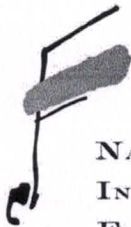


ATTACHMENT 10A

INVESTMENT PROGRAMME

THE INTERNATIONAL MUSIC CENTRE IN ŻELAZOWA WOLA



NARODOWY
INSTYTUT
FRYDERYKA
CHOPINA

FRYDERYK CHOPIN INSTITUTE

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Agnieszka Jurewicz

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Agnieszka Jurewicz

INTRODUCTION

PROFILE OF THE INVESTOR'S WORK AND PROGRAMME ASSUMPTIONS OF THE INTERNATIONAL MUSIC CENTRE

The Fryderyk Chopin Institute was established in 2001, on the strength of a bill to protect the legacy of Fryderyk Chopin. It is a state-controlled cultural institution run by the Ministry of Culture and National Heritage. In accordance with the bill's provisions, the Institute assumed responsibility for safeguarding Chopin's legacy, continuing a tradition upheld since the end of the nineteenth century (consecutively by the Warsaw Music Society, the Chopin Committee, the pre-war Fryderyk Chopin Institute and, from 1950, the Fryderyk Chopin Society).---

On behalf of the Ministry, the Institute safeguards and disseminates the Chopin legacy, and also protects the Polish composer's name and image. The most important projects organised and run by the Institute are the International Fryderyk Chopin Piano Competition, the annual summer festival 'Chopin and his Europe', the Fryderyk Chopin Museum in Warsaw and its branch in Żelazowa Wola, annual international academic conferences and symposia, and also series of scholarly, popular science and educational publications and phonographic recordings presenting Chopin, his work and the cultural context, with particular emphasis on the output of Polish composers. The Institute also pursues educational work on many fronts, aimed both at members of the general public of all ages and also at budding young pianists, promotes outstandingly gifted Polish artists, and monitors and stimulates international activities connected with the Polish composer, including the work of Chopin societies and Chopin competitions, etc.---

The International Music Centre at Żelazowa Wola is intended to complement the design of Prof. Franciszek Krzywda-Polkowski and the team of designers behind the memorial park at Żelazowa Wola (see History of Żelazowa Wola below), originally meant as a magnet for Chopin devotees, but also as a centre for international artistic, popularising and educational activities. The Centre will make it possible to expand and intensify the daily artistic work, including concerts aimed at visiting tourists, as well as general educational activities and workshops, and also to organise special concerts of the highest artistic standard, including selected concerts in the festival 'Chopin and his Europe' and the qualifying round of the International Fryderyk Chopin Piano Competition. Thanks to the excellent proposed acoustic conditions of the concert hall and the fully functional recording facilities, of the highest available technological standard, the Centre will make it possible to record special artistic performances, inspired by the unique atmosphere of the venue: the birthplace of one of the greatest musical geniuses of all time. The investment will allow us to organise masterclass courses, including for pianists, and also artistic workshops, including for youth orchestras. The conference area will hold academic conferences and congresses, art education workshops, thematic symposia and meetings of music associations. Thanks to the universal infrastructure, wide-ranging programme and connection with the Birthplace of Chopin, the Centre should become an active centre radiating around the world, with a harmonious synthesis between the greatest artistry, scholarly knowledge and educational and popularising work, taking account of needs on the international, national, regional and local levels.---

PROFILE OF SOCHACZEW TOWN, DISTRICT AND COUNTY

Sochaczew County lies in the western part of Mazovia voivodeship on the Łowicz-Błońsko Plain, on the lower stretch of the River Bzura. It is home to 85,000 people and covers an area of 730 km². It comprises the town of Sochaczew and seven rural districts: Brochów, Iłów, Młodzieszyn, Nowa Sucha, Rybno, Sochaczew and Teresin.---

Sochaczew is one of the oldest towns in Mazovia. It is located near to the Kampinos and Bolimów forests, on the River Bzura, close to the site of the greatest battle in the defensive campaign of September 1939 which the Polish Army led against the Germany military invasion that triggered the Second World War.---



Sochaczew is situated 57 km from Warsaw, 83 km from Łódź and 63 km from Płock. It is an important junction on international routes: the E20 railway line and the DK92 road (Berlin–Warsaw–Moscow). The Wiskitki junction of the A2 motorway lies 18 km from the edge of Sochaczew. The town covers an area of approximately 26.19 km², which represents 3.6% of the area of the county. Its good location favours the dynamic development of private enterprise. The town is home to around 4,500 companies, mainly small family firms dealing in transport, construction and services. Among the companies with their headquarters in and around Sochaczew are Energop, Mars Polska, Sarens Polska, Jeronimo Martins Dystrybucja S.A. and the stock-exchange-listed Boryszew S.A. and Bakoma S.A. In the heart of the town, the 'Pola Czerwonkowskie' is an attractive site for company development, featuring a sub-zone of the Łódź Special Economic Zone.---

CULTURE

Several institutions organising the town's cultural life and cyclic events are active in Sochaczew. They include the **Museum of Sochaczew County and the Site of the Battle of the Bzura** – the finest battlefield museum in Poland, which organises numerous historical reconstructions from the period of the two world wars, attracting up to 30,000 people – and the **Narrow-gauge Railway Museum**, housing one of the few collections of narrow-gauge rail vehicles in Europe, which organises trips on historical rolling stock from Sochaczew to Kampinos Forest. Sochaczew is also home to **Sochaczew Cultural Centre and Municipal Public Library**, where artistic and dance groups meet. For more than forty years now, an important centre for artistic education in the county has been the **Fryderyk Chopin State School of Music** (primary and secondary levels), located in **Garbolewski Manor in Czerwonka**, built in 1800 in classicist style, with an English-style park laid out during the first half of the nineteenth century.---

TOURISM

Prominently displayed in the town are the **Ruins of the Castle of the Mazovian Dukes**, the oldest historical building in Sochaczew. This site (first mentioned in 1221) was first home to a wooden-earthen fortified town with castle. In the mid fourteenth century, a Gothic walled castle was erected here, and that was the venue of one of the more important assemblies of the Mazovian dukes. In 1377, the 'Sochaczew Statutes' or 'Mazovia Statutes', the first set of laws for Mazovia, were passed here. During the Swedish invasion in the seventeenth-century, the castle was destroyed; at the beginning of the nineteenth century, what remained of the towers crumbled. In the years 2008–2013, the castle ruins were revitalised and made accessible to visitors.---

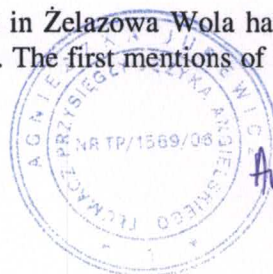
Another interesting site is **Sochaczew Market** or the '**Kramnice Miejskie**', dating from the 1830s, on Warszawska Street, which at that time became the town's main artery. This building is one of the few examples of nineteenth-century municipal architecture in Mazovia. Other historical sites on the town's map are the **cemeteries: the largest military cemetery of 1939 in Trojanów, the Jewish cemetery** (one of the oldest in Poland) and the **Muslim cemetery**, with the tomb of the mullah.---

Sochaczew County is also home to **Brochów Basilica** (a unique defensive church, where Fryderyk Chopin was baptised), the Sanctuary of Our Lady of Jazłowiec in Szymanów, the Franciscan Monastery with Maksymilian Kolbe Museum in Niepokalanów and Drucki-Lubecki Palace. Fifteen kilometres from Żelazowa Wola lies **Guzów – the birthplace of Duke Michał Kleofas Ogiński**.---

Other tourist attractions are **Kampinos Forest** and **Kampinos National Park**, covered by the NATURA 2000 programme, and the Biosphere Reserve (UNESCO MaB). Many tourist trails of regional, national and European significance pass through the town: the **Chopin Trail**, the **Trail of the Castles of the Mazovian Dukes**, the **Jagiello Trail**, the **Bzura Trail**, the **Trail of Technological History**, the **Trail of the Eastern Front of the Great War**, the **Memorial Trail of the Heroes of the Battle of the Bzura in 1939**, the **Bzura Canoe Trail** and **Kampinos Cycle Trail**, highlighting the history of the region and its natural surroundings.---

HISTORY OF ŻELAZOWA WOLA

For many years now, the Birthplace of Fryderyk Chopin and Park in Żelazowa Wola has been the most famous site of pilgrimage for admirers of the Polish composer. The first mentions of the village



of Żelazowa Wola date from the second half of the sixteenth century, when the fief taxpayers were the brothers Piotr and Paweł Żelazo. Following two changes of ownership, around the turn of the nineteenth century, the estate of 'Żelazowa Wola and Orły with dependencies' was purchased by Countess Ludwika Skarbek. It was there that Justyna Krzyżanowska and Mikołaj Chopin – Fryderyk Chopin's parents – met. Mikołaj was tutor to the Skarbeks' children, and Justyna, an impoverished gentlewoman, lived in the manor house. After their wedding, in 1806, the Chopins moved into a modest apartment on the right side of a walled annexe that formed part of the Skarbeks' manorial complex. It was there, on 1 March 1810, that their second child and only son Fryderyk was born. Besides 1 March, which the composer and his family indicated, also considered as Fryderyk's possible date of birth is 22 February, given after the church book of baptisms. Early biographers also gave a different year for the composer's birth: 1809.---

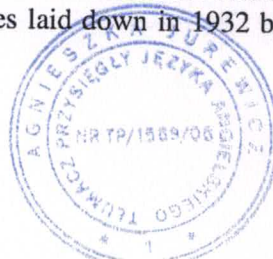
In the autumn of 1810, the Chopins moved for good to Warsaw, where Fryderyk spent the first half of his life. However, they frequently visited the Skarbeks in Żelazowa Wola, mainly during the summer and religious holidays. One documented visit was made by Fryderyk and his sister Ludwika one Christmas, as the composer mentions in a letter to a friend: 'You'd never guess where this letter comes from! ... You'll think that it comes from the second door of the wing of Casimir Palace? ... No. Well, then, perhaps, perhaps, from, from? Don't try to think where it's coming from, because it will be in vain – it comes from Żelazowa Wola. So one question has already been resolved, but just try to think when I am writing? When? ... You wouldn't guess that either, therefore I must tell you that I write, just having alighted from the britzka, as I sit down to Christmas Eve Supper. Fate would have it, and even though Mama didn't wish to let me go at all, nothing could be done about it, and both Ludwika and I are in Żelazowa Wola.' (Fryderyk Chopin to Jan Białobłocki, Żelazowa Wola, 25 December 1825).---

From Countess Ludwika Skarbek, Żelazowa Wola passed to her sons: first Fryderyk, then Michał, who committed suicide in 1834. From that time on, the Chopins' lost contact with Żelazowa Wola, and the estate, on the strength of Michał Skarbek's will, became the property of Franciszek Kwiatkowski. Over subsequent years, the estate passed through various hands and gradually lost its original form and character.---

A turning point in the history of the estate came with the visit of the Russian composer Mily Balakirev in the autumn of 1891. Thanks to Balakirev's intervention, the commitment of artists and journalists, and also the work of Warsaw Music Society, on 14 October 1894, the first Chopin monument on Polish soil was unveiled here. However, the idea conceived then of setting up a Chopin museum only came to fruition thirty years later. In 1924, the historical annexe was entered on the register of historical buildings, and five years later – thanks to the efforts of the Society of the Friends of Chopin's Home, set up in Warsaw, and the Chopin Committee active in Sochaczew – the building and the land around it were bought.---

Of the entire Skarbek estate, only the annexe lasted till the 1930s, and nothing was preserved of the original furnishings from the Chopins' times. In 1931, the building was thoroughly renovated. It was originally planned (design by the architect Józef Żakowski) to turn only two rooms into a museum, with the others given over to a place where 'music veterans' could work. However, after the well-preserved historical substance was discovered, it was decided to recreate, as faithfully as possible, the original shape of the building and the arrangement of the rooms from the first decades of the nineteenth century. The roof was raised (it had been lowered during the 1860s), its height and shape designed on the basis of slides of the original construction. Two years later, a columned porch was added to the front of the building, lending the annexe the appearance of a Polish manor house. At the same time, Prof. Franciszek Krzywda-Polkowski elaborated a concept for a Chopin memorial park – one of the most interesting garden projects to be realised during the inter-war period.---

After the building's renovation, attention turned to interior design. One proposition was put forward by Kazimierz Hugo-Bader, who produced a series of watercolours presenting furniture acquired for the purposes of a new display and different variants for making use of the various items. Yet that version was not realised. In 1935, work on the interior decoration was entrusted to Lech Niemojewski, a professor of Warsaw Polytechnic. In accordance with guidelines laid down in 1932 by the Chopin



Agnieszka Jężykowska

Days Committee, Niemojewski sought to recreate the atmosphere of Chopin's era in all the rooms except the Music Room. Collections of furniture from the eighteenth and nineteenth centuries were organised, and other items were bought from antique shops. For the Music Room, contemporary furniture was designed, with simple forms (although not avant-garde), referring to the aesthetic of the ŁAD Plastic Arts Cooperative, known for combining national motifs with functionality and high quality. A carpet and upholstery were also ordered from ŁAD. Most of the furnishings were produced from native tree species: ash and birch. It was planned to fill the display with souvenirs linked to Chopin and his family. The first exhibit was a plaster cast of Chopin's death-mask, placed there in 1930. With time, two pianos, copies of portraits of the composer by Delacroix, Scheffer and the Bissons, copies of portraits of Chopin's parents and a set of drawings linked to Chopin were acquired, and probably also a cast of his hand.---

The opening of the new museum, planned for October 1939, was thwarted by the outbreak of the Second World War, during which a sanatorium and rehabilitation centre for the wounded were set up in the historical annexe, followed by a field hospital. During the war, the house was ruined, and a considerable part of the items on display were lost.---

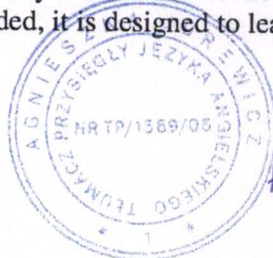
After the war, the Fryderyk Chopin Institute (IFC) became responsible for Żelazowa Wola. Up to 1949, work continued on renovating the building, recreating the park and also collecting a new set of furniture and objects from the period. On the centenary of Chopin's death, the new display was ceremoniously opened. From 1950, the historical annexe was administered for two years by the National Museum. From 1953, the Fryderyk Chopin Society took over the Żelazowa Wola estate, then from 1 August 2005 that function passed to the new Fryderyk Chopin Institute (NIFC).---

Since the war, three permanent displays have been installed at the Birthplace of Fryderyk Chopin. The first (from 1949) invoked the atmosphere of a Polish manor house. The second, prepared in 2010, was characterised by an unelaborate, sparing style; it was decided to do without a large number of exhibits, and an audio-guide narrative became the core element of the display. The scenario of the current, third, display – opened in May 2015 – was prepared on the basis of the most recent research into the history of Żelazowa Wola. It focusses on recreating both the atmosphere of the Chopins' times and also the history of the site and its reception, forged by successive generations of Chopin admirers. A crucial part of the display consists of original objects, for the first time presented in such great number at Żelazowa Wola, including Chopin family souvenirs. Together with other period objects, they contribute to an attempted historical reconstruction of selected rooms, in particular those devoted to the Chopins and the Skarbeks.---

THE MEMORIAL PARK

[Illustrations see: **Attachment**] Żelazowa Wola is an example of inter-war realisations of the idea of a 'memorial park', part of the strategy of forging national identity and cultural unity by commemorating outstanding figures from national history (similar examples are Żułów, which surrounds the manor house of Marshal Józef Piłsudski, and Sowiniec, around Piłsudski Mound in Cracow). The modernist character to this realisation manifested itself in the treatment of the park as a closed, individual work of art, characterised by geometry and a rhythm to the disposition of such elements as park furniture, paths and avenues. New plant species began to be introduced into the garden, which was to harmonise with the buildings, as were new materials, including cement, ceramics, glass and forged iron. An important role was played by natural materials: stone, wood, multi-coloured sand and gravel. The project was characterised by contrast: irregularly distributed shrubs and trees were composed with carpet lawns, geometric avenues were intersected in places by the arch of a path, and the deep and monumental perspectives of simple avenues (the Main Driveway leading up to the Birthplace) contrasted with the free character of the remaining parts (paths near the Utrata River).---

The focal point of the layout was the composer's Birthplace, in its new symbolic function as a noble manor house. Krzywda-Polkowski wanted to focus attention on it, whilst at the same time enhancing the atmosphere around it, making use of the compositional and spatial qualities of the flora. A new Main Driveway was laid out – a broad avenue leading to the courtyard in front of the House at an angle breaking up the axial symmetry of the design. Further extended, it is designed to lead visitors up



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to the House, enhancing their artistic and spiritual experience. With the aim of highlighting the House's central function, a number of changes were made to the area around it:---

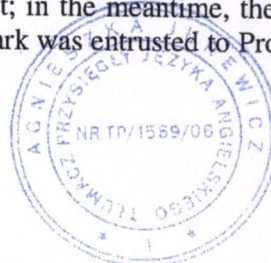
- An obelisk to Chopin unveiled in 1894, originally standing in front of the House, was moved to another part of the park. It was set within a group of old trees against the backdrop of two oaks, because 'it obscured [the House] and played a secondary role'. On the old site of the monument, 'hollowed out after the removal of the foundations, partly for remembrance, but mainly to heighten the impression of the entrance to the Manor House with the porch [...] a sheet of water was cast, so that [the House] could reflect in its mirror and be commemorated in a double image'.---
- On the garden side of the annexe, a slightly sunken oval park was arranged, with an intersecting road running along its axis. It was originally planned for a mausoleum with Chopin's heart to be erected at the end of the axis, beneath an oak tree. During the 1960s, a Chopin monument by Józef Gosławski was erected there.---
- The annexe was extended on the right by a pergola with creepers, to create a more monumental effect.---
- On the side of the river, the ground was lowered, and terraces leading down to it were formed.---

The arrangement of the park provided for the use of the natural depressions in the land and the creation within them of reservoirs, and also adjusting the banks of the Utrata. It was planned to build a stage for summer concerts. In accordance with the doctrine of recreating a natural landscape and enhancing it with foreign species, local trees, shrubs, perennials and herbs were accompanied by exotic species. The park furniture complemented the diverse colours and textures of the flora. This included bowers, little walls, garden posts, a stage, pergolas and rain 'shelters', made from such materials as granite, burned bricks, clinker and cement. In addition, sites were allocated to a 'custodian's house', farm buildings, an orchard and a small vegetable plot.---

Krzywda-Polkowski's concept had both enthusiasts and critics. It did not recreate Chopin's era and did not follow historically orientated currents. In 1938, *Pion* published a polemic between Witold Hulewicz (a poet, literary critic and translator) and Tymon Terlecki (a literary and theatre critic, essayist and literary historian), exemplifying the widespread discussion over the park's appearance. Hulewicz considered that the modern park layout was at odds with the character of Chopin's music. He advocated the concept of a walled garden, with the annexe restored to its original state. The whole grounds were to remain indigenous, familiar, unsophisticated, simple and thereby moving. Terlecki riposted: 'Chopin was not a writer of salon-style mazurkas, a rustic musician who listened to the croaking of frogs and herdsmen's pipes, he was a dazzling artist, an innovator, a revolutionary'. In his opinion, the park at Żelazowa Wola should be far removed from historical models. It ought not to become just another Romantic, atmospheric landscape park in the English style or an idyllic, native-style garden. It was conceived as a monument to Chopin and to the collective adoration of him, in which 'the land was shaped in such a way that the historical annexe would constitute a central accent, elevated in material and atmospheric terms, set like a relic in the work of a jeweller ...'.---

In 1938, Stanisław Zamecznik commented: 'I think that the park in Żelazowa Wola is just the kind of Chopin monument that was required. There should be no doubt that it is a work of art, because it moves one in the way that is classical for emotions aroused by a work of art. That it moves not everyone, or in uneven measure – one can only meet that objection with a shrug of the shoulders. It may stir objections with regard to details [...] – but in that it merely bears the hallmarks of the artist's temperament [...]. The park at Żelazowa Wola, conceived with the same passion, bears witness to our adoration of Chopin much more effectively and simply than any elements of landscape from the foreign era of Chopin's birth, unearthed in documents, carefully considered and compiled with cool reason'.---

Work in the park was completed in December 1937. A total of 23,305 plants were planted, but some of them needed time to develop and produce the desired effect; in the meantime, the Second World War devastated the park. After the war, responsibility for the park was entrusted to Prof. Włodzimierz



Włodzimierz

Seneta. For the year 2010, which brought the bicentenary celebrations of the birth of Fryderyk Chopin, the park and its furniture were restored, and tourist facilities were built to a design by Bolesław Stelmach, including the 'Prelude' pavilion (information, ticket desk, multimedia room) and the 'Etude' pavilion (cinema, bistro).---

In Polkowski's vision, Żelazowa Wola was to be not just a monument, but also a 'station for scientific experiments carried on by two newly formed schools', and also a 'centre for education and aesthetic culture', the purpose of which was to foster 'love for native music and song'. With that aim in mind, a stage was designed in the park, with the purpose of organising a 'festival of Polish and international music', and new infrastructure was planned in the immediate vicinity of the park, covering especially the southern edge and the land beyond the old riverbed, so the current location of the new investment: the International Music Centre.---

OUTLINE OF THE PROGRAMME AT ŻELAZOWA WOLA

CURRENT STATE

Up to 2010, work at the Museum in Żelazowa Wola was based mainly on providing visitor access to the permanent display at the Birthplace of Fryderyk Chopin, the temporary exhibitions and the park, and also Sunday concerts. In 1954, Prof. Zbigniew Drzewiecki organised the first piano recitals, which with time were complemented with weekly Saturday concerts promoting young performers.---

The Fryderyk Chopin Institute has above all revitalised the park and enhanced the infrastructure, making it possible to expand the site's functionality with infrastructure facilitating the Museum's ongoing work and the organisation of temporary exhibitions, multimedia lectures, limited educational work and also the preparation of food and drink for guests. The Institute has also intensified exhibition and educational work, including with mass open-air events (in the spring and the autumn), cycles of summer educational workshops for children and also museum lessons. The annual events include an open Children's Day, attracting between four and six thousand people (rewarded with the 'Willow' Prize for artistic standards and educational impact awarded by the Speaker of Mazovia voivodeship), the Little Summer Chopin Academy and the Mazovian 'Chopiniana' project.---

PLANNED EXPANSION

One of the core elements of the Fryderyk Chopin Institute's mission is to **disseminate knowledge of the music of Fryderyk Chopin** and its cultural context. That aim is served by artistic, scholarly, museum and educational work. The Institute intends to pursue an expansive, multi-faceted programme of concert and recording work at the International Music Centre of the highest international standard, but also to make the Centre available for artistic activities on a national, regional and local level. Thus the Centre's concert hall will host not only pianists giving recitals on modern and period pianos, but also music ensembles – from chamber ensembles through to symphony orchestras, including those specialising in performance on period instruments. Numerous recording projects will be realised, masterclass courses and workshops will be organised, and national and international competition auditions will also be held.---

Current and planned **educational activities** are addressed to all groups. The aims of the artistic and museum education at the Birthplace of Fryderyk Chopin in Żelazowa Wola, besides shaping aesthetic views, are to stimulate creativity, to inspire, and also to attract new groups of 'customers' by popularising various forms of activity throughout the site: from the Birthplace through the park to the planned Music Centre, in its concert space (special educational concerts) and its educational facilities (lessons, workshops, activities developing music-related skills, including movement and dance, etc.).--

The International Music Centre will also enable us to extend the range of **exhibitions** to include contemporary art interventions, as well as expanding the capacities for storing and displaying historical musical instruments.---



Agnieszka Jurewicz

I. GUIDELINES FOR URBAN PLANNING

PROGRAMME ASSUMPTIONS

The International Music Centre in Żelazowa Wola is to be a multi-functional cultural services complex comprising a 650-seater concert hall, with a concert platform for a 100-strong orchestra, as well as technical facilities, practice rooms, a chamber hall, a conference hall, a recording studio, educational rooms, various control rooms, wardrobes and accompanying spaces: foyer, halls, catering-restaurant areas, offices, an underground car park, above-ground parking places, turning roads, a system of walkways, a septic tank (capacity approx. 30 m³), a 15kV/0,4kV transformer station, a generator, a direct exit from the adjacent county road and other essential construction facilities and park furniture on plots nos. 82/3, 82/4, 82/5, 83/1, 83/3, 87/1, 87/3 in Nowe Mostki, Sochaczew District.---

The architectural vision must take account of the spatial connection with the Birthplace of Fryderyk Chopin, which is the central point of the surrounding park, and in particular harmonise with the function of the site: a memorial park created during the 1920s and 30s to commemorate the great artist (see History of Żelazowa Wola above). In terms of dimensions, it ought to merge organically with the landscape and not dominate its surroundings. The lie of the land, the architectural context of the inter-war memorial park and the flora that forms compositions which change over time are crucial points of reference for the design. This context means that the aesthetic qualities of the proposal and its symbiosis with the qualities of the landscape will be of crucial significance.---

Consequently, the investor expects the participants in the competition to inscribe their design for the International Music Centre complex, in its location and its functional arrangement, within the existing profile of the land, taking account of the spatial connection with the Birthplace of Fryderyk Chopin and with the surrounding historical park. Given the close proximity of the new investment, the continuation of the park compositions around the International Music Centre will have to be taken into account. The location of the building on the existing slope ought to take account of the surrounding park, the avenues, the profile of the amphitheatre embankment, the ornamental garden area in front of the house, delivery access as visually hidden as possible, and so on.---

With regard to the shape of the building, and especially the entrance area of the concert hall, account should be taken of the possibility of providing a view from a glass foyer in the direction of the river and the park, with Chopin's Birthplace also in view; in connection with the park, attention should be paid to organically composing the building within the landscape as seen from Chopin's Birthplace.---

INVESTMENT SITE

The planned investment of the International Music Centre in Żelazowa Wola is situated on land adjoining the valley of the Utrata River on its southern side. That land belongs to the village of Nowe Mostki, Sochaczew district, coverings plots 82/3, 82/4, 82/5, 83/1, 83/3, 87/1 and 87/3, part of plot 32 in geodetic area 0024 Nowe Mostki, an administrative unit of Sochaczew, a district of Sochaczew county. The plots are situated in area Zn – flow valley, undeveloped greenbelt land. The undeveloped plots are located on the left-hand terrace of the Utrata River, directly adjoining the old riverbed, densely overgrown with trees, and they are the property of the Fryderyk Chopin Institute. On the southern side, the land borders on the farm buildings of the village of Nowe Mostki.---



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The location of the investment, together with the conditions and detailed principles governing the use of the land, is defined by decision no. 1.2017 on establishing the location of a public investment of 20 February 2017 issued by the Administrative Officer of Sochaczew District (Attachment 4c). There is no local land development plan.---

GEOLOGY

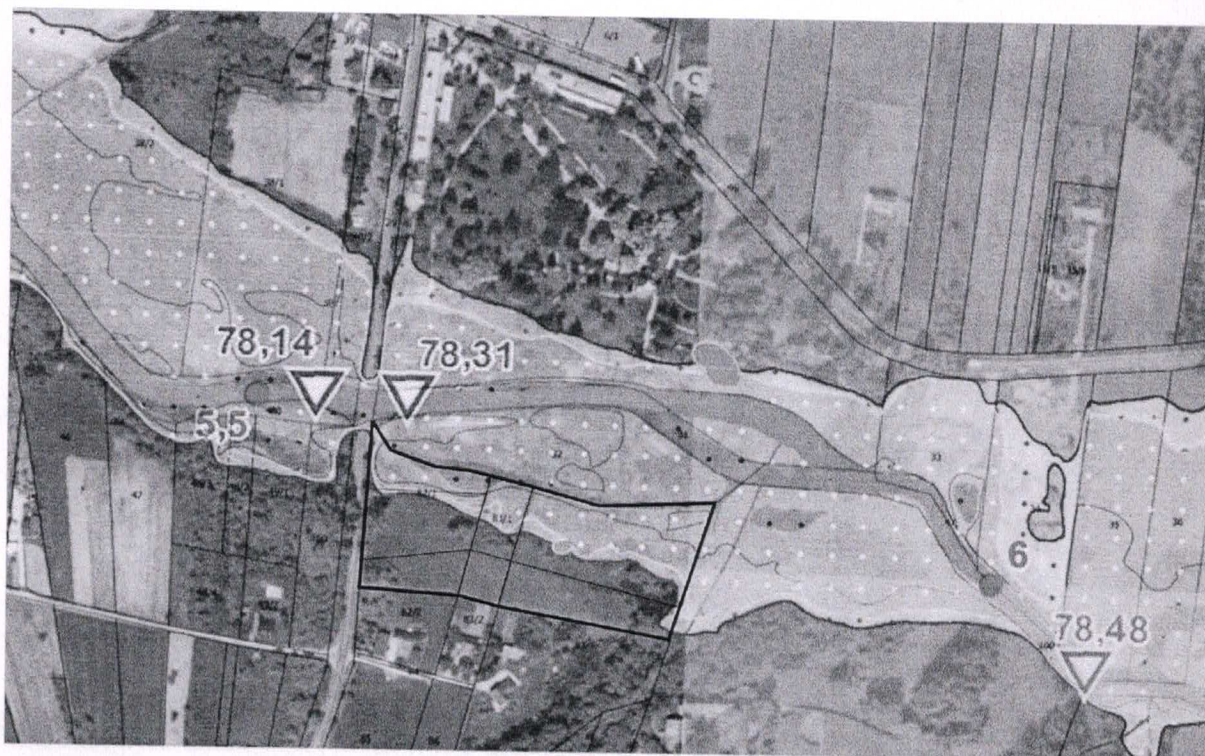
For the present location, THE GEOLOGICAL AND ENGINEERING STUDY has been carried out, in order to gain an initial idea of the geological conditions (Attachment 4d). The authors of the study indicate that complicated land conditions occur in the analysed area (the investment site is situated within a river valley area), and they assign it to the third geotechnical category. Geophysical analysis and boring have shown that the substratum of the planned building site contains mainly cohesive marginal soils, which form part of an extensive marginal reservoir. Soil with organic particles is present on the surface of the site, as well as dust.---

CLIMATE AND FLOODING CONDITIONS

The investment site is situated in Sochaczew County, which lies within a moderate transitional climate zone and is shaped by polar-marine, equatorial-marine, polar-continental and equatorial-continental air. The average annual temperature is +8 °C, in summer over +20 °C, in winter below 0 °C. The average precipitation ranges from 450 to 600 mm. Compared with other parts of the country, this is quite a dry region. According to *Katalog roślin II* [Plant Catalogue II] published by the Association of Polish Nursery Gardeners (Warsaw, 2003), containing a map showing zones of frost-resistant plants in Poland, the investment site stands in zone 6B, for which a minimum temperature of -20/-18 °C is assumed.---



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specjalista



PLAN SYTUACYJNY ZALEWOWY

MAP: FLOODING AREAS

From collected information relating to flooding, we learn that the flood waters in 1978 reached 81 m asl, which caused the cellars of the Birthplace of Fryderyk Chopin and the avenues of the park to flood. The flood wave reached a height of around 4 m. Less extensive floods occurred in 1997 and 2010.---

A cross-section of the investment site transverse in relation to the river in the area of the investment shows varying land levels. The ordinate of the water surface in the area of the investment site is 76 m asl. The land rises in a southerly direction to 85 m asl, which represents a difference in level of 9 m. The Regional Water Management Board in Warsaw (decision no. 892/D/TC-U/16; Appendix 4e) allows for building conditions of the subterranean part of the International Music Centre with the use of a tanked basement isolated against water to an ordinate no lower than 78.5 m asl, designed to protect the subterranean part of the building when flood waters occur.---

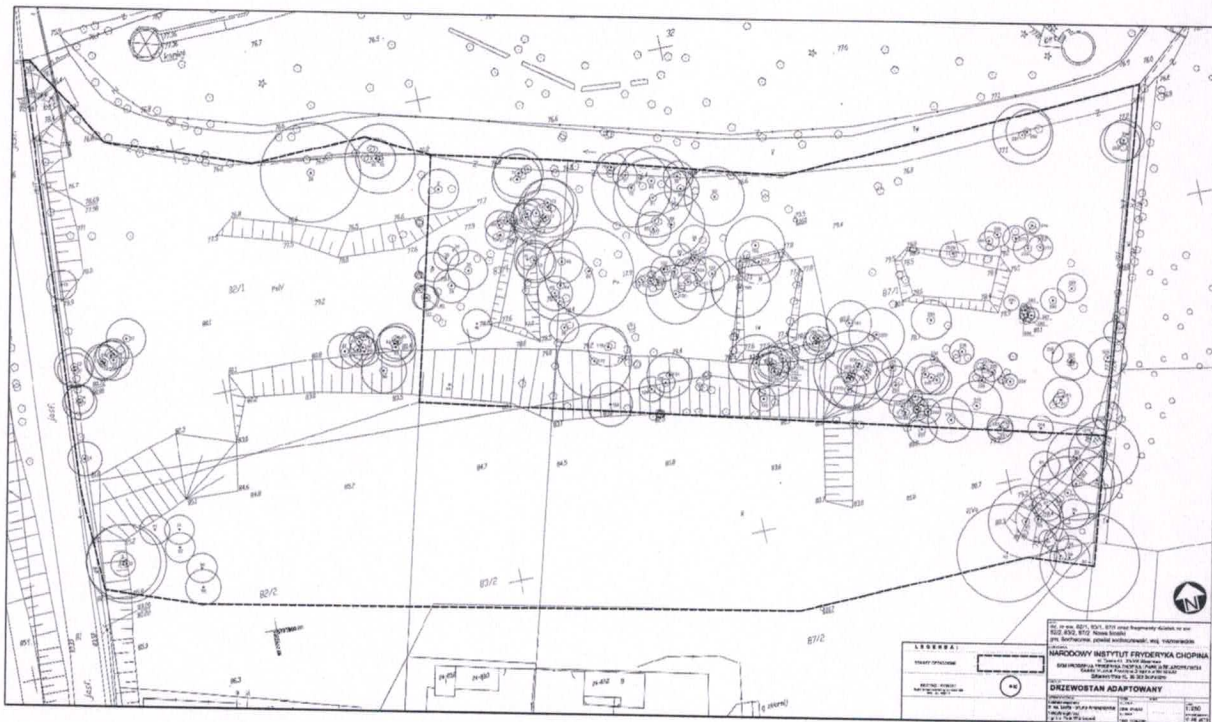
The design for the International Music Centre should incorporate the embankment slope and secure the building against the highest anticipated 100-year flood waters of the Utrata River, set at 78.3m asl. The investor assumes that the garage floor should be located no lower than 76.0 m asl (the underground garage is the lowest part of the building). This garage is intended for 60÷65 parking spaces and will take the form of a tanked basement. Technical facilities, storerooms, ventilation and climate-regulation equipment, utilities connections (water, sewage, gas, central heating, electricity), a workshop, a delivery facility, a generator and other facilities could also be located at this level.

GREENERY

The land, in the low flooding part and above, up to halfway up the elevation of the plot, is overgrown with self-sown trees and compact groups of undergrowth comprising trees and shrubs. Most common are expansive species, ashleaf maple and old nut, and invasive species - black cherry and knotweed.---



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An inventory of the greenery on the investment site has been compiled (Appendix 4g). At the stage of dendrological inventorisation, suggestions were made regarding tree stand management. The investor intends to retain the greatest possible amount of the existing flora, in line with the tree stand management recommendations. The aim of the adaptation is to use the existing flora as cover and insulation, similar in character to the park matrix. The designed greenery should satisfy similar criteria. Besides its ornamental character, complementing the architectural composition, the projected flora should cover or isolate the investment. The linkage and scenic openings of the projected space should emphasise the cohesion of the existing park and the new investment. In this instance, compositional merging and complementation is highly desirable. Provision should also be made for the creation of an avenue of green scenic insulation for the Centre along the southern edge of the plot on the side of the existing village farm buildings.---

The design for the development of the plot of the International Music Centre should take account of the location in the immediate vicinity of the house and park complex of the Birthplace of Fryderyk Chopin in Żelazowa Wola and in the valley of the River Utrata. The composition of the floral design should refer in a creative way to the local landscape and the modernist park layout. It is recommended that the design represent the continuation of the new forms of floral design and park furniture used during the modernisation and renovation of the park. The scenic and functional connections of the new development should be moulded to the park and the surrounding landscape (the forming of scenic axes, wings, etc.). New plantings and selected adapted specimens occurring on the site of the development should form a suitable setting for the designed building and also isolate and complement the park composition and illustrate the context with the natural surroundings. The investor expects the proposed spatial solutions to be unique, original conceptions, emphasising the unique character of the site whilst at the same time respecting the 'genius loci' that is the modernist park and its context with the open landscape.---

INITIAL WORK OF THE DESIGN TEAM IN RELATION TO BALANCED DEVELOPMENT

The design concept should be elaborated with the best local practices relating to the principles of balanced development in mind. It is recommended that the design team work with specialist architects and engineers possessing knowledge and experience in this area, if not possessing such expertise itself.---



- At the competition stage, an initial analysis should be made of the possibility of employing passive energy-capture systems and their effect on the functioning of the entire heating and cooling system in the building.---
- It is recommended that passive cooling systems and heat recovery be used in the building if the designers demonstrate that they would be useful and economical.---
- Analysis should be made of the rainwater recovery strategy and the possibility of purifying rainwater running from the underground parking spaces, and the scope for using local water resources to service the building should be checked.---
- Suitable-sized rooms should be designed for waste segregation (at least six types).---

Location and shape of the building

- The protection and exploitation of existing features of the location: flora, landscape, topography, water resources and retention basins, possible sun exposure, the possible use of daylight, the proportion of hard surfaces used to channel rainwater and the use of rainwater collectors, obtaining a suitable thermal insulation of external barriers.---
- The orientation, zoning and general situation of the building, with the simultaneous checking of the relations of the spatial form of the building and the predicted demand for functional energy.-
- Analysis of the situation of the building in relation to direction, sun exposure, daylight and darkness, the arrangement of the storeys and biologically active surfaces.---
- Establishing the optimal height for each storey within the context of function and obtaining optimal functional parameters.---
- Checking the strategy for opening individual window sections to obtain passive ventilation and the effective action of the chosen ventilation system.---

Façade

- In shaping the façade, account should be taken of the proportion of glazed facade surfaces in terms of the level of illumination by daylight of the building's interiors.---
- The facade system should be coordinated with the ventilation systems and limit overheating in the eastern, western and southern exposures, which may be passively controlled through the use of an external architectural detail.---
- It is essential to check the proportion of glazed to opaque surfaces in relation to the adopted daylight access strategy and other technical specifications.---
- Consideration should be given to protection against blinding and overheating, particularly for the eastern and western expositions, and to the use of external protection, such as blinds or shutters.---

Building materials

- The architect should check the investor's design concept assumptions and determine whether it is possible to use building materials limiting the emission of harmful chemical compounds.---
- Building solutions should be chosen according to the criterion of a low level of external energy and ideally a long life cycle.---
- In choosing the construction system (reinforced concrete, steel or wood) and building materials for the external barriers, it is advisable to determine their environmental effect. Solutions with the lowest negative impact on the environment should be chosen.---
- It is advisable to check the possibility for employing building materials of high thermal inertia, with the aim of limiting fluctuations in internal room temperatures.---
- It is important to take recycling into account in the process of choosing building materials.---



Lasting solutions

- The aim is to obtain a building with a long life cycle, with easy conservation and replacement of installation systems, and also with the possibility of adapting the building to other functions.---

TRAVEL, PARKING

It will be possible to travel to the International Music Centre from county road 3817W Kożuszki Parcel – Żelazowa Wola, running along the western side of the plots, in accordance with the conditions set out by the County Roads Board in Sochaczew (document PZD.D2.4140.45.2016 Attachment 4f). It will be necessary to construct an exit from the county road, with a fixed speed limit, as well as road islands and pavements. The underground car park (60÷65 parking spaces) will cater mainly for the cars of the Centre's staff, performing artists and the disabled. Provision should also be made for access to the building's facilities for delivery vehicles and approximately 40 bicycle stands. Parking for guests' cars and coaches is assigned to the northern side of the Utrata River, beyond the limit of the Centre's grounds, in accordance with the provisions made by the investor and Sochaczew district. Pedestrian access from the car park to the Centre (approx. 100m) will be possible and safe after pavements have been built, as well as a footbridge incorporated into the existing bridge over the Utrata and along the roadside.---

TECHNICAL NETWORKS

Water will be supplied to the International Music Centre from the water supply connection to the district water supply, realised in accordance with the conditions of the District Water Supply and Sewage Plant. Sewage should be removed from the building to a septic tank complying with separate regulations, periodically emptied by a firm possessing a relevant concession from the Administrative Officer of Sochaczew District. Ultimately, the plan is to link up to the district sewage network and purification plant. Rainwater and floodwater, in accordance with separate regulations, should be removed into the ground within the site, into the Utrata River flowing near to the northern edge of the site or into a drainage ditch running contiguously to the eastern edge of the site. A system for the collection and removal of solid waste should also be organised, based on individual, suitably marked waste segregation containers.---

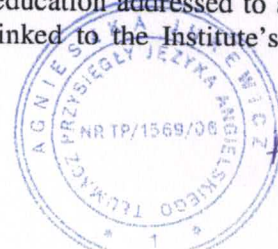
Electricity will be provided by a 15kV/0,4kV electrical transformer station, according to the conditions set out by the local electrical system operator. An emergency source of electricity should be secured, in the form of an automatic switch generator. The heating system is designed on the basis of a local heat source, employing natural gas, or on unconventional energy sources.---

II. ARCHITECTURAL GUIDELINES

PROGRAMME FUNCTIONS

The Birthplace of Fryderyk Chopin in Żelazowa Wola, a branch of the Fryderyk Chopin Museum, is visited each year by thousands of tourists and music lovers from around the world (currently approx. 100,000 people annually, with increased frequency during the spring, summer and early autumn, but an increase in visitor numbers of at least several times is envisaged). Activities undertaken by the Fryderyk Chopin Institute have shown considerable and increasing potential for Żelazowa Wola, and consequently a growing demand for what it has to offer both adults and children, from the local region, other parts of Poland and beyond, visiting the site individually, in families and also in organised groups.---

The investment is to be of a multi-functional character, and the infrastructure will be devoted to artistic (concert), educational, workshop (including masterclasses), recording and conference activities. The realisation of the complex investment is designed to make it possible to enhance the offer with an artistic programme on the highest level of performance art, a programme of musical artistic education addressed to gifted pupils and students, a programme of universal education addressed to all groups (adults, families, children, pupils, students and teachers), events linked to the Institute's statutory



mission (the cultivation and safeguarding of the heritage of Fryderyk Chopin), ensuring a permanent presence of Fryderyk Chopin's music and its cultural context in the cultural life of the region, assistance for the most talented young musicians in developing international concert work, the integration of milieux involved in the protection of the heritage of Fryderyk Chopin, and also supporting and promoting cultural and educational activities, in particular musical activities pursued by the Institute's partners. The International Music Centre should make it possible to receive all interested music lovers, teachers, school groups and families in Żelazowa Wola. The investment should possess the requisite infrastructure and be an object accessible to the disabled as well.---

THE CONCERT HALL

Parameters:

Auditorium	650 people	approx. 800 m ²
Stage – orchestra	100 people	approx. 200 m ²
Minimum acoustic capacity	$(650 + 100) \times 10 \text{ m}^3 = 7500 \text{ m}^3$	

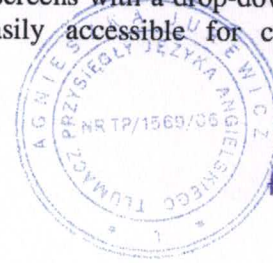
The concert hall, with a capacity of 650, will be intended for concerts with the use of a natural acoustic (without electroacoustic amplification) – solo recitals, recitals with accompaniment, chamber and symphonic concerts. Provision should be made for the illusory reduction of capacity (to approx. 350) through the use of a mobile dividing wall and/or suitable lighting. Besides its basic function, the concert hall will also be used for concerts with electroacoustic enhancement (pop music and jazz concerts), as well as conferences and film projections. The design should ensure that the hall can be adapted for different needs. As a minimum, provision should be made for acoustic reflectors – acoustic panels, planes and systems with height regulation – placed above the stage and the front of the auditorium on the main board. It is possible to employ solutions that allow for further modifications to be made to the space of the stage, including acoustic curtains and reflectors enabling regulation.---

The hall design should provide for a recording studio, taking account of infrastructure enabling classical music to be recorded with various forces (solo piano, string or wind instruments, voice, solo with accompaniment, chamber ensemble, chamber and symphony orchestra, possibly choir), with the use of modern and period instruments.---

The investor does not impose any particular shape to the hall, but prefers a classical arrangement of auditorium and stage. The aim is to achieve the highest possible acoustic standards whilst making it possible to realise creative architectural ideas. There is no provision for the use of an organ, except a positive organ. The stage, measuring up to approx. 200 m², should be equipped with moveable steps or podia for the orchestra (up to 100 musicians). The width of the stage should be approximately $19 \text{ m} \div 20 \text{ m}$; depth $10 \text{ m} \div 12 \text{ m}$. Beneath the stage, an instrument store should be designed, with a trapdoor and a handy instrument store at stage level, making it possible to change large instruments during a concert, such as piano, harp and double bass. Access routes (inside and outside the building) for large instruments should be considered, especially pianos, extending from the driveway for delivery vehicles to the instrument store and the stage. These access routes must facilitate the moving of instruments, without the need to climb steps, whilst catering for different situations on the stage, including an on-going concert with orchestra (it must be possible to transport pianos onto and from the stage without taking down the podia for the orchestra).---

In the auditorium, classic chairs should be used, of wooden construction, with upholstered seats and armrests. The distance between rows should be no less than 45 cm, with up to 16 places in a middle row and 8 places in a lateral row. The aisles should be at least 240 cm wide altogether, with the minimum no less than 120 cm. Steps 20 and 30 cm high would be preferable. An alternating arrangement of seats is recommended. Rooms for broadcasters should be incorporated in the design: three cabins or boxes composed into the auditorium, with direct acoustic and visual contact with the stage, relatively isolated from the rest of the auditorium.---

Full concert lighting and stage lighting should be an integral part of the design of the concert hall. Other integral elements of the design should be large multimedia screens with a drop-down or slide-out projector, occasionally for multimedia functions (also easily accessible for conservation purposes).---



All the entrances to the concert hall, from the auditorium and the stage, must lead through acoustic sluices, ensuring suitable acoustic insulation. A lack of background noise and a perfect level of silence inside the hall are essential conditions for a good acoustic. In the case of the concert hall, the criterion of background noise must be taken into consideration when designing air conditioning systems.---

There should be strict control of atmospheric conditions (temperature – 18–21 °C, daily fluctuations ± 2 °C, humidity – 45–55% RH, daily fluctuations ± 5 % RH) and heightened passive protection, as well as protection against air pollution (atmospheric pollution, dust and gases) and microbiological threats (e.g. 99% air filters).---

CONCERT HALL CONTROL ROOMS

A fixed part of the hall's equipment should be infrastructure for archive recordings and places for microphones for special recordings. A set of lighting and sound control rooms should be integrally linked to the concert hall (connected through windows), with a video room, two post-production rooms (sound and vision editing), a broadcasting room (streaming) and interpreters' booths. Soundproofing should be employed in the lighting control room and the interpreters' booths. It is advisable to design infrastructure for the stage manager and stage controller, as well as a nearby room for technical staff.---

RECORDING STUDIO

The International Music Centre should have a recording studio serving the concert hall, chamber hall, practice and rehearsal rooms, educational rooms and conference hall. The studio should be located by the concert hall, with a director's window into the hall's interior. Recordings could be made within the building also via video and audio link. The studio should be acoustically insulated from the structure of the building, with the required shape retained (symmetrical to the central axis, on the plan of a slightly rounded equilateral trapeze). The room should be approximately 40 m², with a minimum height of 4 m, and should be designed with acoustic equipment.---

CHAMBER HALL AND PRACTICE ROOMS

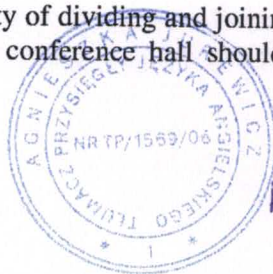
The chamber hall (marked on the outline surface area specification with the letter A), with a 150-seater auditorium and practice rooms (marked on the outline space allocation plan with the letters B, C, D, E and F), should be constructed and furnished with acoustic solutions ensuring the correct resonant and sound absorption parameters. Rooms A, B and C will be able to accommodate two pianos; in the other rooms, a single piano will be installed. The practice rooms should be designed with a flat wooden floor. The chamber hall should have mobile stage furnishings, instruments and chairs. The minimum height of the practice rooms is 4 m. The rooms have a store by the chamber hall. The practice and rehearsal rooms should be adaptable for recording purposes (electroacoustic and video connection with the recording studio).---

EDUCATIONAL ROOMS

Three educational rooms are planned, each measuring approximately 80 m², with a modular system for joining or dividing the spaces and a single joint storeroom for teaching aids. Attached to the educational rooms should be a teachers' room. The educational rooms will be used for museum, music, art, drama, rhythmic and dance lessons. They could also be used as practice rooms (they will each have an instrument). Halls or recreational spaces should be designed around the educational rooms, as well as toilets and catering facilities for children and adults. Up to 250 people will be able to use the educational area at any one time. Due to the need for acoustic and olfactory insulation, this area should be located in a separate part of the building, away from the concert hall and conference hall.---

CONFERENCE HALL

The plan is for a conference hall for 230 people, with the possibility of dividing and joining areas in a modular system to create three rooms for 70 people each. The conference hall should ideally be



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located in a different storey or part of the building to the concert hall and the educational rooms, combined with handy equipment storerooms. Around the hall, there should be hallways or recreational areas, passageways and toilets for the relevant number of participants. The conference rooms should be equipped with screens, projectors, equipment for simultaneous interpreting, video and audio equipment and a room for conference organisers. There should be three interpreters' booths attached to the conference hall.---

WARDROBES

There are to be six wardrobes: three large rooms for 30 people each and three individual rooms. Two wardrobes will be allocated to the conductor and the soloist, so they should be located close to the stage. The wardrobes and guest rooms will be furnished with an upright or grand piano, so they should be constructed and furnished with acoustic solutions ensuring the correct resonant and sound absorption parameters. During the design process, attention should be paid to the passageways for performers. They should be very clearly laid out, understandable and user-friendly, from the entrance to the building to the wardrobes. The passageways for performers should not cross with passageways for the public.---

HISTORICAL INSTRUMENTS DISPLAY ROOM

The investor has plans for a room in which to display historical instruments, which will also serve as a storeroom for historical pianos from the collection of the Fryderyk Chopin Institute and an exhibition space, with transport infrastructure and easy external access enabling pianos and other instruments to be brought in from outside (e.g. a backstage area with a ramp making it possible to unload directly from the delivery vehicle), without the need to climb any steps. The room will house historical concert instruments, historical display instruments and museum objects of a different sort should the need arise for them to be evacuated from the permanent display in Chopin's Birthplace. The total area of this room should be 160 m². There should be strict control of atmospheric conditions (temperature – 18–21 °C, daily fluctuations +/- 2 °C, humidity – 45–55% RH, daily fluctuations +/- 5% RH) and high-level passive protection (no daylight, due to mechanical security; certified mechanical security, such as locks; no glass, no installations susceptible to flooding, protection against air pollution (atmospheric, dust and gas) and microbiological threats (e.g. 99% air filters), lighting with a 50–200 lux UV filter controlled by movement sensor, equipped with an SSWiN system to standards recommended by the National Institute for Museums and Public Collections and compliant with legal regulations relating to the security of museum exhibits).---

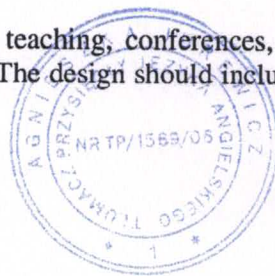
CONCERT HALL FOYER

The foyer should be large enough to accommodate 650 people, with approx. 1 m² per person. The foyer areas should be divided in a natural way to comprise an external box office hall and a main foyer. The external hall should contain vestibules, entrances, a security room, the box office and a room for box office staff, as well as an information point. The main foyer should be an open and user-friendly space, linked to both the concert hall and the garden, with a view over the Utrata River and the Birthplace of Fryderyk Chopin and Park. The foyer area should also have toilets, lifts, a café that may serve as a reading/music room, and a place where records and music publications can be sold.---

The main part of the foyer could be used for the temporary presentation of a commissioned artistic intervention (required space 5 x 5 m, professional museum lighting, sources of electricity and installation infrastructure) or the temporary presentation of a single chosen object from the Chopin Museum's collection (required space 2 x 3 m, no daylight, installation of professional museum lighting, sources of electricity, possibly facilities for ensuring local atmospheric conditions, mechanical museum security). In addition, it should be possible to accommodate a contemporary art intervention in the courtyard space in front of the concert hall.---

OFFICES AND GUEST ROOMS

The diverse range of activities at the Centre (concerts, recording, teaching, conferences, etc.) will require administrative-organisational service for up to thirty people. The design should include offices



of different size, 20÷50 m², combined with storerooms, communication, halls, toilets, etc. In addition, three guest rooms with kitchen and toilet should be planned, with space for an instrument.---

CATERING

The project for the Centre includes two catering points in separate areas of the building. In the immediate vicinity of the concert hall, there should be a café for guests that can also serve as a reading/music room and a place for selling records and music publications. The other catering point should be located near to the educational rooms and be intended for artists, the educational rooms, practice rooms, conference hall and Centre staff. By the conference hall, there should be room for a coffee service.---

TECHNICAL ROOMS

VENTILATION, AIR CONDITIONING

The following parts of the building should be air conditioned: the concert hall, the chamber hall, the practice rooms, the conference hall, the recording studio, the instruments store and the historical instruments store and display room. The garage should have mechanical ventilation activated by exhaust fume sensors. All the toilets, the catering facilities and the educational rooms should have mechanical ventilation. In the remaining rooms, there should be gravitational ventilation, possibly with assistance. The atmospheric conditions of the concert hall and the historical instruments display room are set out above. The acoustic requirements relating to admissible noise levels in particular rooms can be found in section V.---

CONNECTED UTILITIES

The Centre will have the following technical utilities:---

- Water from the district network,---
- Sewage removal into a septic tank,---
- Electricity – from an energy network backed up with a generator,---
- Gas-powered water heating,---
- Telephone and Internet connections.---

DELIVERIES

On the ground floor, provision should be made for the arrival of heavy goods vehicles, unloading (possibly a ramp) and convenient horizontal and vertical transportation. The delivery and unloading area should be roofed or covered on the underground level.---

III. ORGANISATIONAL ARRANGEMENTS

INTENDED PURPOSE OF HALLS AND ROOMS:

1. Intended purpose of a big hall:

- Evening concerts, major concerts, interesting programme, top artists (e.g. continuation of the Festival “Chopin i jego Europa” [“Chopin and his Europe”]), e.g. 10 concerts during a year;---
- Regular concerts, complementary concerts, weekend concerts, evening concerts, e.g. prize winners, young pianists, e.g. approximately 50 concerts during a year, ---
- Recordings,---
- Conferences, plenary sessions, e.g. 3 during a year (in total 12 days),---
- Special educational concerts, e.g. 1 during 1-2 months.---

2. Intended purpose of a chamber hall:



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- Regular concerts, complementary concerts, weekend concerts, evening concerts, e.g. prize winners, young pianists, e.g. approximately 50 concerts during a year,---
- concerts/ illustration during a week day when visiting the museum, e.g. 3-5 for 20'-30', at the beginning less (musician for e.g. 2 days, i.e. 6-8 concerts),---
- special educational concerts, audience: schools or families, e.g. 1-2 concerts per months,---
- concerts as a part of educational activities, five days during a week for approximately 15',---
- educational classes: two cycles once every two months for approximately 1 hour on Sunday,--
- once cycle every two months for approximately 1,5hour on a week day; once cycle every two months for 6 hours on a week day; two cycles once a month for 1.5 hour on a week day; six events during a year for approximately 1.5-2 hour; in addition, vising MCM six days per week (including Saturday and Sunday) for approximately 1.5 hour,---
- then: at the Birthplace only 1 concert at noon on Sunday,---
- transmissions from the two chambers to the loudspeakers in the Park.---

3. Intended purpose of a conference room:

- conferences, panel discussions, breakdowns, e.g. 3-4 during a year (in total 12 days),---
- workshops,---
- trainings for local guides, twice a year (spring, autumn) for 2 hours; conferences, workshops, trainings for music teachers and educators, twice a year for 6 hours, seminars, lectures, discussions, once a month for 1 hour, once every three months, 1.5 hour.---

4. Intended purpose of practice rooms:

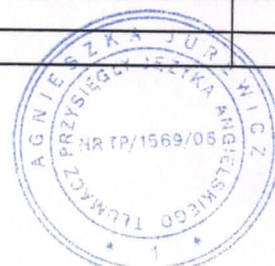
- Master classes, orchestra rehearsals, etc.---

5. Intended purpose of three educational areas:

- Three cycles of museum classes, from Tuesday to Friday for 30',---
- Classes every second Sundays for approximately 30' and 1.5 hour,---
- Listening classes, from Tuesday to Friday, for approximately 1 hour,---
- Events once a month for approximately 1 hour,---
- Additionally: educational trainings (under museum classes, everyday listening classes), the University of the Third Age (under educational concerts, lectures, workshops).---

IV. OUTLINE SPACE ALLOCATION PLAN

Space	Surface area m ²	Total m ²
ENTRANCE AREA /ground floor/		80
Entrance hall, vestibule, box office, security, information point, room for box office staff,	80	
FOYER		980
Foyer, stairwells, lifts	660	
Acoustic sluices	50	
Cloakroom, office, storeroom	150	
Display and store room for historical instruments from the collection of the Fryderyk Chopin Institute (possible location in another part of the building)	160	
Toilets for members of the public	120	
Café for guests, reading room, shop	100	



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Space	Surface area m ²	Total m ²
CONCERT HALL		1840
650-seater auditorium, 100-strong orchestra, cubic capacity approx. 9000 m ³		
Stage	200	
Auditorium	800	
Acoustic sluices – artists' stage entrance	50	
Room for orchestra to assemble before entering the stage	50	
Three interpreters' booths	30	
Sound control room	20	
Lighting control room	20	
Three broadcasting booths	30	
Postproduction rooms 2 x 20 m ²	40	
Broadcasting room (streaming)	20	
Communication: corridors, lifts, toilets	300	
Room for concert hall technicians (stage manager, stage controller, electrician, etc.)	30	
Instruments store / trapdoor	200	
Storeroom for instruments and stage equipment at stage level	50	
PRACTICE ROOMS		900
Practice room A – CHAMBER HALL 150-seater auditorium, stage – chamber ensemble + two pianos, cubic capacity approx. 800 m ³	150	
Chamber hall backstage facilities	80	
Sound and lighting control room	20	
Two broadcasting booths	20	
Communication: corridors, lifts, toilets	100	
Practice room B (two pianos)	100	
Practice room C (two pianos)	100	
Practice room D	60	
Practice room E	60	
Practice room F	60	
Communication: corridors, lifts, toilets	150	
RECORDING STUDIO		160
Recording studio for concert hall, chamber hall, practice rooms, educational rooms, conference hall	50	
Recording studio facilities	30	
Visual studio	50	
Visual studio facilities	30	
EDUCATIONAL ROOMS		700
Three rooms measuring 80 m ² with possible connection	240	
Storeroom for teaching aids	40	
Teachers' room	20	
Hall corridor – foyer, recreation	100	
Communication: corridors, lifts, toilets	50	
Catering for 230 people	250	
CONFERENCE HALL		485
Conference hall for 230 people, with possibility of dividing into three rooms for 70 people each	250	



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Space	Surface area m ²	Total m ²
Conference hall storeroom	40	
Organisational services room	20	
Three interpreters' booths	45	
Communication: corridors, lifts, toilets	100	
Technical rooms: sound control room, multimedia room	30	
WARDROBES		325
Wardrobes 3 x 50 m ²	150	
Wardrobes 3 x 25 m ²	75	
Communication: corridors, lifts, toilets	100	
OFFICES		680
Offices, 20÷50 m ²	300	
Communication: corridors, lifts, toilets	150	
Storerooms	100	
Guest rooms, kitchens, toilets	100	
Staff room	30	
UNDERGROUND GARAGE		2040
Underground garage for 60÷65 cars	1800	
Technical rooms	140	
Stairwell, lift	30	
Communication	50	
Fire sluice	20	
TECHNICAL ROOMS		730
Ventilation rooms, air conditioning rooms	200	
Utilities connections, boiler room	140	
Sound, video and electrician's workshops, storerooms, server room	150	
Storerooms	140	
Driveway, delivery, unloading	100	
TOTAL		8920

NB: The investor will allow for approx. $\pm 20\%$ adjustment to the surface area in the design study, on condition that all the functional assumptions are guaranteed.---

V. ACOUSTIC GUIDELINES

INTRODUCTION

It is planned that the International Music Centre in Żelazowa Wola will comprise many spaces of exceptional acoustic quality. The core and heart of the building will be a concert hall with 650 seats, with outstanding acoustics, worthy of Frédéric Chopin, the Centre's namesake. The hall should stand out for its acoustics, suitable for symphonic concerts, solo recitals and chamber music concerts performed by ensembles of modern and historical musical instruments. The hall shall also be a place for concert performances of operas with choreographic parts, pop music concerts, conferences and, if need be, film screenings.---



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The building should also house other rooms with special acoustical requirements: a chamber concert hall, music practice and rehearsal rooms, a professional sound recording studio, various sound control rooms at the concert hall, a conference room, educational rooms and functionally related areas: a foyer, hallways, catering and restaurant spaces, dressing rooms as well as office and guest rooms.---

This document specifies the acoustical requirements for the principal spaces at the Centre. These requirements should be taken into consideration at the possibly earliest phase of the facility development, beginning with the first stage of the design competition. The ultimate success of the project will depend on the architectural and acoustic shaping of the building. The acoustical requirements and guidelines presented below determine the building's room layout and allow selecting the best – from the point of view of noise protection – construction structure and elements of the building, such as walls, floors, ceilings, windows, facades, etc.---

For spaces with special acoustical requirements, for the concert hall in particular, the following design principles are specified: the rules of shaping the spaces, recommendations for the room volumes, acoustic parameters and recommendations for the use of acoustical treatment materials and panels. It also should be noted that the assumed acoustical requirements give unlimited possibilities in the creation of the building and its heart, that is the concert hall.---

The facility should provide for the design of electroacoustic systems needed to handle the events taking place in individual rooms and to support the education rooms (archival recordings of events, playback of recordings), music practice rooms and conference rooms.---

THE LAYOUT OF NOISY AND NOISE PROTECTED SPACES IN THE FACILITY

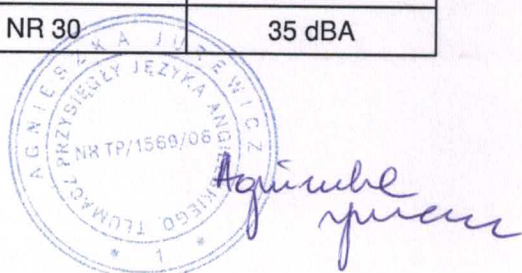
The spaces housing noisy technical equipment should be identified separately, on the basis of analysis of the International Music Centre's functions. The remaining spaces should be classified as sound protected with the reservation that sound protected rooms intended for music production may become sources of acoustic disturbance to one another.---

The rooms should be properly located one against another in the horizontal and in the vertical plane, to ensure sufficient acoustic isolation. As a general rule, it is recommended to group the rooms into separate zones: a zone hosting noise sources, a noise insulating zone (corridors, locks) and a zone of noise protected rooms.---

MAXIMUM PERMISSIBLE AMBIENT SOUND LEVELS

All rooms and groups of rooms must comply with Polish and international standards for maximum permissible ambient sound levels. The following are the maximum permissible ambient sound levels for acoustically protected rooms, according to the noise rating curves (NR) and sound levels (dBA).---

room	maximum permissible sound level produced by the sum of all noise sources	
concert hall	NR 15	20 dBA
lighting control booth, interpreter's cabin, film projection booth at the concert hall	NR 25	30 dBA
foyer	NR 30	35 dBA
restaurant area	NR 35	40 dBA
sound recording studio	NR 15	20 dBA
rehearsal rooms	NR 20	25 dBA
education and conference rooms	NR 30	35 dBA
dressing rooms	NR 30	35 dBA
guest rooms	NR 25	35 dBA
offices	NR 30	35 dBA



NOISE PROTECTION OF THE BUILDING

In order to meet the assumed acoustical requirements it is essential to adopt, from the earliest stages of building designing, a number of technical solutions to protect the building against airborne noise and structure-borne noise. It is a requisite, within the design competition, to apply sound insulation technical means and solutions in the adopted construction system. The building's structure should be designed such as to fulfil the sound insulation requirements through the use of heavy, massive wall and ceiling-floor partitions. A "box in box" construction is recommended for the concert hall to isolate its interior from all noise sources located present the building. The concert hall should also be equipped with noise lock doors and efficient anti-vibration solutions.---

A "box in box" construction and double soundproof doors are recommended for all music production rooms, the sound recording studio and for noisy technical rooms. The acoustics of practice rooms and rehearsal rooms may be additionally shaped by internal, acoustically insulated, non-parallel opposite walls. Following the intent of the investor, full acoustic insulation must be provided in dressing rooms and guest rooms to enable music practicing, e.g. before performances. In buildings housing a large number of noisy rooms and acoustically protected rooms it is beneficial to group the rooms by their function, in separate parts (wings) of the building, separated by corridors (acoustic locks). Such solutions are worth to be applied in music practice rooms, education rooms, conference rooms and recording studios. For all spaces where large groups of people are expected to gather (foyer, catering and restaurant facilities, hallways, corridors, etc.) floating floors and suspended sound absorbing and insulating ceilings are recommended.---

ACOUSTICAL REQUIREMENTS FOR TECHNICAL INSTALLATIONS IN THE BUILDING

The acoustic conditions in the building, particularly in the concert hall, in the sound recording studio, in rehearsal and practice rooms, and in education rooms, are affected by noise produced by HVAC systems and depend on the adopted noise protection solutions. The technical installations in the building should comprise low-noise devices and large long air ducts with low air flow velocity, efficiently dampening the noise. Technical rooms should be located remote from the concert hall and from other acoustically insulated rooms and should be separated from the building by efficient anti-vibration and noise absorbing elements and claddings, to reduce the sound level at the sound source.---

ROOM ACOUSTICS

CONCERT HALL

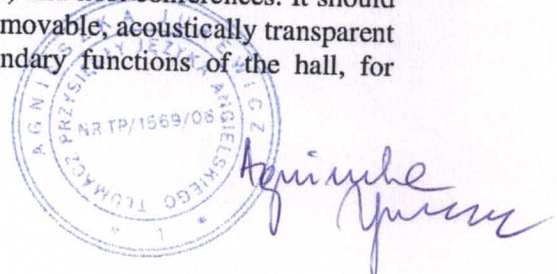
Basic architectural and acoustical requirements

The concert hall is the principal space in the facility and should comply with the highest acoustical standards. Below presented are the objective and subjective acoustic parameters which must be fulfilled in the design of the concert hall. The hall should be free of acoustic flaws, such as: focusing, flutter, acoustic shadow, etc. It worth to stress at this point that the assumed requirements do not limit the creative freedom of the competition participants as the acoustical and the architectural perfection of the project may be accomplished in different ways.---

A number of control rooms intended for artistic events and conferences will be linked to the concert hall: audio, video and broadcasting control rooms, a post-production studio (sound and vision editing), lightning control rooms and interpreter's cabins.---

Functions of the concert hall

The concert hall, seating 650 people, will serve a variety of uses: concerts performed in natural acoustic conditions without sound reinforcement, ranging from solo recitals and chamber music concerts to performances of a full-size symphony orchestra. The hall must also enable to perform concerts with sound reinforcement (pop music, jazz, electronic music) and host conferences. It should be possible to reduce the audience area, e.g., to 350 seats, by using a movable, acoustically transparent crosswise partition. The technical equipment needed for the secondary functions of the hall, for



example, acoustic banners, stage setting, lighting and sound reinforcement systems, screens and stage displays, should not affect the hall's main musical function and its natural acoustic quality.---

Acoustical shaping: Stage and audience area

The Contracting Authority leaves the competition participants free to create an original architectural and acoustic shape of the hall, except for an ellipsis and a circle. The most preferable shape of the hall shall take account of classical forms that have proven their acoustical virtues in renowned concert halls: a shoebox-like shape, a vineyard-like shape, or a combination of both.---

The hall's shape and the layout of boundary walls (ceilings, audience and stage walls) are of fundamental importance for its acoustic quality. The layout and the position of the walls are crucial with regard to proper sound reflections, as they should ensure even distribution and diffusion of reflected sound and proper directional distribution of early sound reflections.---

A stage with an area of minimum 200 m² should be equipped with movable, sliding, mechanized stage risers for a symphony orchestra comprising 100 musicians. Side walls must be non-parallel and their progressive widening toward the back of the hall should be about 10 degrees. The ceiling over the stage, the stage side walls and the back wall must provide very good audibility of sound between musicians.---

The audience area layout, with or without a balcony, should be designed such as to ensure sufficient proximity of the stage to the audience and create an impression of intimacy between the audience and musicians. There also should be a possibility of apparent separation of a part of the audience area. The stage must be perfectly visible from each place in the audience area.---

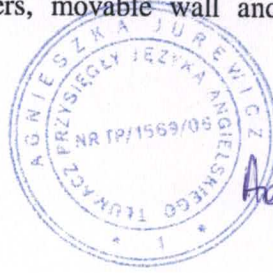
Hall volume and hall volume per seat

The hall volume per seat should be at least 10 m³, including the performers (650 listeners + 100 performers).---

Equipment, materials and types of acoustic systems

- The hall's internal ceiling must be made of massive (> 150 kg/m²) very rigid material to provide early reflections across the entire frequency range. The sound reflecting surface should be irregularly carved to a depth of 5 cm, to scatter the reflected sound at high frequencies.---
- Internal base walls should be made of massive (at least 150 kg/m²), rigid material and should be appropriately shaped to obtain early reflections across the entire frequency range. The walls should include diffusing elements of about 5 cm in depth, to disperse the sound at higher frequencies.---
- Walls – resonant and sound absorbing panels should be applied on selected surfaces to equalize the reverberation frequency response.---
- Stage walls – variable, removable elements enabling to adjust the stage to the size of the orchestra, musical style, etc.---
- Stage floor – made of massive material (concrete) with wooden finishing (parquet).---
- The stage floor should be resonant, laid on wooden beams (50 mm thick wood).---
- Auditorium seats – classic for the concert function, preferably wooden with upholstered seats and seatbacks (sound dispersing seatback, sound dispersing and absorbing underside). The sound absorption characteristics of the seats should be such as to maintain invariant reverberation frequency response, regardless of the audience area occupancy (the seats should have the same sound absorbing properties in a seated and in an unseated state).---

For the purpose of changing its acoustic characteristics the hall should be equipped with movable (pull-out) acoustic sound absorbing elements (e.g. acoustic banners, movable wall and ceiling elements). ---



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The hall should be equipped with an acoustics-transparent horizontal separator which would ensure visible reduction of the hall audience (e.g. down to 350 people). The hall separation method should be designed in the manner which will not threaten its acoustical values.---

Acoustic parameters of the concert hall

Reverberation time, T_{60} (500–1000 Hz) and reverberation time frequency characteristics

Reverberation time, T_{60} , is a basic measure of the spatial acoustic characteristics of the interior. In a symphonic concert hall T_{60} should range 1.8–2.0 s (500–1000 Hz) in a fully occupied hall and be by 0.2 s longer in an unoccupied hall. The reverberation frequency characteristics should be flat, with a small boost at low frequencies. The ratio of average reverberation time in 125-Hz and 250-Hz octave bands to the average of T in the 500-Hz and 1000-Hz octave bands (bass ratio) should be between 1.2 and 1.3, to impart warmth to the music.---

For concerts and conferences with sound amplification it must be possible to decrease T_{60} (500–1000 Hz) to 1.5 s in a fully occupied hall, for example, through the application of various variable acoustics solutions.---

1.7.1. Sound strength G

Sound strength, G , expressed in dB, is a measure of energy gain in diffused field, relative to the sound energy produced by a source at a distance of 10 m in free field. Recommended sound strength for concert halls is $G \geq 3$ dB at medium frequencies, in 500–1000 Hz range. Irregularity of the sound strength index should not exceed 3 dB across the audience.---

Sound clarity index, C_{80}

Sound clarity index C_{80} is a measure of the ability of separating individual sounds and their sources in a hall. In concert halls C_{80} (500–1000 Hz) should fall into a range from -2 to $+3$ dB across the audience.---

Lateral fraction coefficient, J_{LFC}

Lateral energy coefficient (J_{LFC}) is a measure of the impression of spaciousness related with the apparent width of the sound source. The J_{LFC} values providing good impression of spaciousness should fall into a 0.2–0.35 range.---

Stage support factor, ST

Stage support factors, ST_{Early} and ST_{Late} , are used for the assessment of the comfort of musicians in listening to other musicians on the stage. Optimal values for a concert hall range from -15 dB to -12 dB. ---

Speech intelligibility (in relation to the conference function) – Speech Transmission Index (STI)

Speech Transmission Index, STI, is measured on the basis of the distortion of the acoustic signal envelope caused by the signal transmission conditions. STI values, ranging from 0 to 1, correspond to the following subjective speech intelligibility levels:---

STI	quality
0.75–1.00	excellent
0.60–0.75	good
0.45–0.60	satisfactory
0.30–0.45	poor
0.00–0.30	bad



For at least 90% of seats in the audience STI must be higher than or equal to 0.6 and must not be less than 0.5 for all seats.---

Acoustic flaws

The sound decay should be balanced and homogenous in the concert hall. Acoustic errors, such as audible echo, flutter echo, focusing and shadow are not allowed.---

1. ELECTROACOUSTIC SYSTEMS IN THE CONCERT HALL

For full functionality of the concert hall the following electroacoustic systems should be provided:---

- a) A sound amplification system for a symphony concert presenter/MC, also suitable for various types of events, such as electronic music concerts, pop-music and jazz concerts, conferences, etc. To ensure the required functionality of the system and obtain even sound amplification across the whole audience area a wideband stereophonic system with subwoofers should be provided. The system should be operated from a FOH unit in the audience area as well as from the recording studio.---
- b) A multitrack recording system allowing for sound recording without using the FOH unit.---
- c) A multimedia projection system supporting various video formats, with video/audio inputs on stage, in the sound control unit, and in the multimedia control room.---
- d) A cinema projection system comprising a digital cinema sound amplification system and a screen projection system.---

2. MUSIC PRACTICE AND REHEARSAL ROOMS

Functions of rooms

The facility should house six practice rooms for instrumental music and/or vocal music with instrumental accompaniment. Three rooms will be equipped with one piano each, while the other three will feature two pianos each. One of the rooms will serve as a chamber music hall with an audience for 150 listeners. The chamber music hall should feature a small stage for a chamber orchestra. A group of rooms with acoustic properties similar to the ones in the practice rooms must include dressing rooms for the conductor and soloists as well as guest rooms. These rooms must be acoustically treated to enable the musicians to practice before the performance. Practice and rehearsal rooms – chamber music hall and practice rooms – should be adapted to the needs of sound recording (audio and video cable connections with the recording studio).---

Shape and volume of the rooms (proportions)

A point of departure for designing practice rooms should be the room dimension proportions recommended by Bolt and the use of non-parallel opposite walls. The recommended minimum room height is 4 m. Sound reflections should be obtained with the use of flat and diffusion elements allowing to control a musician's own performance and providing good audibility between simultaneously playing musicians.---

Equipment, materials and acoustic treatment systems

Construction and finishing materials used for walls and ceilings should form a composition of diverse sound absorbing, resonant, diffusion and sound reflecting acoustic systems, with bass traps in the corners. The audience floors should be wooden. The stage in the chamber concert hall should be laid on wooden beams. The required variability of acoustic parameters should be obtained through the use of wall-mounted movable elements (e.g., acoustic banners).---

Reverberation time T60 (500–1000 Hz) and reverberation frequency characteristics

Reverberation time should depend in music practice rooms on the room volume, the purpose the room serves and the kinds of instruments being played. The basic reverberation time is 0.4 s and should be adjustable. The reverberation time of the chamber concert hall, with an audience for 150 persons, should be 1 s. The reverberation frequency characteristics should be flat, with a small increase towards low frequencies (125–250 Hz), to impart warmth to the sound.---



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3. CONCERT HALL SOUND CONTROL ROOMS

Architectural and acoustical requirements and sound parameters

The concert hall should be provided with a variety of control rooms: sound, video, broadcasting, post-production, lighting control rooms and three interpreter's cabins.---

Acoustic shaping (proportions) according to Bolt, EBU, ITU

All rooms equipped with loudspeaker monitor systems should be designed so as to obtain optimal distribution of room modes.---

Equipment, materials and types of acoustic systems

Construction and finishing materials used for walls and ceilings should form a composition of diverse sound absorbing, resonant, diffusion and sound reflecting acoustic treatment systems, with carpet flooring and bass traps in the corners and on the wall edges. Lighting control rooms and interpreter's cabins should feature sound absorbing ceilings and walls, as well as carpet flooring.---

Reverberation time T60 (500–1000 Hz) and reverberation time characteristics

In sound control rooms equipped with loudspeaker monitor systems, the reverberation time and reverberation frequency characteristics must comply with EBU and ITU recommendations.---

4. RECORDING STUDIO

Connections with the concert hall, practice rooms and education rooms

The facility should feature a professional music recording studio, in addition to the control rooms at the concert hall. It is necessary to provide visual communication through a window with the concert hall. It is expected that sound recordings will also be made in music practice rooms, education rooms, and in conference rooms. Signals should be transmitted from individual rooms to the studio through a digital audio network and the recording and the editing of multi-track recordings should be made with the use digital audio workstations. The room acoustic conditions should be suitable for highest-quality 5.1 monitor systems.---

Acoustic shaping and cubature (proportions) according to EBU, ITU

The professional music recording studio is intended to be a reference monitoring room, with a basic acoustic area of at least 40 m². The studio should be built symmetrically to the central axis, on a floor plan of a slightly rounded isosceles trapezium. A horizontal projection of the studio should allow arranging a set of monitors in a 5.1 surround configuration.---

Equipment, materials and types of acoustic systems

Construction and finishing materials used for walls and ceilings should form a composition of diverse sound absorbing, resonant, diffusion and sound reflecting acoustic systems, with carpet flooring and bass traps in the corners and on the wall edges.---

Reverberation time T60 (500–1000 Hz) and reverberation time characteristics

Reverberation time should be 0.35 s ($\pm 10\%$) in a frequency range of 125–2500 Hz, as specified in EBU, ITU recommendations.---

5. EDUCATIONAL ROOMS

Functions of the rooms

The facility should include three education rooms, possible to be freely divided and combined into various spaces. The basic objective is to create perfect acoustic conditions, both for speech and music. The rooms must also be adaptable to educational dance classes and to the needs of sound recording (audio and video connections with the recording studio).---

Room volume per seat

The room volume per seat must be at least 6 m³ in education rooms.---

Equipment, materials and acoustic systems



Ceilings in education rooms should be designed as sound absorbing and diffusing elements. The floors should be wooden. Resonating, diffusion and sound absorbing panels should be arranged on walls to obtain the desired acoustic conditions for any configuration of combined room spaces. The acoustic insulation of movable walls must comply with the requirements of permissible noise levels in simultaneous use of the rooms ($RW > 65$ dB). Variable room acoustics should be achieved through the use of wall-mounted movable elements (e.g., acoustic banners). The sound absorption characteristics of the audience seats should enable to obtain the reverberation conditions defined below.---

Reverberation time T60 (500–1000 Hz) and reverberation frequency characteristics

Reverberation time, T60 (500–1000 Hz), should vary from 0.5 s in a single segment to 0.7 s in education rooms, depending on the room volume and the number of listeners present in combined segments of the room. The reverberation frequency characteristics should be flat, with an allowable deviation by $\pm 20\%$ in a 125–4000 Hz range.---

Speech Transmission Index (STI)

The Speech Transmission Index, STI, should be greater than 0.7 (very good).---

Sound clarity index C80

The sound clarity index, C80, should be greater than 0 dB.---

6. CONFERENCE ROOM

Functions of the room

The facility should feature a conference room for 230 persons with modular division and combination of space into three segments for about 70 persons each. The conference room will be supported by three interpreter's cabins and will be adapted to sound recording functions (audio and video connections with the recording studio).---

Room volume per seat

The room volume per seat must be at least 5 m^3 .---

Equipment, materials and acoustic treatment systems

Ceilings should be designed as sound reflecting and sound absorbing elements. Floors shall be carpeted. The walls should include resonant and sound absorbing panels arranged in a way that provides appropriate sound conditions for each configuration of combined segments of the room. The acoustic insulation of movable walls separating the room segments must comply with recommended permissible noise levels and also meet the condition of $Rw > 50$ dB. Conference room seats should be upholstered.---

Reverberation time T60 (500–1000 Hz) and reverberation time frequency characteristics

Reverberation time T60 (500–1000 Hz) should vary depending on the configuration volume, from 0.3 s in a single segment for 70 persons to 0.5 s in combined segments, in the entire room for 230 persons. The reverberation time frequency characteristics should be flat with an allowable deviation by $\pm 20\%$ in a 125–4000 Hz range.---

Speech Transmission Index STI

Speech Transmission Index, STI, should be greater than 0.7 (very good).---

References:

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5. PN-EN ISO 3382-1: 2009: Acoustics – *Measurement of room acoustic parameters -- Part 1: Performance spaces.*---

=====THE END OF TRANSLATION=====

As a sworn translator of English registered in the Register of Sworn Translators kept by the Ministry of Justice under the file number TP/1569/06, I do hereby certify that the foregoing is a true and accurate translation of the document presented to me.

Warsaw, 3 November 2017.

Reference file no 1425/2017.



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