

EUROPEJSKIE CENTRUM FILMOWE  
**CAMERIMAGE**

Toruń, 27.04.2021

Concerning:

*“Competition for development of architectural concept for the European Film Center CAMERIMAGE building in Toruń”*

**EXPLANATIONS 9 TO THE TERMS OF THE COMPETITION REGULATIONS**  
**CONCERNING THE PREPARATION AND SUBMISSION OF STUDIES**  
**(QUESTIONS 46 through 61)**

**QUESTION 46**

Will answers to Questions 1-34 be published in English as well?

**ANSWER:**

Answers to questions 1 through 34 were published on the competition website.

**QUESTION 47**

Please specify the scale of drawings presenting the sections and facades of the designed ECFC building. According to the Competition Regulations, the land development plan and drawings of individual stories should be in 1:500. Does this scale apply to sections and facades?

**ANSWER:**

The scale can be selected by the Competition Participant, on the condition that the proposed design solutions remain legible and explicit.

In accordance with Section III item 2.2. of the Competition Regulations:

*“...In terms of pictorial/graphic presentation, the Studies may include sketches, drafts and schematics, provided that the clear and explicit presentation condition is fulfilled, the proposed concept and architectural character of the building and adjacent land development are legibly presented using any technique. It is however required that, despite admitting some formal generalization, the Competition Participant presented the program and functional assumptions of the ECFC building and land development in an explicit and clear manner”*

**QUESTION 48**

Please provide additional information about area A.2 and the amphitheater situated there, which, according to appendix 7b, must be reconstructed there.

**ANSWER:**

The Organizer hereby advises that Appendix 7b - Legend to Fig. clearly states that the following condition has been established for area A2: *“The designer must propose solutions to restore the current function of this area, i.e. an amphitheater auditorium in front of the square (stage) behind the CKK Jordanki building, and its functional and spatial inclusion into the grand square in front of the ECFC building”* According to the above, the designer is not obligated to recreate the amphitheater form. Instead, they must restore its function, adapted to new architectural conditions and to new land development of the ECFC square.

The Organizer suggests a field visit or thorough analysis of Appendix 7k (Photographs of the design site). The drawings published by the Organizer on 20.04.2021, presenting the floor plans and sections of the CKK Jordanki building (Appendix 7e) may prove useful to some extent.

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The Organizer further advises that the current functioning of area A2 as an amphitheater/concert site also assumes the adaptation of the maneuvering yard behind the CKK Jordanki building to accommodate a stage, and the auditorium is located on provisional embankments on the western side of this square.

#### **QUESTION 49**

*The question was the unfinished test of question 50 - see below*

#### **QUESTION 50**

Please state if the functional division of individual buildings, as specified in the land development plan, must be observed in the competition design? Can the location of the square and the locations individual functions be changed?

#### **ANSWER:**

Yes, other locations can be proposed for individual functions, however, the Organizer has thoroughly analyzed their needs and the resulting, planned use of the ECFC building on the site, within the existing urban planning and monument conservation conditions, and has proposed the most beneficial functional layout. The recommendations provided in Appendix 7b, should be treated as suggested by the Organizer. Of course, the Competition Participant is free to suggest their own vision of these suggestions, which will be evaluated by the Competition Jury together with its justification. Rationally, from the functional point of view, different proposals will not disqualify the design.

#### **QUESTION 51**

Is the designer obligated to keep the main access path next to the ramp descending to the Center's underground garage...?

#### **ANSWER:**

It is the Competition Participant's decision, having considered the Organizer's opinion expressed in response to question no. 49.

The Organizer additionally states that the location of the grand square in front of the ECFC building is preferred by the Organizer and appears to be the natural and most functional solution from the point of view of urban planning, in the context of this area of the city of Toruń. Hence, the pedestrian-vehicle route on the southern side of the CKK Jordanki building should be preferably used as the main access path to the ECFC and the grand square.

Of course, the designer is also encouraged to propose additional entrances to the grand square and the ECFC building.

#### **QUESTION 52**

As regarding the following functions: The House of Cinema – Museum / Art Gallery and House of Cinema - Cinema Auditoriums, as specified in appendix 7B, p. 5 – should they be interchangeably marked in appendix 7b, fig. 1? The areas of the lots dedicated to these functions appear to be insufficient or excessive for the applicable functions.

#### **ANSWER:**

The markings in Fig. 1 in Appendix 7b are correct.

See the answer to question 24 (Explanation 7 to the Competition Regulations), i.e.:

*“Ad.1.1.*

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*These areas were separated on the account of their ownership and agreements made with the city of Toruń, which is their owner. Additionally, this division stems from the current development of the neighboring areas and the future use of these areas according to their current design.*

*Ad.1.2.*

*By assumption, part A of the Investment area is primarily dedicated to the main elements of the investment program, including its underground part. An underground part was not separated because it will be the Competition Participant's job to determine the scope of the underground part related to the House of Cinema - Museum/ Art Gallery, cinema auditoriums and underground parking garage, as well as any other elements of the program if the Participant decides to place them in the underground part of the building. The investment part pertaining to the Main House of the Festival Center includes an underground story and above-ground stories. The part housing the House of Cinema/ Art Gallery includes a zone within the property, where both above- and underground stories can be built, and a zone where only an underground story can be built, together with forms of surface greenery.*

*Ad.1.3.*

*The boundaries marked in Fig. 2 in Appendix 7b reflect the borderlines of individual lots in the land and mortgage register or their fragments, and point to the design scope of the Investment, which has been described in detail (the scope, to which the Investment can be implemented in given areas) in the Legend to Fig 2.*

*Ad.1.4.*

*The Zoning Plan determines that no above-ground structures can be built in the area beyond the impassable development line. However, underground building elements can be located there.*

and see the answer to question 25 (Explanation 7 to the Competition Regulations), i.e.:

*“The Competition Participant will determine the scope of the underground parts of individual program and functional zones of the ECFC building (including the House of Cinema - the Museum / Art Gallery, Cinema auditoriums, underground parking lots). Therefore, the Organizer obviously admits the location of e.g. the Museum / Art Galleries under the House of Cinema - cinema auditoriums or other spaces required by the program underground or directly under other parts of the building, depending on their design decisions.”*

### **QUESTION 53**

To what extent is the Designer obligated to adhere to the boundaries designated for individual functions by the Organizer. Can individual functions transgress these boundaries?

#### **ANSWER:**

The decision whether to leave or shift certain boundaries between individual functions is to be made by the Competition Participant. See the answer to question 49.

Additionally, see the answer to question 27 (Explanation 7 to the Competition Regulations), i.e.:

*“The program and spatial layout presented in Fig. 1 should be treated as an illustration of a certain idea for the functioning and for the spatial and program relations of the ECFC building and its development. These are not rigid boundaries of the locations of individual building zones or spatial solutions. They should not be used to directly determine any sizes or volumes. This layout serves as general guidelines stemming from analyses and a definition of the Organizer's needs with respect to the functioning of the ECFC building.”*

### **QUESTION 54**

Will the Organizer accept a solution, by which the exhibition spaces of the Market are organized as a suite of rooms?

#### **ANSWER:**

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It is the Competition Participant's decision, depending on their spatial arrangement ensuring the functionality of solutions adopted.

#### **QUESTION 55**

Can the delivery road (from k0 to k2 in fig. 1 in appendix 7b) be located underground and covered?

#### **ANSWER:**

See the answer to question 32 (Explanation 7 to the Competition Regulations), i.e.:

*“It is the Competition Participant's decision, assuming that all requirements pertaining to technical conditions, fire service are observed, and that this will not deteriorate the general functionality of deliveries, nor cause any significant changes in the current land development of adjoining areas, particularly with respect to existing tree stand. The communication analysis provided in Appendix 7d to the Competition Regulations can serve as support here.”*

#### **QUESTION 56**

Please provide information about other qualified competition participants, preferably by publishing a full list of all participants.

#### **ANSWER:**

The Organizer would like to remind you that, in accordance with Section III item 4.3. of the Competition Regulations:

*“To maintain the anonymity of Competition Participants with respect to the members of the Competition Jury, and Jury members shall not take part in the verification of application for admission to participate in the Competition. The list of Competition Participants will not be published. Any action or omission of a Competition Participant, which could or has led to a violation of the Participant anonymity principle with respect to members of the Competition Jury shall result in the exclusion of this Participant from the competition.”*

#### **QUESTION 57**

Are the competition organizers in possession (or can point to an alternative source) or an electronic model of the urban space surrounding the project site, which could be provided to the participants? Otherwise, each participant will be forced to create their own model, which may hinder the comparison of the substantive value of their works.

#### **ANSWER:**

As of today, the Organizer does not have an electronic model, but will exercise all efforts to obtain it, if it is available from other sources.

#### **QUESTION 58**

The deadline for submitting the hard copies of the studies is Monday, which forces teams planning to send the package by courier mail to complete their works before the weekend. Would the Organizer consider postponing the deadline for submitting the hard copy by two days after the deadline for submitting the electronic version?

#### **ANSWER:**

The Organizer is not considering any change to the deadlines.

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## **QUESTION 59**

### **QUESTION 59.1**

Can the Organizer provide documentation or at least the concept for the newly designed building next to the Center for Contemporary Art?

#### **ANSWER:**

The Organizer published a fragment of the documentation for the newly designed CSW building as Appendix 7g on 20.04.2021.

### **QUESTION 59.2**

Please provide the floor plans of existing underground garages in the vicinity of the planned ECFC building.

#### **ANSWER:**

The Organizer published the floor plans of all underground garages in the vicinity of the planned ECFC building as Appendices 7e and 7f on 20.04.2021.

### **QUESTION 59.3**

Does the Organizer expect the circle in the Main House to accommodate 35 seats (according to the program guidelines), or rather 350 seats, which would correspond to the total expected number of auditorium seats: ca. 2500?

#### **ANSWER:**

See the answer to question 10 (Explanation 7 to the Competition Regulations), i.e.:

*“In Appendix 7b, the program table erroneously states 35 seats in item I.1.2. The “number of seats” should be ca. 350. The Competition Regulations do not explicitly recommend the circle to be dedicated to a VIP zone. However, the designer may propose an additional VIP row in the circle. This will not disqualify the design proposal.*

#### **NOTE:**

*According to the Competition regulations, the central part of the middle sectors shall be reserved for VIP seats (ca. 300 seats).”*

### **QUESTION 59.4**

Should all auditorium seats be folded, or should this function be reserved to the seats in the VIP sector?

#### **ANSWER:**

All seats should be stationary and fixed, without a disassembly option. VIP armchairs should be more comfortable and without lifted seats.

### **QUESTION 59.5**

The program does not assume the presence of changing rooms and back facilities dedicated to the auditorium; does this mean that artists will be using the changing rooms in the Studio? Please clarify.

#### **ANSWER:**

The Organizer raised this issue in their answer to question 45 (Explanations 8 to the Competition Regulations) as follows:

*“The Organizer admits the possibility of locating back facilities in the form of basic functions, such as a changing room with cloak rooms and restrooms, but without rehearsal rooms, if the Competition Participant is able to separate sufficient, minimum area for these functions while maintaining the area parameters of the main program, as listed in Appendix 7b to the Regulations.”*

### **QUESTION 59.6**

Does the provision concerning the “need to connect the front desk area and the cloak rooms for individual parts of the complex” mean their adjacency or the possibility of their simultaneous operation during a shared event.

#### **ANSWER:**

The provision concerning “*the need to connect the front desk area and the cloak rooms for individual parts of the building*” applies to the geographic adjacency of these areas, which also allows for their simultaneous operation during shared events.

### **QUESTION 59.7**

2 bars and a canteen are foreseen on the *piano nobile* level. Will they be opened occasionally, or will be operating in a continuous manner? Who is the canteen dedicated to (staff or guests)?

#### **ANSWER:**

Bars will be opened for events held at the Festival Center and the Market. The bar/café at the House of Cinema - Museum - Art Gallery will be open in a continuous manner.

The canteen should function in a continuous manner, dedicated to the ECF Camerimage staff, as well as during various events - also to their organizers and less demanding guests (students, school pupils, and others). A restaurant is foreseen between the Festival Center and the Market, which should be operating in a continuous manner.

### **QUESTION 60**

#### **QUESTION 60.1**

1. VIP access:

1.1. Where should taxis and limousines drive the VIP guests and how should VIPS be brought into the building?

1.2. Are VIPs brought to the festival square in their means of transport or do they get out in Al. Solidarności and walk to the festival square?

1.3. Can VIPs also be driven to the site from the northern side as well?

1.4. Apart from the VIP entrance in the festival square, are other VIP entrances available (e.g. from the western side or from the underground garage)?

#### **ANSWER:**

It was the Organizer’s intent to have VIP guests delivered by their means of transport to the main ECFC entrance (grand square), which, of course, does not limit the possibility of bringing VIPs into the building using any of the remaining entrances (including the northern entrance and access road). It is not recommended or logical to have VIPs get out of their means of transport in Al. Solidarności and have them walk all the way to the ECFC building, taking the promenade.

Of course, the Organizer will accept other, alternative solutions for VIP entrances, and it will be the Participant’s decision whether to propose different solutions.

#### **QUESTION 60.2**

2. The Festival Center and the Auditorium - In order to better assess the requirements for the Auditorium, please clarify:

2.1. How often will the Auditorium be used for film screenings and theatrical performances (e.g. in a 50/50 ratio or, perhaps, in a 75/25 ratio)?

2.2. What is the purpose of the rotary stage (e.g. for theatrical performances or for award ceremonies)?

2.3. What is the purpose of the stage superstructure - have any particular expectations been specified for this element?

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**ANSWER:**

The Organizer understands that the term “Auditorium” is not used in the binding, Polish version of the Competition Regulations and therefore clarifies that the question pertains to the “Main House of the Festival Center”, to which the following answer will apply.

The Main House of the Festival Center is to serve the EnergaCamerimage Film Festival (the Festival is dedicated to the motion picture art, and therefore requires world-class film projections, characterized by highest image quality in all film formats, i.e. 16mm, 35 mm, 70 mm tape projections, as well as digital and laser projections. Professional sound engineering is also vital for film projections, which should not be confused with musical performances typical for philharmonic or opera houses).

The Main House of the Festival Center will also accommodate other festivals and artistic events, conferences or symposiums, which is why the designer should foresee the possibility of arranging the stage adequately to these events, in the basic scope. The ratios of film, theater and other events are not important. The dominance of professional functions - projections and screenings should be assumed, taking into account the possible organization of events surrounding the festival - opening galas, award ceremonies, as well as theater performances, musical events, conferences and symposiums.

The rotary stage will be used for different purposes, depending on the needs - this can be a theatrical performance, a spectacle, world, European and Polish film premieres, festival opening and closing events, award ceremonies as part of various cultural events, presentations during symposiums and scientific seminars, conferences within various industries, or music concerts, recitals, musicals. The program assumes the presence of a shallow orchestra pit in front of the stage, to complete the functionality of the stage.

It is further suggested that the screen with the speakers are installed on a cart which can be moved to any depth of the stage to accommodate the changing stage decor. The bridge with the curtain and the moving wings should accommodate any reorganization of the stage.

The purpose of the superstructure is to install lighting, sound and set design frames.

**QUESTION 60.3**

3. Program Table 2.3 contradicts the textual description with reference to the placement of the VIP zone and VIP jury rooms.

Point 2.3.2. Of the Table states that jury rooms are also included in the VIP zone. Which information is correct?

**ANSWER:**

The VIP Zone in point 2.3.2. of the Table should include rooms for the Jury. Their location, as proposed in the table, is the second floor. The remaining information stated in the table description points to a functional and communication connections which are preferred by the Organizer, rather than detailed locations of individual rooms.

**QUESTION 60.4**

Please review the provisions for the area marked as A.5 - admissibility of:

- above-ground structures
- underground structures

**ANSWER:**

The Organizer will not review these provisions.

**QUESTION 61**

Please clarify if it will be possible to design the planned connection of the newly designed ECFC building with the new part of the CSW building on the second story of the newly designed CSW building (level +9.50 - 60.20 m a.s.l.) – in the location marked in appendix 7g (file titled Miejsce lokalizacji łącznika pomiędzy CSW a ECFC.pdf).

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**ANSWER:**

The Organizer hereby advises that it is not possible to change the location of the link between the ECFC building and the newly designed CSW building.

The location of the link was partially discussed and agreed on with the designer of the new CSW building. The designated point of connection to the new CSW building is also determined by the location of the designed link between this building and the existing CSW building.



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Rafał Mroczkowski  
Competition Secretary