



AN ARCHITECTURAL
CONCEPT
OF KAMAL THEATRE
THE OPEN COMPETITION

TECHNICAL (FUNCTIONAL) ASSIGNMENT FOR ARCHITECTS

ON CREATION AN ARCHITECTURAL CONCEPT FOR THE
GALIASKAR KAMAL TATAR STATE ACADEMIC THEATRE

EDITED VERSION





Table of contents

Introduction	1
Scope of work performed	2
 Chapter 1. Conceptual Framework for a Functional Assignment	 3
1.1. New Spaces - New Opportunities and New Achievements On the Proposed Principles of Space Design	4
1.2. The role of the Kamal Theater in the culture of modern Tatarstan	6
1.2.1. Values of the Kamal Theater	8
1.3. Analysis of the current situation: deficits of existing spaces	9
1.4. Future Theatrical Improvements	11
1.5. New formats for public work	12
 Chapter 2. General Description of the Main Technological Processes	 14
2.1. Long-term processes	16
2.2. Categories of users	17
2.3. Functional Diagram	18
 Chapter 3. Functional Groups and User Scenarios	 20
3.1. Performative Functional Group	21
3.1.1. Great Hall	21
3.1.2. Universal Hall (Blackbox)	24
3.1.3. Eastern (Round) Hall	26
3.1.4. Chamber Hall (if possible)	27
3.2. Creative and Educational Functional Group	30
3.2.1. Open Theater Lab	30
3.2.2. Art and Craft Workshop (if possible)	31
3.3. Exposition Functional Group	32
3.3.1. Transit Exhibition Areas	32
3.4. Public Functional Group	33
3.4.1. Lobby	33
3.4.2. Reception	35
3.4.3. Ticket Office	36
3.4.4. Cafe	37
3.4.5. Buffet	38
3.4.6. Restaurant (if possible)	38
3.4.7. Books and Souvenir Store	40
3.4.8. Cloakroom	40
3.4.9. WCs for visitors;	41
3.4.10. Parent-Child Room	42
3.5. Rehearsal Functional Group	43
3.5.1. Great Rehearsal Hall	43
3.5.2. Universal rehearsal hall (if possible)	44
3.5.3. Vocal and Dancing Class	44
3.6. Artistic Functional Group	46
3.6.1. Individual Dressing Rooms	46
3.6.2. Group Dressing Rooms	47
3.6.3. Common dressing rooms / waiting rooms for entering the stage (if possible)	47
3.6.4. Actors Lounge Area	48
3.6.5. Dressing Room for Students	48
3.7. Musical Functional Group	50
3.7.1. Orchestra pit	50
3.7.2. Orchestra rehearsal room	50
3.7.3. Musical Instrument Warehouse and Printed Music Library	51

3.7.4. Orchestra recreation room	51
3.7.5. Orchestra dressing rooms	51
3.7.5.1. Orchestra women's dressing room	51
3.7.5.2. Orchestra men's dressing room	52
3.8. Artistic and staging functional group	53
3.8.1. Chief director's office	53
3.8.2. Chief director's outer office	53
3.8.3. Director's Assistant Office	54
3.8.4. Office for literary director, editor-in-chief, curator of special projects and leading manager	54
3.8.5. Chief Conductor's Office	54
3.8.6. Chief artist's office	55
3.8.7. Art Director's office	55
3.8.8. The office of the head of the production department	55
3.8.9. Office of designer and the staff of the production part	56
3.8.10. Art-model studio and meeting room for workshops	56
3.9. Production functional group	58
3.9.1. Welding workshop	58
3.9.1.1. Welding studio	58
3.9.1.2. Welding shop storage	59
3.9.2. Carpentry shop	59
3.9.2.1. Carpentry studio	59
3.9.2.2. Carpentry warehouse	60
3.9.2.3. Recreation and changing room for welding and carpentry shops	60
3.9.3. Decoration workshop	60
3.9.3.1. Decorative and assembly studio	61
3.9.3.2. Room for stage scenery sewing	61
3.9.3.3. Paint mixing room	62
3.9.4. Prop shop	62
3.9.4.1. Prop studio	62
3.9.4.2. Prop warehouse	63
3.9.4.3. Warehouse for storage of flammable and combustible liquids	63
3.9.4.4. Recreation and changing room for prop and decorative shops	63
3.9.5. Sewing workshop	64
3.9.5.1. Sewing studio	64
3.9.5.2. Fitting room	64
3.9.5.3. Recreation and changing room of the sewing workshop	65
3.9.6. Dressing shop	65
3.9.6.1. Ironing rooms	65
3.9.6.2. Costumes workshop warehouse	66
3.9.7. Make-up and hairdressing workshop	66
3.9.7.1. Make-up studio	66
3.9.7.2. Warehouse of the make-up and hairdressing workshop	67
3.9.8. Props department	67
3.9.8.1. Current props warehouse	68
3.9.8.2. General prop warehouse	68
3.9.8.3. Warehouse for musical instruments (props)	68
3.9.8.4. Recreation and changing room for dressing, hairdressing shop and prop department.	69
3.9.9. Furniture shop	69
3.9.9.1. Warehouse of current furniture	69
3.9.9.2. General furniture warehouse	70
3.9.10. Mounting workshop	70
3.9.10.1. Mounting workshop warehouse	70
3.9.10.2. Stage scenery warehouse	71
3.9.10.3. Recreation and changing room for mounting and furniture shops	71
3.9.11. Electric lighting workshop	72
3.9.11.1. Electric lighting studio	72
3.9.11.2. Lighting equipment control room	72
3.9.11.3. Warehouse for operative storage of lighting equipment	73
3.9.11.4. Recreation and changing room of the electric lighting workshop	73
3.9.12. Stage effects and video projection workshop	74

3.9.12.1. Video editing room	74
3.9.12.2. Video equipment control room	74
3.9.12.3. Warehouse for video equipment operative storage	75
3.9.12.4. Room for recreation and changing for the staff of stage effects and video projections workshop	75
3.9.13. Sound amplification and communication workshop	76
3.9.13.1. Recording studio	76
3.9.13.2. Sound equipment control room	77
3.9.13.3. Simultaneous interpretation booths	78
3.9.13.4. Warehouse for sound equipment operative storage	78
3.9.13.5. Recreation and changing room of the sound amplifying and communication workshop	78
3.9.13.6. General warehouse of technical equipment	79
3.9.13.7. Studio for video and sound equipment repair	79
3.9.13.8. Office of the heads of the electric lighting workshop, stage effects and video projections workshop, sound amplifying and communication workshop	79
3.10. Administrative functional group	81
3.10.1. Employee workspaces	81
3.10.1.1. Director's office	82
3.10.1.2. Director's reception	82
3.10.1.3. Big meeting room	82
3.10.1.4. Small meeting room (if possible)	83
3.10.1.5. Office of the deputy director for marketing and audience and the head of the advertising and information department	83
3.10.1.6. Marketing and Advertising Department	83
3.10.1.7. Office of the Chief Administrators	84
3.10.1.8. Office of the Administrator on Duty	84
3.10.1.9. Office of the Head of the Ticket Desk	84
3.10.1.10. Office of the Deputy Director of Finance	84
3.10.1.11. Public Procurement Department	85
3.10.1.12. Chief Accountant's Office	85
3.10.1.13. Accounting Department	85
3.10.1.14. Ticket Office	85
3.10.1.15. Legal Department	86
3.10.1.16. Human Resources Department	86
3.10.1.17. Room for Prehistoric Storage	86
3.10.1.18. Information Technology Department	86
3.10.1.19. Archive and Workroom of the Theater Museum	87
3.10.1.20. Office of the Head of the Troupe	87
3.10.1.21. Office of the Deputy Director for Administration and Housekeeping	88
3.10.1.22. Chief Engineer's Office	88
3.10.1.23. Chief Engineer's Warehouse	88
3.10.1.24. Office of the Head of Building Services	88
3.10.1.25. Office of the Fire Chief and Occupational Safety and Health Engineer	88
3.10.1.26. Studio for Complex Maintenance and Repair of the Building	89
3.10.1.27. Power Equipment Repair studio	89
3.10.1.28. Locksmith studio	89
3.10.1.29. Electricians' room	90
3.10.1.30. Plumber's room	90
3.10.1.31. Room for cleaners, florists and painters	90
3.10.1.32. Wiper room	90
3.10.1.33. Drivers room	91
3.10.1.34. Cloakroom attendants room	91
3.10.1.35. Ticket takers room	91
3.10.1.36. Security room	91
3.10.1.37. Laundry room	92
3.10.1.38. Archive	92
3.10.1.39. Coworking/working rooms for employees of touring groups and specialists invited to projects	92
3.10.2. Public areas	93
3.10.2.1. Library for employees (if possible)	93

3.10.2.2. Staff cafe	94
3.10.2.3 Medical room	94
3.10.2.4. Children's room (if possible)	95
3.10.2.5. Smoking room	96
3.10.2.6. WCs for employees	96
3.10.2.7. Shower rooms for employees	96
3.10.2.8. Cloakroom for employees	97
3.10.2.9. VIP lounge	97
3.10.2.10. Parking for employees	97
3.10.3. Technical and utility areas	97
3.10.3.1. Server room	97
3.10.3.2. General Warehouse	98
3.10.3.3. Food Warehouse	98
3.10.3.4. Storage room for inventory	98
3.10.3.5. Loading and unloading area	99
3.10.3.6. Thyristor room	99
3.10.3.7. Cleaning equipment room	99
3.10.3.8. Storerooms	99
3.10.3.9. Small garage for snow removal equipment (if possible)	99
3.10.3.10. Telecommunications room	99
3.10.3.11. Transformer substation	99
3.10.3.12. Electric switchboard	99
3.10.3.13. Ventilation chamber of supply ventilation and thermal unit	99
3.10.3.14. Ventilation chambers of exhaust installations	100
3.10.3.15. Fire extinguishing pumping station	100



INTRODUCTION



SCOPE OF WORK PERFORMED

This document has been compiled in order to create a functional task for the participants of the open international competition for the development of the architectural concept of the Tatar State Academic Theater named after Galiyasgar Kamal, taking into account all technological processes, as well as the interests of different groups of theater users.

In addition to architects, the document is intended for theater employees. It will allow the theater to prepare for its new life, gather resources and build processes to work in the new building.

The following types of work were performed in order to create the document:

1. Analysis of the documentation provided, including the staffing table of the theater.
2. Visual inspection of the Kamal Theater building and study of the organization and equipment of its spaces, fixation and analysis of current requirements and technological chains.
3. Briefing session with the Head and Chief Director of the theater. Interviews with representatives of all major departments of the theater (29 interviews with 65 employees).
5. Visits to key Moscow theaters to get acquainted with the organization of their production and staging processes and spaces (Lenkom and Sovremennik theaters, MAMT named after Stanislavsky and Nemirovich-Danchenko, Yevgeny Vakhtangov Theater, workshops and warehouses of the Bolshoi Theater).
6. Preparation of the program and moderation of the Design Session on April 27.
7. Interviews with Russian and international theater experts.
8. A desk study of new practices and innovative projects in the field of theater arts.



CHAPTER 1. CONCEPTUAL FRAMEWORK FOR A FUNCTIONAL ASSIGNMENT



1.1. NEW SPACES - NEW OPPORTUNITIES AND NEW ACHIEVEMENTS. ON THE PROPOSED PRINCIPLES OF SPACE DESIGN

The Kamal Theater is a unique cultural institution, a leader in the development and promotion of contemporary Tatar culture. The successful operation of such an institution can bring significant positive externalities:

- to involve people who have not previously visited cultural institutions in cultural practices;
- to become a platform for disseminating best practices to other cultural institutions;
- to improve the skills of professionals in their field;
- to enhance the reputation of the creative professions, support the growth of individual professionals and small creative teams;
- to work for the city's reputation, to build up its tourist potential.

Theater is not just performances, it is a unique public space, a wide range of educational and leisure programs, a meeting place for different communities, a melting pot of tradition and modernity, the basis of modern culture.

The proposed Functional Assignment is intended to provide a framework for designing spaces that will allow the theater to grow and develop harmoniously in the long term.

Such a design should follow the following principles:

- *Respect:*
The design is based on respect for each future user of the space, both the spectator and the employee of the Theater.
- *Focus on the future:*
Spaces should provide resources for the development of the theater and not limit its future. It is recommended to avoid excessive decorativeness and unnecessary static massive structures.
- *Independence and inclusion:*
Spaces should help the independence and autonomy of each spectator, without requiring him to be an expert. This also means that spaces are inclusive, taking into account the interests of people with limited mobility, people with hearing or vision impairments and other special audiences.
- *Succession:*
It is necessary to ensure the continuity of the tradition of the theater: to enable an attractive representation of its history and contemporary activities in future spaces.

- *Inclusion in the city.*

The theater is part of the urban environment. The new spaces should help the theater fit into the new life of Lake Kaban. It is necessary to ensure the openness and transparency of the building with convenient entrances without unnecessary restrictions, as well as an expanded working hours of public theater spaces. It is also important to consider the historical and urban context.

1.2. THE ROLE OF THE KAMAL THEATER IN THE CULTURE OF MODERN TATARSTAN¹

When speaking about the current role of the Kamal Theater in Tatarstan's culture, we must begin with the fact that it is first and foremost a strong modern theater, which is also the heritage of the stage art of the Tatar people. Its uniqueness is ensured by its eclectic repertoire, the use of different theatrical languages and techniques, the versatility and flexibility of the cast and crew of the theater as a whole, the variety of forms of activity - from theater to education.

From its very beginnings, starting with the first Tatar troupe, Saiyar, the Kamal Theater has been inseparably connected with its audience. Being the only national theater in Russia, which emerged independently, without instructions from above, the Kamal Theater has always been and remains a truly democratic institution of spiritual development of the nation, a discussion platform, a space of communication between the national intelligentsia and the masses, the only place where music, painting, sculpture, architecture, dance, history and philosophy were combined in the crucible of theatrical art.

The Kamal Theater has always served the people - its main "customer" and "employer" - and acted as a mouthpiece for the current ideas of Tatar society. This was the case in the early twentieth century, when the basis of the public was enlightened merchants-mecenates and intellectuals. This was the case in the post-revolutionary years, when a flood of former peasants poured into the theater, who had been torn from the land by the Civil War and the Famine. This was the case in the post-war years, when a whole stratum of Tatar Soviet intelligentsia formed in Kazan. This was the case in the 1960s and 70s, when numerous construction sites were flooded with villagers. This was the case in the early 1990s, when a wave of national self-consciousness rose and boiled over. And today, as theater reflects on its mission in society and appeals to a modern audience, using new tools to develop theatrical art and the Tatar language, theater must and will change.

The audience as the starting point of theater activity is an important factor influencing all aspects of its work. It requires the theater to constantly develop and diversify its repertoire in parallel with societal changes in the region and the world. It requires the theater to be open to everything new, ready to cooperate, to be tolerant in the broadest sense of the word. Building on the ideas of diversity and dynamism that characterize any culture, however monolithic it may seem, theater should be a place of intra- and inter-ethnic harmony and understanding.

¹ This section was prepared by the staff of the Kamal Theater together with the Department of Cultural Programs of the Institute of Urban Development of the Republic of Tatarstan:

Hence the idea of equal representation of urban and rural, metropolitan and provincial, and the concept of interfaith consensus. The Kamal Theater is a secular space in which no religion is favored (nor is atheism or agnosticism). The Kamal Theater is a place of parity for all possible worldviews, languages and traditions that exist within the Tatar community in Tatarstan and beyond.

Geographically, the Kamal Theater today occupies a central position - between the historical Russian and Tatar parts of Kazan, between the hilly center of the city and the lowlands behind Lake Kaban. The notion of a center also applies to the theater symbolically — it is a place of intersection, mixing and mutually beneficial exchange between the cultures of Tatars, Russians and representatives of other peoples living in the republic. The center is the coordinate origin, a point on the vertical axis around which the cultural life of the (primarily) Tatar people revolves. The theater also plays a central role from an architectural point of view — the sailboat building on the lake shore is a key urban dominant in the Bulak, Kaban and Tatarstan Street area. Also, the location in the middle of the square and on the shore of the lake — as well as the architectural features of the theater building, designed in the 1970s and 1980s — makes the theater area extremely open and permeable: you can get here in a variety of ways — going to a particular performance, walking along the waterfront, taking a tourist route downtown, or returning home along the avenue.

The forthcoming renovation should make it possible not to lose but to develop the theater's central position and to find new ways of using it — in a territorial and conceptual sense.

Permeability and openness entail the need to create a space that is both safe and visitor-friendly. That is why, on the one hand, the theater meets modern requirements for the safety of public spaces (which, of course, will only increase after moving into the new building), and on the other hand, it tries to create conditions in which each guest feels important and needed, whatever his motivation for visiting the theater or cultural background.

Not limited to theatrical and artistic activities, the theater has always played the role of a center of enlightenment and education. For many years the theater has held forums that bring together artists of Turkic-speaking theaters from the CIS countries, and actively cooperates with European theaters. The theater introduces neophytes to Tatar culture. The theater trains and supports aspiring actors, directors and playwrights, creating conditions for their professional growth. For years, the theater has been finding and developing specialists who occupy leading positions among the region's cultural professionals. Thus, the theater serves as a center of knowledge and competence in a place, where the only way to get a decent education in theater or art management is to go outside the republic. Therefore, the theater team considers the educational direction as one of the most promising in its activities.

Summing up, we can say that the Kamal Theatre plays the role of a melting pot in the culture of modern Tatarstan, which produces a unique fusion of rich and diverse source material — centuries-old traditions,

heritage of the Tatar language and culture, current demands of society and recent trends in the world of theater — by means of theater art, cultural and educational programs: an actual theater that preserves and multiplies Tatar culture, while being accessible and demanded not only by the Tatar audience. This is the mission of the Kamal Theater as the main theater of the Tatar people.

1.2.1. Values of the Kamal Theater

1. *The Kamal Theater belongs to the audience, not to the artists.*

The Kamal Theater has a demanding audience. The audience feels like the real owners of the place. From their point of view, actors are hired professionals to whom they have delegated the right to represent Tatar culture in the republic and beyond. The theater's work is often criticized — and this is as natural as criticism of elected politicians, for example. In turn, the theater team does not feel entitled to look down on the audience — for example, to expect them to be in awe of the art, to control their appearance or behavior. The public is the employer, not the occasional guest allowed to touch the sacrament.

2. *The Kamal Theater develops, rather than preserves, the Tatar culture and language.*

The Kamal Theater was founded in the early 20th century by revolutionary-minded intellectuals. It is historically oriented toward the future, not the past. The theater team sees no point in the mechanical reproduction of the old language and old art: for national culture to continue to live, it must evolve, and that means change. Development goes along with education: today, the Kamal Theater is already working as a competence center for young artists, directors and cultural managers, and it plans to open a full-fledged theater school in the future.

3. *Different people intersect in the Kamal Theater.*

When you come to the Kamal Theater, you meet people with various tastes, beliefs and habits. Even if you are Tatar or Tatar, you will probably see Tatars here who are different from you. It is customary in theater to observe parity between different cultures, religions, and political views. The team strives to create a space that is comfortable for different people and perhaps encourages them to dialogue. The current location of the theater itself is symbolic: the Tatar part of the city used to border the Russian part, and today popular pedestrian routes intersect here.

4. *The Kamal Theater is an eclectic theater.*

If we talk about the purely artistic side of theater, the principle of diversity works there as well. The Kamal Theater cannot be judged by watching only one performance: the repertoire is heterogeneous and takes into account the needs of different audiences. It has a versatile, flexible team that can work with any play and in any theatrical aesthetic.

5. *The Kamal Theater is a theater that is open to cooperation.*

The Kamal Theater holds the Nauruz International Theater Festival of Turkic Peoples and maintains ties with European theaters. In the twenty-first century theater art is very fluid and changeable, so no theater can be closed in itself — it needs to communicate with the professional community.

1.3. ANALYSIS OF THE CURRENT SITUATION: DEFICITS OF EXISTING SPACES

Although the Kamala Theater is one of the most popular cultural institutions in Kazan, popular among Kazan residents and residents of the Republic of Tatarstan, and well-known in the country, the current premises of the theater do not meet its basic needs. The theater building was originally designed without many basic space requirements in terms of theatrical processes and technology. Creativity and the process of producing productions are critically limited by the current facilities, their location, and key characteristics. In addition, the spectator experience suffers greatly from the fact that public spaces are not up to date.

Some of the problems include:

1. The lack of a universal easily transformable auditorium (blackbox) greatly limits the possible formats of productions and events, making the theater insufficiently modern.
2. The current location of the two performance halls — Great and Small — does not allow for efficient separation of audience flows and optimal logistics for the simultaneous holding of various events.
3. The Small Hall, as well as some of the public spaces — part of the buffets, the space for permanent exhibitions from the theater's collections, etc. — are completely inaccessible to disabled visitors.
4. Public spaces do not allow for a comfortable time for the audience at intermission, before and after the performance. Most part of the foyer is occupied by a non-functional decorative fountain. There is no full-fledged comfortable theater cafe.
5. The theater has an acute shortage of rehearsal rooms: there is only one hall for rehearsals, while comparable Moscow theaters have three or four rehearsal spaces.
6. It is impossible to provide efficient production processes and logistics of scenery, structures and elements within the art and staging area. For example, the decorating shop is under the roof without a freight elevator, the carpentry shop is in a separate building, there is no space to assemble and paint decorations next to the stages, etc. This not only imposes limitations on the volume and variety of productions, complicating the production cycle, but also makes it impossible to organize a full-fledged public excursion program.
7. It is impossible to provide comfortable working conditions for the artistic, production and administrative staff in the existing dressing rooms, workshops and offices. Among the main problems are poor air conditioning, lack of access to sunlight, lack of spaces for group work, inability to organize storage, and many others.
8. There are no common dressing rooms or waiting areas for artists near the stages.
9. The inconvenient format and small size of the orchestra pit, as well as the lack of facilities for rehearsals and recreation do not allow the orchestra to expand and develop its activities. Nowadays it is difficult for a musician taller than 175 cm to sit in the orchestra pit.

10. Acoustic problems in the Great Hall, as well as problems with sound-proofing in all halls and spaces, require systemic technological and structural solutions.
11. The only Cloakroom and the only WCs next to it cause discomfort to the audience and inevitable queues.
12. The building has only one small elevator in the administrative area, which does not meet the needs of the theater and the regulations for buildings of this size.
13. Inability to provide basic living comfort for theater workers, since there is no functional roomy canteen, medical room, comfortable showers, etc.

It is important to note that at this point, the theater is already operating at full capacity, which is a limitation to the creative potential of the team. Thus, we can conclude that not only the development, but also the adequate working conditions of the theater as part of the continuation of current activities require significant changes. In connection with this, the leadership of the republic decided to build a new theater building.

1.4. FUTURE THEATRICAL IMPROVEMENTS

The new spaces will allow the theater to improve the conditions for working on productions and expand its capabilities by:

- the appearance of halls of new formats for the theater;
- creating spaces next to the halls for high-quality and dynamic work during a performance (for actors, makeup artists, costumers, etc.);
- placement of workshops in suitable size and living conditions in the order corresponding to the technological processes;
- the construction of rehearsal rooms that allow working on several productions simultaneously and not occupying the main halls required for the preparation of plays;
- greater autonomy of each auditorium primarily by providing sound insulation, as well as full simultaneous access to the work spaces and the separation of the visitors streams.

Also, we should note that the new spaces will give the opportunity to work with new artistic forms due to the construction of halls without stationary accommodation of the audience, the possibility of using the public space of the theater and fully work in several halls simultaneously.

In this way, the theater will be able to expand and update the repertoire more frequently, including staging productions in new formats, and noticeably strengthen educational activities aimed at students, as well as amateur and professional ensembles.

Also, a successful, dynamic cultural institution that works for the public good must be a place of respect and consideration for all who work in its spaces. It is very important that the new theater spaces will significantly improve working conditions and provide each employee with decent opportunities for quality work. Therefore, the design of spaces will have to take into account both technological and humanitarian needs of theater production: the staff should not only work in comfortable conditions, where special attention should be paid to lighting and ventilation, hygiene and welfare, but also to have the opportunity to communicate with colleagues, healthy rest, to feel their involvement in a great cause and respect for their work.

1.5. NEW FORMATS FOR PUBLIC WORK

The boundaries between individual genres and disciplines have long been erased in today's cultural space. In the struggle for human attention, museums, theaters, and libraries cooperate with each other, involve outside experts in their work, pay increased attention to communication and the comfort of visitors, and develop additional projects and programs to work with different audiences.

The proposed Functional Assignment, if implemented, will help significantly expand the range of cultural and leisure theater formats.

A little more about the main new features that will appear in the theater.

Public space: the emergence of new spaces will make the theater a center of living culture and an open public space, demanded by residents of Kazan and tourists not only during the performances.

The openness to the city and the theater's connection to the ecosystem of Lake Kaban will help visitors more easily demand the theater's cultural offerings, as well as promote the efficient use of theater spaces throughout the day.

The creation of catering and retail outlets, permanent and temporary "attractions" in the public spaces of the theater will be sources of additional financial resources, and will also work as permanent marketing tools to attract new audiences.

Theater as a public space is an opportunity to attract residents and partners on a permanent or temporary basis to create additional points of attraction, for example: pop-up food outlets and stores, partner expositions and booths or a library point from the National Library of the Republic of Tatarstan.

Education, enlightenment, participation: the better the audience is prepared, the easier it is for them to enjoy the play and its discussion, to pass on their experience to others. Creating spaces for educational (lectures, discussions, film screenings) and educational (circles, schools, laboratories) formats will allow the theater to expand its sphere of influence and attract new audiences.

As part of this direction, the theater can set the following tasks:

- preparing the audience to attend individual performances;
- creating opportunities to discuss the performance with the authors, participants and other audiences, and to reflect on the experience of attending;
- a presentation of the history of the theater itself;
- creating regular programs to learn about the history of theater in general;
- introducing various audiences to theatrical professions, and giving them a chance to try them out;
- representation of various professions associated with the theater (cultural managers, designers, actors, composers);
- promotion of its own stars (both artists and other expert employees).

Musical direction: the appearance of a comfortable and well-equipped orchestra pit and rehearsal facilities, new halls will ensure the full work of the orchestra and allow to develop the musical direction in the work of the theater.

Music, a flexible and dynamic art form, can resound in a variety of theater spaces: not only in the halls, but also in the foyer, on balconies or rooftops, and in the adjacent street area.

Excursion activities: the transformation of workshops and other workspaces, taking into account various access regulations at the design stage will allow to demonstrate theatrical work and life behind the scenes for different audiences. Excursions are another important area of work, as they allow the theater to attract new audiences, increase the loyalty of existing viewers, and become a source of extra-budgetary funds.

It is important, however, that excursions should be a source of positive emotions and self-esteem for theater employees, without causing inconvenience or interfering with their work. So, for example, actors' dressing rooms should not be on excursion routes, it will be important to provide a mandatory basic set of "exhibits" in the shop areas and, if necessary, literally delineate the boundaries of areas accessible to visitors, and visitors will have to follow visiting rules and not take pictures of employees at work without permission.

Expositions: Exposition activities draw attention both to the unique history of the theater and to the themes, technologies, and artistic forms of new productions.

A variety of modules for temporary exhibitions will:

- present the theater's collection and tell individual stories from its history;
- acquaint the audience with theatrical technologies and phenomena;
- offer an artistic, historical, and broadly humanitarian context to the productions in the repertoire.

The theater can set itself the task of accompanying each premiere with a small exhibition. It will also be promising to involve outside experts and professionals to create small unique exhibition projects: these may be historians, anthropologists, curators, composers, artists, etc.

The theater's careful treatment of its own history must be ensured by careful handling of the existing archive and the systematic addition of new artifacts to the collection: defining the rules for forming the collection, convenient storage spaces, description and systematization, including digital storage units. Each new performance is a future "exhibit" in the theater's unique archive.

Festivals: Festivals have long been a major form of cultural life and survival: they provide an opportunity to attract attention and resources incomparable to other forms of support, and they allow the theater to experiment, to attract specific and varied audiences, and to strengthen its reputation as a leader.

The implementation of the proposed functional assignment will increase the number of separate spaces of different formats for simultaneous events compared to the current building. This will greatly expand the theater's capacity to host large, multi-component events: primarily interdisciplinary festivals, as well as major conferences, conventions, theater schools and laboratories, etc., and make the theater a unique resource platform, providing the broadest opportunities for the implementation of curatorial ideas.

CHAPTER 2. GENERAL
DESCRIPTION OF THE MAIN
TECHNOLOGICAL PROCESSES



SCENARIO APPROACH

During the creation of the proposed Functional Assignment, the authors of the document followed a scenario approach, consistently applying it to all levels of generalization or detail. This allowed to form a unified logic of requirements for the various functional areas in terms of both the overall long-term work processes, and in terms of scenarios of individual visits by all categories of users.

In describing the necessary spaces, we were guided not by the current habits and processes of the current staff, but by the projected staffing schedule and the need to develop the theater, increase efficiency and improve working conditions in all areas. Details of the technological processes concerning specific functional zones can be found in the descriptions of these zones in *Chapter 3*.

2.1. LONG-TERM PROCESSES

Long-term work processes include:

Office work of the theater staff. It includes not only administrative work, but also creative activities that do not require large spaces and cumbersome equipment. Communication between employees of similar areas is important.

Production of performances. As has already been mentioned, the work of the shops is currently considerably limited. Placing all the workshops in one building, providing normal working conditions, well-organized storage spaces and logistics between stages, workshops and warehouses are key conditions for the successful organization of the production process.

Staging of performances. Creating a full-fledged rehearsal base and improving working conditions for artists are necessary for normal work.

Performing plays. Currently, both current scenes have limited functionality. Turning circle systems, platforms and tablets, and the entire stage mechanics of the new building require the utmost care and optimism, because this is the time when the foundation for the theater's long-term development is being laid. The increase in the number of halls, the possible growth of interest in the halls of the theater by outside groups imply a greater flexibility of working spaces adjacent to the stage, they must be able to accommodate different compositions, including in the case of simultaneous performances on different stages. Also, an increase in the number of performance venues will require special attention to human logistics and ensuring that the staff serving the show (costumers, makeup artists, editors, etc.) have places to work with each auditorium. Equipment for multilingual work of the theater will also need to be updated: equipment for simultaneous interpretation and subtitles in each of the halls is needed (screens and headphone inputs built into the seats of the auditorium are possible in static halls).

Conducting recreational, educational and outreach activities of various formats. Expanding the range of events, including lectures, screenings, discussions, concerts, circles, and laboratories on a regular basis will require a new approach to working with visitors. The simultaneous presence in the theater of people who come with different purposes implies the need to expand and diversify the everyday infrastructure of the theater, as well as significantly strengthen the navigation and other communication resources of the theater.

2.2. CATEGORIES OF USERS

Also, the object of design is the user experience — one visit to the theater space by one user (even if it is a long, irregular workday).

The main categories of such users are: theater staff, students of various theatrical specialties, professional guests (participants in festivals and laboratories, groups on tour) and, of course, the audience.

In all work areas that are not normally accessible to visitors (not in the format of public tours), it is necessary to provide a centralized system of automatic control and management of access by card, providing different modes and types of access for different categories of employees.

The theater employees need to have:

- comfortable living conditions;
- privacy spaces;
- the opportunity to communicate with each other, including colleagues from other departments and workshops;
- an opportunity to make an appointment with someone outside of the theater;
- the comfort of a long stay, i.e. the possibility of rest and conditions for maintaining physical health.

Students need to have:

- comfortable living conditions;
- clear, friendly, but strict rules of access to the various spaces of the theater;
- availability of spaces where they can go for independent study (these can be public spaces of the theater).

Professional guests need to have:

- comfortable living conditions;
- conditions for preparing and showing the performance, clear and transparent logistics of people, elements of performance design and equipment;
- the opportunity to make the most of the theater's resources without interfering with the company and staff;
- the opportunity to use ready-made formats to represent your work in public spaces.

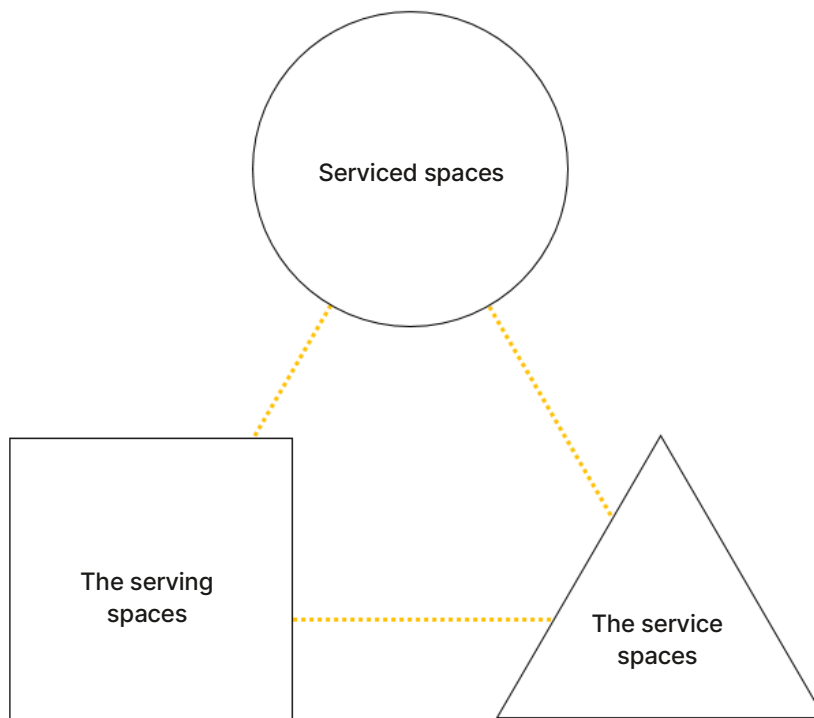
Spectators need to have:

- comfortable living conditions;
- The possibility of combining different scenarios of attendance and simultaneous stay of people who came with different purposes;
- attractions (including spatial attractions);
- comfortable conditions for both group and individual visits.

2.3. FUNCTIONAL DIAGRAM

A modern cultural institution fundamentally consists of the following categories of spaces:

1. **Serviced spaces** are spaces that are accessible and open for public use and that house all of the theater's major socio-cultural functions.
2. **The serving spaces of the theater** ensure the operation of its socio-cultural functions. Open to visitors and employees, they create a comfortable environment for work and leisure.
3. **Service spaces** that are closed to public access ensure the proper functioning of the theater as a whole. The design task is to optimize the amount of service space as much as possible while meeting all process and user requirements and processes.



At the Kamal Theater, each of the categories of spaces is divided into the following functional groups:

1. **A performative functional group** is a complex of spaces for performances, concerts, and other key events in the theater.
2. **The rehearsal functional group** is a complex of spaces for rehearsing performances.
3. **Creative and educational functional group** includes spaces for training sessions of various formats, as well as meetings, presentations and master classes for the general audience and professionals as part of the educational activities of the theater.

4. *Exposition functional group* includes spaces intended for exhibition activities of the theater.
5. *The artistic functional group* include spaces for the troupe and students of the theater.
6. *Music functional group*— block of spaces for the orchestra.
7. *Artistic and staging functional group* – a block of workspaces of employees responsible for key artistic and staging solutions in the theater (directors, artists and related professionals).
8. *Production functional group* - a block of spaces for work and storage of production and service shops of the theater.
9. *Administrative functional group* includes the working spaces in which the administrative part of the theater staff works, as well as the general service public and technical areas necessary for the work of the theater.
10. *Public functional group* includes common spaces of the theater that serve as public and linking functions for the other functional groups.

CHAPTER 3. FUNCTIONAL
GROUPS AND USER SCENARIOS



3.1. PERFORMATIVE FUNCTIONAL GROUP

A complex of spaces for performances, orchestra and other key theater events. These spaces can work both individually and together — in the case of organizing large events that involve several or all of the rooms of this group at once.

If the halls are located close to each other, it is necessary to provide complete soundproofing, including the elimination of vibration, to allow full performances in all halls at the same time.

Each hall is adjoined by *an audience foyer* with convenient access to the main spaces of the Public Functional Group, including the fastest access to the WCs for visitors and convenient access to the cafe and cloakroom areas. Each foyer should include a seating area with comfortable poufs and/or armchairs, as well as the placement of a *mobile interpreter station*, which consists of 2-3 mobile closed posts that can be neatly put together, and a chair for the employee who hands out headphones and equipment for simultaneous interpretation to the audience, as well as sound equipment designed to transmit theatrical calls, announcements and musical accompaniment.

It is necessary to pay attention to the quality of seating for spectators: the stage and the screen (if any) should be clearly visible from all seats; the space should be equipped with comfortable chairs/seats that allow spectators to sit for a long time.

3.1.1. Great Hall

The central place of performances in the theater. Isolated specially equipped theatrical space of the classical type (stage-box) without natural light with a full stage complex (stage, front stage, orchestra pit, backstage, curtain, wings, pockets) and an auditorium for 600 seats with parterre, amphitheater and upper tiers.

Finishing materials and interior design of the hall, primarily the stage portal and areas around it, including the location of lighting equipment, should take into account the possibility of total darkening.

When placing lighting equipment (stage directional light) on the sides near the stage, you must consider the angle of incidence required for full and even illumination.

The tablet (surface) of the stage, the foreground, the backstage and the pockets must be placed on the same level.

The *stage* mirror has dimensions of 12 by 6.5 m. Stage width - 26 m. The

depth of the stage from the portal to the backstage is 15 m. The height from the stage tablet to the grates is 22 m, the height from the stage tablet to the roof is 26 m.

The stage hold – a room beneath the stage tablet – should have the lower moving and lifting and lowering mechanics. This is also a place from which actors and elements of the stage set go up and down on hoisting platforms and elevators.

The lower mechanics of the stage include a drum circle with a ring (the total diameter is 12 m, the circle diameter - 10 m). Lifting and lowering platforms should descend below the stage level and rise above the stage level. Both simultaneous synchronous and individual work of sites is possible. Manholes should be movable.

The backstage area should have enough space for the movement of staff and artists.

The assistant director's seat should be located at the sliding portal and include the assistant director's console and power equipment cabinet or a single vertical structure that combines these functions and a high chair. The assistant director's desk organizes the interaction between technical services and participants in the theatrical production during the performance, dress rehearsal or rehearsal. Specifically, the assistant director observes the stage, auditorium, lobbies and foyer through the broadcast screens, gives signals to the actors, musicians and technical services, controls the lights in the auditorium, the audience bells, the curtain, etc.

During the performance, the assistant director should be positioned so as to have the best and fullest view of the scene, i.e., facing the stage or diagonally, facing the opposite, i.e., the upper right backstage.

The assistant director should have direct quick access to the exit to the working corridor.

The place of the scene-shifter on duty should be next to the assistant director's place and include a mobile control panel to operate the stage's lifting and turning mechanisms and a high chair.

Also behind the scenes of the Great Hall there are tables for laying out ***props for the play*** (at least 4).

Pockets – rooms on both sides of the stage (left and right pockets), in the backstage area outside the side walls of the main stage box, which are out of sight from the auditorium. They are used for dynamic changes and temporary storage of scenery for the current performance. The size of pockets: depth - 12 m, width - 6 m. The height of the openings from the pockets to the stage is calculated based on the height of the stage portal. The pockets should have direct access to the Scenery Warehouse and to the Decorative and Installation Workshop through the gate for the export of large-sized decorations.

A four-tiered lifting and lowering safe of soft (rolled) scenery should be placed across its entire width of the ***backstage*** – the space behind the main stage area. The depth of the backstage is 7 m. The warehouse operational storage of lighting equipment should be located nearby.

The orchestra pit can descend below the level of the stage and the auditorium and is equipped with a lifting and lowering barrier (for more information see 3.7.1).

The Video Equipment Room is located in front of the stage in the center behind the rear wall of the auditorium with a clear view of the stage. The Sound and Light Rooms are located next to the Video Equipment Room with a clear view of the stage. Interpretation booths should be placed next to the Sound Room.

Through the exits on both sides of the stage, actors and theater employees get to the working corridors that connect and lead to the main working spaces "serving" the play: to the Great Hall from the "working" side adjoin the Actors General Dressing Room / Waiting Room with an area of not less than 30 square meters, Current Props Warehouse, Current Furniture Warehouse, Assembly Shop Warehouse, Video Equipment Warehouse, Sound Equipment Warehouse, Lighting Equipment Warehouse, Decorations Warehouse.

Decorative and Installation Workshop should be located not far from the stage of the Great Hall and with convenient barrier-free access to it.

WCs for employees should be located next to the stage, and it is necessary to provide quick and easy access to the Smoking Room.

The auditorium, if possible, should be equipped with two alternative formats of translation of the play: *simultaneous interpretation* in 3 languages (Russian, English and typhlo-translation) through the wired connection of headphones to the control panel in the armrests of seats in the auditorium or using wireless equipment, as well as *subtitles* in 2 languages (Russian and English) on the panel installed above the stage with a running line and/or small screens with a running line built into the back of the seats in the auditorium.

Scenarios of use:

- performing plays;
- a dress rehearsal of the play;
- rehearsal;
- reading of the play;
- concert / orchestra performance;
- theater festival;
- press conference.

Provide for the following:

- a multilevel auditorium for 600 seats;
- seats for people in wheelchairs;
- backstage space;
- upper stage mechanics: pole lifts, side rails, point lifts, spotlights in the box and the backstage;
- the lower mechanics of the stage: a computerized drum-type turntable circle with a ring, lifting and lowering platforms and trapdoors;
- 4 levels of working galleries in the scene box;
- platforms, artistic elevators, trapdoors
- sound equipment;
- lighting equipment;
- video projection equipment;
- additional stage equipment;
- equipment for simultaneous interpretation;
- equipment for displaying subtitles;
- induction loops for sound amplification on hearing aids for hearing-impaired visitors;
- the possibility of ticket control at the entrance to the hall;
- seating for the ticket taker inside the hall at each exit;
- full soundproofing;

- direct access for actors from the stage to the hold, the orchestra pit, and the auditorium;
- exits from the stage to the working corridors and spaces for actors and staff on at least two sides of the stage;
- at least 4 entrances to the stalls for spectators;
- easy access to sanitary facilities for visitors;
- convenient access for actors and stagehands to employee WCs;
- video and audio broadcasts from all stages and rooms, including rehearsal rooms in the working corridors behind the stage;
- climate control, independent of other spaces, strong silent ventilation.

3.1.2. Universal Hall (Blackbox)

Easily transformable hall without natural light for theater, music and other events. The hall is equipped with seats for 150-200 spectators (depending on the seating plan). The audience can be arranged in different ways in relation to each other (amphitheater, arena, flat seating) or not separated from each other at all.

The dimensions of the hall are 30 by 15 m. The height from the stage tablet to the floor of the 1st gallery is 3.5 m, the height from the stage tablet to the floor of the 2nd gallery is 7 m, the height from the stage tablet to the grates is 10.5 m.

The main experimental space in the theater provides for maximum flexibility in scenography and staging and not only expands the theater's possibilities in choosing its own formats of performances, but also becomes a convenient universal platform for cooperation with modern theatrical and musical projects, organization of tours, and also allows flexible organization of event and educational program during festivals.

Finishing materials should provide the possibility of a complete darkening.

In the Universal Hall, *the assistant director's seat* is a mobile platform or mobile structure with an assistant director's desk (screens, stage broadcasts, stationary communication) with the possibility of installing it both inside and outside the hall.

The Universal Hall must accommodate two video equipment rooms on both sides of the hall, as well as a light and sound room at the level of the working galleries on the hall perimeter. Also, mobile consoles must be placed in the hall to control light and sound.

If possible, simultaneous interpretation booths with a direct view of the hall should be placed similar to the Great Hall. In addition, it is necessary to provide for the placement of *mobile booths for simultaneous interpretation* in the hall.

It is necessary to provide at least 4 entrances to the audience hall and at least 2 entrances to the hall for actors and employees, as well as an entrance with a height of 6 m and a width of 2.5 meters for the entry and removal of scenery with direct or convenient access to the Scenery Warehouse.

Through the exits from the actors and staff hall, they enter the working corridors, which connect and lead to the main working spaces that support the performance: the Actors General Dressing Room / Waiting Room of at least 20 square meters adjoins the Universal Hall on the "working" side. It is also necessary to provide direct access to the Warehouse of

operational storage of lighting equipment, the Warehouse of operational storage of video equipment, the Warehouse of operational storage of sound equipment and convenient access between the stage, the Warehouse of actual furniture and the Warehouse of the mounting shop.

It is necessary to provide convenient access to the General Current Props Warehouse or a small room near the entrance for actors and staff to store props for the current repertoire performed in the Universal Hall.

In the working corridor adjacent to the entrances to the hall for actors and staff, it is necessary to provide space for tables for props, the possibility of placing a mobile platform with an assistant director console, direct quick access to the WCs for employees.

Scenarios of use:

- performing plays;
- a dress rehearsal of the play;
- rehearsal;
- reading of the play;
- performance;
- concert / orchestra performance;
- master class;
- theater festival;
- press conference.

Provide for the following elements:

- mobile stage;
- mobile grandstands for 150-200 people;
- seats for people in wheelchairs;
- sound equipment;
- lighting equipment;
- video projection equipment;
- upper mechanics: spotlights, side shtankets, point lifts, synchronized in different configurations (rail lifts).
- working two-level galleries around the perimeter of the hall.
- mobile light console in the hall;
- climate control, independent of other spaces, strong silent ventilation;
- full soundproofing;
- induction loops for sound amplification on hearing aids for hearing-impaired visitors;
- ticket control at the entrance to the hall;
- seating for the ticket taker inside the auditorium at the entrance for the audience;
- easy access to sanitary facilities for visitors;
- convenient access for actors and stagehands to employee WCs;
- video and audio broadcasts from all stages and halls, including rehearsal rooms in the working corridor at the entrance to the hall for actors and theater staff.

3.1.3. Eastern (Round) Hall

The partially transformed hall is a round-shaped arena for theater, music and other events. Maximum capacity - 200 spectators. The diameter of the hall is 20 m.

The turning stage with a diameter of 10 m is located in the center of the eastern hall with the main scenario of seating the audience around the stage with an amphitheater.

The key feature of the Eastern (round) Hall, in addition to its shape, should be its openness, the ability to swing open, the possibility of access to the sky and to the lake.

As a possible solution, the chief director of the theater suggests a glass dome, as well as partial vertical glazing (about $\frac{1}{4}$ of the hall-circle), with a view of the lake and with access to the veranda. In this variant, part of the auditorium on the glazing side can be transformed to provide access to the playground on the veranda towards Kaban Lake for use in productions.

It is necessary to provide for the possibility of complete blackout of the Hall.

The height from the stage tablet to the floor of the 1st gallery is 5 m, the height from the stage tablet to the floor of the 2nd gallery is 7.5 m, the height from the stage tablet to the bar lifts at the top point is 10 m.

In the Eastern Hall, the *assistant director's seat* is a mobile platform or mobile structure with an assistant director's desk (screens, stage broadcasts, stationary communication) with the possibility of installing it both inside and outside the hall.

The Eastern Hall, *if possible*, should accommodate two video equipment rooms on both sides of the hall, as well as a light and sound room at the level of the working galleries on the hall perimeter. It is necessary to provide for the placement of mobile consoles to control lighting, sound and video projection, as well as *mobile booths for simultaneous interpretation* inside the hall.

It is necessary to provide at least 3 entrances to the audience hall, as well as an entrance for actors and employees, as well as for the entry and removal of decorations with a height of 4 m and a width of 2.5 meters with direct or convenient access to the Scenery Warehouse.

Through the exits from the actors and staff hall, they enter the working corridors, which connect and lead to the main working spaces that support the performance: the Actors General Dressing Room / Waiting Room of at least 20 square meters adjoins the Eastern Hall on the "working" side. It is also necessary to provide direct access to the Operative Warehouse of Lighting Equipment, Operative Warehouse of Video Equipment, Operative Warehouse of Sound Equipment and convenient access between the stage, Current Furniture Warehouse and Mounting Shop Warehouse.

It is necessary to provide convenient access to the General Current Props Warehouse or a small room near the entrance for actors and staff to store props for the current repertoire performed in the Eastern Hall.

In the working corridor adjacent to the entrances to the hall for actors and staff, it is necessary to provide space for tables for props, the possibility of placing a mobile platform with an assistant director console, direct quick access to the WCs for employees.

Scenarios of use:

- performing plays;
- a dress rehearsal of the play;
- rehearsal;
- reading of the play;
- performance;
- concert / orchestra performance;
- master class;
- theater festival;
- press conference.

Provide for the following elements:

- a turntable in the center of the stage;
- lifting platforms around the turntable (if possible);
- mobile stage;
- mobile grandstands for 200 people;
- seats for people in wheelchairs;
- sound equipment;
- lighting equipment;
- video projection equipment;
- upper mechanics: point lifts synchronized in different configurations (bar lifts), spotlights;
- working two-level galleries around the perimeter of the hall;
- mobile farm-spotlights at the level of the 1st gallery;
- mobile audio engineer's console in the hall (tablet, phone, remote control);
- mobile light console in the hall;
- climate control, independent of other spaces, strong silent ventilation;
- full soundproofing;
- induction loops for sound amplification on hearing aids for hearing-impaired visitors;
- ticket control at the entrance to the hall;
- seating for the ticket taker inside the auditorium at the entrance for the audience; easy access to sanitary facilities for visitors;
- convenient access for actors and stagehands to employee WCs;
- video and audio broadcasts from all stages and halls, including rehearsal rooms in the working corridor at the entrance to the hall for actors and theater staff.

3.1.4. Chamber Hall (if possible)

An isolated specially equipped theater space with the possibility of natural light for chamber theater and music formats, as well as all kinds of conversational genres with an amphitheater auditorium for 30-40 people.

The stage is located slightly above the floor level for the first row of the auditorium or at the same level with it.

Finishing materials and interior solutions of the hall assume the possibility of total darkening.

Instead of video, sound and light equipment rooms, mobile consoles can be placed in the hall or they can be combined into a single control room, and the assistant director and interpreter booths can also be located there.

It is necessary to provide an entrance to the hall for the audience, an entrance to the hall for the actors and staff and an entrance for bringing in and taking out the decorations.

Through the entrance for actors and theater workers they enter the working corridors that lead to the main working spaces that "serve" the performance. The Chamber Hall is adjoined on the "working" side by the Actors General Dressing Room / Waiting Room with an area of at least 12 sq. m. It is also necessary to provide easy access between the stage and the Current Furniture Warehouse, Operative Warehouse of Lighting Equipment, Operative Warehouse of Video Equipment, Operative Warehouse of Sound Equipment, Decorations Warehouse, Mounting Shop Warehouse.

It is necessary to provide convenient access to the General Current Props Warehouse or a small room near the entrance for actors and staff to store props for the current repertoire performed in the Chamber Hall.

In the working corridor adjacent to the entry to the hall for actors and staff, it is necessary to provide space for tables for props, as well as direct quick access to the WCs for employees.

WCs for employees should be located next to the stage, and it is necessary to provide quick and easy access to the Smoking Room.

In the hall, if possible, it is necessary to provide two alternative formats of translation of the play: *simultaneous interpretation* in 3 languages (Russian, English and typhlo-translation) using wireless equipment, as well as *subtitles* in 2 languages (Russian and English) on the panel installed in front of the stage with a running line.

Scenarios of use:

- performance of a small experimental play;
- dress rehearsal of a small experimental play;
- rehearsal;
- reading of the play;
- performance;
- lecture;
- poetry meeting;
- stand-up;
- concert / musical performance;
- master class;
- theater festival;
- lessons with students;
- student rehearsal;
- press conference.

Provide for the following:

- stationary stepped amphitheater with mobile chairs and/or armchairs for seating 30-40 spectators;
- seats for people in wheelchairs;
- basic sound equipment;
- basic lighting equipment;
- basic video projection equipment;
- additional stage equipment (if necessary);
- equipment for simultaneous interpretation;
- equipment for displaying subtitles (if necessary);
- induction loops for sound amplification on hearing aids for hearing-impaired visitors;
- ticket control at the entrance to the hall;
- seating for the ticket taker inside the hall at the exit;

- full soundproofing;
- easy access to sanitary facilities for visitors;
- convenient access for actors and stagehands to employee WCs;
- video and audio transmission from all stages and rooms, including rehearsal rooms in the working corridors behind the stage climate control, independent of other spaces, strong silent ventilation.

3.2. CREATIVE AND EDUCATIONAL FUNCTIONAL GROUP

Universal isolated spaces for training sessions of various formats (speaking, plastic, artistic), as well as meetings, presentations and master classes for the general audience and professionals as part of the educational activities of the theater.

Areas with a high demand for natural light.

The spaces of the Open Theater Lab and the Arts and Crafts Workshop are visible from the outside thanks to partially transparent walls/glazing.

Next to them in the lobby/foyer are seating areas with sofas, armchairs and/or poufs - during children's activities parents can watch their children without disturbing them.

It is necessary to provide convenient clear access for visitors from the entrance to the theater, as well as access from the spaces of the educational group to the WCs for visitors and the Cloakroom.

3.2.1. Open Theater Lab

A key location for classes within the educational program.

Light neutral room transformer without specialized equipment for 80 people, which can be divided into two auditoriums of 40 people with a mobile soundproof partition.

The interior design of the hall implies the possibility of complete darkening.

If possible, it is located near the Great Hall and with convenient access to the other halls (Universal Hall, Great Rehearsal Hall, Eastern Hall, Chamber Hall) so that visitors can easily get to the events of the educational program, combined with the performance (before or after it).

Scenarios of use:

- lecture;
- master class, group work;
- seminar, training;
- theater festival;
- a multi-speaker discussion;
- discussion of the play;
- game/interactive event;
- club;
- children's event;
- an event for children with their parents;
- lessons in movement, dance and acting;
- rehearsal of the training play.

Provide for the following elements:

- mobile stage;
- tables and chairs with the possibility of stacking / folding;
- projection equipment (projector + screen);
- sound system;
- storage elements;
- marker board and/or flipchart;
- window screens (blackout blinds, used only for temporary shading of the video area, etc.);
- visitor's sockets;
- soft flooring (stage linoleum or functional analogues);
- independent flexible adjustment of lighting in different parts of the hall;
- soundproofing;
- direct access to storage room for additional furniture and equipment.

3.2.2. Art and Craft Workshop (if possible)

A single equipped space for teaching art practice classes as part of the educational program of the theater for a wide audience in groups of up to 15-20 people. The main place of classes for children.

There can be classes in painting, drawing, and art therapy with guest teachers, as well as master classes with the participation of theater staff, such as a master class with the workers of the papier-mâché workshop on making objects out of papier-mâché or a master class on making sketches and models of decorations.

The results of the educational program are also displayed here.

It is located next to the Open Theater Lab.

Scenarios of use:

- drawing;
- painting;
- creating play layouts;
- art therapy;
- artistic molding;
- papier-mâché;
- needlework.

Provide for the following elements:

- working surfaces for group activities;
- mobile chairs;
- open and closed storage systems for consumables and finished work;
- projection equipment (projector + screen);
- sound system;
- water supply, sinks (if possible);
- the possibility of attaching exhibits to walls and ceilings;
- soft flooring (stage linoleum or functional analogues);
- soundproofing;
- direct access to storage room for additional furniture and equipment.

3.3. EXPOSITION FUNCTIONAL GROUP

The spaces intended for exhibition activities in the theater building include areas for rotating expositions.

They are located in the foyer not far from the halls where the performances take place. It is necessary to provide an opportunity for the audience to see the exposition before the performance, at intermission, or after the performance.

Transparent easy access for the viewer provides for a short and informative self-visit.

3.3.1. Transit Exhibition Areas

Interchangeable displays on the walls in lobbies, foyers and transit areas. Such exhibitions can promote the major holdings of the theater museum through displays of exhibits from its collections, including old posters, photographs, and prints, the work and expertise of the theater's production and art departments (e.g., the props, costume, makeup and hair-dressing departments) through demonstrations of the production process and design elements of the performance, and promote local creative units and initiatives.

In some cases, floor display modules and small pop-up exhibitions of various formats may appear in the transit areas.

Scenarios of use:

- an exhibition of exhibits from the theater museum's collection (posters, programs, photographs, objects).
- an exhibition about the process and elements of creating a performance (costumes and elements of costumes, wigs, small elements of decorations, props, models of performances).
- art exhibition (photos, graphics, paintings, objects).

Provide for the following elements:

- suspended structures (walls);
- directional light;
- frames in different formats for multiple use;
- Freestanding mobile exposition modules;
- vertical and horizontal mobile showcases.

3.4. PUBLIC FUNCTIONAL GROUP

Common spaces of the theater that serve as public and linking functions for the other functional groups. During performances, the Buffet becomes the main catering area for the audience thanks to the main stationary point, as well as additional mobile racks next to the audience foyers in the auditoriums. At the same time, the Café and the bar area of the Restaurant can serve as an additional theater buffet, providing for more rapid scenarios of use. The main area of the Restaurant suggests a longer and more leisurely format.

Spaces and areas should be placed so as to provide efficient distribution and movement of the audience before, during, and after the performance, as well as to function effectively during the daytime for visitors who come to the theater for purposes other than the performance. Including audiences coming to a performance or concert in the Great Hall, Universal Hall (Blackbox), Eastern Hall, Chamber Hall or Great Rehearsal Hall should be able to quickly reach the Buffet, Cafe, Restaurant, exhibition areas and restrooms and efficiently move between them and the hall where the play is performed.

Many of the public function group spaces involve the ability to enter them both from the street and from the theater lobby, as well as entering them from the street to get through them to the lobby and other theater spaces. This applies to the outdoor area of the Ticket Office, Cafe, Restaurant and Book and Gift Shop. Scenarios involve using only one zone (for example, having a snack at the Café and leaving), as well as moving between zones or combining a visit to these zones with going to a performance or concert.

During large festivals or when non-standard events need to be held, the spaces of the public functional group can become a platform for creative or service interaction with visitors. In such cases, the event producers should proceed from the available possibilities of the spaces. There is no additional permanent equipment for performative practices.

3.4.1. Lobby

The first space into which the visitor enters. Large open permeable public space with free access throughout the day.

The lobby consists of a spacious foyer, seating areas, and an info zone.

The lobby provides direct access to the Great Hall, the Open Theater Lab, the Arts and Crafts Workshop, the exposition function group spaces, the Book and Gift Shop, the Cafe, Restaurant, Bar, and all major service areas (Cloakroom, WCs for visitor, etc.), as well as quick and

easy access to the Universal Hall (Blackbox), the Eastern Hall, the Great Rehearsal Hall, the Chamber Hall and all key public areas of the theater.

It is necessary to provide passage from the lobby/foyer to the working spaces of the theater, including as part of the program of public tours, which may begin in the lobby and spaces of the Creative and Educational Function Group, include visits to the auditoriums and continue with visits to the spaces of the production, musical and partially artistic and staging functional groups.

In the lobby space, visitors can easily navigate on their own — thanks to visual permeability and complete, detailed and clear navigation — as well as with the help of a theater employee at the Reception desk, adjacent to this area and clearly visible in the lobby space.

The lobby can be used temporarily for small performance, theater, and music performances, especially as part of large theater festivals. This allows the installation of mobile technical equipment, as well as a small mobile stage.

The lobby, foyer and transit zones are spaces of free user scenarios, in some sense they are similar to a city square or a park under the roof: here theater visitors can communicate, relax, talk on the phone, read and even work on laptops. It is necessary to provide for a sufficient number of seats for seating in different formats, including comfortable sofas, armchairs and poufs with coffee tables and round tables for 4 people, distributed in the open spaces of the public functional group of the theater.

It is recommended to adhere to open floor plans and keep the lobbies and transit areas of the theater as transparent and permeable as possible. When coming to the theater, the visitor should be able not only to follow a predetermined goal and program and easily find the necessary spaces and zones, but also, moving between zones, to "catch the eye" and be interested in something unplanned, for example, coming to the play, carried away by the permanent exhibition about the history of theater or a temporary exhibition, to look at goods in the book and souvenir store. Or, when you come to the Restaurant, take a walk through the spaces of the theater and get interested in the classes at the Open Theater Lab or the Arts and Crafts Workshop. Arrange a business meeting in a cafe and at the same time, being interested in the repertoire and poster of the theater, spontaneously buy a ticket for the play.

This effect is possible due to the smooth transition from the lobby to the ticket office area, auditorium foyer, exhibition areas, areas of the store, cafe, bar and restaurant, partial transparency of isolated areas where classes are educational program, competently placed screens and info zones with announcements, posters, repertoire and useful information.

Temporary special zones and pop-up projects and formats may appear in the lobby, such as pop-up food outlets and stores, partner exhibits and booths, or a library point from the National Library of the Republic of Tatarstan.

Scenarios of use:

- Initial orientation in the theater space (zones, location), independent search of information about the current playbill and repertoire, news and services of the theater;
- rest and fellowship;
- working on a personal laptop (including theater employees);
- public guided tours;

- performance;
- a small theatrical or musical performance;
- theater festival.

Provide for the following elements:

- general navigation media: a map of the theater with complete information on the floors and the location of the halls and zones, navigation with arrows and pointers to the main zones of the 1st floor and directions to other key areas;
- screens and stands with the current repertoire, posters and additional information about performances, class schedules, and advertising services;
- sofas, poufs and armchairs;
- coffee tables;
- tables for 2-4 people with comfortable chairs or easy chairs, outlets for users;
- closable litter-boxes.

Adjacent areas:

- Great Hall;
- reception;
- ticket office;
- cloakroom;
- books and souvenir store;
- cafe;
- restaurant;
- bar;
- WCs for visitors;
- parent-child room;
- Open Theater Lab;
- Art and Craft Workshop (if possible);
- permanent exhibition space (if possible);
- exhibition transit areas (if possible).

3.4.2. Reception

The reception area is an opportunity for the visitor's first meaningful "live" contact with the theater in its space. It is located in or adjacent to the lobby area and due to its location, size, finish, lighting and navigation is clearly visible from the entrance and in the lobby space.

The main task of the reception is the visitor's initial introduction to the theater and general information support on the theater's spaces and services. Here is also the workplace of the evening administrator, who helps visitors who have problems with electronic tickets before the play or any problems associated with attending the play, meets and accompanies visitors with special needs, etc.

The design of the reception desk should take into account the interests and comfort of different audiences. It is recommended to include in the design both high (for quick consultation and service to visitors) and low (to serve children and limited mobility people) parts.

There should be an open Ticket Office area next to the Reception area. It can be combined with the Ticket Office area into one common area or even one large common counter, with the ability to effectively serve and separate the flow of visitors asking for a question or service at the reception, and visitors buying tickets to the play.

In the reception, ticket office and nearby areas there are plasma screens and structures to place posters advertising performances, events and services of the theater.

A pedestal with a layout of the new Great Hall could be placed in the lobby next to the reception and checkout areas, as an homage to the current decoration of the checkout area in the current building with a mock-up of the Great Hall.

Scenarios of use:

- Assistance in orienting visitors in the theater space.
- Informing and advising visitors on the repertoire of the theater.
- Informing visitors about theater events and services.
- Issuance of invitations.
- Registration for closed events.
- Signing up for classes as part of an educational program.
- Registration of documents and obtaining a friend of the theater card.
- Booking spaces.

Provide for the following elements:

- workstations (at least three) with computers and direct access to MFD;
- Places to post information for visitors (announcements, short info messages);
- places for accurate and inconspicuous storage of documents, registration cards, stationery and consumables for visitors;
- equipment for neat and systematic display of theater handouts and promotional materials (postcards, leaflets, booklets, etc.).

3.4.3. Ticket Office

Open permeable area located in the lobby area near the entrance and Reception. Here visitors can purchase tickets for a play, concert, excursion, or paid activities as part of the educational program.

Can be combined into a single area or even a single rack with the Reception area.

The location of the ticket office area in relation to the entrance should provide for both the scenario where the visitor enters the theater only to quickly buy a ticket and leave, and the option when, having come to the ticket office area the visitor then passes to other areas of the theater.

Scenarios of use:

- ticket sales to plays;
- sale of tickets to paid events;
- payment for services;
- informing and advising visitors on the theater's repertoire and the layout of the halls;
- prepayment of orders in a cafe, restaurant or bar, complete with the purchase of the ticket.

Provide for the following elements:

- workstations (at least two) with computers and direct access to MFD;
- mobile cash register, card payment terminal, currency detector, small safe;
- availability of hall diagrams (on screens or touchscreens, if possible);
- Places to post information for visitors (announcements, short info messages);
- places for accurate and inconspicuous storage of documents, stationery and consumables for visitors;

- equipment for neat and systematic display of theater handouts and promotional materials (postcards, leaflets, booklets, etc.).

3.4.4. Cafe

A catering facility with a limited range of food and beverages that operates primarily on a self-service basis and relies on simple, freshly prepared food and a menu of hot and non-alcoholic beverages. The cafe is equipped with a counter, where the barista works and takes orders.

Cafe with a reasonable prices and a simple friendly atmosphere is designed for the widest possible audience, its space is conducive to communication, attracts a variety of visitor companies and makes possible a variety of user scenarios.

During plays, the Café and bar of the Restaurant can serve as an additional theatrical buffet, for which it is necessary to provide convenient access from the auditoriums.

The rest of the time the cafe operates as an ordinary city cafe. This is where artists and theater staff can grab a bite to eat, make an appointment or give an interview.

The cafe can also provide quality catering for theater events.

If possible, it is recommended to locate the cafe so that its visitors have access to a panoramic view of the embankment and the city.

In the warm season, the cafe can join part of the territory adjacent to the building, acting as its summer terrace.

When locating the cafe area, it should be taken into account that the coffee equipment is quite loud, and the operation of the cafe during the play should not disturb the audience in the halls, as well as the visitors in the creative and educational group spaces.

To organize a full-fledged cafe area, it is recommended to involve a cafe operator, who together with the theater will determine the format, concept and menu of the cafe, as well as professionally ensure its quality operation.

Scenarios for the use of the main cafe area:

- to buy a drink and food in the cafeteria and eat/drink on the spot;
- to relax, to socialize.

Provide for the following elements in the main cafe area:

- various seating formats: tables of different capacities, for one and for small companies;
- a kitchen for preparing fresh food or pre-cooking (depending on the format of the cafe);
- A separate independent entrance for visitors from the street, in addition to the entrance from the main theater space;
- utility rooms;
- convenient logistics for receiving regular deliveries of products;
- direct access to WCs for visitors;
- convenient access to the auditoriums;
- free access to the lobby and foyer;
- clothes hangers or a compact closet.

3.4.5. Buffet

A catering facility with a limited range of food and beverages that operates on a self-service basis and relies on simple, freshly prepared food and a menu of hot and cold beverages.

The buffet is equipped with a counter, where the barista works and takes orders, as well as seating in different formats and high tables without chairs for eating and drinking while standing.

The buffet opens 30-60 minutes before the play and may offer an abbreviated Café menu for quick, convenient consumption before a play or at intermission.

The most important thing is to provide quick access to the Buffet from the foyer of the most crowded, Great Hall.

The format and placement of the counter should take into account the need for an attractive and effective product display and placement of communications, as well as the simultaneous rapid service of a large flow of visitors.

When locating the buffet area, it should be taken into account that the coffee equipment is quite loud, and the operation of the buffet during the play should not disturb the audience in the halls, as well as the visitors in the creative and educational group spaces.

For simultaneous service of large flows of visitors, including the simultaneous operation of several halls, it is necessary to provide placement of additional mobile buffets with the same basic set of scenarios and basic elements in the auditorium foyer next to or between the seating areas.

If the buffet is a "branch" of the cafe, its is recommended to involve the same operator, who will determine the format, concept and filling of the cafe together with the theater's management.

Scenarios for the use of the main cafe area:

- to buy a drink and food at the counter and eat/drink next to the buffet.

Provide for the following elements in the main cafe area:

- Bar counter with product display;
- Various seating formats: high and low tables for 2-4 persons, light chairs/chairs;
- access to the auxiliary rooms;
- convenient logistics for receiving regular deliveries of products;
- free access to the lobby and foyer.

3.4.6. Restaurant *(if possible)*

Catering company in the format of a small restaurant.

The Restaurant offers a full menu with fresh hot and cold dishes and drinks and has a higher average bill than the Café.

A restaurant can be a more detached space from the theater lobby than a Café, but just like it, it should have an entrance from both the street and the lobby.

When coming to the play, the visitor is unlikely to have time to fully enjoy the services of the restaurant at intermission, but he can book a table in advance with sufficient time to spare before or immediately after the play.

Closer to the lobby/foyer is a bar that sells alcoholic and non-alcoholic drinks, cocktails, hot and cold drinks. During play the bar area of the Restaurant, as well as the Cafe, can serve as an additional theater buffet, so the internal organization of space should provide an opportunity to have a quiet dinner, coming into the restaurant from the street, and quickly take a drink at the bar and consume it nearby.

The restaurant can be used by actors and theater staff, including for business meetings or interviews.

The restaurant can also provide high-quality catering for theater events, act as an important city venue with a representative function, and promote relations with the local elite.

It is recommended to locate the Restaurant so that its visitors have access to a panoramic view of the embankment and the city.

In the warm season, the restaurant can be joined by part of the adjacent area of the building and/or open balconies and terraces of the upper level, acting as its summer terrace.

To organize a full-fledged restaurant area, it is recommended to involve the operator, who together with the theater will determine the format, concept and menu of the restaurant, as well as professionally ensure its quality operation. The restaurant concept may imply additional marketing and reputational opportunities: special names of dishes, special premiere menus, etc.

Scenarios for the use of the main cafe area:

- to buy a drink and food in the restaurant and eat/drink on the spot at a table;
- to buy a drink at the bar and drink next to it;
- to relax, to socialize.

Provide for the following elements in the restaurant area:

- a bar counter with an opportunity to have a drink standing next to it or sit on a high chair behind the bar;
- various formats of seating: tables of different sizes, for one person and small companies, a large table for 8-10 people, upholstered furniture in different formats;
- kitchen for preparing fresh food (hot and cold shops are mandatory);
- hooks for bags on the bar counter;
- A separate independent entrance for visitors from the street, in addition to the entrance from the main theater space;
- utility rooms;
- convenient logistics for receiving regular deliveries of products;
- direct access to WCs for visitors;
- comfortable access to the lobby and foyer;
- cloakroom.

3.4.7. Books and Souvenir Store

A small store of 30 sq. m. or more, located near the entrance and adjacent to the lobby. The store can be partially isolated by a transparent, highly visible space or an area in the open space of the lobby.

The range of books includes books on the history of theater and modern theater, contemporary art, new and current literature in the genre of non-fiction, a selection of fiction, as well as books devoted to Tatar culture (topics: Kazan, Tatarstan, history, Tatar cultural heritage, Tatar language, classics and monuments of Tatar literature, contemporary Tatar art, etc.).

The store also sells souvenirs with the symbolism of the Kamal Theater and a small selection of high-quality souvenirs with the symbols of Kazan and Tatarstan: posters, prints, postcards, badges, bags, as well as objects of contemporary Tatar design and crafts, etc.

If possible, an entrance to the store should be provided both from the theater lobby and from the street, as well as a through passage to the public areas of the theater through the store. It is necessary to provide a small utility room for the storage and handling of goods and storage of documents.

To organize a store, it is recommended to involve the operator, who together with the theater will determine the format, concept and assortment of the store, as well as professionally ensure its quality operation. An expanded store concept may require more square footage.

Provide for the following elements:

- anti-theft gates at the entrance to the store;
- showcase and/or the possibility of promotional display at the entrance to the store; cash register with an equipped workplace of the cashier and closed sections for storing documents and consumables;
- equipment for the front display of books;
- specialized equipment for the most profitable presentation of all major types of goods;
- capacious undercounter for storing operational inventory;
- equipment of showcase type in vertical and horizontal format for safe presentation of expensive goods.

3.4.8. Cloakroom

The space adjacent to the lobby and designed for storing visitors' outerwear and belongings.

The main function of the Cloakroom is to store visitors' outerwear. If necessary, a visitor can also leave a bag or suitcase in the dressing area.

The number and location of the Cloakroom areas should provide effective distribution of flows of visitors and provide convenient access to the Cloakroom and simultaneous rapid service for viewers coming to the Great Hall, Universal Hall (Blackbox), Eastern Hall, Chamber Hall, Great Rehearsal Hall and spaces of the creative and educational group.

*A **locker area** can be provided in addition to the Cloakrooms if the halls and public areas turn out to be highly dispersed in the theater space, and the spaces of the creative and educational functional group form an independent educational cluster – an area where people regularly come for classes, with a separate entrance. This is a self-service area with lockers for storing visitors' outerwear, bags and personal belongings. The locker*

area is an alternative and addition to the classic Cloakroom: at any time you can independently leave and pick up your clothes. There is no need to stand in line in the dressing room during large events, when the flow of visitors in the Cloakroom increases.

Scenarios of use:

- storage of outerwear;
- storage of bags, umbrellas and other personal belongings of visitors;
- storage of suitcases and large bags.

Provide for the following elements:

- open rails and hooks with numbers for storing outerwear;
- a low counter separating visitors from the Cloakroom area;
- numbered sections for storing small bags on the back side of the rack;
- mirrors;
- benches/pouffes;
- cloakroom attendant chairs;
- a rack for storing wet umbrellas;
- storage space for strollers.

3.4.9. WCs for visitors;

WCs for visitors should be located on each floor in different parts of the building so that they have direct free access from the lobby and foyer, Cafe, Restaurant and Bar, quick access from the Great Hall, Chamber Hall, Universal Hall (Blackbox), Eastern Hall, Great Rehearsal Hall and spaces of the Creative and Educational Group.

Each block of WCs must have separate toilets for men and women, as well as at least one toilet for limited mobility people (hereinafter referred to as "LMP"). The ratio of the capacity of men's and women's WCs should be calculated taking into account the gender ratio of the flows of visitors.

WCs must be equipped with sanitary facilities and equipment convenient for use by all groups of visitors including children, the elderly, and LMP.

It is recommended to provide gender-neutral WCs for visitors (WCs that can be used by both women and men) next to the public areas that involve not only pre-planned walking, but also free spontaneous leisure time (Cafe, Restaurant), as well as provide easy access to them from the spaces of the creative and educational functional group. In this case, for example, a father who comes to the theater with his little daughter, or a mother with her son will not have difficulty using the WCs.

Provide for the following elements:

- toilets with bidet function;
- sinks with mixer taps;
- low sinks, convenient for independent use by children;
- closable litter-boxes;
- mirrors;
- toilet paper holder / dispenser;
- paper towel dispenser and / or electric hand dryer;
- soap dispensers;
- hand sanitizer dispensers;
- toilet seat sanitizer dispensers;
- hooks for bags / clothes in booths and sinks;
- safe and stable mobile stairs and ladders for children.

3.4.10. Parent-Child Room

Separate comfortable space for swaddling and feeding babies.

Scenarios of use:

- feeding babies;
- swaddling babies;

Provide for the following elements:

- swaddling tables (at least two);
- space for a stroller (at least two);
- comfortable chairs (at least two);
- sink, water supply;
- liquid soap dispenser, paper towel dispenser;
- access to drinking water;
- the possibility of heating bottles and baby food (if possible);
- the opportunity for two parents to use a room for feeding baby;
- comfortable subdued light;
- washable finishing materials in the swaddling area.

3.5. REHEARSAL FUNCTIONAL GROUP

A complex of spaces for rehearsals of various formats and scales.

3.5.1. Great Rehearsal Hall

A central location for rehearsals in the theater. The dimensions of the hall are 16 by 16 m.

The dimensions of the stage correspond to the area of the playing part of the stage of the Great Hall, in order to be able to fully rehearse plays intended for the Great Hall, without interrupting the performances during rehearsals, including the ability to partially build the scenery.

The boards for the equipment (sound, light, video) can be located in the auditorium.

The assistant director's seat may be a mobile platform or mobile structure with an assistant director's desk (screens, stage broadcasts, stationary communication) with the possibility of installing it both inside and outside the hall.

It is necessary to provide an entrance for the removal and import of scenery with a height of 6 m and a width of 2.5 m with access to the Scenery Warehouse and to the Decorative and Installation workshop, convenient access to the Warehouse of actual props, the Warehouse of actual furniture, the Warehouse of the mounting shop and to the warehouses of operational storage of the electric lighting workshop, the workshop of stage effects and video projections and the workshop of sound reinforcement, as well as convenient logistics for the scenery between the Great Hall and the Great Rehearsal Hall.

Scenarios of use:

- rehearsals of plays;
- student rehearsals;
- reading of plays;

Provide for the following:

- lighting equipment;
- sound equipment;
- projection equipment;
- upper mechanics: 10 flying bars, 2 side flying bars, 8 point hoists, 2 light bridges;
- natural light (if possible);
- possibility of complete darkening of the space;
- utility room for storing chairs and equipment.

3.5.2. Universal rehearsal hall (*if possible*)

Additional space for rehearsals in the theater. Area not less than 120 sqm.

The main place of rehearsals and classes of the students of the workshop under the direction of the chief director of the theater.

Scenarios of use:

- rehearsal of a play;
- lessons with students;
- student rehearsal;
- reading of the play.

Provide for the following:

- mobile mirrors;
- lightweight stackable chairs
- basic lighting equipment;
- sound equipment;
- video and audio broadcasting from all stages and halls, including rehearsals;
- soundproofing.

3.5.3. Vocal and Dancing Class

Light comfortable neutral space for rehearsal of dance and plastic classes for up to 25 people (not including the teacher), as well as for singing actors, vocal lessons, vocal rehearsal for up to 20 people (not including the vocal teacher and accompanist). The dimensions of the hall are 12 by 7 m.

In the same space, actors can practice yoga and stretching.

Scenarios of use:

- choreography;
- dances;
- yoga;
- stretching;
- breathing practices;
- lessons with a vocal coach.

Provide for the following:

- mirrored wall with curtains;
- ballet bars;
- parquet flooring;
- comfortable access to showers;
- comfortable access to WC;
- piano;
- sound system;

- benches;
- folding/stackable chairs;
- soundproofing;
- climate control, independent of other spaces;

3.6. ARTISTIC FUNCTIONAL GROUP

A complex of spaces for the preparation and rest of the actors of the theater company.

Each artist in the theater company should have its own permanent place in the dressing room – in the individual (for folk actors) or group (for other actors). Between the dressing rooms should be a common area for the actors. Also, there are common dressing rooms / waiting rooms for actors next to the halls. The studio should have its own common dressing room for students.

Individual and group dressing rooms can be located on several levels/floors with easy access to common dressing rooms/stage waiting rooms at the halls.

3.6.1. Individual Dressing Rooms

Dressing room for an honoured artist, designed for 1 person. It is necessary to place at least 10 such rooms.

Scenarios of use:

- preparation before entering the stage;
- cross-dressing;
- makeup and hairstyle;
- recreation.

Provide for the following:

- countertop;
- A large mirror above the countertop;
- professional lighting for applying makeup and cosmetics around the mirror from three sides (top and sides);
- Individual lockable drawers under the tabletop for storing cosmetics, jewelry, and small accessories;
- several outlets next to the mirror to connect a hair dryer, tongs, charging phones, gadgets and other equipment (plugs and USB);
- comfortable armchair/chair for each actor, with adjustable height;
- full length mirror;
- small sofa;
- outlets for charging gadgets near the couch (plugs and USB);
- sink with tap;
- a place for a mobile rack with costumes; hooks for clothes;
- video and audio broadcasting from all stages and halls, including rehearsals;
- air conditioner with air ionization and the possibility of individual adjustment;
- panoramic windows / natural light (if possible);
- comfortable access to showers and WCs;

3.6.2. Group Dressing Rooms

Dressing room for actors, designed for 3 persons.

It is necessary to place at least 22 such rooms.

Scenarios of use:

- preparation before entering the stage;
- cross-dressing;
- makeup and hairstyle;
- recreation.

Provide for the following:

- shared countertop;
- common large mirror above the table top or 3 individual mirrors;
- professional lighting for applying makeup and cosmetics for each actor
 - around each mirror (or each part of a single mirror) from three sides (top and sides);
- Individual lockable drawers under the tabletop for each actor for storing cosmetics, jewelry, and small accessories;
- several sockets for each actor place to connect hair dryers, tongs, charge phones and gadgets and other equipment (plugs and USB);
- comfortable armchair/chair for each actor, with adjustable height;
- full length mirror;
- small sofa;
- outlets for charging gadgets near the couch (plugs and USB);
- sink with tap;
- a place for a mobile racks with costumes;
- hooks or wardrobe for clothes;
- video and audio broadcasting from all stages and halls, including rehearsals;
- air conditioner with air ionization and the possibility of individual adjustment;
- panoramic windows / natural light (if possible);
- comfortable access to showers and WCs;

3.6.3. Common dressing rooms / waiting rooms for entering the stage *(if possible)*

Premises for waiting for entering the stage and quick cross-dressing of actors during the play for 10-15 people.

The isolated room is located next to the stage of the Great Hall, the Chamber Hall, and next to the Universal Hall and the Eastern Hall.

Each room is divided into two blocks, for men and for women, of at least 15 square meters each (next to the Great Hall), at least 12 square meters each (next to the Universal Hall and the Eastern Hall).

The dressing room next to the Chamber hall is not divided into men and women and is at least 12 square meters in size.

For the actors of the theater company, these rooms are in addition to the individual and group dressing rooms. For actors on tour and for rent, these rooms are their primary place of residence and preparation for a performance or event.

Scenarios of use:

- preparation before entering the stage;
- fast changing;

- makeup and hairstyle;
- recreation;
- waiting for costumers;
- The main dressing room for actors in touring and rental events.

Provide for the following:

- a single tabletop for several actors;
- common large mirror above the countertop;
- professional makeup illumination;
- chairs;
- sofas;
- full-length mirror;
- changing screen;
- cooler with drinking water;
- video and audio broadcasting from all stages and halls, including re-hearsals;
- a place for a mobile racks with costumes;
- soundproofing;
- direct/quick access to the stage;
- comfortable quick access to WCs.

3.6.4. Actors Lounge Area

A space between the actors' dressing rooms for actors to relax and spend time together. The area is 25 sq.m.

Scenarios of use:

- leisure of the company during the day;
- making tea and coffee;
- playing board games;
- small internal celebrations and cocktail parties (actor's birthdays, premieres, etc.).

Provide for the following:

- upholstered furniture: sofas and armchairs;
- coffee tables;
- cooler with drinking water;
- coffee machine;
- kettle;
- board games (chess, checkers, etc.);
- round tables with chairs;
- video and audio broadcasting from all stages and halls, including re-hearsals;
- a large screen with a working plan.

3.6.5. Dressing Room for Students

Room for changing clothes, preparing for rehearsals and plays, recreation of workshop students under the direction of the chief director of the theater. The space is designed for a group of students up to 10-15 people.

The dressing room is divided into two blocks – for men and for women.

It should be located as close as possible to the Universal Rehearsal Room and away from the actors' dressing rooms and their main areas of residence.

Scenarios of use:

- Preparing to rehearse entering the stage;

- cross-dressing;
- makeup and hairstyle;
- recreation;
- storage of personal belongings.

Provide for the following:

- a single tabletop for several actors;
- common large mirror above the countertop;
- professional makeup illumination;
- chairs;
- sofas and armchairs;
- full-length mirror;
- changing screen;
- cooler with drinking water;
- mobile railing racks with costumes;
- individual lockers;
- video and audio broadcasting from all stages and halls, including re-hearsals;
- soundproofing;
- convenient access to the Universal Rehearsal Hall;
- comfortable quick access to WCs;
- comfortable access to showers.

3.7. MUSICAL FUNCTIONAL GROUP

Set of premises for small symphonic orchestra (30-32 musicians). All premises, if possible, shall be located in the same level as the orchestra pit and the understage of the Great Hall.

3.7.1. Orchestra pit

Opening from above, a recessed room in front of the proscenium, designed to accommodate the orchestra and conductor accompanying the performance. The space should provide for a comfortable stay and work for the entire orchestra and the conductor.

The entrance to the pit shall be from two sides at the same level, without steps, taking into account the need to carry large-sized instruments.

Provide for the following:

- music stands;
- music stand lights 220 V;
- chairs for orchestra musicians;
- conductor's stand;
- conductor's desk with lighting;
- sockets at floor level or in the floor;
- microphones for the orchestra;
- stage boxes to connect orchestra microphones and monitor lines (at least 4);
- direct access to the stage from the pit;
- Lifting and lowering platforms.
- Lifting and lowering barrier.

3.7.2. Orchestra rehearsal room

The orchestra rehearsal hall is intended for all types of rehearsal work with the full theater orchestra, rehearsals of individual orchestral groups, and preparation of concert programs. Area not less than 50 sqm

Scenarios of use:

- orchestra rehearsals;
- work with singers;
- storing large instruments.

Provide for the following:

- piano (grand piano if possible);
- sound equipment (speakers, sound console, microphones);
- good acoustics;
- full soundproofing;
- music stands;
- light chairs.

3.7.3. Musical Instrument Warehouse and Printed Music Library

Storage room for instruments and printed music adjacent to the orchestra rehearsal hall. Area not less than 15 sqm

It is necessary to maintain optimal climatic conditions in the room for long-term storage of musical instruments, including avoiding direct sunlight and heating from lamps and heating devices.

Scenarios of use:

- storage of instruments;
- storage and search of paper notes;
- search and printout of electronic notes.

Provide for the following:

- climate control, which provides the required humidity and air temperature;
- racks for storing musical instruments of the orchestra;
- racks and cabinets for storing printed music;
- workplace (table, computer, office chair or comfortable chair);
- additional table and chair;
- MFD.

3.7.4. Orchestra recreation room

Separate recreation room. Located next to the orchestra pit and dressing rooms for the orchestra.

Provide for the following:

- sofas and comfortable armchairs;
- small tables;
- water dispenser;
- video and audio broadcasting from all stages and halls, including rehearsals.

3.7.5. Orchestra dressing rooms

Men's and women's rooms for preparing for a theatrical or orchestra performance for musicians in turns (in parts) shall be located next to the orchestra lounge and exits to the orchestra pit.

Scenarios of use:

- preparation before entering the stage;
- fast changing;
- makeup and hairstyling.

3.7.5.1. Orchestra women's dressing room

Includes a changing room for 5-7 people with lockers for the entire female part of the orchestra and a separate changing room for 5-7 people.

Provide for the following:

- individual lockers;
- rails with clothes hangers;
- full length mirror;
- benches/sofas;
- dressing tables or a common tabletop for 5-7 people;

- mirrors for dressing tables or a single mirror for a group of tables;
- professional lighting for applying makeup and cosmetics for each actor
 - around each mirror (or each part of a single mirror) from three sides (top and sides);
- comfortable chairs;
- several sockets for each actor place to connect hair dryers, tongs, charge phones and gadgets and other equipment (plugs and USB);
- sockets next to the benches/sofa to charge equipment (plugs and USB);
- sink, access to water;
- video and audio broadcasting from all stages and halls, including rehearsals;
- notification button.

3.7.5.2. Orchestra men's dressing room

Dressing room with lockers and dressing tables, designed for simultaneous changing of 5-7 people.

Provide for the following:

- designated area for changing with lockers;
- screen for changing clothes;
- rails with clothes hangers;
- full length mirror;
- benches/sofas;
- dressing tables or a single tabletop for 2-3 people;
- mirrors for dressing tables or a single mirror for a group of tables;
- professional lighting for applying makeup and cosmetics for each actor
 - around each mirror (or each part of a single mirror) from three sides (top and sides);
- comfortable chairs;
- full-length mirror;
- several sockets for each actor place to connect hair dryers, tongs, charge phones and gadgets and other equipment (plugs and USB);
- sockets next to the benches/sofa to charge equipment (plugs and USB);
- sink, access to water;
- video and audio broadcasting from all stages and halls, including rehearsals;
- notification button.

3.8. ARTISTIC AND STAGING FUNCTIONAL GROUP

A complex of workspaces for directors, musicians and allied professionals responsible for key art and production decisions in the theater.

3.8.1. Chief director's office

A spacious working space for the chief director of the theater for individual work, holding an artistic expert board for 10-12 people, communicating with the press, guests visits and recreation. It is located, if possible, in the "heart" of the theater at an equal distance between the halls for performances and rehearsals.

Provide for the following elements:

- workplace (table, computer, office chair);
- table and comfortable chairs for 10-12 people;
- shelves for books;
- sofa and soft armchairs;
- coffee table;
- projector with a screen or plasma;
- video and audio broadcasting from all stages and halls, including rehearsal ones, with recording of broadcast excerpts;
- soundproofing.

3.8.2. Chief Director's outer office

The workspace of the secretary of the chief director with a waiting area for guests and a small "kitchen". Placed in front of the chief director's office.

Provide for the following in the main area:

- workplace (table, computer, office chair), can be organized as reception;
- recreation area (2 comfortable chairs and a table) for visitors;
- cabinets for documents and consumables;
- MFD;
- shredder;
- trays for incoming and outgoing documents for signing;
- clothes hanger.

Provide for the following in the kitchen area:

- table/top;
- sink with tap, access to water;
- water dispenser;
- coffee machine;
- kettle;

- small refrigerator;
- sections for storing dishes: dirty dishes for washing, drying area for clean dishes;
- cabinet for storing clean dishes, napkins, tea, coffee, etc.;
- small lockable cabinet.

3.8.3. Director's Assistant Office

A room in which 3 assistant directors gather between performances and rehearsals and type the texts of the plays, work with them, send them to translators, prepare for a performance or rehearsal.

Located next to dressing rooms, shared dressing rooms / backstage waiting rooms, or between halls.

Provide for the following:

- Common round table;
- 1-3 computers on the table with fast Internet access;
- MFD;
- racks for storing printed plays;
- video and audio broadcasting from all stages and halls, including rehearsals.

3.8.4. Office for literary director, editor-in-chief, curator of special projects and leading manager

Office for 4 people (or separate offices for 1-2 people, if possible).

It is located, if possible, next to the marketing department or the office of the chief director.

Provide for the following:

- workplaces (table, computer, office chair);
- racks for papers;
- MFD;
- video and audio broadcasting from all stages and halls, including rehearsals.

3.8.5. Chief Conductor's Office

The working space of the chief conductor of the theater, where he chooses and works with the repertoire of the theater and orchestra, meets with the orchestra musicians, receives visitors.

Located next to the premises of the musical functional group.

Provide for the following:

- piano;
- workplace (table, computer, office chair);
- MFD;
- musical equipment;
- recreation zone, sofa;
- a rack for storing printed music, disks, records;
- hooks, hanger or wardrobe for clothes;
- full length mirror;
- video and audio broadcasting from all stages and halls, including rehearsals.

3.8.6. Chief artist's office

The working space of the chief artist of the theater, where he works with the computer, creates pictorial and graphic sketches, meets with the director, the head of the production department and shop workers, receives students and visitors. Large, spacious and light office.

Scenarios of use:

- making sketches;
- painting;
- storage of models and artwork;
- discussion with the director and shop workers;
- work with students.

Provide for the following:

- large work desk with computer and place to work on sketches;
- easel;
- equipment for painting;
- storage racks for materials;
- racks for storing paintings and graphic works;
- systems for hanging paintings and graphic works;
- MFD (color printing);
- sofa or armchairs for receiving visitors;
- hooks, hanger or wardrobe for clothes;
- access to water, sink;
- natural light;
- washable finishing materials in the area of work with paints;
- video and audio broadcasting from all stages and halls, including rehearsals.

3.8.7. Art Director's office

Located next to the art-model workshop and the office of the chief artist.

Provide for the following:

- large work desk with computer and place to work on sketches;
- natural lighting;
- video and audio broadcasting from all stages and halls, including rehearsals.

3.8.8. The office of the head of the production department

Workspace of the head of the production department.

If possible, it is located not far from the art-model workshop.

Provide for the following:

- workplace (table, computer, office chair);
- small A4 safe box;
- filing cabinet;
- a small sofa and / or armchairs for receiving visitors;
- MFD;
- video and audio broadcasting from all stages and halls, including rehearsals.

3.8.9. Office of designer and the staff of the production part

Office for 3 employees, including the designer artist and employees in charge of the production workshops.

It is located next to the office of the head of the production department and, if possible, not far from the art-model workshop.

Provide for the following:

- workstation for the artist designer (large table, 2 monitors, computer, office chair);
- standard workplace (table, computer, office chair);
- partly fenced workplace (table, computer, office chair);
- 3 small A4 safe boxes;
- sofa or comfortable place to receive employees;
- compact storage near workplaces: cabinets or common shelving;
- filing cabinets;
- MFD A3 and A4 format (color printing);
- wardrobe / lockers or vicinity to wardrobe;
- video and audio broadcasting from all stages and halls, including rehearsals.

3.8.10. Art-model studio and meeting room for workshops

A spacious room for creating and discussing layouts and sketches of performances with the participation of the chief artist, production designer, chief director, director, head of the production department, as well as for workshops and consultations with students (future production designers). The area is 25 sq.m.

It is also a place for meetings, study and discussion of layouts, sketches and drawings in the process of preparing the performance with the participation of the post manager, engineers, managers and workers of the workshops.

It can also be used as a coworking space for shop managers, primarily for those who rarely use computer at work (for example, heads of furniture and mounting shops) - they can be equipped with their own laptops or 2-3 laptops can be placed in the meeting room for sharing if necessary.

Located next to the offices of the chief artist, production designer and head of the production department.

Scenarios of use:

- making sketches;
- mock-ups production;
- discussion of mock-ups and decoration of performances;
- demonstration of mock-ups and sketches of performances in development;
- internal and workshop meetings;
- mock-ups storage;
- materials storage;
- workshops and consultations with students (groups of up to 15 people);
- public guided tours;

Provide for the following:

- work tables (at least 2);

- easel;
- equipment for painting;
- racks for storing mock-ups and materials;
- stands for mock-ups;
- table and comfortable chairs for 10-12 people;
- projector with a screen or plasma;
- MFD A3 format (color printing and scanner);
- flip chart / whiteboard;
- wall panels for temporary placement of sketches and drawings;
- sockets in the negotiation table (plugs + USB);
- access to water, sink;
- water dispenser;
- washable coatings in the work area;
- natural light;
- black-out curtains;
- hood;
- soundproofing;
- video and audio broadcasting from all stages and halls, including re-hearsals.

3.9. PRODUCTION FUNCTIONAL GROUP

Complex of spaces for production and service workshops of the theater.

One of the key tasks of renovating and expanding theater spaces is to optimize working conditions in the shops, shop storage and logistics within the production block, as well as between shops and stages.

3.9.1. Welding workshop

The workshop is responsible for the manufacture of metal structures and products, mainly serving as the basis for rigid stage scenery. The workshop consists of 3 employees (welder and assistant welder).

It is located next to the carpentry and decorative and assembly shops (direct convenient logistics of large structures and blanks is necessary between these shops through the gates for removal of large-sized decorations), as well as a scene shop.

The workshop spaces include a welding workshop and a material warehouse. It is necessary to provide for the possibility of direct convenient logistics of delivered heavy and bulky materials to the workshop from the loading / unloading area to the workshop and to the warehouse.

The welding shop employees share the recreation and changing room with the carpentry shop.

3.9.1.1. Welding studio

Room for large and small-scale welding works. The dimensions of the room are at least 16 by 10 m, the ceiling height is at least 7 m.

Scenarios of use:

- metal cutting and preparation, metalworking;
- welding;
- turning, milling, pressing, locksmith and mechanical work;
- stage scenery repair;
- work with drawings;
- operative materials storage;
- public guided tours;

Provide for the following elements:

- welding bench;
- welding set;
- workbench, vice;
- extrusive rock;
- drilling machine;
- lathe;

- milling machine;
- shop manager's workplace: table, work chair, computer;
- industrial hood fan;
- even concrete flooring;
- metal cabinet for storing tools;
- doorways with a height of at least 2.5 m;
- soundproofing;
- high-quality general lighting;
- easy access to recreation and changing room.

3.9.1.2. Welding shop storage

Storage of metal and materials for the welding shop. The dimensions of the area are at least 7 by 4 m.

Located next to the welding studio or can be allocated in the main space of the welding studio.

Provide for the following elements:

- racks / systems for metal storage;
- doorways with a height of at least 2.5 m;
- possibility to bring in materials.

3.9.2. Carpentry shop

The workshop employees are responsible for the manufacture and repair of wooden bases and elements for stage scenery, furniture, wooden products for other workshops. The workshop consists of 4 employees.

It is located next to the welding and decorative assembly shops (direct convenient logistics of large structures and blanks is necessary between these shops through the gates for removal of large-sized decorations), as well as a scene shop.

The workshop spaces include a carpentry studio and a material warehouse. It is necessary to provide for the possibility of direct convenient logistics of delivered heavy and bulky materials to the workshop from the loading / unloading area to the workshop and to the warehouse.

The welding shop employees share the recreation and changing room with the carpentry shop.

3.9.2.1. Carpentry studio

Main working area of the carpentry workshop. The dimensions of the room are at least 10 by 15 m (including the assembly area of 8 by 8 m), the ceiling height is at least 7 m.

Scenarios of use:

- timber preparation;
- production of wooden stage scenery elements and blanks;
- work with drawings;
- assembly of stage scenery decorations;
- renovation of stage scenery and furniture;
- operative storage of lumber;
- public guided tours;

Provide for the following elements:

- marking gauge;
- milling machine;

- lathe;
- surfacing machine;
- grinding machine;
- buzz saw;
- workbenches;
- shaving exhausts;
- drying chamber for drying lumber;
- metal cabinets with boxes for storing tools;
- metal cabinets for storing consumables (varnishes, glue, stains, etc.);
- racks and fasteners for operative storage of lumber inside the workshop;
- shop manager's workplace: table, work chair, computer;
- doorways with a height of at least 2.5 m.

3.9.2.2. Carpentry warehouse

Storage space for lumber and wood-based materials.

The area is not less than 42 sq. m, the height of the room is not less than 4.5-5 m, the length is not less than 7 m. It is necessary to ensure optimal climatic conditions for storing wood.

Can be allocated in the main space of the carpentry shop.

Provide for the following elements:

- racks and fasteners for storing lumber;
- doorways with a height of at least 2.5 m;
- possibility to bring in materials.

3.9.2.3. Recreation and changing room for welding and carpentry shops

Common recreation and changing room for 7 employees. Adjacent to the welding and carpentry shops.

Provide for the following:

- designated area for changing with lockers;
- changing benches;
- mirror;
- comfortable sofa/armchairs;
- small table;
- water dispenser;
- sink with tap, water supply;
- video and audio broadcasting from all stages and halls, including rehearsals;
- easy access to showers.

3.9.3. Decoration workshop

The workshop sews, paints and decorates the stage scenery. The shop includes three employees - two decorative artists and tailor / garment worker.

Located at the same level as the stage. It is located next to the stage, production shops (welding, carpentry, props) and a warehouse for storing flammable liquids.

It is located next to the carpentry and welding shop (direct convenient logistics of large structures and blanks is necessary between these shops through the gates for removal large-sized decorations), as well as a scene shop.

The workshop spaces include a decorative and assembly workshop, a paint mixing room, and a tailor's room.

The shop's paints, varnishes and adhesives are stored in a common warehouse for the storage of flammable liquids.

The shop employees share the recreation and changing room with the props shop.

3.9.3.1. Decorative and assembly studio

The main working space for decorative artists. Here stage scenery painting and decoration happens.

This space can be used by the staff of prop shop for large-scale painting and glueing.

This space can also be used to assembly the elements of stage scenery, "checking" and discussion of stage scenery by the artistic production staff.

The size and height of the room should allow to place stage flat and large stage scenery in full pieces, without shifting: the size should be 16 by 24 m, ceiling height 5 m.

It is necessary to provide a location close to the stage of the Great Hall with convenient barrier-free access to it for direct transportation of finished decorations from the workshop to the stage of the Great Hall through the gates for the removal of large-sized decorations, while preventing the spread of odors from the workshop to the stage and into the auditorium.

Scenarios of use:

- glueing, decorating and painting of stage scenery and curtains;
- large-scale painting works for prop shop;
- assembly of stage scenery elements;
- sewing stage scenery;
- stage scenery repair;
- public guided tours;

Provide for the following elements:

- rods for hanging stage scenery;
- upper gallery / service bridge along the room to see the stage scenery from above;
- even wooden flooring (not boards);
- natural lighting;
- possibility to air the room;
- industrial hood;
- sink, tap, water supply;
- big door opening to move the stage scenery out;
- direct easy access to the stage.

3.9.3.2. Room for stage scenery sewing

The space adjoins the decorative and assembly workshop and can be combined with it through sliding doors.

The tailor's / garment worker's workplace should be mobile or located so that, if necessary, they can use part of the space of the decorative and assembly workshop.

Scenarios of use:

- sewing stage scenery;
- fabrics storage;

Provide for the following elements:

- tailor's / garment worker's workplace: table, sewing machine;
- big table for cutting;
- racks to store fabrics, threads and fittings;
- individual lighting facility in the workplace;
- if possible, natural lighting.

3.9.3.3. Paint mixing room

Isolated space to prepare and mix paints.

Adjacent to the decorative and assembly workshop.

Provide for the following elements:

- industrial sink with tap, access to water;
- bath, access to water;
- racks for operative storage of paints;
- washable finishing materials.

3.9.4. Prop shop

The shop staff produce separate elements of stage scenery - e.g., stucco molding and decorations, sculptures, as well as stage props and costume details - belts, buckles, hats, fans and accessories, add texture to items and elements. The shop includes three employees.

It is located next to decoration and assembly studio (there prop shop staff perform large-scale painting and glueing), carpentry, welding and sewing shops.

The shop's paints, varnishes and adhesives are stored in a common warehouse for the storage of flammable liquids.

The air conditioning system must be capable of handling paints.

Employees also work with fragile products, so it is necessary to provide for "soft" floor covering (linoleum or wood) to reduce the likelihood of hitting items.

The shop employees share the recreation and changing room with the props shop.

3.9.4.1. Prop studio

The main working space for scene-painter. The area is 10 by 7 m.

Scenarios of use:

- production of stage scenery elements and small and medium-sized stage props;
- bringing items to the needed texture (decoration, glueing etc.);
- papier mache making;
- casting of plaster molds;
- operative repair of stage scenery and stage props repair;
- temporary storage of finished items;
- materials storage;
- public guided tours;

Provide for the following elements:

- individual workplaces (large table, 3 pieces);
- workstation with a sewing machine;
- workbench table;
- spot lights for workplaces;
- drying cabinet;
- laser machine;
- CNC milling machine;
- electric stove;
- industrial sink with tap, access to water;
- isolated clean space with a 3D printer;
- racks for operative storage of items;
- racks and cabinets for storing materials (polystyrene, paper, wood);
- rack for methodical literature;
- wall structures for hanging props;
- washable surfaces in the area of work with paints (at the sink and workplaces);
- a small exhibition area at the entrance to the workshop: glass show-cases / racks for placing finished items;
- soft flooring (linoleum / wood);
- direct access to the decorative and assembly workshop.

3.9.4.2. Prop warehouse

Storage space for finished items in the props shop. Area not less than 17 sqm Located next to prop studio.

Provide for the following elements:

- racks and shelves for storing items of different sizes;
- wall structures for hanging props;
- hooks and hangers;
- glass cabinets for displaying products;
- convenient logistics of finished products to the stage.

3.9.4.3. Warehouse for storage of flammable and combustible liquids

A separate storage room for storing flammable and combustible liquids - paints, varnishes and adhesives for the work of the decorative and props shop, as well as painters. Area not less than 6 sqm.

A separate ventilation and fire extinguishing system must be provided in accordance with storage standards for flammable and combustible liquids.

Located next to the props and decorative workshops.

Provide for the following:

- metal cabinets and storage racks;
- refrigerator for storing materials;
- ventilation system / exhaust hood;
- division into 3 lockable sections: for decorative and props workshops and for working materials for painters.

3.9.4.4. Recreation and changing room for prop and decorative shops

Common recreation and changing room for 6 employees. Located next to studios of these workshops.

Provide for the following:

- designated area for changing with lockers;
- changing benches;
- screen/mobile partition;
- mirror;
- comfortable sofa/armchairs;
- small table;
- water dispenser;
- video and audio broadcasting from all stages and halls, including re-hearsals.

3.9.5. Sewing workshop

The workshop creates costumes for performances according to the artist's sketches. The workshop employs 6 people: 2 cutters (for men's and women's wear) and 4 tailors. Includes a workspace for sewing and cutting, a fitting area and a recreation and changing room for employees.

Located next to the costume storage warehouse.

3.9.5.1. Sewing studio

Main working area of the sewing workshop.

Scenarios of use:

- sewing and repair of costumes;
- cutting;
- ironing;
- fabrics storage;
- storing of consumables and fittings;
- public guided tours;

Provide for the following elements:

- 6 equipped individual workplaces: table, sewing machine, comfortable office chair or chair;
- 2 cutting tables;
- 2 additional tables for basting and small work;
- buttonhole machine;
- machines for processing different types of fabrics;
- storage space near each workplace: cabinets with drawers for fittings and consumables;
- industrial ironing table with sleeves;
- industrial irons;
- racks for storing fabrics;
- cabinets with drawers for storing fittings;
- wall panels for hanging patterns and sketches;
- wall panels for placing spools of thread;
- mannequins;
- individual lighting of workplaces;
- sink with tap, access to water.

3.9.5.2. Fitting room

Separate space for taking measurements from actors and trying on costumes for 5-10 people, adjacent to the sewing workshop.

Scenarios of use:

- taking measurements;
- individual and group fitting of costumes by actors.

Provide for the following elements:

- large full-length mirrors;
- screens / mobile partitions;
- changing benches and / or chairs;
- mobile rails for clothes;
- mannequins;
- mobile rugs or soft flooring;
- direct access to the sewing studio.

3.9.5.3. Recreation and changing room of the sewing workshop

Separate room for 6 employees. Located next to the sewing shop.

Provide for the following:

- designated area for changing with lockers;
- changing benches;
- mirror;
- recreation area: comfortable sofa, armchairs, tables;
- water dispenser;
- video and audio broadcasting from all stages and halls, including rehearsals.

3.9.6. Dressing shop

The workshop staff is responsible for storing and selecting costumes, preparing them for work and maintaining them in working order, including prompt ironing and damage repair, helping actors change clothes before and during the performance. The workshop employs 10 wardrobe masters (5 for women's and 5 for men's costumes), as well as the head of the workshop.

Workshop spaces include ironing rooms and a costume warehouse. Wardrobe masters work with arcator during rehearsals and performances in common dressing rooms / actor waiting rooms.

The shop employees share the recreation and changing room with the hairdressing shop and props department.

3.9.6.1. Ironing rooms

Premises for ironing and operative storage of costumes. Located next to the actors' dressing rooms, as well as common dressing / waiting rooms next to the halls. It is necessary to provide 3 such premises.

The area of each ironing room is not less than 15 square meters, each is designed to accommodate 30-40 costumes.

Scenarios of use:

- ironing and preparation of costumes for the performance;
- operative storage of costumes for current performances;
- wardrobe masters waiting area during a performance or rehearsal.

Provide for the following:

- ironing boards (at least 3);
- ironing cabinet (if possible);
- irons (at least 3);
- stationary rails for hangers;
- mobile rails for hangers;
- light armchairs (2-3);
- full length mirrors;

- sink with tap and water supply (if possible) or quick easy access to WCs;
- if possible, video and audio broadcast from all stages and halls, including rehearsals.

3.9.6.2. Costumes workshop warehouse

The main storage space for costumes, shoes, hats and other performance accessories.

Direct and easy access to the elevator to conveniently move the mobile clothes rails between the costume storage and the actors' dressing rooms, the laundry and the sewing workshop.

The area is at least 300 m².

Scenarios of use:

- storage of costumes, shoes, hats and accessories;
- selection of costumes, shoes and accessories for performances;
- selection of costumes, shoes and accessories for rent;
- public guided tours;

Provide for the following:

- mobile storage systems (sliding wardrobes) with rails for storing costumes and shelves for accessories;
mobile storage systems with shelves for storing shoes, hats and accessories;
- stationary rails 2 / 3-level for storing costumes;
- stationary racks for storing shoes and accessories;
- place for temporary placement of mobile rails for clothes;
- workshop / warehouse manager's workplace: table, computer, office chair;
- shelves or filing cabinet;
- sliding automatic doors;
- ventilation;
- easy access to the elevator.

3.9.7. Make-up and hairdressing workshop

The workshop consists of 7 people and is engaged in the manufacture of wigs, mustaches and hairpieces, applying makeup and preparing actors for performances.

Located next to the actors' dressing rooms.

Make-up artists mainly work in the dressing room, as well as in the actors' dressing rooms. During performances and rehearsals, they can also perform operative work in common dressing / waiting rooms next to the halls.

The shop employees share the recreation and changing room with the dressing shp and props department.

3.9.7.1. Make-up studio

The main workspace for hairdressing and dressing workshop. This space can include simultaneous work with 7 actors, as well as the production of wigs, mustaches, hairpieces and other items.

Scenarios of use:

- make-up for actors;

- creating hairstyles for actors;
- tailoring the bases for wigs and other makeup elements;
- making wigs, mustaches, beards, etc.;
- service and repair of products;
- public guided tours.

Provide for the following elements:

- common tabletop (1 or more) for 7 people;
- common large mirror (1 or more) above the table top or 7 individual mirrors;
- professional lighting for applying makeup and cosmetics around each mirror (or each part of a single mirror) from three sides (top and sides);
- drawers under the table top;
- several sockets for each actor place to connect hair dryers, tongs, charge phones and gadgets and other equipment;
- comfortable movable armchair / chair for each actor, with adjustable height;
- wardrobe with drawers for operative storage of makeup, cosmetics and accessories;
- refrigerator;
- 1 table for working on wigs and installing a tress bank and an office chair;
- a stove / oven for heating the curling iron with the possibility of closing;
- ring led lamp on a tripod;
- mobile stands with pull-out baskets for cosmetics, make-up and accessories;
- hairdresser's chair with a sink or hairdresser's sink (at least 2);
- sink with a tap, water supply (at least 2);
- natural lighting;
- video and audio broadcasting from all stages and halls, including rehearsals.

3.9.7.2. Warehouse of the make-up and hairdressing workshop

Storage room for wigs, hairpieces, mustaches, materials, cosmetics, make-up and workshop tools. Area not less than 25 sqm

Adjacent to the main workspace of the hairdressing and dressing shops.

Scenarios of use:

- storage of finished items;
- materials storage;
- storage of cosmetics and makeup.

Provide for the following elements:

- large glass cabinets for storing wigs;
- wardrobes with drawers for storing beards and mustaches;
- cabinets with drawers for storing materials and cosmetics.

3.9.8. Props department

The department employees are engaged in the selection, preparation and storage of the necessary props for the performances. In contrast to the staff of the props shop, props department work with ready-made objects (vases, flowers, dishes, linen, musical instruments, household items). There are 5 property managers in the department.

The department includes spaces for storing current props, a warehouse for general storage of props and a warehouse for storing musical instruments.

The main working space of the department is located behind the curtains of the Great Hall and other halls and is made in a form of folding and / or mobile tables for arranging props for the performance.

The department employees share the recreation and changing room with the dressing and props shops.

3.9.8.1. Current props warehouse

Space for storing props for the current performances. It is a single large, well-organized room adjacent to all stages, or small rooms in each hall with convenient access to the backstage and to the stage.

The props are grouped by the performances.

The area in case of organizing a common warehouse is at least 25 sqm.

Provide for the following elements:

- racks for storing props of various sizes;
- baskets and boxes for grouping props by performances;
- wall structures for hanging props;
- hooks and hangers;
- mobile pedestals / baskets for the transportation of props;
- small refrigerator;
- mobile electric stove for 1-2 burners;
- sink with tap, access to water;
- direct easy access behind the scenes of the large, easy access to universal, oriental, chamber hall and stage of the large
- rehearsal room;
- safe box for weapons.

3.9.8.2. General prop warehouse

Space for storing spare and archival props. Easy access to stages.

It is necessary to organize a spacious facility and equip it so that it is possible to store the props in the most orderly and neat way, grouping them by size, material and type (for example, dishes, fabrics, appliances, etc.).

Direct and easy access to the elevator is required for the convenient movement of mobile racks, baskets and trolleys with props between the general warehouse of the props and the current warehouse / warehouses.

Area not less than 30 sqm

Provide for the following elements:

- racks and lockable cabinets to store props of different size;
- wall structures for hanging props;
- hooks and hangers;
- shop manager's workplace: table, office chair;
- computer;
- filing shelves;
- easy access to the current props warehouse.

3.9.8.3. Warehouse for musical instruments (props)

Isolated room for neat and orderly storage of musical instruments that play the role of props in performances, adjacent to the general warehouse of props. Area not less than 15 sqm.

It is necessary to maintain optimal climatic conditions in the room for the long-term preservation of musical instruments, including direct sunlight and heating from lamps and heating devices are not allowed.

Provide for the following:

- racks and cabinets for storing musical instruments;
- climate control, which provides the required humidity and air temperature;

3.9.8.4. Recreation and changing room for dressing, hairdressing shop and prop department.

Common recreation and changing room for 22 employees. It can be a single space or divided into 2 or more rooms.

Easy access to stages.

Provide for the following:

- designated area for changing with lockers;
- changing benches;
- mirror;
- comfortable sofa/armchairs;
- small table;
- water dispenser;
- video and audio broadcasting from all stages and halls, including rehearsals.

3.9.9. Furniture shop

The workshop employs 4 employees who are responsible for storing, selecting and maintaining furniture, mannequins and pillows for performances. During performances and rehearsals, they bring, arrange and remove furniture from the stage.

The workshop spaces include a warehouse for storing furniture for current performances and a warehouse for storing furniture stocks.

The shop employees share the recreation and changing room with the mounting shop.

3.9.9.1. Warehouse of current furniture

Space for storing furniture for current performances. Area not less than 70 sqm.

Located between the stages. Direct access to the stages and easy access to the carpentry and props shops.

Optimal climatic conditions for storing furniture and organizing space for grouping furniture and elements by performances.

Can be located in the same space with the stage scenery warehouse. In this case, the space should be divided into separate compartments and lockable "cages".

Scenarios of use:

- selection of furniture for performances;
- change of furniture during performances and rehearsals;
- storage of furniture, mannequins, pillows, mats, etc.;

- public guided tours;

Provide for the following elements:

- racks, hangers, hooks, storage grates;
- free space for storing heavy and bulky items.

3.9.9.2. General furniture warehouse

Space for storing furniture, mannequins, etc., not used in current performances. Area not less than 150 sq.m.

It is necessary to ensure optimal climatic conditions for long-term storage of furniture.

Scenarios of use:

- long-term storage of furniture, mannequins, pillows, mats, etc.;
- selection of furniture and elements for performances;
- selection of furniture and elements for renting out.

Provide for the following elements:

- racks, hangers, hooks, storage grates;
- racks and cabinets for storing documents.

3.9.10. Mounting workshop

The shop includes 25 people who assemble / disassemble, move and install the stage scenery. The main work of the workshop employees takes place on stage and behind the scenes during the preparation and during performances and rehearsals. In addition, shop staff assembly stage scenery and structures in the decorative and assembly studio.

Behind the scenes of the Great Hall, next to the working console of the assistant director, there should be the workplace of the duty assembler - a mobile console for controlling the lifting and lowering and turning mechanisms of the stage. In addition, the mounting shop employees operate the lifting and lowering and swing mechanisms and stage machinery located in the hold under the stage of the Great Hall.

The shop includes warehouses for storing stage scenery and mounting shop warehouse.

The working corridors next to the stages can also have small closets for storing small tools and items that may be needed during performances or during preparation thereof.

The shop employees share the recreation and changing room with the furniture shop.

3.9.10.1. Mounting workshop warehouse

Warehouse for mounting shop tools, collateral materials, parts of stage scenery (flooring, ropes, pipes etc.) Area not less than 45 sqm.

Easy access to all stages.

Provide for the following elements:

- racks for storing tools and parts of stage scenery;
- wall structures, hooks and hangers;
- easy access to stages.

3.9.10.2. Stage scenery warehouse

Large space divided into compartments - to store current performance stage scenery and stage scenery archive. Area not less than 500 sq.m.

Located next to the stage of the Great Hall, it is also necessary to provide for easy access to the Universal Hall, the Eastern Hall and the Great Rehearsal Hall.

If possible, it is adjacent to the stage pocket of the Great Hall. The height of the ceilings corresponds to the height of the stage pocket.

The warehouse should be divided into compartments to group the stage scenery by performances. The most part of the compartments should allow to store high stage scenery (up to 7 m). 4 compartments should allow for two-level storage and 2 more - for multi-level storage of soft stage scenery.

Scenarios of use:

- stage scenery storage for current performances;
- archive stage scenery storage;
- operative search and stage scenery change;
- public guided tours;

Provide for the following:

- partitions for stage scenery storage;
- Racks for storing soft stage scenery;
- goods lift;
- systems and mechanisms for lifting loads to the second level (telpher, winches);
- sliding doors same as the height of the room;
- direct access to the stage of the Great Hall through the gate for the removal of oversized decorations;
- easy access to the Universal, Eastern and Great Rehearsal Halls.
- convenient or direct access to the loading and unloading area through the gate for removal of large-sized decorations;
- convenient access to the decorative and installation workshop through the gate for the removal of large-sized decorations;
- manual pallet jack;
- telescopic lift.

3.9.10.3. Recreation and changing room for mounting and furniture shops

Common recreation and changing room for 29 employees. It can be a single space or divided into 2 or more rooms.

Convenient quick access to stages and halls.

Provide for the following elements:

- designated area for changing with lockers;
- changing benches;
- sofas and armchairs, coffee tables;
- sink with tap, water supply;
- full length mirror;
- water dispenser;
- video and audio broadcasting from all stages and halls, including rehearsals;
- operative access to stages and halls;
- easy access to showers.

3.9.11. Electric lighting workshop

Lighting designers develop stylistics and solutions for the lighting design of performances, make the light assembly, develop lighting effects, the necessary technical means and documentation. Employees of the electric lighting shop are responsible for lighting equipment, electro booth and special effects equipment (for example, machines for making smoke or snow). Key equipment is located on stage and in the hall. During the preparation process and during the performance, the workshop employees work, among other things, at the working galleries and grates of the stage.

The workshop consists of 15 employees. The shop includes a studio for equipment repairs, lighting control rooms next to halls, warehouses of lighting equipment and room for recreation and changing for employees. In addition, the workshop employees are responsible for the equipment located in the dimmer room (thyristor).

3.9.11.1. Electric lighting studio

Separate space with workplaces of the head of the workshop and the lighting designer and place for operative repair of electrical lighting equipment.

Scenarios of use:

- equipment repair and maintenance;
- preparation of lighting equipment for the performance;
- operative storage of equipment to be repaired.

Provide for the following elements:

- 2 work stations for equipment repair: large table, office chair, key repair equipment;
- workbench, vice;
- racks for storing tools and consumables;
- racks for operative storage of equipment;
- filing shelves;
- cabinet with drawers for storing equipment parts and consumables;
- spot lights for workplaces;
- easy access to stages.

3.9.11.2. Lighting equipment control room

The room in which the console and equipment are located for automatic control of the light on the stage during the performance.

In the Great Hall, it is located opposite the stage behind the back wall of the hall with a line of sight to the stage, at the level of the first tier above the sound equipment. The area of the lighting equipment control room in the Great Hall should be 12-16 sqm. During the performance, 3-4 people can work in the lighting control room.

In the Universal Hall (Blackbox) and the Eastern Hall, the lighting equipment is located at the level of the working galleries and has an area of at least 6 sq. m each. During the performance, 1-2 people can work in these lighting control room.

In addition to the stationary lighting equipment in the Universal Hall (Blackbox) and the Eastern Hall, it is necessary to provide for the placement of a mobile remote control inside the hall.

Scenarios of use:

- automatic light control during performances and rehearsals;
- public guided tours;

Provide for the following elements:

- large window opening to the hall;
- table top along the window measuring at least 150 x 80 cm to accommodate the console, computers and equipment (for the Universal and Eastern halls);
- large table top to locate two stands, computers and equipment (for the Great Hall);
- office armchairs;
- rack / cabinet with drawers for operative storage of equipment and documents;
- line of sight of the scene;
- video and audio broadcasting from all stages and halls, including rehearsals;
- spot lighting;
- blinds on the window with the possibility of complete blackout;
- full soundproofing;
- convenient quick access to the stage not through the hall.

3.9.11.3. Warehouse for operative storage of lighting equipment

Warehouse for operative storage of lighting equipment which is in use in current performances.

Such warehouses are located next to the Great, Universal and Eastern halls.

The warehouse at the Great Hall should be located in the backstage space, the floor of the warehouse is on the same level as the stage. Warehouse area not less than 40 sqm.

Warehouse area at the Universal Hall (Blackbox) - at least 16 sqm, at the Eastern Hall - also at least 16 sqm. Easy access to the stage.

If some halls are located nearby, a common warehouse can be located between them.

It is necessary to ensure optimal climatic conditions for the storage of technical equipment.

Scenarios of use:

- storage of lighting equipment;
- storage of additional equipment.

Provide for the following elements:

- racks;
- cabinets with drawers;
- wall hooks / wire storage system;
- free space for storing large equipment.

3.9.11.4. Recreation and changing room of the electric lighting workshop

Separate room for 15 employees. Located next to the main workspace of the electric lighting workshop.

Provide for the following:

- designated area for changing with lockers;
- changing benches;
- screen/mobile partition;
- mirror;
- comfortable sofa, armchairs;
- coffee table;
- water dispenser;
- sink with tap, water supply;
- video and audio broadcasting from all stages and halls, including rehearsals;
- easy access to WCs and showers.

3.9.12. Stage effects and video projection workshop

The workshop employees are responsible for filming and editing video, video projections and conducting performances, video broadcasts, video recording of performances.

The workshop employs 5 people. The space includes a room for video editing, video control room next to the hall (or mobile stand in the hall), warehouse for operative storage of video equipment.

3.9.12.1. Video editing room

The main workspace of the workshop for video editing for 4-5 people.

Located next to the recording studio. It is necessary to provide for easy access to video equipment and operative storage warehouse for the workshop.

Scenarios of use:

- video editing;
- creation of graphics and video materials for performances;
- operative storage of equipment.

Provide for the following elements:

- workplaces (table, computer, office chair);
- workplace for operative repair of equipment;
- rack or cabinet for small appliances;
- filing shelves.

3.9.12.2. Video equipment control room

The room in which the console and equipment for controlling video projections, video broadcasts and video recording of performances is located.

During the performance, 1-2 people can work in the video equipment control room.

In the Great Hall, it is located opposite the stage behind the back wall in the center of the hall with a line of sight to the stage in the adjacent room with the sound equipment control room and with direct access to it.

In the Universal Hall (Blackbox), it is necessary to place 2 video cameras on both sides of the hall. In the Eastern Hall, *if possible*, 2 video cameras should be placed on both sides of the hall (if possible), or mobile consoles inside the hall.

Scenarios of use:

- conducting performances, managing video projections;
- providing video broadcasting of performances and rehearsals;
- video recording of performances and rehearsals;
- operative storage of equipment;
- public guided tours;

Provide for the following elements:

- wide tinted window, silently opening upward, exactly in the center of the stage;
- a large, sturdy tabletop along the window to accommodate consoles, computers and equipment on and below it;
- 2 office chairs;
- rack or cabinet for small appliances;
- line of sight of the scene;
- video and audio broadcasting from all stages and halls, including rehearsals;
- soundproofing;
- direct access to the sound control room;
- operative access to the stage.

3.9.12.3. Warehouse for video equipment operative storage

Warehouse for operative storage of video equipment which is in use in current performances.

A room with an area of at least 15 sqm is located next to each hall (Great Hall, Universal Hall (Blackbox), Eastern Hall) with easy access to the stage. If some halls are located nearby, a common warehouse can be located between them.

The warehouse at the Great Hall should be located on the same level as the stage for easy rolling out of large LED screens onto the stage.

It is necessary to ensure optimal climatic conditions for the storage of technical equipment.

Scenarios of use:

- storage of video equipment (cameras, projectors, consoles, etc.);
- storage of LED screens;
- storage of additional equipment (tripods, extension cords, etc.).

Provide for the following elements:

- racks;
- cabinets with drawers;
- wall hooks / wire storage system;
- free space for storing large equipment.

3.9.12.4. Room for recreation and changing for the staff of stage effects and video projections workshop

Separate room for 5 employees. It is located, if possible, next to the video equipment control and the video editing room.

If needed, can be combined with the Room for recreation and changing for the sound amplifying and communication workshop.

Provide for the following elements:

- designated area for changing with lockers;
- changing benches;
- mirror;

- comfortable sofa, armchairs;
- small table;
- water dispenser;
- *if possible*, sink with tap, access to water;
- video and audio broadcasting from all stages and halls, including rehearsals.

3.9.13. Sound amplification and communication workshop

Responsible for musical and sound design and accompaniment of performances and events in the theater. Key equipment is located on stage and in the hall. The spaces include a recording studio, sound equipment rooms, simultaneous interpretation booths, warehouses for equipment storage, and recreation and changing room.

The workshop employs 10 people.

3.9.13.1. Recording studio

A studio for recording music (up to 4-6 musicians), audio clips, voice acting for video clips, sound for performances and exhibitions, as well as podcasts, radio broadcasting and creating other custom multimedia products.

The size, finishing and furnishings of the room should create optimal and flexible acoustic conditions that can be tuned to different genres of music and recording in a variety of formats, including voice recording and podcasts.

The recording space is accompanied by a director's / control room, which can be viewed through a glass window, however, a full studio blackout should be possible.

If possible, place 2 isolated recording spaces adjacent to a single director's room for simultaneous recording, for example, of a musical group (up to 4-6 people) and a voice for a performance or advertising (a small space for 1-2 people).

It is recommended to be placed away from the halls where performances are held, for maximum sound insulation (including vibration), if possible - between them.

If possible, provide for the option of installing video equipment for organizing a live video broadcast of a radio broadcast, podcast or performance of a musical group.

Provide easy access from the rehearsal orchestra, *if possible*.

Scenarios of use:

- sound recording (individual, group, including music, voice, podcast);
- radio broadcast.

Provide for the following elements:

- sound engineer room (workplace for 1-2 people + the possibility of comfortable accommodation for 1-2 guests);
- room for recording music (up to 4-6 musicians);
- room for voice recording (1-2 persons);
- soundproofed blackout windows between the sound engineer's room and the recording rooms;
- computer equipment;

- sound equipment;
- microphones;
- amplifiers;
- music stands;
- mobile equipment: table and office chairs for comfortable accommodation of at least 4 people;
- cabinet for storing small appliances and additional equipment;
- if possible, a room for temporary storage of furniture and equipment or direct easy access to the pantry;
- clothes hanger;
- full soundproofing;
- good silent ventilation / air conditioning.

3.9.13.2. Sound equipment control room

Room or zone where the console and equipment for automatic control of the sound and musical accompaniment of the performance are located and where sound engineer works during the performance.

In the Great Hall, this is an area adjacent to the back wall of the hall and protruding into the hall in the form of a balcony, located no higher than the middle of the hall's height. *Where possible*, direct access to the video room and interpretation booths should be provided.

In the Universal and Eastern halls, it is located behind the wall of the hall, providing direct visibility of the hall through an opening window, in an adjacent room with one of the video rooms and, *if possible*, with direct access to it.

During the performance, 1-2 people can work in these sound equipment control room.

In the Universal Hall (Blackbox) and the Eastern Hall, in addition to the stationary sound control room, it is necessary to provide for the placement of a mobile console inside the hall.

Scenarios of use:

- sound support for performances and rehearsals;
- recording of performances;
- providing simultaneous interpretation;
- provision of internal audio broadcasting of performances and rehearsals.

Provide for the following elements:

- large window opening to the hall;
- a large table top along the window to accommodate console, computers and equipment;
- 2 office chairs;
- rack / cabinet with drawers for operative storage of equipment and documents;
- video and audio broadcasting from all stages and halls, including rehearsals;
- line of sight and audibility of the stage;
- direct access to the hall;
- spot lighting;
- operative contact with interpreters / direct access to the simultaneous interpretation booths;
- full soundproofing.

3.9.13.3. Simultaneous interpretation booths

3 isolated booths at each hall for simultaneous interpretation into Russian and English and for audio description. Adjacent to the sound control room with direct access to it. *If possible*, in each booth it is necessary to place a window facing the hall, from which the stage is visible.

It is also necessary to provide for the possibility of placing mobile booths for simultaneous translation in the Universal Hall (Blackbox) and Eastern Halls.

Provide for the following elements:

- workplace: table, comfortable chair;
- screen with live broadcast of the performance;
- microphone;
- small stand;
- amplifier;
- headphones;
- table lamp;
- full soundproofing;
- direct access to sound control for operative contact with sound engineers.

3.9.13.4. Warehouse for sound equipment operative storage

Warehouse for operative storage of sound equipment which is in use in current performances.

The warehouse at the Great Hall has an area of at least 20 sqm, at the Universal Hall (Blackbox) and the Eastern Hall - at least 10 sqm each. If some halls are located nearby, a common warehouse can be located between them.

It is necessary to ensure optimal climatic conditions for the storage of technical equipment.

Scenarios of use:

- storage of sound equipment (microphones, speakers, consoles, etc.);
- storage of additional equipment (microphone stands, extension cords, etc.).

Provide for the following elements:

- racks;
- wall hooks / storage system for wires and microphone stands;
- free space for storing large equipment;
- easy access to the stage.

3.9.13.5. Recreation and changing room of the sound amplifying and communication workshop

Separate room for 10 employees.

Located near the Recording studio.

It is necessary to provide for easy access to the sound equipment control rooms at the halls.

If needed, can be combined with the Room for recreation and changing for the stage effects and video projection workshop.

Provide for the following:

- designated area for changing with lockers;
- changing benches;
- screen/mobile partition;
- mirror;
- comfortable sofa, armchairs;
- small table;
- access to water, sink;
- easy access to WCs;
- water dispenser.

3.9.13.6. General warehouse of technical equipment

A common room for long-term storage of technical equipment of the electric lighting workshop, stage effects and video projections workshop, and sound amplifying workshop. Divided into 3 compartments - "cages" for separate storage of equipment from different shops. The compartments are locked with a key. Area not less than 25 sqm

It is necessary to ensure optimal climatic conditions for the long-term storage of technical equipment.

Scenarios of use:

- storage of lighting equipment;
- storage of sound equipment (microphones, speakers, consoles, etc.);
- storage of video equipment (cameras, projectors, consoles, etc.);
- storage of additional equipment (microphones, stands, extension cords, etc.).

Provide for the following:

- racks for storage of equipment;
- hooks and wall storage systems for wires, microphone stands, etc ;
- free space for storing large-sized equipment.

3.9.13.7. Studio for video and sound equipment repair

Separate space for operative repair of sound and video equipment.

Scenarios of use:

- equipment repair and maintenance;
- preparation of sound equipment for the performance;
- preparation of video equipment for the performance;
- operative storage of equipment to be repaired.

Provide for the following elements:

- 2 work stations for equipment repair: large table, office chair, key repair equipment;
- workbench, vice;
- racks for storing tools and consumables;
- racks for operative storage of equipment;
- filing shelves;
- cabinets with drawers for storing equipment parts and consumables;
- spot lights for workplaces;
- easy access to stages.

3.9.13.8. Office of the heads of the electric lighting workshop, stage effects and video projections workshop, sound amplifying and communication workshop

Workspace, which houses the workplaces of the heads of the three workshops, as well as the lighting designer.

Provide for the following elements:

- 4 workplaces: table, computer, office chair;
- racks and cabinets for storing documents;
- MFD;
- video and audio broadcasting from all stages and halls, including rehearsals.

3.10. ADMINISTRATIVE FUNCTIONAL GROUP

Office spaces where theater staff work, spend time and which are used for official purposes.

The premises of the administrative functional group include common work areas and offices, a cloakroom, WCs and shower rooms for employees, a catering area, a medical office. The list of administrative spaces also includes storerooms and other economic and technical premises.

The administrative functional group is intended for the theater staff and should be isolated from the functional groups open to theater visitors. The administrative functional group is entered through a separate service entrance. In addition, it is necessary to provide an area for loading / unloading equipment and supplies with convenient logistics and access to the workshops and warehouses of the production functional group, to the stages and separate spaces of the public functional group.

One of the key tasks of renovating and expanding theater spaces is to optimize working conditions in offices and departments, optimize logistics and communications between departments, as well as increase comfort and provide all the necessary equipment in the public areas of the administrative group.

At the entrance to the administrative group and in its public areas, provide for the placement of a large screen with an up-to-date work plan (to replace the current paper timetable in the info zone).

If possible, it is recommended to provide for the placement of vending machines with hot and cold drinks and snacks in the public areas of the administrative group in order to reduce the load on the staff cafe.

3.10.1. Employee workspaces

Workspaces for employees should be light and comfortable to work with, have good air conditioning, preferably with the possibility to individually adjust the temperature in different offices and spaces, and access to natural light.

It is necessary to provide for the possibility of flexible adjustment of the general light and individual light on the work tables.

3.10.1.1. Director's office

Spacious working space for the theater director, an area for individual work, holding meetings, receiving guests, communicating with the press.

Provide for the following elements:

- workplace (table, computer, office chair);
- conference table for up to 6 people with comfortable chairs or light armchairs;
- soft armchairs (at least 2);
- coffee table;
- racks for books, souvenirs, awards with partially closed sections for documents;
- wall-mounted structure to put large posters;
- video and audio broadcasting from all stages and halls, including rehearsals;
- soundproofing.

3.10.1.2. Director's reception

Workspace of the secretary of the direction with a waiting area for guests and a small "kitchen".

Placed in front of the director's office.

Provide for the following in the main area:

- workplace (table, computer, office chair), can be organized as reception;
- recreation area (2 comfortable chairs and a table) for visitors;
- cabinets for documents and consumables;
- mfd;
- shredder;
- trays for incoming and outgoing documents for signing;
- clothes hanger.

Provide for the following in the kitchen area:

- table/top;
- sink with tap, access to water;
- water dispenser;
- coffee machine;
- kettle;
- small refrigerator;
- sections for storing dishes: dirty dishes for washing, drying area for clean dishes;
- cabinet for storing clean dishes, napkins, tea, coffee, etc.;
- small lockable cabinet.

3.10.1.3. Big meeting room

Comfortable well-equipped space for holding internal meetings and conferences for up to 10-12 people, negotiations with partners, communication with the press.

Located near the service entrance, next to the offices of deputy directors.

Provide for the following elements:

- table and comfortable chairs for 10-12 people;
- projector with a screen or plasma;
- flip chart / whiteboard;
- sockets in the table (plugs + usb);

- water dispenser;
- black-out curtains;
- clothes hanger;
- soundproofing;
- video and audio broadcasting from all stages and halls, including rehearsals.

3.10.1.4. Small meeting room (if possible)

Comfortable well-equipped space for holding internal meetings and conferences for up to 4-6 people, negotiations with partners, communication with the press.

Located not far from the staff entrance and large meeting room.

Provide for the following elements:

- table and comfortable chairs for 4-6 people;
- projector with a screen or plasma;
- flip chart / whiteboard;
- sockets in the table (plugs + usb);
- water dispenser;
- clothes hanger;
- black-out curtains;
- soundproofing;
- video and audio broadcasting from all stages and halls, including rehearsals.

3.10.1.5. Office of the deputy director for marketing and audience and the head of the advertising and information department

Office for 3 people responsible for promotion, sales and work with viewers (or separate offices for 1-2 people, if possible).

Located next to the director's office, marketing and advertising department and meeting room.

Provide for the following elements:

- workplaces (table, computer, office chair);
- racks and cabinets for storing documents;
- MFD;
- video and audio broadcasting from all stages and halls, including rehearsals.

3.10.1.6. Marketing and Advertising Department

Office of employees of marketing, PR and advertising departments (managers, designers, photographers), designed for 7 people.

Placed, if possible, next to the office of the deputy directors for marketing and for audience.

Provide for the following:

- workplace (table, computer, comfortable office chair);
- table 2x3 meters to roll out outdoor advertising;
- racks for storing documents, materials, equipment and consumables;
- MFD;
- A3 MFD.

3.10.1.7. Office of the Chief Administrators

Office for 3 workplaces, where daytime theater administrators work.

Located next to the marketing and advertising department and accounting department.

Provide for the following:

- workplaces (table, computer, office chair);
- shelves / filing cabinets;
- safe box;
- MFD.

3.10.1.8. Office of the Administrator on Duty

Evening administrator's office.

This place can also be used for a visitor who feels sick when visiting the theater to receive first aid, wait for the arrival of an ambulance.

Area not less than 15 sqm.

Located near the entrance to the theater, next to the main spectator lobbies (first of all, lobby at the Great Hall).

Provide for the following:

- 1 workplace (table, computer, office chair);
- MFD (if possible);
- lockable cabinet for papers and medical supplies and consumables;
- locker or wardrobe for storing clothes and personal belongings;
- couch;
- chair for visitors (at least 2);
- folding partition;
- full length mirror;
- water dispenser;
- water supply and a sink with a tap (if possible) or easy access to the toilets;
- opening window and / or window for natural ventilation (if possible);
- direct access from the spectator lobby;
- easy access for staff and ambulance.

3.10.1.9. Office of the ticket office manager and warehouse and archive manager

Office for 2 employees. Located next to Accounting Department.

Provide for the following:

- workplaces (table, computer, office chair);
- shelves / filing cabinets;
- MFD.

3.10.1.10. Office of the Deputy Director of Finance

Office for 1 employees. Placed next to the offices of the director, chief accountant, lawyers, contract service.

Provide for the following:

- workplace (table, computer, office chair);
- place for receiving employees (table, chair);
- shelves or filing cabinet;
- MFD.

3.10.1.11. Public Procurement Department

Office for 3 employees involved in procurement for the theater and in the process of working with confidential documents and information.

Located next to the legal department and accounting department. Easy access to the pre-archive storage room and archive is required.

Provide for the following:

- workplaces (table, computer, office chair);
- shelves or filing cabinet;
- safe box;
- MFD.

3.10.1.12. Chief Accountant's Office

Office for 1 employee. Located next to accounting department, legal department. Easy access to the pre-archive storage room and archive is required.

Provide for the following:

- workplace (table, computer, office chair);
- place for receiving staff and signing documents (table, 1-2 chairs or light armchairs);
- racks/cabinet for documents;
- safe box;
- MFD.

3.10.1.13. Accounting Department

Room for 4 employees of the accounting department. Located next to the office of the chief accountant, legal department, public procurement department. Easy access to the pre-archive storage room and archive is required.

Provide for the following:

- workplaces (table, computer, office chair);
- place for receiving staff and signing documents (table, 1-2 chairs or light armchairs);
- document binding equipment;
- shredder;
- MFD;
- large tall cabinets for storing documents (at least 4);
- safe boxes / iron cabinets.

3.10.1.14. Ticket Office

Office of accountant-cashier, who is engaged in cash payments inside the theater, salaries pay out. Located next to Accounting Department.

Provide for the following:

- workplace (table, computer, office chair);
- place for receiving staff and signing documents (table, 1-2 chairs or light armchair);
- safe box;

- filing racks, 3 pcs;
- cash register equipment (detector, counting machine);
- iron door under lock and key.

3.10.1.15. Legal Department

Office for 2 employees. Located next to accounting department, public procurement department. Easy access to the pre-archive storage room and archive is required.

Provide for the following:

- workplaces (table, computer, office chair);
- place for receiving staff and signing documents (table, 1-2 chairs or light armchairs);
- shelves or filing cabinet;
- safe box;
- shredder.

3.10.1.16. Human Resources Department

Office for 3 employees. Personal files are stored here, documents and contracts get signed here as well. Located next to the accounting and legal department. Easy access to the pre-archive storage room and archive is required.

Provide for the following:

- workplaces (table, computer, office chair);
- place for receiving staff and signing documents (table, 2 chairs or light armchairs);
- 3 safe boxes or iron fireproof cabinets, lockable with a key;
- MFD;
- shredder.

3.10.1.17. Room for Prehistoric Storage

Small room to store accounting, legal and human resources documents for 4 to 6 years before they are archived. Easy access from these departments.

Provide for the following:

- 3 large cabinets up to the ceiling for storing documents;
- metal door with a key.

3.10.1.18. Information Technology Department

The department employees provide technical support for the theater and interactive expositions, system administration, communications maintenance, and are responsible for the correct functioning of equipment in offices and server room. The department employs 5 people.

If possible, the office is located in the center of the building for optimal access to all spaces, as well as close to the server room.

Provide for the following:

- 5 workplaces (large table, computer with 2 monitors, office chair);
- workbench;
- test stand with electrical connections;
- zone for mechanical work (soldering, blowing, equipment repair);
- soldering station with dryer;
- open rack for storing spare parts, tools and equipment;
- closed rack to store valuable equipment (or a closed part of a big

- rack);
- filing cabinet;
- MFD.

3.10.1.19. Archive and Workroom of the Theater Museum

Space for archiving and working with memorial collection of the theater (studying, scanning, digitization, processing, cataloging, etc.).

Located close to the Staff Library, if possible.

It can be a single space or two adjacent spaces (archive space and study for the museum staff).

The area of the archive is not less than 65 sqm.

The museum fund includes:

- 5,000 posters including large old fragile posters;
- 500 sketches for performances - paintings and graphic works (maximum format 50x80 cm);
- 310 folders (photos, reviews, letters, documents);
- 15,000 theater playbills;
- 200 congratulatory addresses (gift folders on the occasion of anniversaries);
- 500 certificates;
- 4,000 photos;
- 700 exhibits of various formats (gifts and souvenirs - plates, dolls, figurines);
- 500 personal belongings of actors of various formats (for example: makeup box, snuff box, violin, hat, costume).

Provide for the following:

- 3 workplaces (table, computer, office chair);
- MFD (min A3 format);
- large table to work with the exhibits;
- equipment for horizontal storage of the posters;
- racks for storing paintings and graphic works;
- racks for storing folders, photos, valuable documents;
- racks and display cabinets for storing souvenirs and personal belongings;
- equipment for storing a small collection of costumes;
- special storage mode, climate control system independent of the rest of the space (if possible);
- enhanced security measures to ensure the safety of funds.

3.10.1.20. Office of the Head of the Troupe

Room where the head of the troupe works, receives theater actors (up to 8 people at a time). If possible, locate in the place of maximum concentration of actors' dressing rooms or in the center between them.

Provide for the following:

- workplace (table, computer, office chair);
- sofa and armchairs;
- coffee table;
- MFD (A3 format);
- wall-mounted structure to put large posters and A4 diplomas;
- video and audio broadcasting from all stages and halls, including rehearsals.

3.10.1.21. Office of the Deputy Director for Administration and Housekeeping

Office for one person. Located next to the rooms of the building maintenance workers.

Provide for the following:

- workplace (table, computer, office chair);
- racks or filing cabinets (at least 2);
- MFD;
- place for receiving visitors (table, 1-2 chairs or light armchairs).

3.10.1.22. Chief Engineer's Office

Office for one person. Located, if possible, next to the office of the deputy director for administrative and economic affairs.

Provide for the following:

- workplace (table, computer, office chair);
- racks or filing cabinets (at least 2);
- MFD;
- place for receiving visitors (table, 1-2 chairs or light armchairs).

3.10.1.23. Chief Engineer's Warehouse

Warehouse for storing material valuables, used lamps and tools. Area not less than 20 sqm

Located next to the office of the chief engineer.

Provide for the following:

- racks;
- cabinets with drawers;
- wall hooks / storage system for wires and tools;
- free space for storing large equipment.

3.10.1.24. Office of the Head of Building Services

Office for one person. Located next to building maintenance rooms and inventory storage.

Provide for the following:

- workplace (table, computer, office chair);
- place for receiving visitors (table, 1-2 chairs or light armchairs);
- shelves or filing cabinet;
- MFD.

3.10.1.25. Office of the Fire Chief and Occupational Safety and Health Engineer

Work space for two people. Located, if possible, next to the office of the head of the building maintenance service and the office of the deputy director for administrative and economic affairs.

Provide for the following:

- workplaces (table, computer, office chair);
- racks or filing cabinets (at least 2);
- MFD;
- if possible, place for receiving visitors (table, 1-2 chairs or light armchairs).

3.10.1.26. Studio for Complex Maintenance and Repair of the Building

Working, recreation and changing area for 4 building repair and maintenance specialists. Located, if possible, next to the office of the head of the building maintenance service and / or the rooms of plumbers and electricians.

Provide for the following:

- workplace (table, office chair or comfortable chair);
- workbench, vice;
- racks and cabinets for tools and consumables;
- wall panel for orderly storage of small tools;
- individual lockers;
- changing bench;
- access to water, sink;
- comfortable sofa, light armchairs, side table;
- rack / cabinet for operative storage of inventory;
- water dispenser;
- easy access to WCs and showers.

3.10.1.27. Power Equipment Repair studio

If possible, located next to the electricians' room.

Provide for the following:

- workplace (table, computer, comfortable chair);
- two-place workbench;
- vice;
- vertical-boring machine;
- emery machine;
- racks for consumables;
- metal lockable cabinet for storing tools;
- cabinet with drawers for storing equipment parts and consumables;
- individual lighting of the workplace;
- sectional cabinet for workwear;
- device with different voltages;
- soldering station with dryer;
- test bench;
- easy access to WCs.

3.10.1.28. Locksmith studio

Room where the plumbing equipment is repaired.

If possible, located next to the plumbers' room.

Provide for the following:

- workplace (table, computer, office chair);
- metal table 1x2 m;
- two-place workbench;
- vice;
- vertical-boring machine;
- sanding machine;
- racks for consumables;
- metal lockable cabinet for storing tools;
- cabinet with drawers for storing equipment parts and consumables;
- individual lighting of the workplace;
- sectional cabinet for workwear;
- compressor;
- lathe;

- pipe bender;
- stationary puller;
- easy access to WCs.

3.10.1.29. Electricians' room

Recreation and changing room for 10 people. Located next to the switchboard and power equipment repair workshop.

Provide for the following:

- designated area for changing with lockers;
- changing benches;
- mirror;
- access to water, sink;
- comfortable sofa, light armchairs, side table;
- rack / cabinet for operative storage of inventory;
- water dispenser;
- easy access to WCs and showers.

3.10.1.30. Plumber's room

Recreation and changing room for 10 people. Located next to the machine room and the locksmith's shop.

Provide for the following:

- designated area for changing with lockers;
- changing benches;
- mirror;
- access to water, sink;
- comfortable sofa, light armchairs, side table;
- rack / cabinet for operative storage of inventory;
- water dispenser;
- easy access to WCs and showers.

3.10.1.31. Room for cleaners, florists and painters

Changing room for 38 people (35 cleaners, 2 painters, 1 flower girl). It can be a single space or divided into 2 or more rooms.

Located next to the inventory storage room.

Provide for the following:

- designated area for changing with lockers;
- changing benches;
- mirror;
- access to water, sink;
- screen/mobile partition;
- comfortable sofa, light armchairs, side table;
- rack / cabinet for operative storage of inventory;
- easy access to WCs and showers;
- water dispenser.

3.10.1.32. Wiper room

Changing room for 10 people. Located next to the inventory storage room.

Provide for the following:

- designated area for changing with lockers;
- changing benches;
- mirror;

- access to water, sink;
- comfortable sofa and/or light armchairs, side table;
- place for drying clothes, radiator;
- water dispenser.

3.10.1.33. Drivers room

Recreation and changing room for 2-3 people, area not less than 10 sqm.

Located as close to the loading / unloading area as possible.

Provide for the following:

- designated area for changing with lockers;
- changing benches;
- mirror;
- access to water, sink;
- comfortable sofa and/or light armchairs, side table;
- water dispenser.

3.10.1.34. Cloakroom attendants room

Recreation and changing room for 6 people. Located next to cloakroom

Provide for the following:

- designated area for changing with lockers;
- benches or chairs for changing;
- full length mirror;
- comfortable sofa, light armchairs, side table;
- water dispenser.

3.10.1.35. Ticket takers room

Room for changing and storing personal belongings of ticket holders, as well as sorting and storing tickets and playbills for performances.

Planned for 8 people. Located close to the way to lobbies and halls.

Provide for the following:

- designated area for changing with lockers;
- common table for 8 people with chairs;
- rack or cabinet to store playbills and printed materials;
- changing screen;
- full length mirror;
- water dispenser.

3.10.1.36. Security room

Isolated room with a workplace for security guards measuring at least 10 sqm, as well as a place for night sleep for security personnel. Located on the ground floor, not far from the service entrance.

Provide for the following:

- table and comfortable office armchair;
- filing shelves;
- screens to monitor the key areas in the theater;
- place for visitors;
- recreation zone (sofa bed);
- place for storing folding bed;
- changing area and 4 individual lockers;
- mirror;
- easy access to staff cafe.

3.10.1.37. Laundry room

Room for washing costumes, workers' uniforms, fabrics, etc., Area - 30 sq.m

Scenarios of use:

- washing costumes, uniforms, fabrics and soft equipment;
- drying;
- ironing.

Provide for the following:

- industrial washing machines;
- drying machines;
- ironing table;
- irons;
- industrial washing bath, access to water;
- drying cabinet for clothes, hats and shoes;
- racks for storing towels and bed linen;
- racks and lockable cabinet for detergents;
- strings and rails for hanging delicate linen;
- folding clothes dryers;
- mobile rails for hangers;
- metal baskets on wheels for transportation and storage of linen.

3.10.1.38. Archive

General archive of theater documents from different departments (Accounting Department, Human Resources Department, etc.), which expire in the archives within departments. The premises must be equipped in accordance with the standards and requirements for this type of premises.

If possible, it is desirable to be located on the ground floor.

Scenarios of use:

- storage of documents;
- storage of tickets;
- destruction of documentation after the expiration of the storage period.

Provide for the following:

- high racks for storing documents (at least 8, located at a distance of 1 m from the wall);
- safe cabinets;
- workplace (table, chair);
- mfd for making copies of documents;
- shredder;
- good ventilation;
- iron door under lock and key.

3.10.1.39. Coworking/working rooms for employees of touring groups and specialists invited to projects

Office for temporary work (on tour or for a project) of specialists (managers, designers, producers, etc.), designed for 4-5 people.

It is necessary to place 2 - if possible 3 - such rooms, placing them in a single block.

Provide for the following:

- workplace (table, computer, comfortable office chair);
- large table for group work;
- racks for storing documents, materials, equipment and consumables;
- MFD;
- A3 MFD.

3.10.2. Public areas

3.10.2.1. Library for employees (if possible)

Reading room for theater staff and workshop students. It includes library stocks, librarian's workplace and places for readers. A part of the collection from the funds of the theater museum is also presented here, including rare books and printed publications, autographed books, etc., and visitors can also get acquainted with the digitized part of the museum fund using a computer for readers.

Located, if possible, not far from the Archives and the study of the theater museum.

Quiet, comfortable space with a high demand for natural light.

Scenarios of use:

- selection of literature (independently or with the help of a librarian);
- obtaining advice from a librarian;
- reading books and magazines;
- work with texts of plays;
- writing;
- work with a personal laptop, tablet, etc. (including viewing video materials and listening to audio materials using headphones);
- work using library PC (including watching video materials and listening to audio materials using headphones);
- studying books and documents displayed in the windows;
- printing, scanning and photocopying of documents;
- quiet collaboration in groups of up to 4 people;
- quiet communication in groups of up to 4 people;
- recreation.

Provide for the following:

- librarian workplace (table, computer, office chair);
- book racks for spine display (≈ 8 thousand units);
- equipment for the front display of novelties and book collections (one rack);
- lockable display shelves for valuable books and publications (at least 2-3);
- racks for plays (A4 folders - 1200 units);
- racks for magazines and newspapers (500 units);
- places for individual and group work and reading, equipped with sockets and individual light (6-8 places);
- soft comfortable chairs with sockets and individual light (at least 2);
- automated workstations (workplaces with a PC) for readers (at least 1-2);
- shelves or filing cabinet;
- MFD;
- high speed WiFi router;
- water dispenser;
- trash bin;
- translucent roller blinds for protection from bright direct sunlight;
- soundproofing.

3.10.2.2. Staff cafe

Dining area for entertainers and theater staff. Minimum capacity 50 people.

It is necessary to provide an opportunity to bring ready-made food from home, heat it up and eat.

Includes a recreation area with the opportunity to drink coffee or tea, relax and chat with colleagues.

Area with a high demand for natural light.

Scenarios of use:

- individual meals for actors and theater staff;
- coffee or tea break;
- recreation and communication of employees;
- group meals for festival participants and actors and employees of other theaters who come on tour;
- banquet;
- buffet reception.

Provide for the following:

- round tables for 4 people with comfortable chairs;
- if possible - large table for 8-10 people;
- soft armchairs and coffee tables;
- professional kitchen with the possibility of preparing hot dishes and baking bakery products;
- water dispenser;
- microwave oven (at least 2);
- coffee machine with device for making boiling water or a vending machine with hot drinks;
- table for dirty dishes;
- easy access to staff WCs.

3.10.2.3. Medical room

Space for the provision of first aid medical care, reception, examination and consultation of musicians and other theater workers by a nurse and phoniatriest, as well as for other medical workers upon call.

Consists of two rooms: a *duty and examination room with an area of at least 15 sqm and rooms for storing and collecting used medical instruments.*

It is necessary to provide direct access for cars and ambulances.

Scenarios of use:

- examination, consultation and pre-medical care from a nurse;
- examination, consultation and treatment by a phoniatriest;
- examination, consultation by medical workers of various profiles;
- providing first aid to theater workers.

Provide for the following:

- couch;
- workplace (table, computer, office chair or comfortable chair);
- additional table;
- chair for a patient (at least 2);
- computer laryngoscope;
- mobile floor lamp;
- quartz treatment lamp;

- screens;
- lockable metal filing cabinet;
- lockable cabinet for storing medicines, equipment and consumables;
- cabinet with pull-out drawers for storing medicines, equipment and consumables;
- wardrobe / changing room;
- pharmaceutical refrigerator;
- water supply, 2 sinks with a tap (elbow mixer);
- backup water heater;
- dispenser for paper towels;
- dispenser for liquid soap;
- dispenser for sanitizer;
- closable trash bin;
- opening window and / or window for natural ventilation;
- metal blinds;
- washable finishing materials;
- direct access for ambulance.

3.10.2.4. Children's room (if possible)

Play area for employees' children. Designed for young children (from 3 years old).

Located no higher than 2 floors, close to the staff cafe and is clearly visible from the outside due to partially transparent walls / glazing.

The dimensions of the room and the necessary equipment, as well as the mode of access and the format of work, must be clarified before designing with the participation of the personnel department and the theater management.

Scenarios of use:

- pastime for the children of the theater employees (10-15 children of the actors + other employees);
- joint pastime of children and parents;
- children's activities;
- active games;
- writing and drawing;
- children's events;
- loud communication.

Provide for the following:

- soft floors;
- children's furniture;
- stackable furniture;
- soft furniture;
- set of various game elements;
- storage elements;
- projector and screen or plasma;
- sound system;
- flipchart / marker or chalkboard or wall;
- natural lighting;
- possibility to temporarily darken the area for watching movies, videos, etc.
- soundproofing;
- partial or full glazing for outside visibility from working corridors and areas;
- convenient direct access to WCs and staff cafe.

3.10.2.5. Smoking room

Warm, well-ventilated "smoking room" for actors and stage workers.

Located next to the common dressing rooms (waiting rooms next to the stages) for the fastest possible access during performances.

Provide for the following:

- ashtrays;
- chairs and armchairs;
- a couple of tables;
- water cooler;
- houseplants;
- enhanced ventilation;
- video and audio broadcasting from all stages and halls, including rehearsals;
- soundproofing;
- direct easy access to stages, halls, control rooms.

3.10.2.6. WCs for employees

They are evenly distributed at different levels in the spaces of the administrative, artistic, musical and production functional groups for operative access from dressing rooms, common dressing rooms / waiting rooms, stages, workshops, control rooms and offices.

Each block of WCs should have separate WCs for men and women with completely isolated individual cubicles, a common lobby with sinks and a mirror, and good ventilation.

Provide for the following:

- toilets with bidet function;
- sinks with mixer taps;
- closable litter-boxes;
- mirrors;
- toilet paper holder / dispenser;
- paper towel dispenser and / or electric hand dryer;
- soap dispensers;
- hand sanitizer dispensers;
- toilet seat sanitizer dispensers;
- hooks for bags / clothes in cubicles and at sinks.

3.10.2.7. Shower rooms for employees

Shower rooms, each for 3-4 people. Located in multiple locations for optimal access for entertainers from dressing rooms, for students, for workshop and studio workers, next to or within the gym.

Each unit is divided into showers for men and women.

Provide for the following:

- separate lockable cabins with a place for changing clothes;
- hooks for clothes and towels;
- stationary hair dryers;
- changing benches;
- place for shoes;
- full length mirrors;
- sinks with taps;
- paper towel dispenser and / or electric hand dryer;
- soap dispensers;
- hooks for bags / clothes in booths and sinks;

- rack with clean towels;
- basket for used towels.

3.10.2.8. Cloakroom for employees

A common wardrobe where the theater staff, students and visitors who come to participate in working meetings with the theater staff can leave their outerwear and things.

Located next to the service entrance.

Provide for the following:

- hangers and hooks for outerwear;
- hooks and / or shelves for hats and scarves;
- lockers for bags and suitcases.

3.10.2.9. VIP lounge

An isolated area for receiving important guests, holding official meetings and negotiations. The main reception area is adjoined by a dedicated area with a wardrobe or wardrobe / compartment at the entrance, a dedicated small equipped kitchen, and a private WC.

There is a separate independent entrance from the street (locked with a key) and easy access to the halls.

Provide for the following in the main area:

- big table with comfortable chairs and light armchairs;
- comfortable armchairs and sofas;
- coffee tables;
- video and audio broadcasting from all stages and halls, including rehearsals;
- separate access from the street;
- easy access to halls;
- separate toilet.

Provide for the following in the kitchen area:

- table/top;
- sink with tap, access to water;
- water dispenser;
- coffee machine;
- kettle;
- small refrigerator;
- sections for storing dishes: dirty dishes for washing, drying area for clean dishes;
- cabinet for storing clean dishes, napkins, tea, coffee, etc.,
- small lockable cabinet.

3.10.2.10. Parking for employees

In case of underground parking, it is necessary to provide separate spaces with access for visitors and spaces with access only to theater employees.

3.10.3. Technical and utility areas

3.10.3.1. Server room

Isolated, closed space with good ventilation.

If possible, it shall be located close to the Information Technology Department.

It is important to provide limited access to the area for the protection of personal data.

Provide for the following elements:

- 3 server cabinets (3.5 x 0.9 m each) with access to them from at least 3 sides for maintenance;
- separate uninterrupted ventilation/air conditioning system with reserve power;
- fire extinguishing system;
- uninterrupted supply of electricity (thick wire);
- limited access to space.

3.10.3.2. General Warehouse

Isolated space for storing printed materials, stationery, paper, office equipment, general consumables for various workshops and departments, water for coolers, etc. Area not less than 50 sqm.

Provide for the following elements:

- racks and cabinets for storage of oversized items;
- safes or metal fireproof cabinets (at least 2);
- iron door under lock and key.

3.10.3.3. Food Warehouse

Warehouse for storing ready-made food and drinks for sale, as well as food and consumables for staff cafe. Area not less than 50 sqm.

The warehouse has a warehouse manager's workplace.

Maintaining optimal climatic conditions for storing food is required.

Provide for the following elements:

- storage racks for food;
- refrigerator;
- shelves or filing cabinet;
- workplace (table, computer, office chair);
- anti-dust flooring;
- *if possible*, a grocery lift / mechanized lift to the staff cafe.

3.10.3.4. Storage room for inventory

Separate room for centralized storage, disinfection and drying of basic cleaning equipment, in addition to cleaning equipment room on each floor of the building, as well as working tools of painters and flower girl. Area not less than 30 sqm.

Located next to the cleaners 'and janitors' rooms.

Provide for the following elements:

- metal cabinets for storing household chemicals,
- racks for storing shovels, mops, buckets, etc.,
- wall structures for hanging tools;
- hooks and hangers;
- devices for hanging and drying inventory;
- industrial sink with a tap, water inlet.

3.10.3.5. Loading and unloading area

Covered space inside the theater building at ground level next to convenient access roads for trucks, far from pedestrian flows.

The design shall take into account the dimensions and maneuvering of vehicles (including 18-meter trucks). It is necessary to provide for the possibility for transport after loading and unloading in the covered area to pass through the building or turn around inside the building and leave it from the same side.

It is necessary to provide separate loading and unloading zones for the stage of the Great Hall, for the production functional group – workshops and their warehouses with access through gates for the export of large-sized decorations.

It is also necessary to provide for the receipt and transportation of regular deliveries for staff cafe to the Food Warehouse, as well as various supplies for advertising, administrative and economic needs of the theater to the General Warehouse.

Provide for the following elements:

- mechanical opening gates;
- free space for convenient loading / unloading;
- lifting mechanisms designed for heavy loads and bulky items;
- storage area for shipping containers (wardrobe trunks, boxes, containers);
- convenient (if possible, mechanized) logistics to warehouses for stage scenery, furniture, costumes, electrical equipment, general warehouse, warehouses and workshop studios, etc.;
- area for turning and exit of freight transport or the possibility of through passage and exit through the building.

3.10.3.6. Thyristor room

A room for placement and maintenance of a dimmer station that provides for all the main halls (if possible, one for all halls). Area not less than 100 sqm.

It shall be located on the second level above the main halls (the Great, Universal and Eastern halls).

Provide for the following elements:

- separate uninterrupted ventilation/air conditioning system with reserve power;
- system of humidity control.

3.10.3.7. Cleaning equipment room

3.10.3.8. Storerooms

3.10.3.9. Small garage for snow removal equipment (if possible)

3.10.3.10. Telecommunications room

3.10.3.11. Transformer substation

3.10.3.12. Electric switchboard

3.10.3.13. Ventilation chamber of supply ventilation and thermal unit

It also includes a water measuring unit (if possible).

If possible, it is located above ground level with sound insulation of the walls from the noise of the equipment and their isolation from the main

premises of the theater. If it is impossible to place the ventilation chamber of the supply ventilation and the heat node above ground level, it is necessary to minimize the height of the room.

It is necessary to provide a wide opening outside the building for the installation, replacement and repair of large-sized equipment in this area. If it is impossible to provide direct access to the street, it is necessary to provide convenient logistics with minimal movement around the building between the vent chamber and the opening.

3.10.3.14. Ventilation chambers of exhaust installations

3.10.3.15. Fire extinguishing pumping station



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