre centre of Poland, but also theatre centre of this part of Europe, thanks to outstanding European artists connected with TR and because of our presence on international stages. This will be a place to exchange international artistic trends, space for dialogue and interaction of Warsaw and the world. While creating modern, progressive European theatre, TR Warszawa shall make a significant contribution to the development of Polish society and state and strengthen its image abroad. With modern stage and carefully prepared artistic programme, TR Warszawa intends to promote social engagement and opening to other people. We wish to create a functional, inspiring facility with innovative spatial solutions opening new possibilities in creating theatre illusion. We want this place to encourage participation in living high art together, inviting wide audience.

Chapter 09: PROJECT GOALS

1. Promotion of high theatre art
2. Maintaining the output of TR Warszawa
3. Reproductions and film adaptations of shows, which have already become the canon of contemporary theatre
4. Theatre education of young Polish generations
5. Arranging interesting and inspiring meeting location for the inhabitants of Warsaw
6. Managing strong, European centre of theatre art and related domains - the headquarters of Theatre, which has been a recognized brand on international festivals for a long time

Chapter 10: DEPARTMENTAL SUMMARY

	NSM (sqm)	STAFF	% TOTAL	% ART	% PUBLIC	% NON- PUBLIC
1. Public Entry	310	4	5%		5%	
2. Education	135	1	2%		2%	
3. Exhibitions	0	0	0%		0%	
4. Food Service	405	0	7%		7%	
5. Auditorium & Stages	2 590	0	42%	42%		
6. Back of House	2 120	22	35%			35%
7. Administration	463	41	8%			8%
8. Other (guest rooms)	75	0	1%			1%
TOTAL	6 098	68	100%	42%	14%	44%

Area Grossing Factor 60%: 3 659

***Total Gross Area: 9 757**

Allowable size: 10 000

Area surplus (to be reduced): -243

NOTES TO THE PROGRAM DOCUMENT:

***Net Square Meters to Gross Square Meters:** The net square meters is the usable space indicated in the program. The gross square meters includes circulation, mechanical areas, vertical transportation, vertical shafts, wall thickness, and areas dictated by code-compliance (i.e. restrooms, data & machine rooms etc.)

NSM = net square meters

Chapter 11: SPATIAL SUMMARY

1. PUBLIC ENTRY:	310
A. i. Foyer	200
viii. Storage	25
B. Box Office	20
D. Coat check	50
i. Coat check expansion space	15
2. EDUCATION:	135
A. Mediatheque	35
B. i. Reading Room	45
ii. Archivist workstation	5
C. Archive Room	50
3. EXHIBITIONS:	0
4. FOOD SERVICE:	405
A. Bistro	75
B. Restaurant	150
vi. Kitchen	90
C. Bar	90
5. AUDITORIUM & STAGES	2590
A. Stage A	1100
B. Stage B	450
C. Stage C	200
D. Stage D	400
E. Audience seating	440
F. Control Room	20
6. BACK OF HOUSE	2120
A. iii. V.I.P. Green Room	25
B. i. Men's Changing Room	40
ii. Women's Changing Room	40
iii. Extras & Children's Changing Room	40
iv. V.I.P. Changing Rooms	30
C. Green Room	25
D. i. Costume Workshop	25
iii. Long-term Costume Storage	50
iv. Laundry Room	10
E. Design Studio	30
F. Make-up Studio	20
G. Video Production Studio	20
H. i. a. Lighting & Acoustics Tech Shop	150
b. Lighting & Acoustics Tech Lounge	80
ii. a. Stage Tech Shop	150
b. Prop storage	30

c. Stage Tech, Carpenter and Locksmith Lounge	100
iii. a. Carpenter & Locksmith Shop	200
I. i. Primary Rehearsal Room	875
J. Loading Dock:	180
7. ADMINISTRATION	463
A. i. Production Manager Office	10
ii. Production Staff	40
B. Promotion and PR Department	50
C. Fundraising and Sponsoring	20
D. Artistic Coordination	20
E. Audience Inq & Box Office	30
F. Technical Department	
i. Technical Manager	12
ii. Technical Staff	30
G. Administration Department	
i. Administration Manager	10
ii. Administration Staff	10
H. Directors & Stage Assistants	50
I. Dramaturg / Literary Department	
i. Dramaturg / Literary Manager	10
ii. Dramaturg / Literary Staff	10
J. Human Resources	12
K. Finance & Accounting	
i. Finance & Accounting Manager	12
ii. Finance & Accounting Staff	30
L. Director's Office	
i. Executive Director	12
ii. Deputy Executive Director	10
iii. Artistic Director	12
iv. Deputy Artistic Director	10
v. Director's Office Staff	20
vi. Conferenc Room	23
vii. Small Kitchen	5
M. Locker Room	15
8. OTHER	75
A. Guest accommodations	75

Chapter 12: SPATIAL DETAIL

	QTY	NSM PER	NSM TOTAL	STAFF
1. PUBLIC ENTRY:			310	4
A. Provide a Foyer.				
<ul style="list-style-type: none"> i. The Foyer is to serve as a public “agora”, the transparent public extension of the institution which is, by its nature, somewhat opaque. The Foyer space needs to be open and free, approachable and accessible, an extension of the plaza. It needs to be a strong presence to the exterior of the building, inviting the public in to learn about TR during non-production times. ii. The Foyer should provide an outward signal to the public, possibly via a special intelligent system of lighting and projection controlled from the Recording/Video Studio. iii. Provide primary connection to the Box Office, temporary exhibitions, Food Service, Education areas, Mediatheque. As such, it needs to be of an appropriate scale. iv. Provide a secondary connection to the Restaurant and Bistro, the primary entries to which will be from the exterior. v. The Foyer must connect to one of the four stages – Stage D – for acting / performance purposes and artistic/educational events, allowing the work of the Theater to engage and be engaged by the public realm. vi. Provide an Orientation or gathering area in the foyer for educational seminars which will take place in the Foyer and some part of the Auditorium. Separately provide a gathering area for those about to enter the education area, reading room, Mediateque, archives. vii. Provide a Reception desk in the foyer. This part-time position will direct visitors to the Bistro/Restaurant, the archive, Mediatheque, or the box office during open hours. A rather temporary desk adjustable to current event or occasion would be much more useful. viii. Provide storage space within the Foyer for wheelchairs, temporary tables and chairs, the mobile bookstand, education supplies and furniture, stanchions and other equipment. 	1	200	200	
B. Provide a Box Office:				
<p>Ticket sales will be increasingly executed electronically but there is still a desire to have a traditional box office in the foyer. Ticket sales will be open 11:00am-7:00pm on weekdays, 12:00pm-5:00pm on weekends.</p> <ul style="list-style-type: none"> i. Provide space for queuing leading up to the box office for same day sales. Line should extend out of doors linking the Foyer and the box office to allow the line to be visible to others. Queuing should be an enjoyable experience for ticket-buyers. ii. Provide a box office with two transaction windows opening to the outside and two additional transaction windows opening to the foyer. Access to the box office windows for staff is through the connected "box office" office space. iii. Provide office space within the Box Office for three (3) full time staff (1 is an assistant). 	1	25	25	
C. All of TR’s publications will be available within the shared MSN/TR Bookstore. Accommodate a mobile bookstand for TR’s publications and novelties in the Foyer and/or Box Office.				
D. Provide a permanent Coatcheck that accommodates 550 coats. At peak times this coatcheck will be manned by up to 7(seven) staff to manage the simultaneous departure of the whole audience.				
<ul style="list-style-type: none"> i. Provide an expansion strategy for another 400 coats to be deployed on rare occasions. 	1	50	50	1
	1	15	15	

2. EDUCATION:			135	1
A. Mediatheque Living Room (Public):	1	35	35	
i. TR has an archive of past shows that is being digitized with the intent that all its programs can be accessed as digital video content which includes performances and rehearsals for each production. Provide a public space adjacent to the entry foyer where visitors can access this collection with their own device or devices provided by the theater.				
ii. Provide informal and comfortable seating.				
iii. Provide easy visual access to the Reading Room.				
B. Provide a Reading Room (Public):				
i. Provide a quiet reading room for accommodating twenty (20) people at carrels with devices on which media can be viewed and heard.	1	45	45	
ii. Provide one (1) workstation for an archivist to work and to provide support for visitors.	1	5	5	1
C. Provide an Archive Room (not Public):	1	50	50	
i. Provide an archive to house the collection, tapes, paper programs, documentation as well as the digital archive.				
D. Accommodate Education classes within the foyer, auditorium and performance stages. Education uses existing spaces rather than classrooms. Class size varies from 20-25 people.				
i. Provide easy access from the Foyer to the stages.				
ii. Allow for coat collection at Coat Check or possibly develop a bin system for school children's coats for storage while the classes are ongoing.				
iii. Provide modest storage (combine with foyer storage) for equipment to be moved to the location of the class including :				
a. White board, flip charts, miscellaneous supplies				
b. Rolling AV cart for projection / sound / music				
3. EXHIBITIONS:			0	0
A. Provide space for temporary exhibitions in the Foyer.				
i. These could include a temporary wall system to allow for display of photos, theater ephemera display throughout the foyer. Displays will include art, theatrical scenery and installation performances.				
ii. Allow for flexible gallery lighting system. All walls and exhibition cases are temporary and to be used and moved and reconfigured as the exhibition demands.				
B. Provide a space that is integrated into the foyer but off to the side to accommodate quiet viewing of museum quality material (such as props, costumes) that will be on exhibit for 3-4 month periods. The space should be visible. But it should be not centrally located nor obstruct circulation in the Foyer and to the auditorium. Ideally TR would be able to display stage sets which are as large as 9m H x 10m W.				
4. FOOD SERVICE:			405	0
A. Provide a Bistro for visitors to spontaneously have a quick light meal.	1	75	75	
i. It needs to be an open/unenclosed space immediately visible and accessible upon entry.				
ii. Provide a strategy to allow the Bistro to be open even when the theater is closed.				
iii. Provide a strategy for integrating the Bistro with the exterior and the urban setting				
iv. The Bistro will serve a limited menu such items as pastries, cold drinks, etc. which will be prepared elsewhere (ie: no food preparation will occur here.)				

v. Accommodate forty (40) people with 8-10 tables, each seating 4 people, and also a bar seating 12-15 people.

B. Provide a full-service **Restaurant** for patrons who plan to dine before or after a performance as well as for the public who may enjoy a meal independently from a performance.

i. The dining space needs to be intimate, quiet, enclosed and somewhat private and ideally should take advantage of the adjacent park setting.

ii. Provide a dedicated entrance directly from the exterior, from the park side, to allow access even when the theater is closed. Provide a secondary connection to the foyer.

iii. Allow the space to be divided with temporary partitions into the main dining space and private parties for exclusive use by actors and staff.

iv. The main dining space should accommodate 80 people.

v. The dedicated space for private parties should accommodate ten (10) (+/-) people.

vi. Provide a full-service **Kitchen**.

C. Provide a Bar that can be open all year.

i. Provide seating for 25 bar stools, a full service traditional theater bar, cash register, refrigeration, and storage for drinks and snacks sold at the bar.

ii. Provide an extension of the bar to an exterior space that is landscaped, park-like. This extension should accommodate tables & chairs. Accommodate continued use even during inclement weather with some exterior areas providing cover.

iii. Provide for the bar a lockable service area and storage area.

iv. Locate within close proximity to the Foyer. Direct access is desirable but not required.

1 150 150

1 90 90

1 90 90

5. AUDITORIUM & STAGES

2590 0

The stages at TR should be as unique as the performances which they will accommodate, allowing for avant garde stagings of contemporary theater. The ideal configuration of the stages should allow for four distinct and unique stages. There is need for one auditorium (stages A,B and C) which seats 550 people and a separate space for stage D. The design MUST allow for EACH of the stages to be in full production while others are in various stages of installation, de-installation. The stages together should provide vast and undisturbed space. It must be possible to have stages A,B and C used in a simultaneous multi-directional performance, where the spectacle surrounds the audience 360 degrees.

Provide no permanent separation between stages A,B and C and adjacent support spaces, allowing one stage area to blend with other adjacent areas.

Equally important are the concepts of linking stage D to the readily accessible theatre Foyer, and having stage C which opens out directly onto Plac Defilad, thus bringing the theatre and its audience out into public city space.

A. Stage A: Provide a primary stage with the following dimensions and characteristics:

1 1100 1100

i. Main Stage area below full fly space to be full width of the audience or 24m wide (whichever is greater) x 20m D x 14m H. Part of the stage should be 28m deep. Area and location of the stage should make it attractive as space rented to external parties for trade shows, use as a sound stage, etc. Floor area should be not less than 1000m².

ii. The audience must be at the same level as the stage (as in French theater design) and be directly adjacent to the stage.

iii. Provide storage traps and different theater traps (max. 4m depth) under the stage. Traps for additional seating or elevators are welcome.

- iv. No proscenium required.
- v. Provide fly space above main stage at 14m clear (net) height. An additional 3m clear space must be available, but it can be between structural elements.
- vi. Stages A,B and C need to be separated visually from one another.

B. Stage B: Provide a secondary stage with the following dimensions and characteristics:

- i. Stage area to be full width of the audience or 24m wide (whichever is greater) x 16m D x 14m H. The audience must be at the same level as the stage (as in French theater design) and be directly adjacent to the stage.
- ii. When stages A and B are engaged simultaneously, the action and the audience must transition between them. The spacial relationship between the stages and the space between them must allow for a continuous, immersive, simultaneously multi-directional theatrical experience.

C. Stage C: Provide a secondary stage with the following dimensions and characteristics:

- i. Besides serving with stages A and B in spectacles for all 3 stages, Stage C must be designed for concerts and movies, with the audience either/both inside Auditorium or outside on Plac Defilad.
- ii. Opening should be 18m W x 12m H.

D. Stage D: Provide separate, independent 'black-box' with the following dimensions and characteristics:

- i. Stage D should have dimensions 15m W x 25m D x 8m H. Seating for up to 150 should be provided on standard, mobile, modular seating units.
- ii. Allow this stage to be open to the foyer.

E. Audience seating:

- i. Provide an auditorium which seats 550 people. For stages A,B and C only.
- ii. While stages A,B and C will remain fixed, they can be served by a single audience of 550 seats, whether it is a performance on one of the stages, or on all the stages simultaneously.
- iii. Provide a possible extension at Stage A allowing for additional seating of 400 people, bringing the total seated audience to 950 people. This configuration will occur once a year, while stages B and C will not be in use.

F. Control Room: (20sqm)

- i. Accommodate a control room within the Auditorium audience seating. The control room will accommodate seven (7) technicians during performances who will control all technical aspects of a current production. This space should not be enclosed. All technicians will sit behind the audience at a series of technical consoles appropriate to their discipline.
- ii. Provide a separate, discreet point of entry to this control space that is not shared by audience members.

1	450	450
1	200	200
1	400	400
550	0,8	440

6. BACK OF HOUSE

2120 22

A. Back-of-House entrances:

- i. The actors are considered to be the most important users of the facility. Provide a dedicated ACTORS entrance that is back-of-house (not seen from the foyer) that allows the actors to enter and exit the building before and after a performance and avoid any interaction with the public. This entrance will also function as the staff entrance. Provide easy access from this entrance to the Changing Room Suite.
- ii. Provide a dedicated, secure VIP entrance that is private and back-of-house and allows the VIP to proceed from the drop-off location directly to the auditorium.

<ul style="list-style-type: none"> iii. Provide a Green Room dedicated to VIPs only which is located along the VIP entrance sequence. <ul style="list-style-type: none"> a. Allow for natural light and a pleasant view. b. Provide a small kitchenette within, with a refrigerator, hot plate, sink, storage, etc. c. Provide one (1) toilet within. 	1	25	25
<p>B. Provide the following Changing Room Suite as close as possible to stages in order to allow easy and direct access to all four stages and natural daylight to each area.</p> <ul style="list-style-type: none"> i. Provide two (2) Men's Changing Rooms which will accommodate simultaneous use by 5 actors each. <ul style="list-style-type: none"> a. Provide space for (3) fold-out beds/sofas. b. Provide two (2) bathrooms with individual showers and separate toilets. ii. Provide two (2) Women's Changing Rooms which will accommodate simultaneous use by 5 actors each. <ul style="list-style-type: none"> a. Provide space for (3) fold-out beds/sofas. b. Provide two (2) bathrooms with individual showers and separate toilets. iii. Provide one (1) changing room for Extras and Children. <ul style="list-style-type: none"> a. Provide one (1) dedicated bathroom with shower and toilet. b. Provide visual divisibility within this space for one small area of approximately 5 sqm for children. iv. Provide three (3) separate V.I.P. changing rooms which accommodate two (2) persons each. 	2	20	40
<ul style="list-style-type: none"> ii. Provide two (2) Women's Changing Rooms which will accommodate simultaneous use by 5 actors each. <ul style="list-style-type: none"> a. Provide space for (3) fold-out beds/sofas. b. Provide two (2) bathrooms with individual showers and separate toilets. 	2	20	40
<ul style="list-style-type: none"> iii. Provide one (1) changing room for Extras and Children. <ul style="list-style-type: none"> a. Provide one (1) dedicated bathroom with shower and toilet. b. Provide visual divisibility within this space for one small area of approximately 5 sqm for children. 	1	40	40
<ul style="list-style-type: none"> iv. Provide three (3) separate V.I.P. changing rooms which accommodate two (2) persons each. 	3	10	30
<p>C. Provide a Green Room for the short-term holding of actors and other performers.</p> <ul style="list-style-type: none"> i. Allow for natural light and a pleasant view. ii. Provide a small kitchenette within, with a refrigerator, hot plate, sink, storage, etc. iii. Provide one (1) toilet within. 	1	25	25
<p>D. Provide a Costume Suite of spaces.</p> <ul style="list-style-type: none"> i. Provide a Costume Workshop where costume preparation, repair and creation can take place on a regular basis. Within the Workshop provide a smaller Short-term Costume Storage area shall be provided for on-hand costumes which are being used in current productions or are being prepared for near-future productions. ii. Locate the Costume Workshop adjacent to the Changing Rooms and the Make-up Studio. iii. Long-term Costume Storage shall accommodate costumes using a costume storage system. This storage facility does not need to be within close proximity to the Costume Workshop. iv. Provide a Laundry Room for the maintenance of costumes. This room must be soundproof to prevent any noise from the machines or other activities from affecting performances. <ul style="list-style-type: none"> a. Allow space for two (2) washers, two (2) dryers, and 3sqm of folding space. b. Allow space for the storage of laundry collection bins. 	1	25	25
<ul style="list-style-type: none"> iii. Long-term Costume Storage shall accommodate costumes using a costume storage system. This storage facility does not need to be within close proximity to the Costume Workshop. 	1	50	50
<ul style="list-style-type: none"> iv. Provide a Laundry Room for the maintenance of costumes. This room must be soundproof to prevent any noise from the machines or other activities from affecting performances. <ul style="list-style-type: none"> a. Allow space for two (2) washers, two (2) dryers, and 3sqm of folding space. b. Allow space for the storage of laundry collection bins. 	1	10	10
<p>E. Provide a Design Studio for use by costume and set designers on a regular basis. This space will be used primarily for design purposes only and should not be considered a primary workshop.</p> <ul style="list-style-type: none"> i. Provide two (2) desks as daily workspace. ii. Proximity to other studios or dressing rooms is not important. 	1	30	30

F. Provide a Make-Up Studio for the use of make-up designers and hairdressers.	1	20	20	
i. Provide four (4) work stations for the application of make-up to actors.				
ii. Provide this space adjacent to the Costume Suite and the Changing Room Suite.				
G. Provide a Video Production Studio for the recording, editing and maintenance of video used in connection with the theatrical productions.	1	20	20	
i. Allow space for five (5) people working, including two (2) stations for video editing and mixing.				
ii. Provide a centralized control for the operation of the building-wide audio, lighting and commercial projection systems.				
H. Provide the following Technical Facilities:				
i. Lighting & Acoustics Tech Shop & Lounge:				
a. Provide a Lighting and Acoustics Tech Shop with integrated storage space for the service and storage of lighting equipment, acoustic equipment, video equipment, tools for equipment service and maintenance.	1	150	150	
b. Provide a Lighting and Acoustics Lounge for the lighting and acoustical technicians directly adjacent to their shop. Allow for natural daylight, lockers, bathroom and shower facilities and a small kitchenette space, all accommodating approximately fifteen (15) people working in shifts.	1	80	80	7
ii. Stage Tech Shop:				
a. Provide a Stage Tech Shop for the storage and service of stage sets, including tools for equipment service and maintenance.	1	150	150	
b. Provide a Props Room dedicated for the storage of props directly adjacent to each stage.	1	30	30	
c. Provide a Lounge for the Stage Technicians, Carpenters and Locksmiths directly adjacent to their respective shops. Allow for lockers and a small kitchenette space and toilet and shower facilities, all accommodating approximately fifteen (15) stage builders (currently 20, allowing for future expansion or reduction of staff) working in shifts of ten (10) at a time.	1	100	100	10
iii. Carpenter's and Metalworkers Shop:				
a. Provide a shop for the Carpenters and Metalworkers (currently five people) who build the stagesets.	1	200	200	5
I. Rehearsal Rooms:				
i. Provide a Rehearsal Room that measures 25m W x 35m L x 9m H.	1	875	875	
a. Allow division into two spaces with an acoustically robust separation, measuring 20m x 25 and 15m x 25m respectively.				
b. This room will also be used for educational purposes. Provide the following AV capabilities: video projection and recorded sound AV capabilities.				
c. Locate Rehearsal Room with easy access to Changing Rooms and Green Room.				
d. Provide a wood floor.				
J. Loading Dock:	1	180	180	
i. Allow for a standard size tractor/trailer with a maximum size of 17m long x 4m wide x 4,5m high to be able to fully enter the stage level to allow loading and unloading in inclement weather and to minimize risk of damage to decorations.				
ii. Set path: Provide a pathway from the loading dock to each stage. The path to stage A must ensure clear dimensions of 4m wide and 4m high, not obstructed by door frames, thresholds, or fixed elements such as piping, lighting or mechanical ducting.				
iii. Provide direct access to a freight elevator with loading capacity no less than 2000 kg. The door height should be a clear 3.5m high and the width should be no less than 6m.				

7. ADMINISTRATION				463	41
A. Production Department:					
i. Manager: shared open space	1	10	10	1	
ii. Staff: Shared open space.	4	10	40	4	
B. Promotion + PR Department: Shared open space.	5	10	50	5	
C. Fundraising + Sponsoring: Shared open space.	2	10	20	2	
D. Artistic Coordination: shared open space	2	10	20	2	
E. Audience Inq. & Box Office: Shared open space.	3	10	30	3	
F. Technical Department:					
i. Manager: Closed office to be located in the Tech Lounges.	1	12	12	1	
ii. Staff: Shared open space to be located in the Tech Lounges.	3	10	30	3	
G. Administration Department:					
i. Manager: Closed office.	1	10	10	1	
ii. Staff: Open space.	1	10	10	1	
H. Director's / Stage Assistants: Shared open space.	5	10	50	5	
I. Dramaturge/Literary Department:					
i. Manager: shared open space	1	10	10	1	
ii. Staff: Open space.	1	10	10	1	
J. Human Resources: Closed office.	1	12	12	1	
K. Finance & Accounting:					
i. Manager: Closed office.	1	12	12	1	
ii. Staff: Shared open space.	3	10	30	3	
L. Director's Office (provide natural daylight)					
i. Executive Director: Closed office.	1	12	12	1	
ii. Deputy Executive Director: shared open space	1	10	10	1	
iii. Artistic Director: Closed office.	1	12	12	1	
iv. Deputy Artistic Director: shared open space	1	10	10	1	
v. Office Staff: Shared open space.	2	10	20	2	
vi. Conference Room for twelve (12) people	1	23	23		
vii. Small kitchen with running water	1	5	5		
M. Provide a Locker Room with lounge for Janitors / Cleaning Personnel / 2 Drivers / Security / Ushers, allowing for fifteen (15) people.	1	15	15		
i. Include bathroom facilities within.					
8. OTHER				75	0
A. Guest Rooms: provide three (3) small guest rooms suites as modest overnight accommodations, modeled on a simple hotel room with separate bathroom and built-in kitchenette.	3	25	75		

APPENDICES

Appendix 01: MASTER PLAN

The project site on Plac Defilad is currently governed by a Master Plan which encompasses a much larger portion of the city center. The Master Plan constitutes local law and the design must conform with it. However, this Master Plan (being made available via a separate link on the Museum’s website) is currently being reconsidered to better address the two very specific building programs of the Museum and Theater, which the site must accommodate. In August 2013 a request for changing the Plan was submitted to the municipality responsible for the Plan. Based on these proposed changes a draft Plan was prepared, which is currently being approved by the municipality. The above-mentioned link shows also the proposed revisions to the Plan. The revisions to the Master Plan will be completed after the Designer is selected.

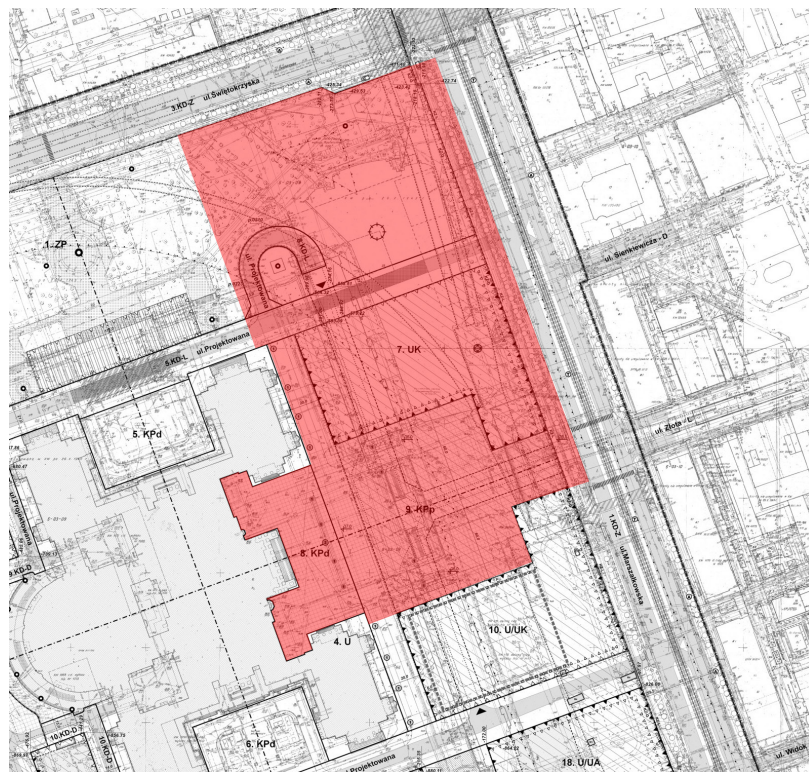
The Conceptual design for the Museum and Theater must consider the revised Master Plan. We are interested in solutions, which will meet the city’s criteria, such as creating a wonderful public square, simultaneously we are seeking designs which meet the Museum’s and Theater’s criteria, which are creating an active cultural hub on a Plac Defilad pulsing with life.



Appendix 02: SITE CONDITIONS

Status of Adjacent Properties and Site Parking

Both the road on the north side and Plac Defilad on the south side were developed and are maintained by the City of Warsaw. In his project, the Architect should however develop a strategy for connecting the building with the square and the park. The scope of the Conceptual Design is described in the drawing below. In the remaining stages of design, the scope is limited only to the plot, on which the Museum and Theater are located along with the surrounding area, where infrastructure serving the building will be located (roads, mains' connections, mains' relocations, etc.)

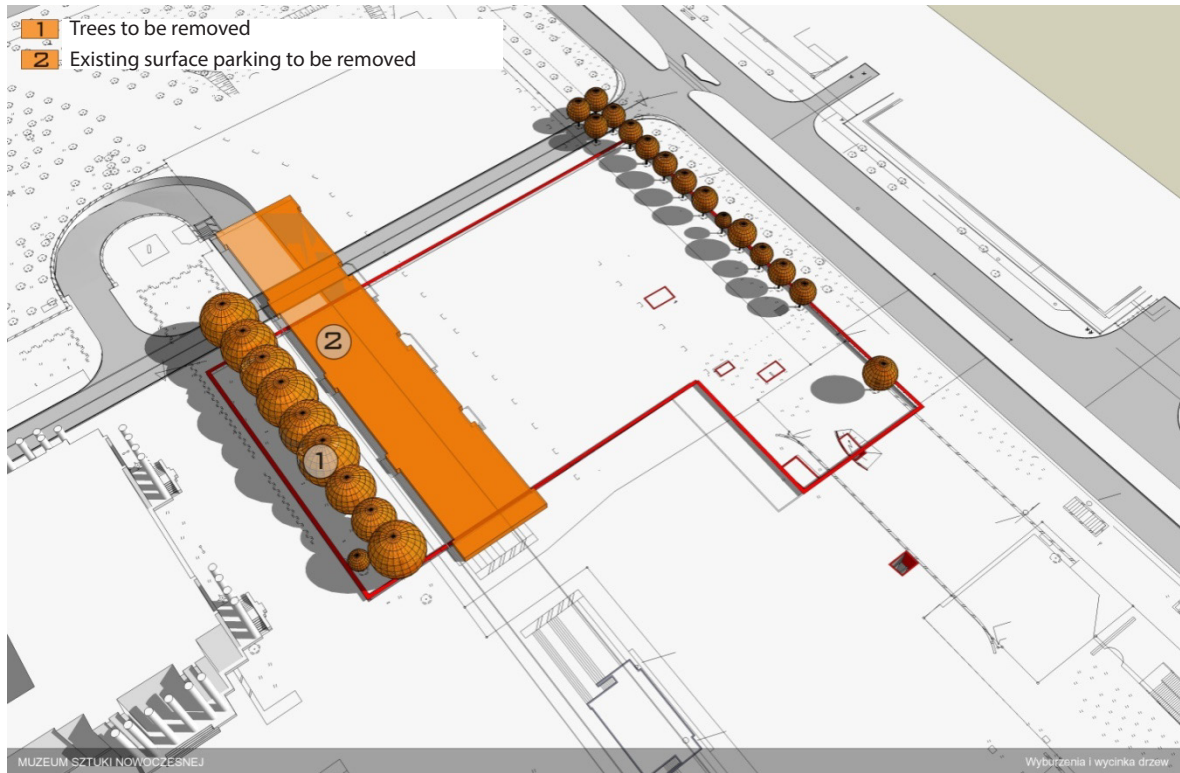


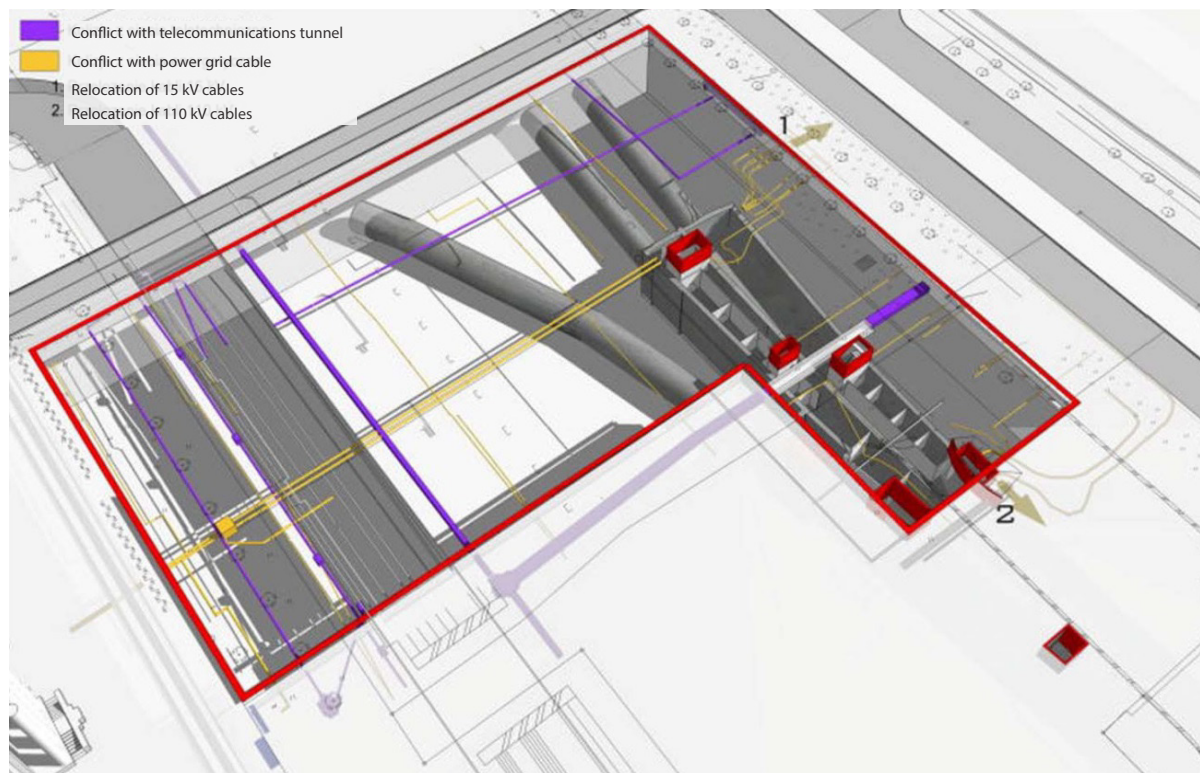
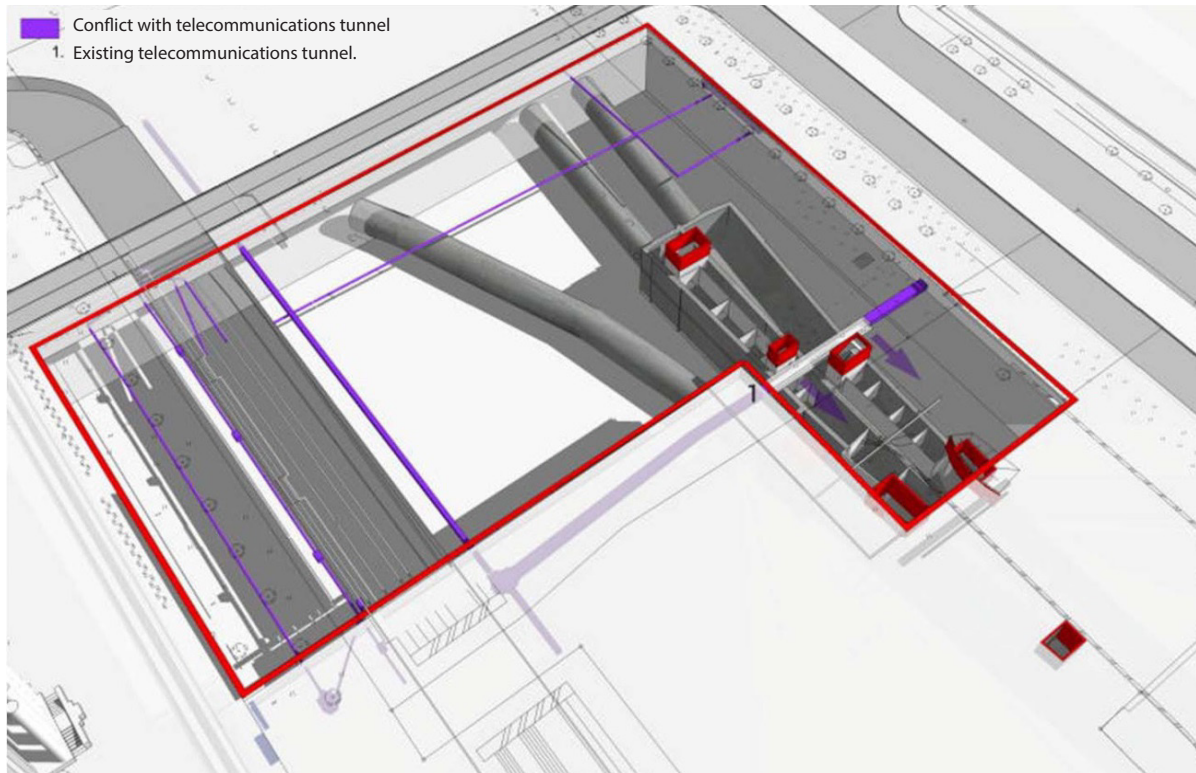
Scope of the conceptual project

Underground infrastructure

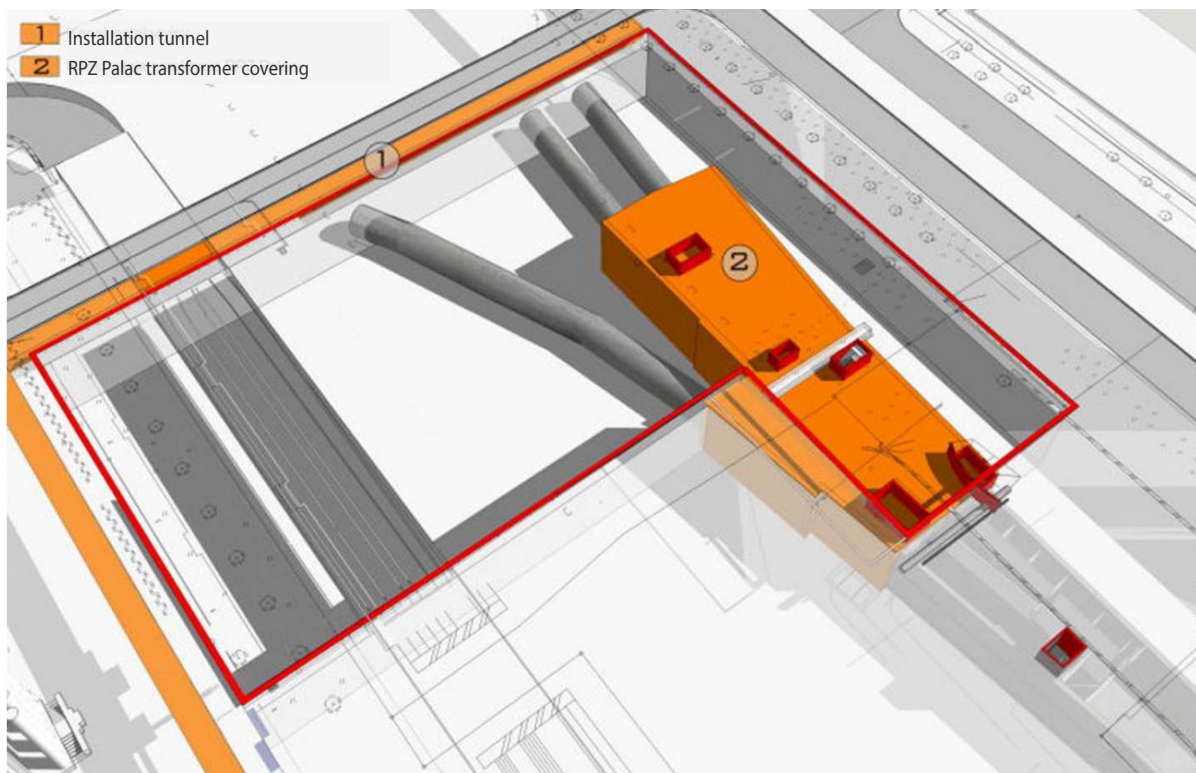
The underground infrastructure layout on the plot at the feet of the Palace of Culture and Science is shown schematically on the attached drawings. They show the layout of the electrical, telecommunications, district heating, water and sewage mains, the subway tunnel, transformer stations as well as stairs and mechanical chasers serving the planned underground parking on the southern side. The Designer will be responsible for agreeing with all authorities and companies responsible for the above-mentioned infrastructure: mains' connection and relocation designs, providing power to the building site, underground infrastructure networks necessary to execute the Museum and Theater. The Designer will be tasked with obtaining approval for new technical infrastructure layouts (roads, utility networks, utility connections, sidewalks etc.) from parties and persons who own the plots through which these layouts will run and obtaining the relevant permits and rights to dispose of the property for construction purposes

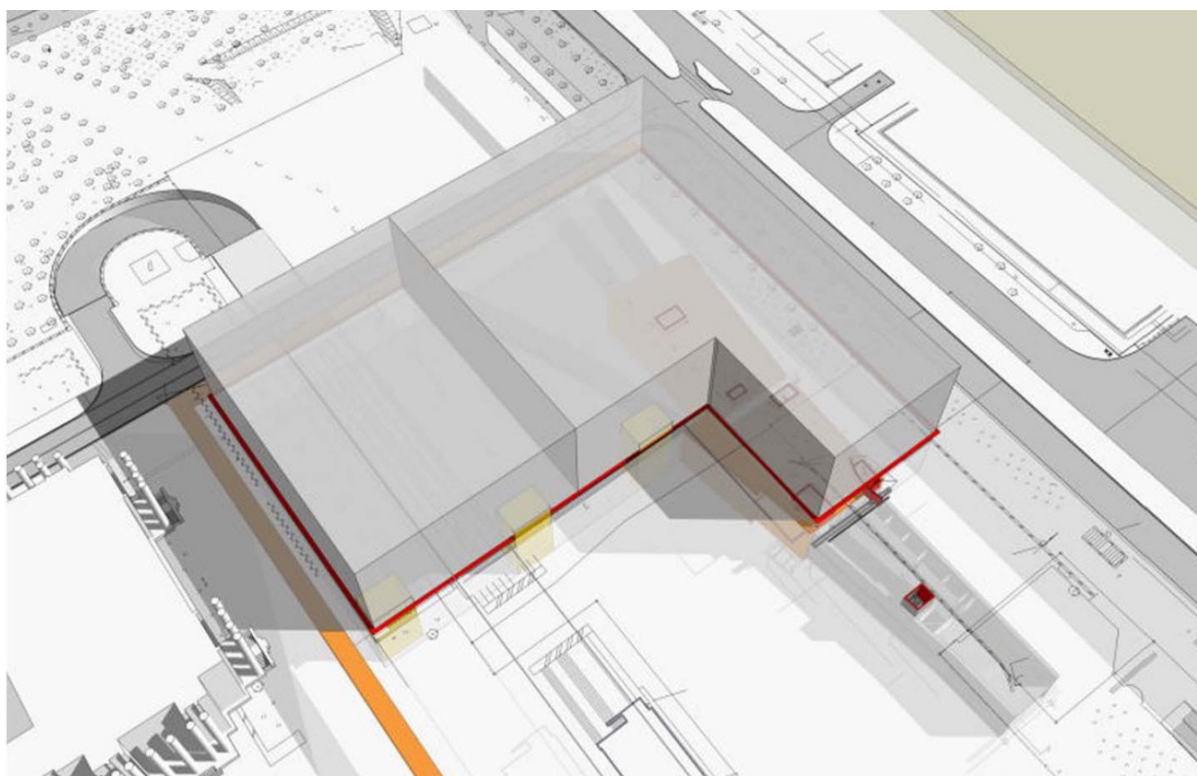
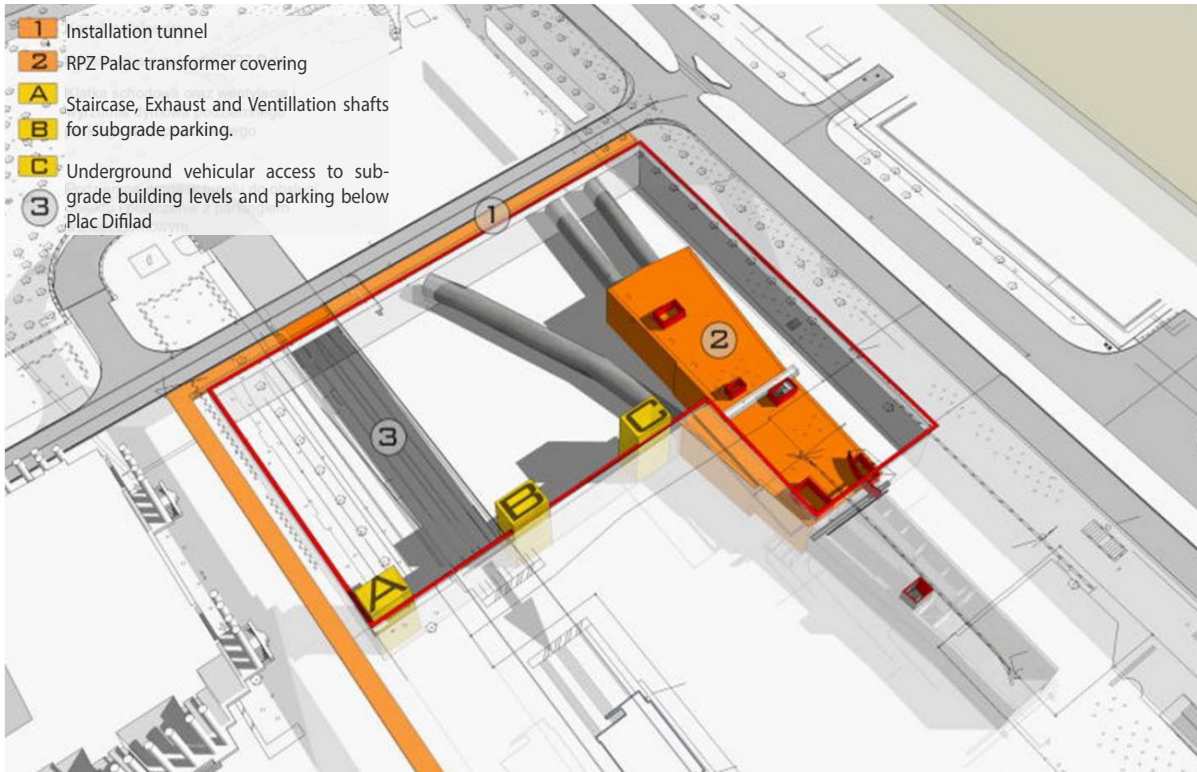
Buro Happold Polska Sp.z o.o. has been selected in a public tender process to review and propose a conceptual design of infrastructural networks in the proximity of Palace of Culture. The area includes all plots in between main streets around the Palace: Marszałkowska, Świętokrzyska, E.Plater and Aleje Jerozolimskie. Therefore the Muzeum's site will be a subject of the study as well. Rerouting of all the networks on site will be proposed at the conceptual level. The study will also include approximate calculations of utilities' consumption by the buildings proposed in the Local Zoning Plan (MPZP), including the Museum. However, it should be noted that obtaining formal permits (i.e.ZUD, building permits if required) and execution design of the networks for the plots are not part of the Buro Happold's scope and would have to be developed by others. The selected Designer of the Museum will have to incorporate Buro Happold's proposals into their construction documentation.



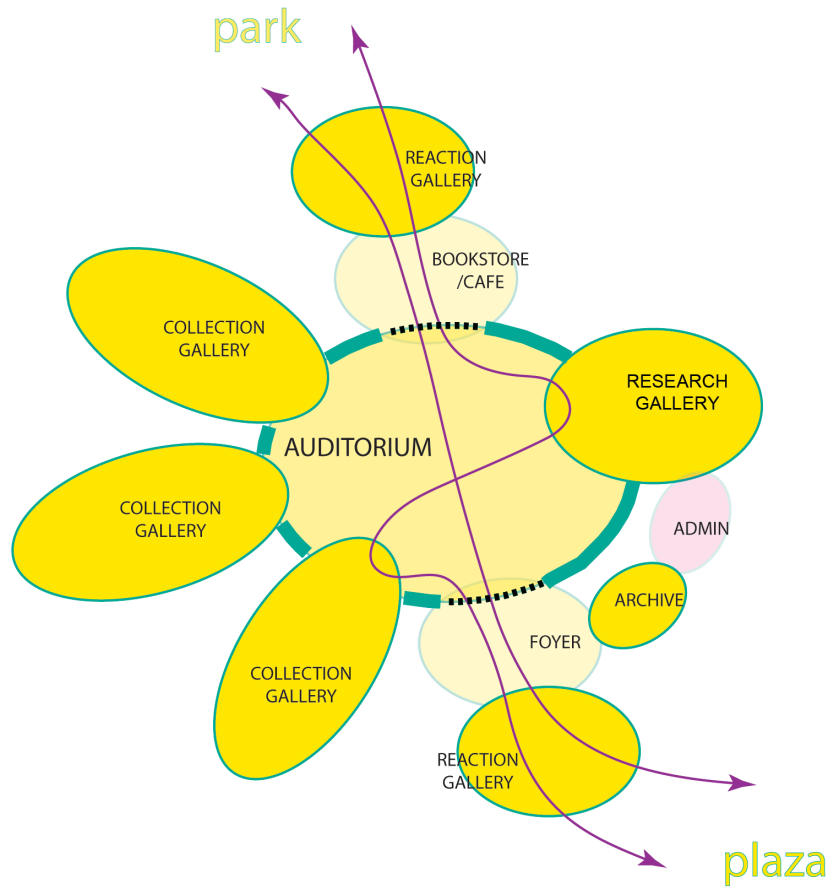




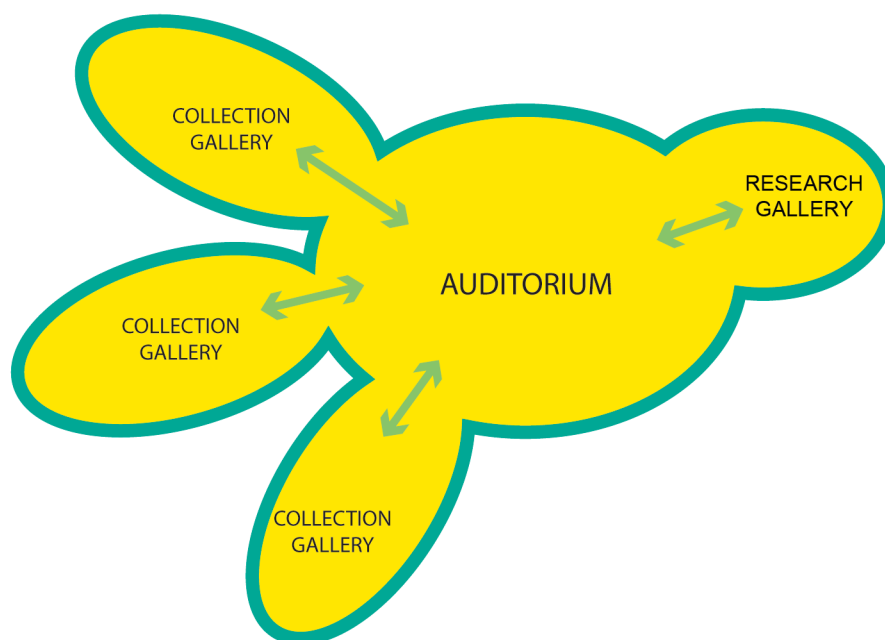




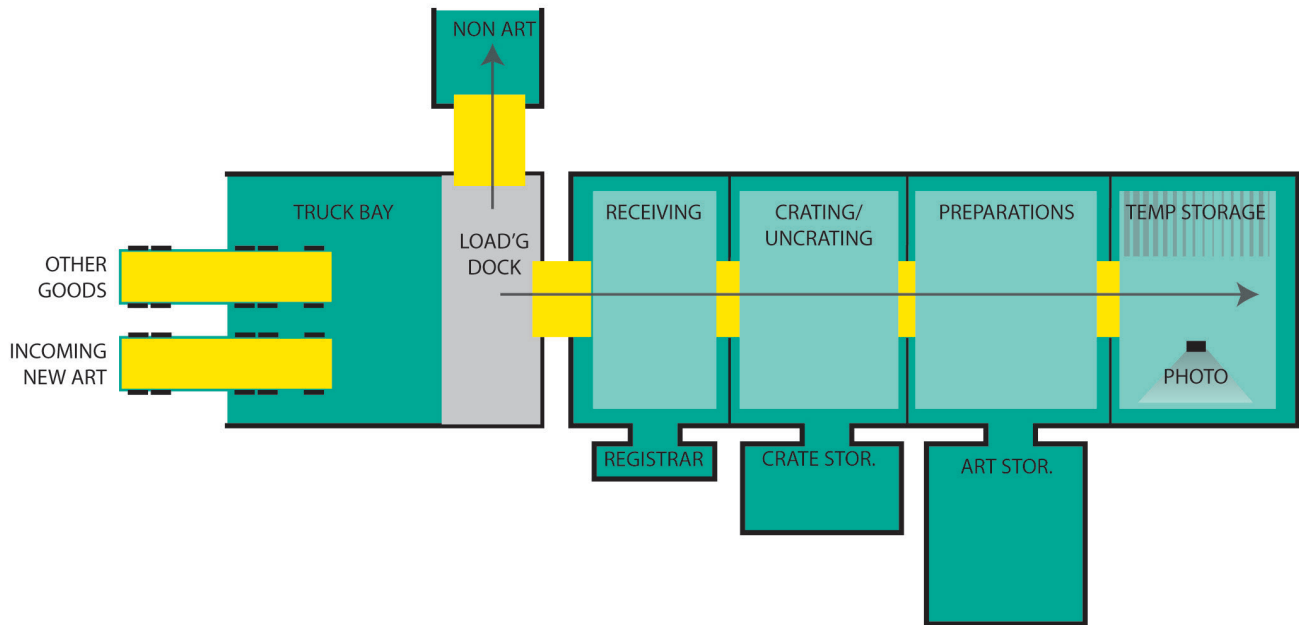
Appendix 03: PROJECT ADJACENCY DIAGRAMS



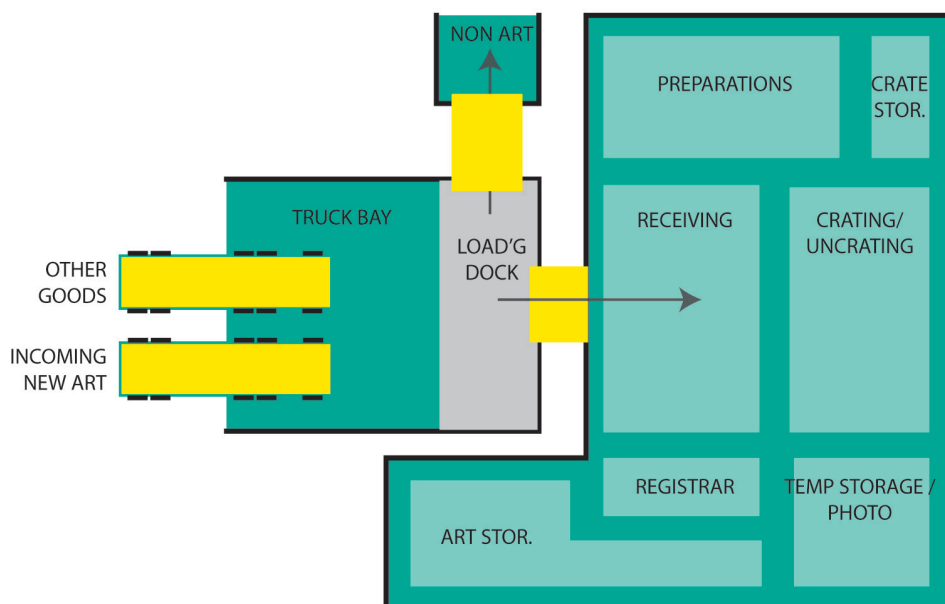
Spatial arrangement for all public programmatic elements.



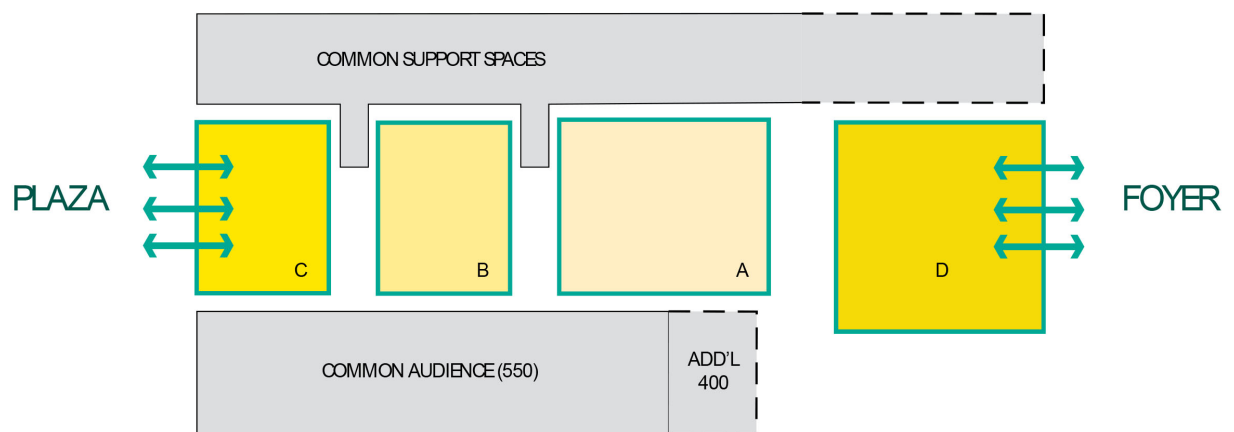
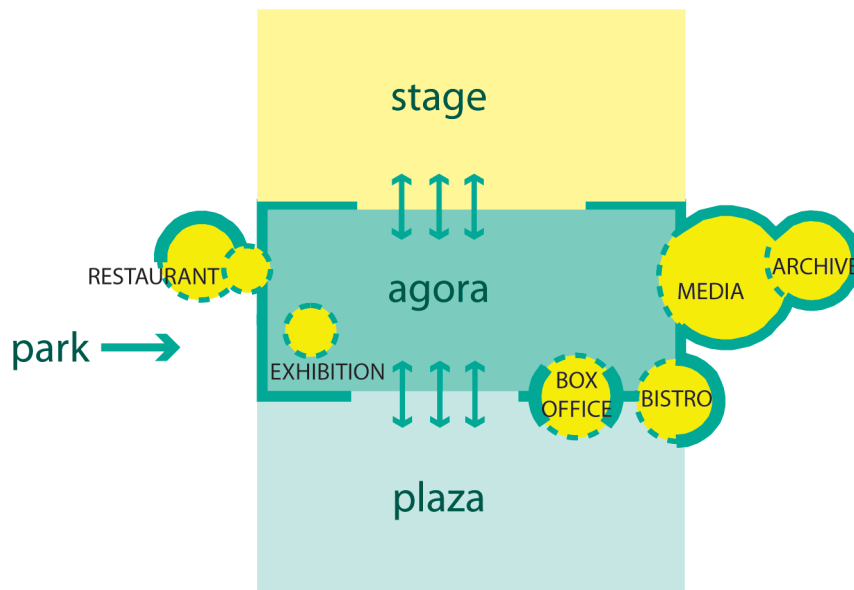
Spatial arrangement for Gallery Suite around Auditorium.



OPTION 01: arrangement of program linearly in autonomous spaces.



OPTION 02: arrangement of program within one large space



TR Adjacency diagrams

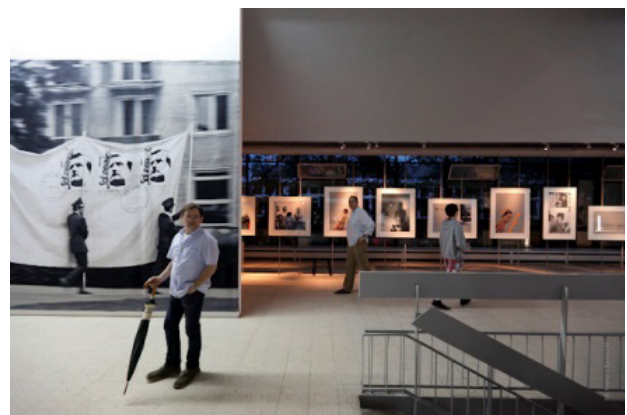
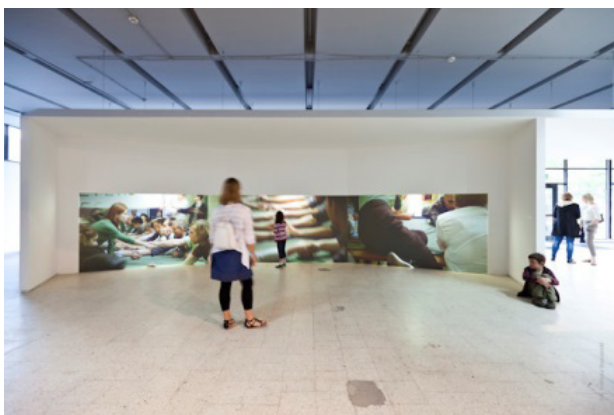
Appendix 04: THE MUSEUM COLLECTION

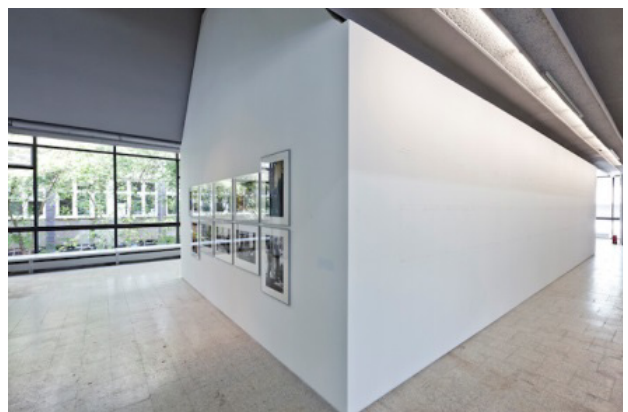
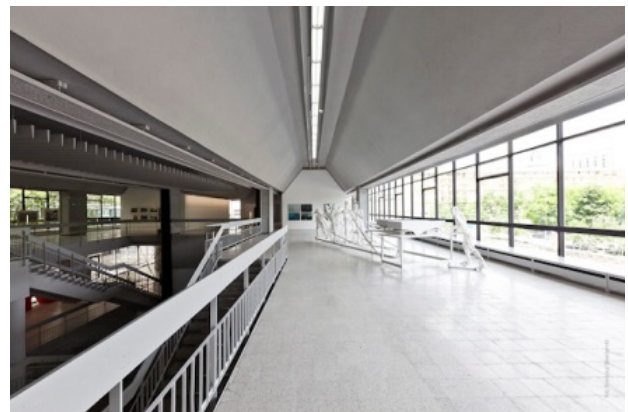
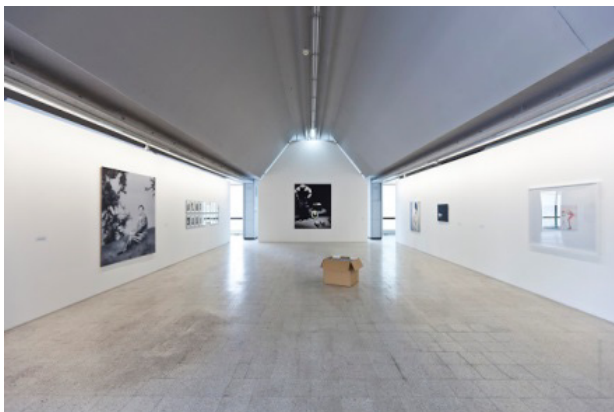
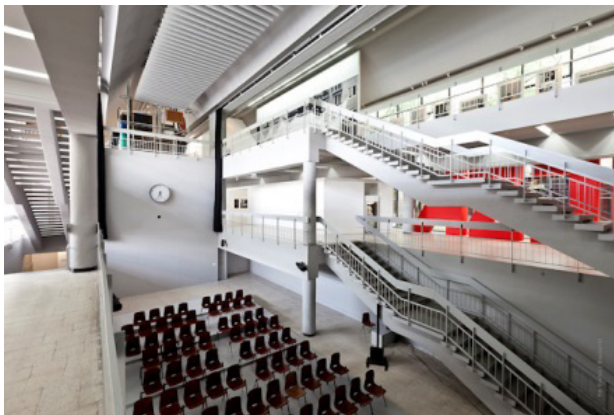
The collection of the Museum of Modern Art in Warsaw is supported by a generous annual acquisitions grant from the Ministry of Culture that assures the ongoing growth of our already significant contemporary collection. We have over 200 works by 90 artists in the collection today, mostly acquired in the last two years, all purchased with funds provided by the governmental grant. The collection includes the Museum's Filmoteka, a collection of several hundred Polish art films that is available online, as well as digitised archives of artists and phenomena regarding contemporary art. The works originate from almost every corner of the world and represent a truly global view of the contemporary art scene. An integral part of the collection is devoted to Polish artists.

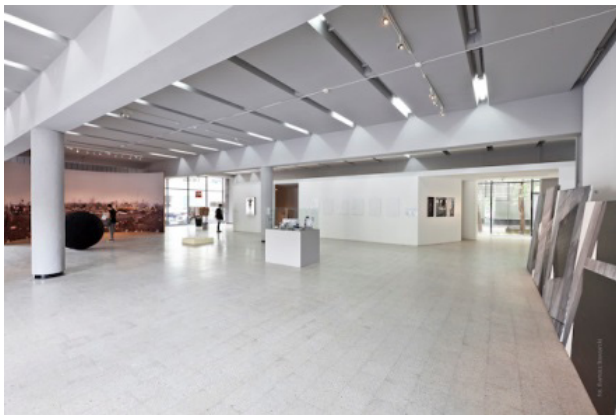
Through its collecting Museum attempts to actively participate in defining the transformation of Poland today. The Museum wants to create a center for contemporary culture in a society whose symbolic realm always seems to hark back to the past, detached from the present, and often powerless when faced with the future. The collection is being built up in an effort to cast a different light on history and traditions, including traditions in art. The collection aims to broaden the spectrum of their interpretation and context, hopefully to liberate the potential for transformation or reformulation, rather than preserving older notions of history and tradition simply by force of habit. The Museum strives to confront its audiences with contemporary challenges and cultures other than their own, to construct more far-reaching, complex narratives, and to introduce new topics into the national dialogue.

Art gives us the hope of building a new symbolic realm, capable of measuring up to the contemporary world and to contemporary culture. Poland's transition, which began in the nineties, has often been expressed through art. Art was the first realm to raise taboo issues and it triggered some vital debates. The struggle for artistic freedom helped Polish society learn difficult lessons about tolerance and respect for differing views.

The Museum of Modern Art's collection proposes a new canon of modernity built not to last permanently, but to become a laboratory for a new community. It is therefore an open-ended collection that continues to evolve. If any collection of contemporary art strives to be up to date, then it must continually change in nature. First and foremost, however, it is not just a collection of objects, but also a collection of the discussions and exchanges of opinion that goes on around them. That is why we view this collection as including the discussions, opinions and criticisms it inspires as well as the objects themselves and the associated educational programmes, workshops and guided tours.







Appendix 05: TR WARSZAWA PLAYS



