

DOSSIER

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01

CONCEPT

0203

LAYOUT

PROJECT

+1/+2 FLOOR

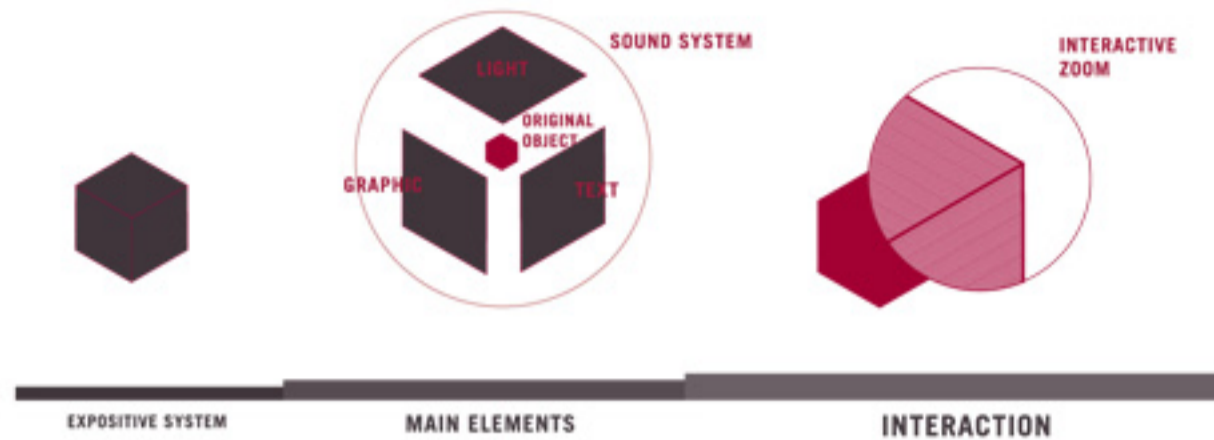
0 FLOOR. MIKOLAJ C. ROOM

0 FLOOR

-1 FLOOR. THE COMPOSER

.INTERACTIVE ZOOM

The invitation to "touch",
the curiosity beyond
the first possible level.



Going deeper
into contents.

An instrument
to choose how and when.

.LIGHTNESS AND EMOTIONAL LANDSCAPES

Underscored room's peculiarities
without altering historical value.

Self-supported,
autonomous and easy to install.

Wiring
designed to be contained.



Clarity and immediacy.

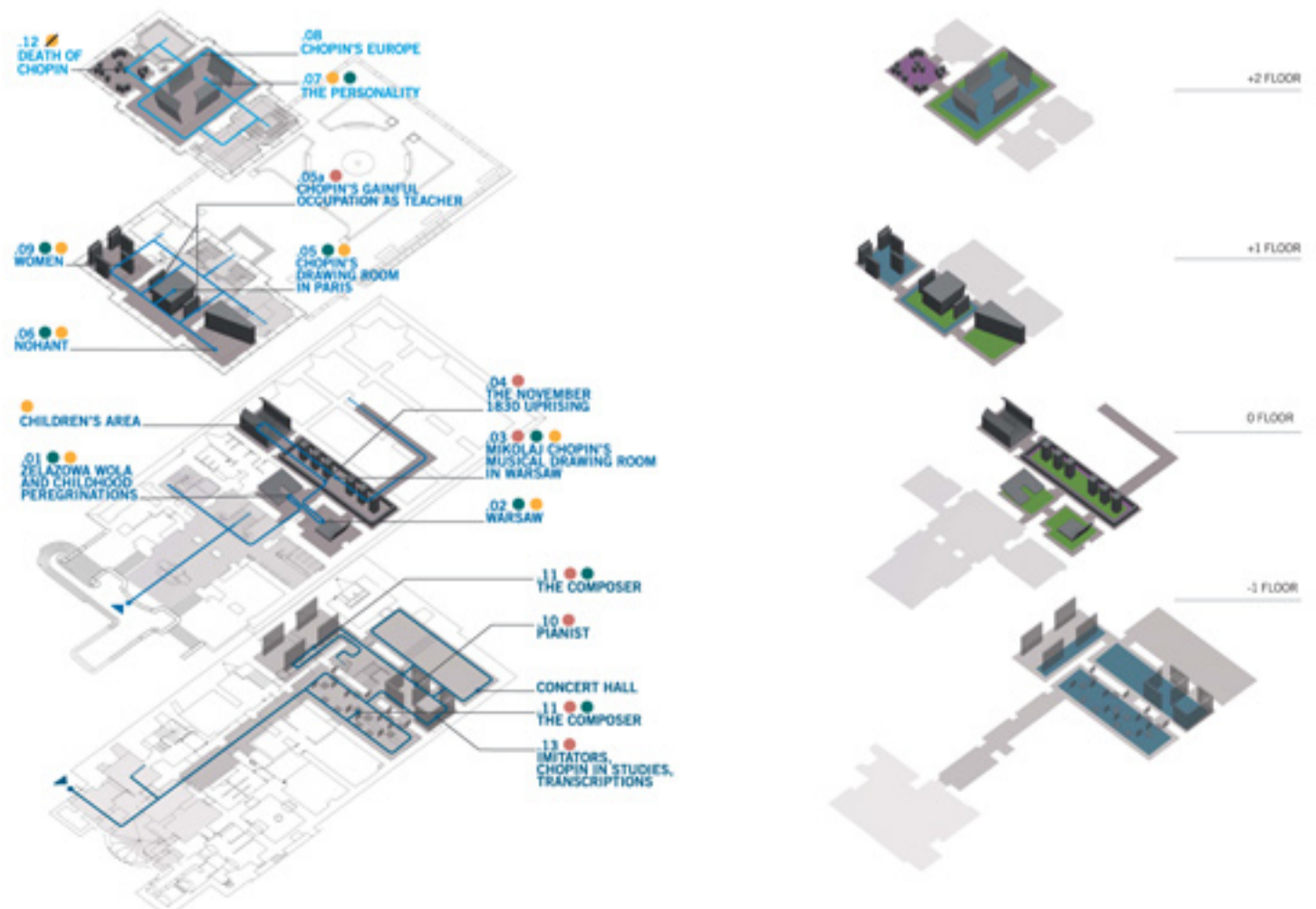
Capturing attention and curiosity.

.OPEN PATHS

Different open paths.

Three guidelines and timeline
easily retrace
historical events by graphic
and multimedia solutions.

Children's area easily recognized
by interactive screens
and dedicated sound system.



.INTERACTIVE ZOOM
 .LIGHTNESS AND
 EMOTIONAL LANDSCAPE
 .OPEN PATHS

CONCEPT

02

LAYOUT

03

PROJECT

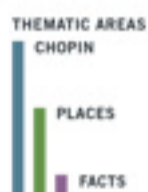
+1/+2 FLOOR

0 FLOOR.MIKOLAJ C. ROOM

0 FLOOR

-1 FLOOR.THE COMPOSER

TIMELINE



+2 FLOOR

- .12 DEATH OF CHOPIN
- .08 CHOPIN'S EUROPE
- .07 PERSONALITY

+1 FLOOR

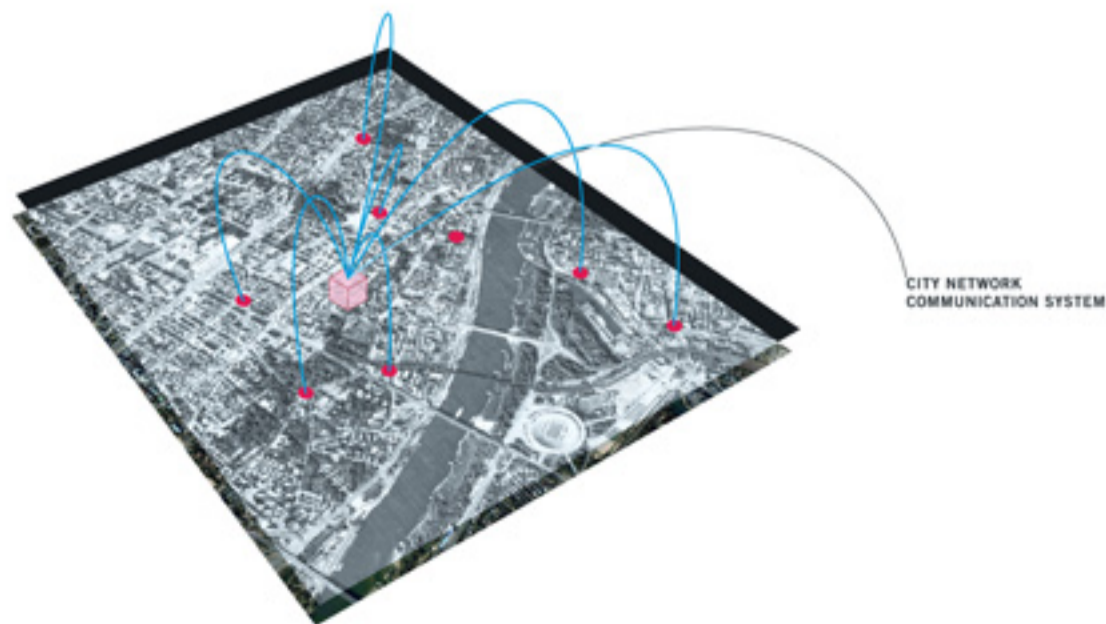
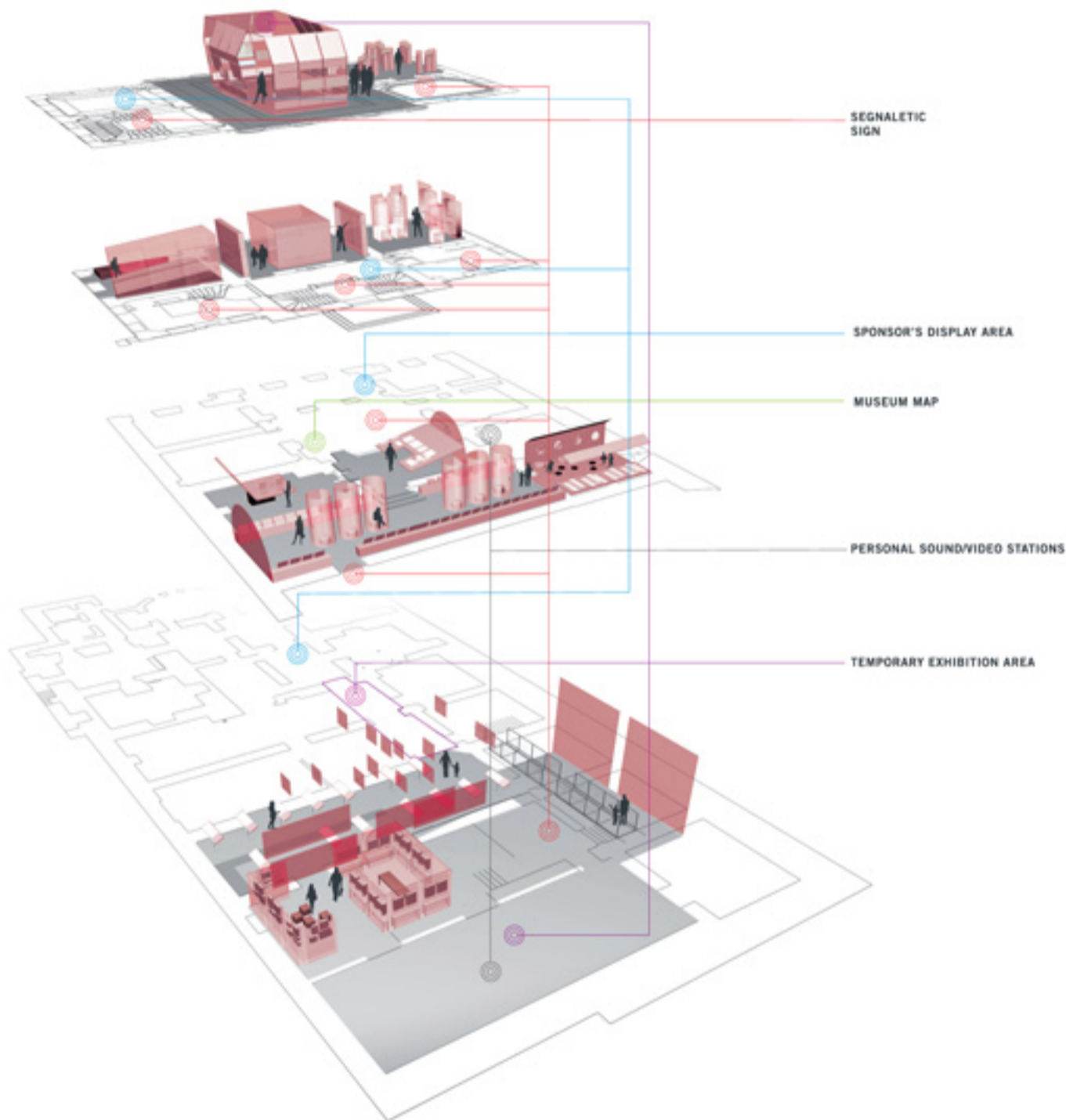
- .05 CHOPIN'S DRAWING ROOM
- .05a CHOPIN'S GAINFUL OCCUPATION AS TEACHER
- .06 NOHANT
- .09 WOMEN

0 FLOOR

- .01 ZELAZOWA WOLA AND CHILDHOOD PEREGRINATIONS
- .02 WARSAW
- .03 MIKOLAJ CHOPIN'S MUSICAL DRAWING ROOM IN WARSAW
- .04 THE NOVEMBER 1830 UPRISING
- .CHILDREN AREA

-1 FLOOR

- .11 THE COMPOSER
- .10 PIANIST - A PIANISTS' POET
- .13 IMITATORS, CHOPIN IN STUDIES, TRANSCRIPTIONS
- .CONCERT HALL



.INTERACTIVE ZOOM
 .LIGHTNESS AND
 EMOTIONAL LANDSCAPE
 .OPEN PATHS

CONCEPT

LAYOUT

03

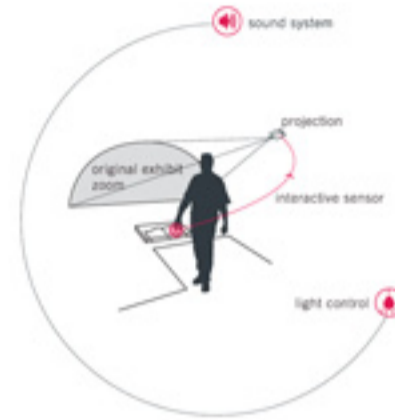
PROJECT

+1/+2 FLOOR

0 FLOOR.MIKOLAJ C. ROOM

0 FLOOR

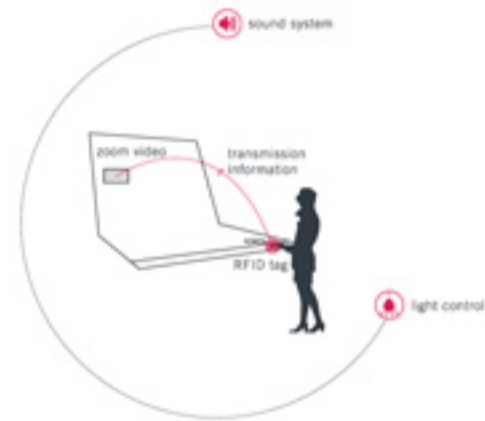
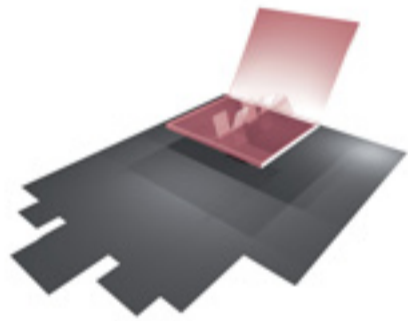
-1 FLOOR.THE COMPOSER

**ZOOM**

As background, an **interactive projection** on the wall, activated by a **tactile sensor** placed over the glass show-cases, deepens the exhibits: when the visitor touches the boxes the documents are virtually extracted, leafed through and shown on both sides as a real reading process.

.01

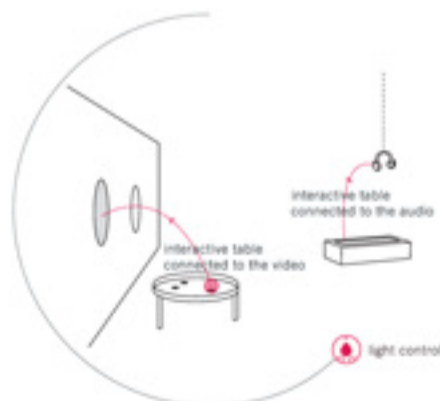
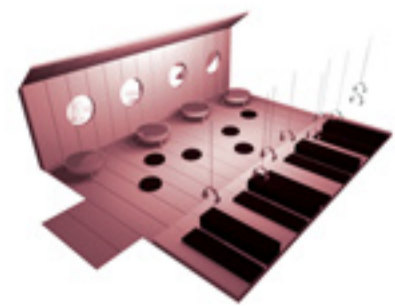
ZELAZOWA WOLA
 AND CHILDHOOD PEREGRINATIONS

**ZOOM**

An **interactive station for zooming** in the contents is placed on the plan: the table is provided by a deepening dedicated area with a **RFID technology screen**, able to identify data contained in displayed tags available over the plan. Placing the tag over the screen, its code is recognised by the interactive system and so are activated monitors with **videos hidden under a particular dark glass plate** covered by the graphic map.

.02

WARSAW

**EMOTIONAL LANDSCAPE**

Children's area has different **sound and touch interactive stations**. Possible sound's sequences are visualized through images and colours on the wall screens, creating a **suggestive and changing landscape**.

CHILDREN AREA

.INTERACTIVE ZOOM
 .LIGHTNESS AND
 EMOTIONAL LANDSCAPE
 .OPEN PATHS

CONCEPT

LAYOUT

04

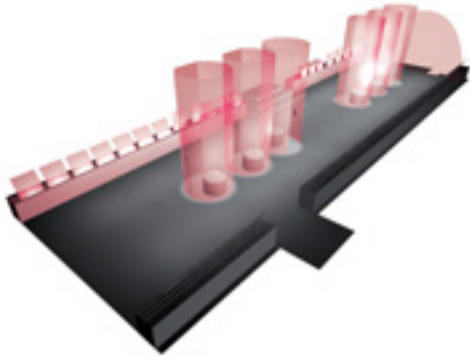
PROJECT

+1/+2 FLOOR

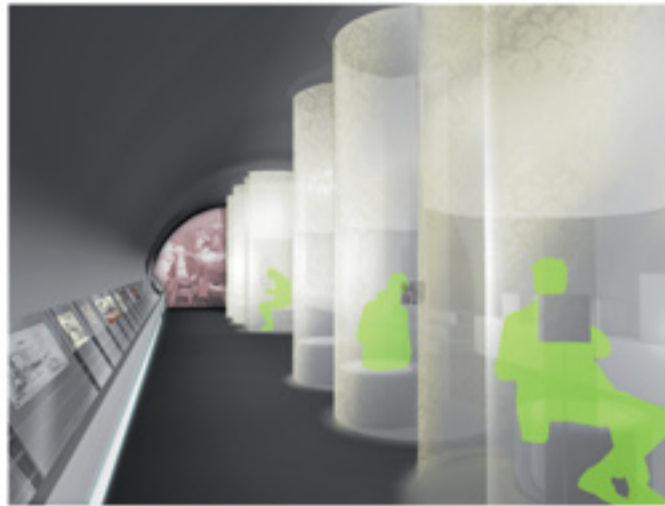
0 FLOOR. MIKOLAJ C. ROOM

0 FLOOR

-1 FLOOR. THE COMPOSER

**EMOTIONAL LANDSCAPE**

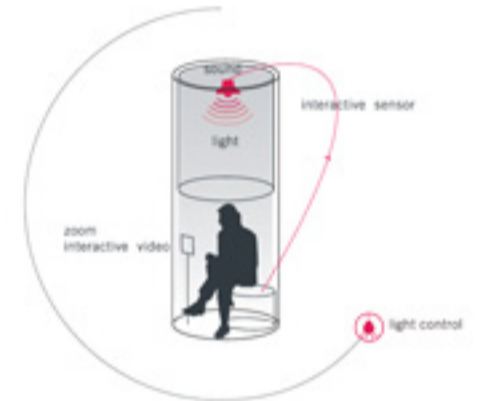
The Mikolaj Chopin's musical drawing room atmosphere, defined by the **light control**, the use of **19th century ornamental themes** on the light fabric's cylinders, a **projected background**, sets up an emotional scenario with a zoom on the exhibits.

**LIGHTNESS**

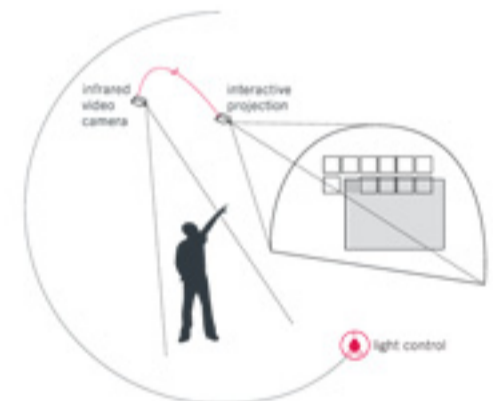
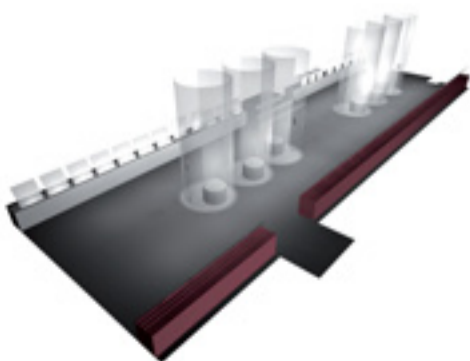
Exhibition systems designed as **self-supported units set apart** from the existing walls, to assure they are **easy to install** and remain **autonomous**, made of light and transparent materials that leave the possibility to look through.

**ZOOM**

Inside each cylinder, another one, smaller and transparent, diffuses musical pieces about the island themes. **When the visitor takes place inside** the cylinder, the **music starts** and an **interactive screen** supports the listening with information about the compositions.

**ZOOM**

On the background wall, an **interactive projection** creates a suggestive scenario and allows zooming in the photos archive. The archive is visualized as a large grid of images, that can be selected, moved and zoomed seamlessly to full screen. **Information appears** when the image is selected. Just pointing the area you are interested in, it is possible to browse and zoom the photographs with bare hands.

**.03****MIKOLAJ CHOPIN'S MUSICAL DRAWING ROOM IN WARSAW****.04****THE NOVEMBER 1830 UPRISING****PATH**

Going back to the main stairs, leaving the ground floor, the visitor can find the "The November 1830 Uprising". This placement marks the **transition** from the Warsaw period towards a new phase in the life of Chopin, which centers on Paris and continues on the next floor. This island has the possibility to **zoom in** information and contents thanks to an **interactive station**.

.INTERACTIVE ZOOM
 .LIGHTNESS AND
 EMOTIONAL LANDSCAPE
 .OPEN PATHS

CONCEPT

LAYOUT

05

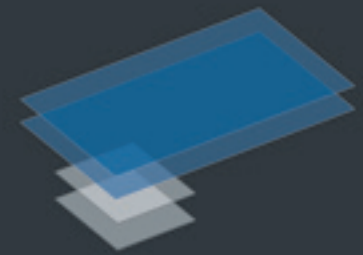
PROJECT

+1/+2 FLOOR

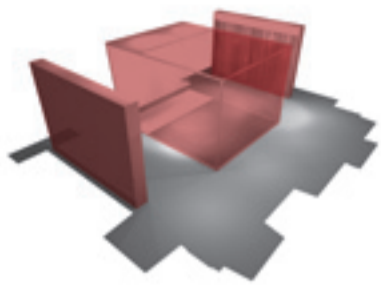
0 FLOOR.MIKOLAJ C. ROOM

0 FLOOR

-1 FLOOR.THE COMPOSER

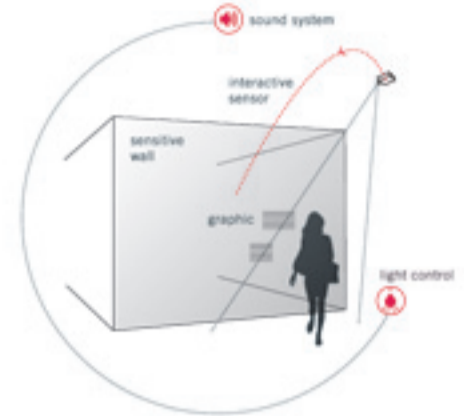
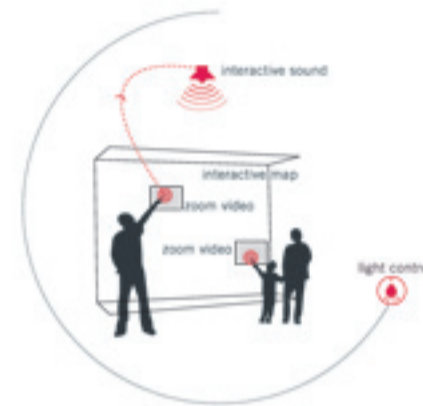


+1 FLOOR

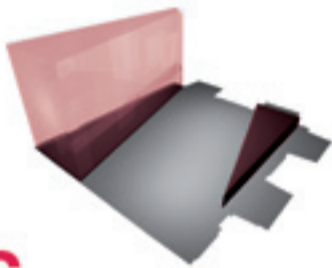


.05 FRYDERYK CHOPIN'S
DRAWING ROOM IN PARIS

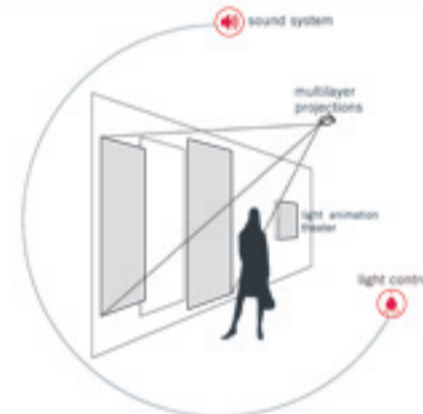
.05a CHOPIN'S GAINFUL
OCCUPATION AS TEACHER

**ZOOM**

When the visitor passes in front of the **liquid crystal glass structure**, thanks to **presence sensors**, its surface becomes matt, showing texts that were not clearly visible before. Some **videos** are hidden behind an **interactive map** of Paris and become visible only when they are activated by **tactile sensors**. At the beginning of the videos, recorded **sounds** are activated in **synchronization**.



.06
NOHANT

**EMOTIONAL LANDSCAPE**

A landscape of images and suggestions is represented in "different scales", on various layers, by **serigraphy and projections**. An **animated theater** is placed in a box animated with light effects on the glass surface.

LIGHTNESS

Women room is a system of **different scenarios**, centred on the personality of each of them, framed in light and **precious glass** showcases. The exhibits inside are suspended and linked with **graphic solutions** that enrich the **reading layers**.

.09
WOMEN



+2 FLOOR

.07 THE PERSONALITY

.08 CHOPIN'S EUROPE

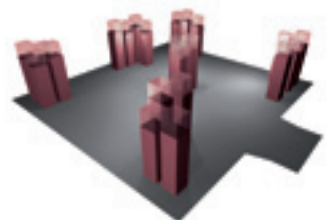
**PATH**

The personality and Chopin's travels islands cohabit in the wide room at the second floor. A **light structure**, placed in the centre of the room from its external perimeter, defining in this way two **different system of routes**. On one hand, the personality island, **introspective and central**, is represented as the final focus of the musician's history, on the other hand the Chopin's Europe theme, as a **circular route**, retraces the steps and the context of his travels.

LIGHTNESS

The room is dedicated to the death of the composer and thanks to its position in the museum it is possible to **forbid the access of this area to the youngsters**. The projected system is spread in the whole room: simple elements recall a **contemplative and sober atmosphere**, where the exhibition plan is split in fragments.

.12 DEATH OF FRYDERYK CHOPIN



.INTERACTIVE ZOOM
 .LIGHTNESS AND
 EMOTIONAL LANDSCAPE
 .OPEN PATHS

CONCEPT

LAYOUT

06

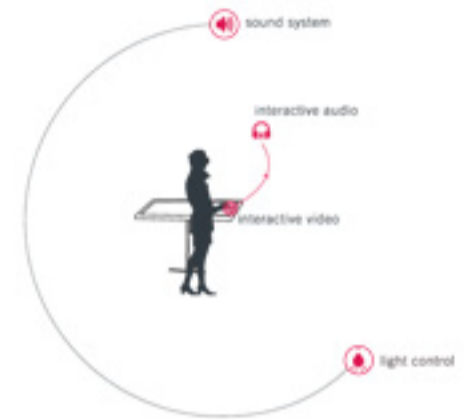
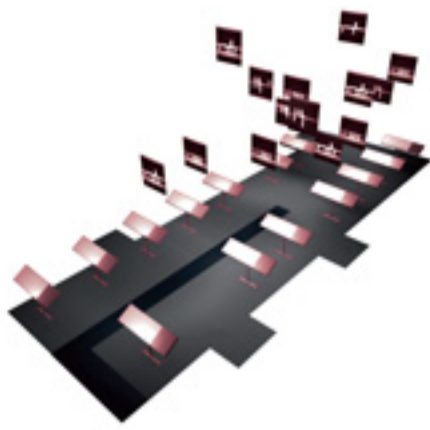
PROJECT

+1/+2 FLOOR

0 FLOOR. MIKOLAJ C. ROOM

0 FLOOR

-1 FLOOR. THE COMPOSER



EMOTIONAL LANDSCAPE

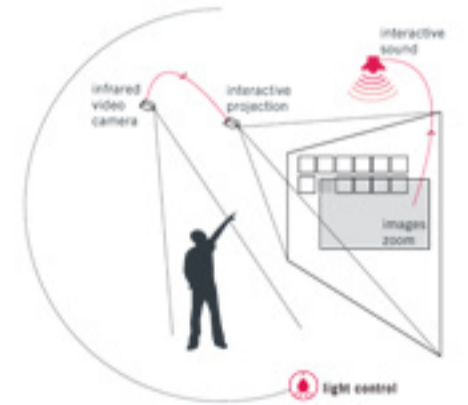
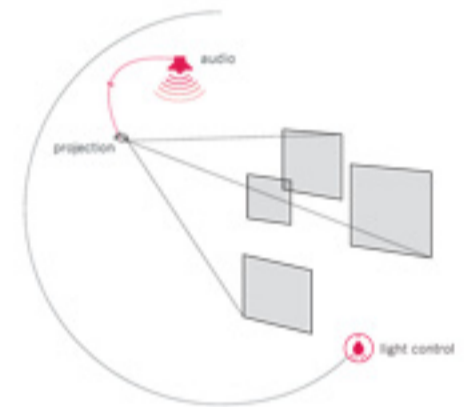
The exhibits are displayed in glass show-cases, that recall big **music-stands**. A part of each element is dedicated to the **virtual zoom** over the text or over the sheet music on show.

The high space legible also from the stair, at the upper level, is crossed by **light suspended surfaces** that gathered a **projection developed as a graphic layout of the Chopin's composition** diffuse in the room. Once more the exhibition decompresses and dilates its components through the space, defining an emotional landscapes, thanks to **different reading layers and perceptive levels**.

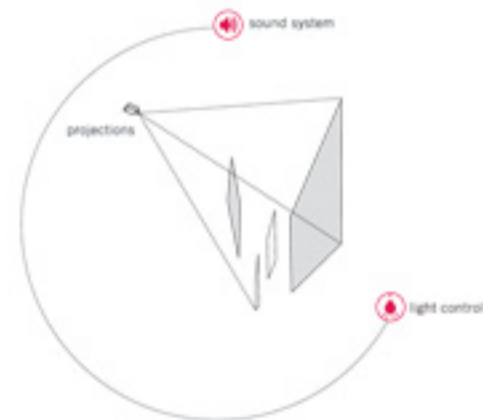
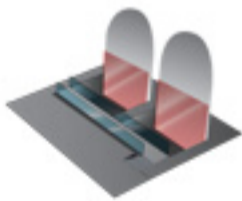
ZOOM

The **documents and sheets music archive** is visualized in an **interactive projection** as a choice of images, that can be selected, moved and zoomed seamlessly to full screen.

Information appears when the image is selected. People can **select the images and play** the entire composition visualized on the projection just **pointing at them** and controlling a pointer on a screen.



.11 THE COMPOSER



LIGHTNESS

The room dedicated to the figure of the pianist is projected as a **transparent dilated box in the space**. Each wall is made up a double glass plate fixed through the exhibition frames, leaving legible the entire museum room.

The transparency of the reading is reflected also in the **possibility to look the space and the central table**, with the exhibits and the some interactive stations, from the stairs.

Some **suspended projected screens** enrich the whole area.

.10 PIANIST - A PIANISTS' POET



LIGHTNESS

The island is projected as a **part of a transparent dilated box**. Each wall is made up a double glass plate fixed through the different exhibition frames that recreate a **visual background**.

Some **interactive stations** are situated along the walls.

.13 IMITATORS, CHOPIN IN STUDIES, TRANSCRIPTION



INTERACTIVE ZOOM

LIGHTNESS

EMOTIONAL LANDSCAPE

OPEN PATHS

The exhibition design of the Fryderyk Chopin Museum in Warsaw is based on four key principles:

Interaction as an open system for in-depth study, zooming in on the exhibits

The interactive multimedia systems have been designed as an instrument by means of which the visitors may study the contents of the different rooms in depth, thus allowing them to choose how and when to read them.

The invitation to “touch”, to interact with the exhibition systems, aims to stimulate the curiosity of the observers, making them venture beyond the first possible level of interpretation of the contents.

This interactive multimedia system for in-depth study also offers those who should be interested an immense archive of data, to analyze and relate to; the system may be modified or further implemented at any time in the years to come.

Lightness of the exhibition system

The project dialogues with, and takes inspiration from, a confrontation with the exhibition rooms of the Ostrogski Castle, in order to underscore the peculiarities of the individual rooms without altering their image and historical value.

To achieve this, the exhibition systems have been designed as self-supported units set apart from the existing walls, to assure they are easy to install and remain autonomous.

On the basis of the same principle, the wiring of lighting and multimedia systems has been designed to be contained, whenever possible, inside the exhibition structures, to avoid the opening of channels in the castle walls, or passages of cables on the floor, something that might represent an obstacle for the visitors.

Creation of different emotional landscapes

The need to exhibit the different theme areas with clarity and immediacy has determined the development of different exhibition structures, which comprise a system of emotional landscapes capable of capturing the attention and curiosity of the visitors by stimulating all their senses.

Coexistence and identification of different theme paths

The complexity, understood as the variety of contents the museum will exhibit, has been translated into a system of different theme paths the visitors may choose to follow. The sequence in time of the historical events can easily be retraced in each room, with graphic solutions, and the three guidelines identifying the “theme islands” accompany the visitors through multimedia exhibition systems and graphic elements that also provide an overview of the entire multilayered structure of the museum.

The ground floor presents the moments in the life of Chopin in Warsaw, thus defining an itinerary closely related and connected to the city in which the museum is located. The placement of the “Warsaw revolt of 1830” on the ground floor marks the transition towards a new phase in the life of Chopin, which centers on Paris and continues on the next floor. The first floor thus houses the most important experiences of the musician in France, and introduces the world of the women who have accompanied him over the years.

The second floor centers on the many-sided and complex personality of Chopin, and his journeys. Beside the main room, a separate area, inaccessible to children is dedicated to the musician’s death. The exhibition system also makes it possible to use this room as a concert hall, to listen to passages of music surrounded by fragments of the life of Chopin. The first and second basement floors feature an itinerary that centers on the musical evolution of Chopin, as pianist and composer, which culminates in a musical experience in the Concert Hall.

Each room moreover includes easily recognized area dedicated to children, with interactive screen and a dedicated audio system.

1 - Zelazowa Wola and childhood peregrinations

The exhibition takes place on a unique inclined plan which dilates the perception of the room. The original exhibits are displayed in luminous glass show-cases carved out from the surface. A cut in the plan allows entering in the exhibition area and been rounded by documents and objects. As background, an interactive projection on the wall, activated by a tactile sensor placed over the glass show-cases, deepens the exhibits: when the visitor touches the boxes the documents are virtually extracted, leafed through and shown on both sides as a real reading process.

2 - Warsaw

The room dedicated to Warsaw is located in front of the first room. The exhibition plan works on the opposite idea of the first room, setting a plan in the middle of the space to make the visitors turning around it. On the oblique part of the surface is situated a map of the town, on the horizontal one the exhibits. The most important materials are vertically fixed, within central slits. The table is provided by a deepening dedicated area with a RFID technology screen, able to identify data contained in displayed tags available over the plan. Placing the tag over the screen, its code is recognised by the interactive system and so are activated monitors with videos hidden under a particular dark glass plate covered by the graphic map. The screens hidden beyond the glass appear when activated. When they are off, just the map is visible.

3 - Mikolaj Chopin's musical drawing room in Warsaw

The main room of the first floor hosts the Mikolaj Chopin's musical drawing room in Warsaw. An important focus is dedicated to the listening. Six cylinders in light fabric with 19th century ornamental themes set up the spirit and atmosphere of the time. Inside each cylinder, another one, smaller and transparent, diffuses musical pieces about the island themes. When the visitor takes place inside the cylinder, the music starts and an interactive screen supports the listening with information about the compositions. Along the two sides of the room a continuous base holds the exhibits, graphics and electrical system. On the background wall, an interactive projection creates a suggestive scenario and allows zooming in the photos archive. The archive is visualized as a large grid of images, that can be selected, moved and zoomed seamlessly to full screen. Information appears when the image is selected. Just pointing the area you are interested in, it is possible to browse and zoom the photographs with bare hands.

4 - The November 1830 Uprising

Going back to the main stairs, leaving the ground floor, the visitor can find the "The November 1830 Uprising". This placement marks the transition from the Warsaw period towards a new phase in the life of Chopin, which centers on Paris and continues on the next floor. This island has the possibility to zoom in information and contents thanks to an interactive station.

Children area

A room at the ground floor is dedicated to the children. A platform with seats and interactive plans works as an "out of scale" piano keyboard. Over the benches some headphones are connected with the interactive plans. On the other side of the room, 4 round interactive tables connect combinations of sounds with images and colours on the wallscreens creating a suggestive and changing landscape.

5 - Fryderyk Chopin's drawing room Paris

In the main room of the first floor is placed the Fryderyk Chopin's drawing room in Paris. Conceived as a "room in the room", it hosts a reproduction of the drawing room by the original furnitures. The light transparent structure is sensible to the presence of the visitor thanks to the liquid crystal contained in the glass plates and connected to presence sensors. When the visitor passes in front of the glass, the surface becomes matt putting in evidence texts and graphics that were not clearly visible before. As a blown box, one side of the glass show-case is opened and used as panel support for an interactive map of Paris. Hidden screens beyond the glass become visible only when they are activated by the touch of several points on the map and they show images and videos of places and facts related to the room. At the beginning of the videos, recorded explicative voices or sounds concerning the shown object are activated in synchronization.

6 - Nohant

The room recreates a scenario centred on the Nohant views through a landscape of images and suggestions represented in “different scales”, on various layers, by serigraphy and projections. A continuous plan hosts the original documentation. An animated theater is placed in a box animated with light effects on the glass surface.

9 - Women

Women room is a system of different sceneries, centred on the personality of each of them, framed in light and precious glass showcases. The exhibits inside are suspended and linked with graphic solutions that enrich the reading layers.

**7 - The personality
8 - Chopin's Europe**

The personality and the Chopin's travels islands cohabit in the wide room at the second floor. A light structure, placed in the space as a box in the box, divides the centre of the room from its external perimeter, defining in this way two different system of routes. On one hand, the personality island, introspective and central, is represented as the final focus of the musician's history, on the other hand the Chopin's Europe theme, as a circular route, retraces the steps and the contest of his travels. The permeable framed structure is projected to look through in correspondence of some points of view, always having the possibility to perceive the room in its entirety. The different glass showcases display the documentation and the objects, the upper part of the framed structure graphically tells the themes and some interactive videos support the exposition zooming the exhibits.

12 - Death

The last room is dedicated to the death of the composer and thanks to its position in the museum it is possible to forbid the access of this area to the youngsters. The projected system is spread in the whole room: simple elements recall a contemplative and sober atmosphere, where the exhibition plan is split in fragments.

10 - The pianist

The room dedicated to the figure of the pianist is projected as a transparent dilated box in the space. Each wall is made up a double glass plate fixed through the exhibition frames, leaving legible the entire museum room. The transparency of the reading is reflected also in the possibility to look the space and the central table, with the exhibits and the some interactive stations, from the stairs. A projection enriches the whole area.

11 - The composer

The room related to Chopin the composer displays the exhibits in glass show-cases, that recall big music-stands. A part of each element is dedicated to the virtual zoom over the text or over the sheet music on show. The high space legible also from the stair, at the upper level, is crossed by light suspended surfaces that gathered a projection developed as a graphic layout of the Chopin's composition diffuse in the room. Once more the exhibition decompresses and dilates its components through the space, defining an emotional landscape thanks to different reading layers and perceptive levels. Another part of the exhibition about the composer island is presented through interactive projections for in-depth study. The documents and sheets music archive is visualized as a choice of images, that can be selected, moved and zoomed seamlessly to full screen. Information appears when the image is selected. People can select the images and play the entire composition visualized on the projection just pointing at them and controlling a pointer on a screen.

**13 - Imitators, Chopin in studies,
transcriptions**

The island is projected as a part of a transparent dilated box. Each wall is made up a double glass plate fixed through the exhibition frames. Some interactive stations are situated along the walls.

Concert Hall

The concert hall hosts individual listening station that might be used when there are no concert in it.

Electrical and lighting system

Wiring of lighting and multimedia systems has been designed to be contained, whenever possible, inside the exhibition structures, to avoid the opening of channels in the castle walls, or passages of cables on the floor, something that might represent an obstacle for the visitors.

A specific lighting plan will be developed in order to show all the exhibits in the best way and in the same time preserve them.

Lighting system will be define and control to respect the maximum lux allowed.

There will be two different levels of light: a focus light on the exhibits, using cold lights or lights with anti-warm/UV filter, and a more soft light to create the right atmosphere in each room of the museum.

Sound system

A sound plan will be developed in collaboration with the project team in order to keep the visitors acoustic environment clean, integrating different kind of sounds: a background sound, interactive sounds, individual sound through headphones or sound bells, a final public musical experience in the Concert Hall.

Multimedia technology

- Video touch screen

It's the main employed system used to zoom in the multilayered structure of the museum an the exhibits.

- Interactive screens connected with sounds or monitors

- interactive screen with RFID technology, connected to monitors:

RFID technology screen, able to read the information contained in a tag with a microchip.

Placing the tag over the screen, monitors are activated.

-Interactive projections

Just pointing the area the visitors are interested in, it is possible to browse and zoom the projected images with bare hands. The projected images can be selected, moved and zoomed seamlessly to full screen. Information appears just pointing the interested area.

The system is made of one projector and two movement detectors videocamera.

A specific software runned by a computer connects the projection and the videocamera.

- Interactive sound projections

Just pointing the area the visitors are interested in, it is possible to browse and zoom the projected sheet music with bare hands. The projected images can be selected, zoomed seamlessly to full screen. Information appears just pointing the interested area. People can play the entire composition visualized on the projection just pointing at them and controlling a pointer on a screen.

The system is made of one projector and two movement detectors videocamera.

A specific software runned by a computer connects the projection and the videocamera.

- synchronized videoprojections

- polarized glass with movement detectors videocamera

liquid crystal contained in the glass plates are connected to movement detectors.

When the visitor passes in front of the glass, the surface becomes matt putting in evidence texts and graphics that were not clearly visible before. The system is composed of 2 movement detector videocamera for each surface.

- stop sol glass:

it's a particular kind of dark glass used as graphic support which becomes transparent when a screen is turned on behind it, revealing a new layer below.

It is used to create different reading layers.

11

DOSSIER

COSTS OF PREPARATION AND IMPLEMENTATION

Exhibition design cost

370.000,00 EURO (1.195.000 PLN)

65% concerning the preparation of the design design
35% concerning the implementation of the design design

Preparation and implementation of the design according with Terms and Conditions of the Competition App. n.14 includes:

- Building a team of persons having documented experiences
- employment a local architect as a consultant and aid on site
- technological consultance
- technical visits

Economic Feasibility

The design is projected to be simple to install and use, allowing an easy laying of the exhibits and their changing during the years.

The technological and multimedia solutions used need a normal maintenance that is possible to do through an assistance service.

It will be evaluated if the all technological materials (projectors, monitors...) will be rent or bought.

It is advised to have a replacement for each kind of technological machine.

Ordinary assistance:

-Projectors filters cleaning : 300/350.00 EURO (every 3/4 months)

-Replacement of the projectors lamps: 300/700.00 EURO

(every 300/900 hours, it depends on the model of the projectors used)

Extraordinary assistance:

300/350.00 EURO

+ the cost of the replaced machine

Process and schedule of the implementation

COMPETITION RESULTS: 31.07.2008

NEGOTIATIONS: from 20.08.2008

process schedule_DESIGN	month	1	2	3	4	5
BRIEF WITH THE MUSEUM						
TECHNICAL VISITS						
PREPARATION OF THE DESIGN						
IMPLEMENTATION OF THE DESIGN						

process schedule_DESIGN	month					1 month	2 months
HAND-OVER- PROTOCOL							
REMOVING IRREGULARITIES							
ACCEPTANCE PROTOCOL							
TENDER SELECTION AND EVALUATION							

process schedule_SUPERVISION	month									Apr 09	May 09	June 09	July 09	Aug 09	Sept 09	Oct 09	Nov 09	Dec 09	
PRODUCTION SUPERVISION verification with the executors disply structures multimedia and interactive system graphics																			
SET UP SUPERVISION electrical system disply structures multimedia and interactive system exhibits laying graphics																			

CONCLUSION OF THE REPAIR WORKS: 31.10. 2009

CONCLUSION OF THE WORKS: 31.12. 2009