

Questions and answers 123-139

123. Considering that we face a problem trying to fit in the entire required graphical section of the design on the prescribed 6 panels, is it permissible to show the garage storey in a scale smaller than specified in the Rules of Procedure?? (e.g. 1:400 or 1:500)

It is permissible for the garage level to be presented in a scale smaller than 1:200, however no below 1:500.

124. Please, clarify the following prerequisite of the Competition:

The mock-up finish should be white.

Is it permissible for the model to employ various shades of white?

For instance, will the fair timber or fair metal shade be admissible?

To quote point 4.3.2. of the Rules of Procedure: 'The production technique and the materials used can be selected as desired, provided the mock-up is horizontally rigid. The final finish should be white mat. Transparent materials are permissible'. Hence, it is permitted to use various materials, say metal or wood, provided the final finish given is white and mat. The restriction applies to the entire model, i.e.: the building, land development, street and garden architecture, and the surroundings. See also answers to questions nos. 12, 19, 33, 74, 83, 112a.

125. Is it possible to change the form of participation in the Competition?

I declared the desire to participate in the Competition as a firm - Grupa Projektowa ETTE, but I would like to submit the entry as an author's team.

Please, advise whether a change like that is possible.

We kindly ask for sending us a copy of our Request to Participate in the Competition for the Conceptual Design of the Second World War Museum in Gdańsk (together with all the appendices).

Upon completion of the prequalification procedure there is no possibility to introduce any personal changes on the part of the Competition Participant.

Any such change would require that the Organiser go back to the stage of verifying the Participant's (joint Participants') compliance with the prerequisites of taking part in the Competition, i.e. both the qualifications and the experience. The verification steps were taken at the stage of admission to the Competition, therefore at the present stage there is no option of amending anything about the person of the Competition Participant.

The possibility to define the Competition Participant was open at the stage of verifying the requests to participate. In this particular case it was Grupa Projektowa ETTE Piotr Wełniak. The request was appended with the 'List of Names and Information on the Persons that Will Be Engaged in Developing the Object of the Competition' (Appendix No. 5), which named the head designer, the draughtsman

designer, and the others having their share in executing the object of the Competition.

Open at the present stage is the possibility of broadening the composition of the team engaged in the development of the Competition Entry, though this only applies to draughtsmen and other members, excluding the head designer. Moreover, the particulars of the persons already indicated in the Participant prequalification process, i.e. in the Request to Participate in the Competition, must remain unchanged.

126. Is there anything like the set of the future Museum exhibits? Can we get acquainted with the list of the exhibits? Can we see their photos?

The Museum is in the course of collecting the exhibits to be displayed at the permanent exhibition. They will be photographs, documents, various kinds of tokens of memory, objects of everyday use, and arms, the latter to be displayed in the exhibition section No. 3. Because the collection is in the midst of compilation and elaboration, it is impossible to make it available for studying at the current stage.

127. Is there a scientific committee in charge of the content component of the museum (museographic scenario)? If so, please specify their responsibility versus our responsibility as the designers (e.g. who deals with the selection of the exhibits / photographs? Is Tempora, author of the permanent exhibition concept, responsible for it?)

The responsibility for the content of the exhibition is shared between the Museum (a team of researchers and museum experts) and Tempora whose task consists in transposing the screenplay developed by the Museum to the language of artistic expression. The selection of the exhibits and photographs rests with the Museum. Its proposals are then assessed from the artistic point of view and elaborated on by Tempora, which incorporates them in the form of its initial design.

The task of the Competition Participant consists only in developing the architectural concept of the exhibition rooms (exhibition space). Therefore, the Participants in the Competition will not be provided with any additional measurements, or drawings of the exhibits, or draft setting designs.

The shape of the exposition, drafted in the Museum's conceptual programme (Appendix No. 14: „The General Message of the Second World War Museum”) and in Appendix No. 15 („The Requirements Applicable to the Museum Exhibition Area”) are tentative in nature and can evolve in the course of the works on the screenplay of the permanent exhibition, even after the building has already been erected. Therefore, the guidelines relating to the floor areas of the exhibition rooms, formulated in the above listed appendices, are but supplementary.

The task of the Competition Participant consists only in designing the space for 10 thematic sections of the permanent exhibition, keeping the floor areas specified by

the Organiser and about 12m high counting from the lower edge of the ceiling carrying the storey above or from the ceiling of the flat roof, including the structural members of the latter (binding joist, trusses, spatial load-carrying structures, etc.) – as in Appendix No. 15 to the Rules of Procedure. If the structure of the proper ceiling enables laying the building's technical infrastructure, for which the technical space is anticipated, in between its elements, the height can be reduced as appropriate.

The intention shared by the Competition Organiser and Tempora is to ensure the possibility of subdividing any section easily and at any time into smaller subsections [e.g. using movable, easily mounted partitions]. The number of subsections in each section may change.

Since minor discrepancies occurred in the titles and navigation between Appendix No. 15 prepared by Tempora [„The Requirements Applicable to the Museum Exhibition Area”] and the diagram enclosed to the Answer to Inquiry No. 10, Appendix No. 15 has been modified so as to make it consistent with the diagram enclosed to Inquiry No. 10.

To make things easier, below you will find **the final sequence of the exhibition sections**, their content, and the space planned for them. Hence, the list, together with the diagram presented in the reply to Inquiry No. 10, forms the final source of reference for the Competition Participants:

1. War as the consequence of the ideology and politics of the totalitarian states (250 sqm)

- a. The totalitarian states
- b. The road to war

2. Gdańsk and Pomerania as the pretext of war (50 sqm)

3. The Polish campaign of 1939 (400 sqm)

4. Regular military operations (500 sqm)

- a. The calendar of war
- b. The campaigns, battles, and soldiers

5. War of a new type (450 sqm)

- a. Prisoners of war
- b. War crime
- c. A war against civilians
- d. Escape and evacuation

6. Occupation as continuation of the war (600 sqm)

- a. Everyday life under the occupation, behind the frontline, and in the ghettos
- b. Collaboration
- c. Terror under the occupation

7. The felonious nature of the occupation (850 sqm)

- a. Training ground in social engineering
- b. Ethnic cleansings
- c. Slave labour
- d. Prisons and concentration camps
- e. Genocide

f. Holocaust

8. The resistance (600 sqm)

- a. The Polish Underground State
- b. Civil resistance outside Poland
- c. Acts of armed resistance
- d. Guerrilla warfare outside Poland
- e. Uprisings

9. Politics and diplomacy (200 sqm)

- a. Politics and diplomacy
- b. The end of the war

10. The aftermath of the war (300 sqm)

- a. Losses and state borders
- b. Forced migrations
- c. Account settlements
- d. The iron curtain

128. Is the sequence of the thematic sections in the itinerary designed by Tempora supposed to be as it is defined in Appendix No. 15, or as visualised on the diagram provided by the Competition Organiser? The two appear to differ.

Since minor discrepancies occurred in the titles and navigation between Appendix No. 15 prepared by Tempora [„The Requirements Applicable to the Museum Exhibition Area”] and the diagram enclosed to the Answer to Inquiry No. 10, Appendix No. 15 has been modified so as to make it consistent with the diagram enclosed to Inquiry No. 10.

To make things easier, below you will find the final sequence of the exhibition sections, their content, and the space planned for them. Hence, the list, together with the diagram presented in the reply to Inquiry No. 10, forms the final source of reference for the Competition Participants:

1. War as the consequence of the ideology and politics of the totalitarian states (250 sqm)

- a. The totalitarian states
- b. The road to war

2. Gdańsk and Pomerania as the pretext of war (50 sqm)

3. The Polish campaign of 1939 (400 sqm)

4. Regular military operations (500 sqm)

- a. The calendar of war
- b. The campaigns, battles, and soldiers

5. War of a new type (450 sqm)

- a. Prisoners of war
- b. War crime
- c. A war against civilians
- d. Escape and evacuation

6. Occupation as continuation of the war (600 sqm)

- a. Everyday life under the occupation, behind the frontline, and in the ghettos
- b. Collaboration
- c. Terror under the occupation

7. The felonious nature of the occupation (850 sqm)

- a. Training ground in social engineering
- b. Ethnical cleansings
- c. Slave labour
- d. Prisons and concentration camps
- e. Genocide
- f. Holocaust

8. The resistance (600 sqm)

- a. The Polish Underground State
- b. Civil resistance outside Poland
- c. Acts of armed resistance
- d. Guerrilla warfare outside Poland
- e. Uprisings

9. Politics and diplomacy (200 sqm)

- a. Politics and diplomacy
- b. The end of the war

10. The aftermath of the war (300 sqm)

- a. Losses and state borders
- b. Forced migrations
- c. Account settlements
- d. The iron curtain

129. What do the arrows in between the sequences shown on the said diagram indicate (the required links/passages)?

The arrows show on the diagram indicate the sequential order of the itinerary the visitors will follow when passing from one section of the permanent exhibition to another.

130. Can we arrange the graphic elements on the panels differently than defined in the Programme? For instance, can we distribute the perspective views between several panels instead of putting them all on panel No. 6? - Which panel would be proper for presenting the scenographic route (itinerary)? It is important for us to show it in our design.

The drawing arrangement on the panels, as proposed in point 4.2.1.E of the Rules of Procedure, is not obligatory. Nevertheless, considering the anticipated high number of entries, the Competition Organiser recommends following the suggested arrangement of the graphic components in order to facilitate the works of the Competition Jury. When evaluating the entries, the Jury will primarily consider the elements required in point 4.2.1.E of the Rules of Procedure. Adding other elements is permitted, provided that the scope of the study is presented as required. This means, that with the above condition met, it is admissible to include other elements and drawings than those required in the Rules of Procedure in the presentation, if the

Competition Participant deems them indispensable to picture the architectural concept.

Let us also remember that the Competition Participants can link the panels together, provided the required arrangement of the panels themselves is retained:

- the panels should be arranged horizontally, i.e. individual panels should be oriented horizontally (the panel width: 100 cm, the panel height: 70 cm).

In the event the panels are combined into a single compositional unit, we recommend to display the panels in the following arrangement:

- in width: 2 panels adding up to the aggregate width of $2 \times 100 \text{ cm} = 200 \text{ cm}$
- in height: 3 panels adding up to the aggregate height of $3 \times 70 \text{ cm} = 210 \text{ cm}$, as shown on the enclosed diagram:

1.	1:500 Landscape site development 1:500 2 contextual cross-sections [format: 70x100 cm]	2.	1:200 Plan drawings [format: 70x100 cm]
3.	1:200 Plan drawings [format: 70x100 cm]	4.	1:200 Plan drawings 1:200 2 cross-sections [format: 70x100 cm]
5.	1:200 External walls 1:50 Architectural detail of the external walls [format: 70x100 cm]	6.	Minimum 3 visualisations, perspective or axonometric views. Perspective views or visualisations of the interior. [format: 70x100 cm]

131. Do the Organisers have any knowledge of the potential liquidation of the supported pipelines in the neighbourhood of the future museum site?

It will only become possible to identify exactly the extent of any alterations to the heat distribution pipelines and connections in the area once the area development plan is submitted showing the outermost borderlines of the planned building development. The author of the design can (though this is not required) modify the over ground

heat distribution pipeline existing in the study area. See also answers to question no. 105.

132. Let us note that estimating the cost items of the archaeological excavations or recultivation of contaminated soils (see plan stipulations) is difficult without any further details.

No archaeological excavations have been carried out on the Museum designated plot so far. Archaeological works to the extent defined by the Historic Site Conservator of the Pomeranian Voivodship in Gdańsk will constitute an element preceding the Museum development process.

The Developer indicated in the „Auxiliary Material B’ enclosed to the Rules of Procedure, has recently completed surveys of a neighbouring plot at Stara Stocznia Street (close to and opposite the Museum plot). The excavations have revealed that the cultural layers go down to about 4m before reaching the so-called bed rock. On the time continuum, the surveyed area is agreed to date back to about the 16th – 20th century. The discovered relics of the building foundations largely confirmed the Buhse plan of 1866-1869.

The Buhse plan is included in the „Auxiliary Material A” (Fig. 7, p. 21) and in Appendix No. 16 (p. 7).

Therefore, it is highly likely that archaeological excavations on the Museum plot will yield relic foundations of the buildings annihilated during the war (see: Fig. 19, p. 27 in the “Auxiliary Material A”).

The Competition Organiser assumes that the estimated costs of the archaeological excavations should include such components as e.g.: the value of the work input from the research team (the archaeologists, the people documenting the works in progress, the operator of a metal detector) and the tools and equipment needed in manual exploration, the value of the geodesic surveys and engineering and structural supervision, the value of the mechanical gear involved, the manual labourers, the site back-up facilities, the surveillance of the excavation site, the technical security measures (e.g. slide guards of the excavation walls, fencing of the investment site), the value of the scientific studies of the findings and specialist analyses, preservation and storage of any movable finds, all to be incurred by the Contractor. Hence, the archaeological excavation expenditure should be estimated based on trade intelligence.

As concerns any environmental aspects, it may turn out necessary to carry out the following jobs:

- produce the report on the environmental impact of the investment,
- conduct soil tests,
- carry out recultivation.

The Ordinance of the Council of Ministers, dated 9 November 2004, listing the types of projects of potentially significant environmental impact and the detailed conditions connected with qualifying projects for the production of the environmental impact assessment report (Journal of Laws 2004: No. 257, it. 2573) specifies:

- the types of projects which require producing the report, and
- the types of projects which may potentially require producing the report.

Pursuant to the provisions of the Ordinance, the Museum erection Project does not fall in the group which mandatorily requires producing the environmental impact report. However, certain stipulations which relate to the other project group prevent venturing a straightforward statement claiming that the need to produce the report will certainly not arise.

The site location (bordering directly on the Radunia Canal) and the heretofore designation of the land (city bus depot) may substantially affect the ultimate decision in the matter of soil tests. Now, if the test results prove unfavourable, it may become necessary to recultivate the site. Therefore, the expenditure on any environmental works should be estimated based on the law regulating the issue and e.g. on trade intelligence. Moreover, the Organiser informs you that the costs referring to particular jobs can be found e.g. at SEKOCENBUD price list (<http://www.sekocenbud.pl>, NOTE! The website offers a fee-based service).

133. The number of visitors in the museum exhibition area at a single time slot is defined as 1500 people in the Tempora study. According to Appendix 10a, the capacity of the exhibition rooms is maximum 500 people. Which of the two figures is valid? Which information should we take as the indication to calculate the width of the evacuation routes?

The number of visitors in the exhibition area should, for the purpose of calculating the number and width of the evacuation routes, be assumed in accordance with the guidelines contained in the Ordinance of the Minister of Infrastructure, dated 12 March 2009 on the technical requirements which should be met by buildings and their locations, i.e.: 4 sqm/person for trade and service interiors. Therefore, the number and width of the evacuation routes will be the function of the floor area of the exhibition rooms designed by the Competition Participants.

At this point the Organiser reminds you that point 3.7 of the Rules of Procedure contains the proposed layout of e.g. the exhibition room complex, i.e. the permanent exhibition (4200 sqm), temporary expositions (1300 sqm), and the rest zones next to the exhibition rooms, and defines the area of the whole lot as 5700 sqm. Moreover, the Organiser recommends taking advantage of the opportunity to expand the exhibition room area by including the „hall introducing to the exhibition” (as referred to in point IV of Appendix No. 15) based on the stipulations of point 3.7.9.C of the Rules of Procedure, which reads that “The tolerance margin for the proportionate shares of the functions in the aggregate floor area is assumed at $\pm 15\%$ ” (if so, it is only this floor area, which the Competition Participant should refer to when planning the number and width of the evacuation routes). Its stipulations should be applied while recognising the provisions of point 3.7.9.D, which reads that „the net area of the building, including the internal traffic routes and space reserved for the technical

infrastructure, except for potential car parks within the building, if any, cannot exceed 23000 sqm”.

134. Is it a permissible option to have heavy weight exhibits, say a tank, located on storey +1? Can we assume that exhibits of the type will be delivered to the museum as early as at the construction phase, or must we provide for the possibility to replace exhibits of the type?

The Museum permits the option of locating large bulk exhibits on storey 1+. In accordance with the reading of point 3.7.4.D of the Rules of Procedure, „The structure of the exhibition space should enable introducing large-size exhibits and vary their lighting”. The stipulation should be construed as providing for the possibility to introduce (and consequently remove) large bulk exhibits (objects) at any stage, also after the Museum and its permanent exhibition have been opened. The exhibits may be replaced at any time, and this will require the need to remove them from the permanent exhibition area in a collision-free manner.

To recapitulate: the design of the exhibition room complex should ensure flexibility. To quote point 3.7.8 of the Rules of Procedure: „The actual realisation of the use programme, the operating method, and the space division arrangement should all take the mobility aspect into account. Flexibility of space arrangement can be attained primarily through installing mobile partitions and easily dismantlable partition walls, standardisation of the technical and installation fittings indoors, and by ensuring mobility of the fixtures.”

**135. In reference to this mail of the new layout of the panels
Horizontally- 2 panels with their total width $2 \times 100 \text{ cm} = 200 \text{ cm}$
Vertically- 3 panels with their total height $3 \times 70 \text{ cm} = 210 \text{ cm}$**

-Do we have to respect the layout of the drawing in each panel. Or we can define the scale and location of the plans and sections and visuals according to our priority inside the panels?

- Is it mandatory to build a physical model of the project (mock up model)?

Once again, let us explain that on 28 June 2010 point 4.2.1. E was only amended to the extent of the way the 6 panels are to be arranged in the event they are combined to a single compositional unit.

Therefore, the vertical layout relates solely to the way of putting the display together.

Therefore, it is recommended that the panels be displayed in the following arrangement:

- in width: 2 panels adding up to the aggregate width of $2 \times 100 \text{ cm} = 200 \text{ cm}$
 - in height: 3 panels adding up to the aggregate height of $3 \times 70 \text{ cm} = 210 \text{ cm}$,
- as shown on the enclosed diagram:

1.	2.
1:500 Landscape site development 1:500 2 contextual cross-sections [format: 70x100 cm]	1:200 Plan drawings [format: 70x100 cm]
3.	4.
1:200 Plan drawings [format: 70x100 cm]	1:200 Plan drawings 1:200 2 cross-sections [format: 70x100 cm]
5.	6.
1:200 External walls 1:50 Architectural detail of the external walls [format: 70x100 cm]	Minimum 3 visualisations, perspective or axonometric views. Perspective views or visualisations of the interior. [format: 70x100 cm]

The layout of a single panel remains unchanged i.e. individual panels should be orientated horizontally with panel sizes w= 100cm, h= 70 cm.

According to point 4.1.1. of the Rules of Procedure “The Competition Entries shall be presented in the following forms: graphics, mock-up, narrative description, and their digital format”. See also point 4.3; 5.4.4 and 5.5.1 of the Rules of Procedure.

136.

a) Yesterday you published a new " AMENDMENTS IN THE RULES OF PROCEDURE 28.06.2010." on the website of the Competition.

Within this amendment we see big changes that you are announcing one month before the final delivery of the entries considering the disposition of the spaces for the permanent exhibition area. Please inform us if these are final changes of this scale because we are about to proceed in the final stage of our competition entry.

The changes are final. **The shape of the exhibition**, as discussed in the Museum conceptual programme (Appendix No 14: „The General Message of the Second World War Museum”) and Appendix No. 15 („The Requirements Applicable to the Museum Exhibition Area”) **is but tentatively outlined and can be altered in the course of the works on the screenplay of the permanent exhibition, even after the building has already been erected.** Therefore, the guidelines relating to the

floor areas of the exhibition rooms, formulated in the above listed appendices, are but supplementary.

The task of the Competition Participant consists only in designing space for 10 thematic sections of the permanent exhibition of the floor area specified by the Organiser (4200 sqm) and the approximate height of 12 m counting up to the lower edge of the structural floor of the upper storey or the flat roof, including its structural components (binding joists, trusses, spatial bearing systems, etc.). If the ceiling structure enables fitting the building's technical infrastructure, for which the technical space is reserved, in between the ceiling members, the height can be reduced as appropriate.

Let us also remind you that point 3.7 of the Rules of Procedure (item 4 in the table), combined with points II, III.1, and IV in Appendix No. 15 (upon introduction of the numbering) contain **invariably** the same information on the proposed layout of the „exhibition area complex”, i.e. a) permanent exhibition (4200 sqm), b) temporary displays (1300 sqm), c) resting areas at the exhibition rooms, d) the hall introducing to the exhibition (the floor area to be determined). The combined floor area of those 4 elements making up the “exhibition area complex” adds up to the unaltered figure of 5700 sqm.

In addition, the Organiser recommends taking advantage of the opportunity to expand the exhibition floor area by including the ‘hall introducing to the exhibition’ based on the stipulations of point 3.7.9.C of the Rules of Procedure, which reads that ‘the tolerance margin for the proportionate share of the functions in the aggregate floor area is assumed at $\pm 15\%$ ’. Of course, the point should be taken advantage of while complying with the stipulations of point 3.7.9.D, which reads that „the net area of the building, including the internal traffic routes and space reserved for the technical infrastructure, except for potential car parks within the building, if any, cannot exceed 23000 sqm”.

The intention shared by the Competition Organiser and Tempora is to ensure the possibility of subdividing any section easily and at any time into smaller subsections [e.g. using movable, easily mounted partitions]. The number of subsections in each section may change.

Since minor discrepancies occurred in the titles and navigation between Appendix No. 15 prepared by Tempora [„The Requirements Applicable to the Museum Exhibition Area”] and the diagram enclosed to the Answer to Inquiry No. 10, Appendix No. 15 has been modified so as to make it consistent with the diagram enclosed to Inquiry No. 10.

To make things easier, below you will find the final sequence of the exhibition sections, their content, and the space planned for them. Hence, the list, together with the diagram presented in the reply to Inquiry No. 10, forms the final source of reference for the Competition Participants:

- 1. War as the consequence of the ideology and politics of the totalitarian states (250 sqm)**
 - a. The totalitarian states
 - b. The road to war
- 2. Gdańsk and Pomerania as the pretext of war (50 sqm)**
- 3. The Polish campaign of 1939 (400 sqm)**
- 4. Regular military operations (500 sqm)**
 - a. The calendar of war
 - b. The campaigns, battles, and soldiers
- 5. War of a new type (450 sqm)**
 - a. Prisoners of war
 - b. War crime
 - c. A war against civilians
 - d. Escape and evacuation
- 6. Occupation as continuation of the war (600 sqm)**
 - a. Everyday life under the occupation, behind the frontline, and in the ghettos
 - b. Collaboration
 - c. Terror under the occupation
- 7. The felonious nature of the occupation (850 sqm)**
 - a. Training ground in social engineering
 - b. Ethnical cleansings
 - c. Slave labour
 - d. Prisons and concentration camps
 - e. Genocide
 - f. Holocaust
- 8. The resistance (600 sqm)**
 - a. The Polish Underground State
 - b. Civil resistance outside Poland
 - c. Acts of armed resistance
 - d. Guerrilla warfare outside Poland
 - e. Uprisings
- 9. Politics and diplomacy (200 sqm)**
 - a. Politics and diplomacy
 - b. The end of the war
- 10. The aftermath of the war (300 sqm)**
 - a. Losses and state borders
 - b. Forced migrations
 - c. Account settlements
 - d. The iron curtain

b) Also we are very surprised that you are changing the layout of the panels from horizontal to vertical. We are almost sure that it should be a mistake because the plans, sections and elevations in a scale 1:200 cannot be placed in the length of 70 cm (if panel is vertical).

Please check this point of the amendment specially because you are writing in the point 4.2.1.E that “the suggested panel layout is vertical, panel sizes w=100cm,h=70cm” which means width=100 cm, height=70 cm... which further means that the panel is horizontal?

In any case, a vertical composition of the panels will cause a lot of problems for all of the participants.

Please answer as soon as possible.

Once again, let us explain that on 28 June 2010 point 4.2.1. E was only amended to the extent of the way the 6 panels are to be arranged in the event they are combined to a single compositional unit.

Therefore, the vertical layout relates solely to the way of putting the display together. Therefore, it is recommended that the panels be displayed in the following arrangement:

- in width: 2 panels adding up to the aggregate width of 2x100 cm = 200 cm
- in height: 3 panels adding up to the aggregate height of 3x70 cm = 210 cm, as shown on the enclosed diagram:

1.	2.
1:500 Landscape site development 1:500 2 contextual cross-sections [format: 70x100 cm]	1:200 Plan drawings [format: 70x100 cm]
3.	4.
1:200 Plan drawings [format: 70x100 cm]	1:200 Plan drawings 1:200 2 cross-sections [format: 70x100 cm]
5.	6.
1:200 External walls 1:50 Architectural detail of the external walls [format: 70x100 cm]	Minimum 3 visualisations, perspective or axonometric views. Perspective views or visualisations of the interior. [format: 70x100 cm]

The layout of a single panel remains unchanged i.e. individual panels should be orientated horizontally with panel sizes w= 100cm, h= 70 cm.

**137. You wrote in your letter that:"Layout of graphic panels is changed from horizontal into vertical "
But in the Regulations you wrote this:"**

• The graphic component should be presented on light, rigid panels, maximum six in number. The suggested panel layout is: vertical, panel sizes: w=100 cm, h=70 cm:

Which one is the correct?

Once again, let us explain that on 28 June 2010 point 4.2.1. E was only amended to the extent of the way the 6 panels are to be arranged in the event they are combined to a single compositional unit.

Therefore, the vertical layout relates solely to the way of putting the display together.

Therefore, it is recommended that the panels be displayed in the following arrangement:

- in width: 2 panels adding up to the aggregate width of 2x100 cm = 200 cm
- in height: 3 panels adding up to the aggregate height of 3x70 cm = 210 cm, as shown on the enclosed diagram:

<p>1.</p> <p>1:500 Landscape site development 1:500 2 contextual cross-sections</p> <p>[format: 70x100 cm]</p>	<p>2.</p> <p>1:200 Plan drawings</p> <p>[format: 70x100 cm]</p>
<p>3.</p> <p>1:200 Plan drawings</p> <p>[format: 70x100 cm]</p>	<p>4.</p> <p>1:200 Plan drawings 1:200 2 cross-sections</p> <p>[format: 70x100 cm]</p>
<p>5.</p> <p>1:200 External walls 1:50 Architectural detail of the external walls</p> <p>[format: 70x100 cm]</p>	<p>6.</p> <p>Minimum 3 visualisations, perspective or axonometric views. Perspective views or visualisations of the interior.</p> <p>[format: 70x100 cm]</p>

The layout of a single panel remains unchanged i.e. individual panels should be orientated horizontally with panel sizes w= 100cm, h= 70 cm.

138. Does the vertical layout refer to the panel orientation, or panel arrangement?

- in the case of vertical panels 70cm wide and 100cm high, the wall finish details and cross-sections stretching for over 140 m (in actual dimensions)

must, when scaled 1:200, be presented on 2 combined panels or presented rotated 90 degrees, which will make reading them difficult

- we would like to note that in the „amendment” of 28 June you write: vertical panel layout, width 100 cm, height 70 cm – this is rather the horizontal orientation of the panel! This too, should have been retained.

- What has caused the change of the earlier requirements ?!
Please, give your final and detailed instructions urgently.

Once again, let us explain that on 28 June 2010 point 4.2.1. E was only amended to the extent of the way the 6 panels are to be arranged in the event they are combined to a single compositional unit.

Therefore, the vertical layout relates solely to the way of putting the display together. Therefore, it is recommended that the panels be displayed in the following arrangement:

- in width: 2 panels adding up to the aggregate width of 2x100 cm = 200 cm
- in height: 3 panels adding up to the aggregate height of 3x70 cm = 210 cm, as shown on the enclosed diagram:

1.	2.
1:500 Landscape site development 1:500 2 contextual cross-sections [format: 70x100 cm]	1:200 Plan drawings [format: 70x100 cm]
3.	4.
1:200 Plan drawings [format: 70x100 cm]	1:200 Plan drawings 1:200 2 cross-sections [format: 70x100 cm]
5.	6.
1:200 External walls 1:50 Architectural detail of the external walls [format: 70x100 cm]	Minimum 3 visualisations, perspective or axonometric views. Perspective views or visualisations of the interior. [format: 70x100 cm]

The layout of a single panel remains unchanged i.e. individual panels should be orientated horizontally with panel sizes w= 100cm, h= 70 cm.

139. In point 2 of your letter, and in enclosed document, you stated that layout of graphic panels is changed from horizontal to vertical, and subsequently stated that their width is 100 cm and height 70 cm, which is horizontal layout.

That is contradictory, as vertical layout means that panels height should be 100 cm and width 70 cm.

What is correct?

Once again, let us explain that on 28 June 2010 point 4.2.1. E was only amended to the extent of the way the 6 panels are to be arranged in the event they are combined to a single compositional unit.

Therefore, the vertical layout relates solely to the way of putting the display together. Therefore, it is recommended that the panels be displayed in the following arrangement:

- in width: 2 panels adding up to the aggregate width of 2x100 cm = 200 cm
 - in height: 3 panels adding up to the aggregate height of 3x70 cm = 210 cm,
- as shown on the enclosed diagram:

<p>1.</p> <p>1:500 Landscape site development 1:500 2 contextual cross-sections</p> <p>[format: 70x100 cm]</p>	<p>2.</p> <p>1:200 Plan drawings</p> <p>[format: 70x100 cm]</p>
<p>3.</p> <p>1:200 Plan drawings</p> <p>[format: 70x100 cm]</p>	<p>4.</p> <p>1:200 Plan drawings 1:200 2 cross-sections</p> <p>[format: 70x100 cm]</p>
<p>5.</p> <p>1:200 External walls 1:50 Architectural detail of the external walls</p> <p>[format: 70x100 cm]</p>	<p>6</p> <p>Minimum 3 visualisations, perspective or axonometric views. Perspective views or visualisations of the interior.</p> <p>[format: 70x100 cm]</p>

The layout of a single panel remains unchanged i.e. individual panels should be orientated horizontally with panel sizes w= 100cm, h= 70 cm.