

- 1. In the text "Regulations of the Architectural Competition for the Conceptual Design of the Second World War Museum in Gdansk", on page 19, chapter III (3.8.4.) is written "The anticipated cost of completing the site development should be calculated based on the Ordinance of the Minister of Infrastructure, dated May 2004 (Journal of Laws No.130/2004, it.1389)" Please inform us where and how we can get this document being a foreign team from Europe?**

Answer: Ordinance of the Minister of Infrastructure, dated 18 May 2004 on determining the methods of and grounds for making the investor's cost estimate, calculating the cost of the planned Project and the planned costs of the Works specified in the functionality–use programme. The Ordinance was published in the Polish Journal of Laws 2004: No. 130 item 1389.

The Ordinance is available from: www.uzp.gov.pl or:
http://www.przetargi.pl/rozporzadzenie/dnia_18_05_2004/

- 2. In the text "Regulations of the Architectural Competition for the Conceptual Design of the Second World War Museum in Gdansk", on page 20, chapter IV (4.2.4.) is written " The graphic component of the study should be appended with a complete set of paper photocopies of all panels, scaled 1:1".**

Does it mean that actually we should deliver 2 sets of drawings: a first set on stiff boards and another set on paper-both in a same scale?

Answer: Yes, the Competition Participants should submit 2 sets of drawings: one on stiff boards, the other on paper, both in the same scale.

- 3. In the text "Regulations of the Architectural Competition for the Conceptual Design of the Second World War Museum in Gdansk", on page 12, chapter III (3.4.8.) is written " A footbridge over the Radunia Canal at its outlet into the Motlawa River should be designed, appended with kayak mooring facilities".**

Does it mean that we should design also the footbridge? If yes, in which manner....just to mark its position or we should deliver also the drawings (sections and elevations, 3D, model...) of the footbridge? Also, it is not clear for us what is exactly a kayak mooring facility. Could you send us some more informations about it. Is it in a scope of our project to design such a thing also or we should just show its position on our plans?

Answer: The Competition Participants should present their conceptual vision of a deck that would enable mooring kayaks. The deck location should be marked on the local spatial environmental plan drawing, its view presented in context-setting sections scaled 1:500 and on visualisations. At the concept-development stage no actual cross-sections or technical details are required. Kayak mooring denotes: rowing up to the deck, the possibility to climb the deck from the kayak, and the possibility to tie the kayak to the deck.

4. In the text "Regulations of the Architectural Competition for the Conceptual Design of the Second World War Museum in Gdansk", on page 10, chapter III (3.4.1.)is written " The Competition comprises the area located in Gdansk. on the Radunia Canal, enclosed within the streets of: Stara Stocznia, Sukiennicza, and Walowa."

Please explain where we can find the Sukiennicza street on the "Map of the binding spatial arrangements" (APPENDIX 11). We suppose that it should be the extension of the Ny Dylach street across the Canal. On which map we can see this street?

Answer: Sukiennicza Street is the extension of Na Dylach Street running towards Wałowa Street. It is plot No. 331/6, 331/8. Its location can be found on the plan of the City of Gdańsk.

5. It is mentioned several times in the brief of the project that the Westerplatte Military Fortifications will be connected, incorporated or included into the New Museum of the Second World War.

Please clarify this statement as we know that the area of Westerplatte battlefield is far away from the location of our project. We suppose that this "connection" will be conceptually in a form of its external site with organized tours from the site of WW II Museum?

Answer. The Westerplatte peninsula is several kilometres from the site where the Second World War Museum will be located. The Westerplatte defence represents one of the most important symbols of World War II for the Polish. That is why the event will be strongly highlighted in the main exhibition at the Museum. The emphasis will, however, be only of idealistic and artistic nature. The Rules of Procedure do not require creating any link to the military fortifications of Westerplatte.

6. In your answer to our question from 24.03.2010. you are mentioning that we should find a proposed network of the surrounding roads on the local spatial environmental plan and the area chart No.1129005.

Did you mean the map under the number 26.Appendix 13-Local Spatial Environmental Plan-The Map (PDF)?If yes, please clarify how we should understand the exact position and the width of the extension of Na Dylach Street? There are no any clear indication of such a road on this map. Is it possible to get from you AutoCad drawing of this 1129005 chart?

Answer: To clarify the traffic and transport solutions related to the Second World War Museum we enclose a file containing the updated drawing of the currently valid local spatial plans, appended with the texts of the resolutions and the area charts. All solutions concerning the traffic and transport must fit in within the division lines of the zones designated for transport routes, except for the drive-ins to the museum estate.

7. In point 3.7.9.c) the text of the Rules of Procedure reads: 'The tolerance margin for the proportionate shares of the functions in the aggregate floor area is assumed at ±15%.' Does the specified tolerance margin also apply to the exhibition areas?

Answer: Yes.

8. The competition mentions two future bridges in the immediate vicinity of the competition plot: one to be designed over the Radunia and one over the Motława. Are we required to design any of the bridges and if so, which one(s) and where? To what detail? If the design of one (or both) bridges is not a prerequisite of the competition, are we allowed to suggest a design linked to the overall concept?

Answer: The footbridge over the Motława River is outside the borderlines of the competition study area, hence is not the subject matter of the Competition. The pedestrian track has been corrected in a new version of Appendix no. 11. This track runs over the existing Radunia bridge.

9. Regarding the 'open-air exhibitions', are those supposed to be taking place inside some controlled open air area linked to the museum (or even making part of the museum), or are they meant to be freely accessible, placed in the surrounding public space?

Answer: The open-air exhibitions are to be arranged on the land belonging to the Museum (on the Museum plot), not in the surrounding public space. The Rules of Procedure do not make it prerequisite to create a fenced off space.

10. Regarding the 10 permanent exhibition thematic sections (according to the Tempora study), do they have to form a single linear succession from 1 to 10? In case we wish to create larger entities made of some of the smaller sections prescribed, what kind of narrative should we respect? To make it more clear, are there any thematic sections within the 10 that *necessarily* have to follow one another?

Answer: The exposition areas (10 thematic sections) should form a continuum of movement from 1 to 10 in accordance with the enclosed diagram.

11. The future of the NW limit of the building plot (meaning, the line linking the bridge over the Radunia to the main entrance square/bus station) is not explicitly clear: Is there going to be a walking street from the bridge to the square or is the museum plot immediately touching the one to the left?

Answer: The land designated for the Second World War Museum is marked as zone 003-M/U31/KS on the drawing of the local spatial environmental plan, and comprises the functions consistent with the specification of the Competition. No access road (street) is envisaged on the north-western side of the area, that would be an extension of Na Dylach Street over the Radunia bridge. The plan is limited merely to a pedestrian track running parallel to the western frontage of the museum in

accordance with Appendix No. 11. Na Dylach Street is continued beyond the bridge, developed to form a street which combines the pedestrian and motor traffic and runs up to Wałowa Street (zone 011 in the local spatial environmental plan No. 1129) as shown on the plan drawing. (Please, note the obvious editorial mistake in the data given in the plan area chart 011, where rubric 3 speaks of a pedestrian track instead of a pedestrian-cum-motor-traffic route which should be there consistent with zone 81)

12. For the making of the model, are we to consider the surrounding area 'as is' or are we going to be given an additional drawing depicting the future situation (ie the Motława Apartments development, new streets or bridges etc)? Moreover, are there any standard dimensions or orientation for the base (referring to the base of the model to be submitted)? Any materiality/appearance restrictions?

Answer: The Rules of Procedure read: 'A mock-up of the building presenting the 3D architectural concept of the designed building and the site landscape design within the study borderlines marked on the 'Map of the Binding Spatial Arrangements' scaled 1:1000 – Appendix No. 11, produced in the 1:500 scale on a rigid base, sized 60x75 cm.' Hence, it is not required to depict the surrounding area or the neighbouring development outside the area comprised in the Competition study. The future situation is depicted in the auxiliary material B: Architectural concept of the development of the neighbouring plot No. 344/2 – the Invest Komfort residential estate.

13. What do you mean exactly by 'VIP entrance' and why do you explicitly mark its position as separate from the main entrance?

Answer: The VIP entrance is construed as the entrance for persons of special status due to the position they hold. Such persons should be provided with an impressive drive-in. No separate doorway is required.

14. Re. – Rules of Procedure, III, 7, point 10 in the table – should the area of ca 2700 sqm you mention as designated for open-air exhibitions be fenced off, and should the entrance there be controlled, or is it supposed to be a freely accessible public space?

Answer: The open-air exhibitions are to be arranged within the space belonging to the Museum (on the Museum plot), not in the surrounding public space. The Rules of Procedure do not make it prerequisite to create a fenced off space.

15. Re. – Appendix No. 10a – the premises area list does not feature traffic route space as separate items. Is the floor area of the traffic routes included in the specified surface areas, or should the given floor areas be increased by the space required for traffic?

Answer: The floor areas given should be increased so as to accommodate the traffic, though subject to the point in the Rules of Procedure, which stipulates 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 19000 m²'

NOTE!

The above answer includes an obvious clerical mistake. The correct answer reads as follows:

Answer: '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** m²'

16. Re. – Appendix No. 15, p. 1, 'Permanent Exhibition and Its Impact on the Building Architecture', points 4 & 5 – does the height you specify, quite substantial as it is (ca 12m), relate to the net spatial dimensions of the permanent exhibition itself, which means that the technical and proper ceilings will only come above it? Or perhaps the elevation of the technical ceiling is already contained within the 12m dimension?

Answer: The height specified by the Organiser, i.e. ca 12m, refers to the net height.

NOTE!

The Organiser of the Competition introduces additional details into the answer to the above question:

In accordance with the reading of the Rules of Procedure (pt. 3.7.4.D) and Appendix No. 15 incorporated therein ('The Requirements Applicable to the Museum Exhibition Area' – developer by Tempora), the ceiling over the entire permanent exhibition space should rise high (at approximately 12 m).

The rooms housing the permanent exhibition should be 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 temporary exposition rooms should be no lower than 4.80 m net.

It is not recommended to include daylight in the exhibition space lighting. The exhibition rooms should be fitted so as to enable installation of the following systems: audio-visual, sound amplification, and structural cabling. Separate rooms should be envisaged to house the technical equipment controlling the systems (computers, video-recorders, etc.). The option of having computer workstations should be provided for.

17. Regarding the car and lorry circulation, are the storage units required to be accessible by ramp or is a large lift enough?

Answer: The Competition Organiser does not specify whether access to the storage units is to be provided from a ramp or cargo lift. Therefore, the selection of the solution lies at the discretion of the Competition Participant.

18. Do we have to design the layout and appearance of the permanent exhibitions following the Tempora guidelines, or do we just have to design the larger spaces accommodating them? If we are also required to give an image of the exhibitions, are we going to be given any dimensions or drawings of the large items to be exhibited?

Answer: The exposition will be arranged on the basis of the preliminary concept of the main exhibition at the Second World War Museum, developed by Tempora S. A. from Belgium. The Competition Participants should design the rooms so that they suit the above-indicated exhibition.

19. The mock-up is designated to be white. Is this restriction only applicable to the surrounding area, or are there also any color or materiality restrictions for the mockup of our proposal for the building site?

Answer: The restriction applies to the entire mock-up model: the surrounding area, site arrangement, landscape architecture, and the building.

20. Does each thematic section of the permanent exhibitions (following the Tempora study) have to be designed as a space free of any vertical supports? Regarding the thematic sections comprising of specified sub-sections (ie. The 1000sqm of the 'Felonious Nature of the Occupation' unit), do we have to show the partitions between the adjacent sub-sections or is the whole unit supposed to be represented as flexible?

Answer: According to Tempora's guidelines to the conceptual idea of the main exhibition: 'the central space of each room should to the maximum possible extent be kept clear of any vertical supports'. This applies to each section. The possibility of having each section divided into component sub-sections should be shown.

21. In the thematic section #6 according to the Tempora study ('Occupation as Continuation'), there is a low swastika ceiling designated, and six sub-units. Please define 'adjacent' as far as the sub-units are concerned; are they all adjacent to the space of the swastika ceiling or are they only meant to be adjacent to each other? In the end, does the tempora study imply six or seven rooms, including the swastika ceiling room?

Answer: Tempora's concept is of preliminary nature. Its modifications at the investment implementation stage are possible. The issue is regulated in Appendix No. 15, point 5: 'The so-called technical ceiling should vault the space occupied directly by the permanent exhibition (...) With a technical ceiling of the type in place, the museum will for dozens of years have absolute freedom of modifying the scenography of the exposition and introduce new technological solutions. The proper ceiling over the exhibition area should rise above the technical ceiling'.

The answer to the question about the number of sub-units of the section (exposition field) entitled 'Occupation as Continuation of the War' and the other sections is that the Competition Organiser assumes a single space will be designed enabling flexible division of the room into smaller sub-sections.

22. Is the water in the Radunia canal coming from some river other than the Motława, or is it stagnant? Is the whole of the canal overground and if not, until which point? What is the direction of the water flow?

Answer: The Radunia River is a tributary of the Motława River. The bulk of its water flows into the Motława along the Radunia Canal. In the city quarters immediately neighbouring on the land comprised in the study the Canal runs overground. The Radunia Canal is shallow, its current lazy, and the banks relatively high – more than 1m above the water table.

23. The sidewalk on the Stara Stocznia border of the plot is almost 7m wide. Can we use part of it for coach or/and car parking?

Answer: The lines you can see on the plan drawing do not mark the road or sidewalk. They are the division lines delimiting the existing street which has been broadened in the local spatial environmental plan No. 1152. The right of way space of Stara Stocznia Street should be developed consistent with the stipulations of plan 1152, which can be found on Area Chart 010-KD80.

24. Do the entrance and the exit points of the main underground parking have to coincide? How many lanes should there be available for each direction? What mode of management and payment is going to be applied (meaning, is control going to be mechanical or does it include museum staff)?

Answer: The entrance points to the car park shown on the drawing are marked only tentatively. They indicate that the entrance/exit to/from the park should be from Stara Stocznia Street, however their actual location can be moved within the limits imposed by the technical conditions. Neither the width of the drive-ins, nor the number of lanes are specified, i.e. they will depend on the adopted car park solutions, compliance with the fire safety regulations, and other technical conditions.

25. In the Regulations of the Architectural Competition, chapter 3.7.4/D is written that the exhibition rooms should be no lower than 4.80m, while in the Appendix 15 (Tentative concept of the main exhibition of the Museum developed by Tempora S.A.) is written: "the ceiling over the entire permanent exhibition are should rise high-c.a. 12m).

Please clarify which of those two informations is correct as it has a big influence on the design concept.

Answer: The exhibition rooms should meet the requirements contained in Appendix No. 15 (Tentative concept of the main exhibition of the Museum of the Second World War, as developed by Tempora S. A. from Belgium), which means that the height measured to the proper ceiling should be about 12 net meters.

The ceiling over the entire permanent exhibition should rise at a height of 12m, whereas the exhibition rooms devoted to temporary exhibitions should be no lower than 4.80m.

NOTE!

The Organiser of the Competition introduces additional details into the answer to the above question:

In accordance with the reading of the Rules of Procedure (pt. 3.7.4.D) and Appendix No. 15 incorporated therein ('The Requirements Applicable to the Museum Exhibition Area' – developer by Tempora), the ceiling over the entire permanent exhibition space should rise high (at approximately 12 m).

The rooms housing the permanent exhibition should be 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 temporary exposition rooms should be no lower than 4.80 m net.

It is not recommended to include daylight in the exhibition space lighting. The exhibition rooms should be fitted so as to enable installation of the following systems: audio-visual, sound amplification, and structural cabling. Separate rooms should be envisaged to house the technical equipment controlling the systems (computers, video-recorders, etc.). The option of having computer workstations should be provided for.

26. The Radunia Canal bank (a strip approx. 5m wide, by the water edge) is shown as part of the Museum building plot. Is there some status of protection for the canal bank, or are we allowed to extend the landscape design until the edge of the water?

Answer: The Radunia Canal is a listed structure in the area marked with red check on the plan drawing. The pedestrian route along the Radunia Canal runs outside the area. It is not recommended for the Competition entries to envisage changes.

27. The square meters assigned to each 'thematic section' in the Tempora study refer to the area reserved to the exhibits only or do they also include circulation within each unit? Out of the 4200 square meters of the permanent exhibition, what percentage is circulation?

Answer: The floor areas given should be increased so as to accommodate the traffic, though subject to the point in the Rules of Procedure, which stipulates 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 19000 m²'.

NOTE!

The above answer includes an obvious clerical mistake. The correct answer reads as follows:

Answer: '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 m²**'

28. The thematic section #4 ('war of a new type') is said to include '4 monoliths'. The whole section covers 800sqm. Does this mean that the section could be subdivided into four independent 200sqm parts, each accommodating one monolith plus circulation, or are all four monoliths to be placed into some 800sqm area? In the latter case, what size/area should each monolith be?

Answer: At the current stage, the Competition Organiser does not define the floor areas of individual sub-sections in section No. 4. Nor does it specify the floor areas of the component sections of any other section. At the present stage, the Competition Organiser does not define the sizes of the monoliths either.

29. Will the prescribed space for each thematic section in the permanent exhibition remain stable in the future, or does the design have to incorporate flexibility? In the context of adjusting the museum to the existing museological study (see appendix 14, p.10), would it be preferable to prescribe an open plan museum, flexible to future changes, or does the Museum Board prefer a more structured building, with each thematic section clearly identifiable? In that case the size of each thematic section may vary (i.e. one thematic section may increase in size at the expense of the rest that will subsequently shrink), or will there be more drastic changes (i.e. an annex)?

Answer: The design should ensure flexibility. According to 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 dismountable partition walls, standardisation of the technical and installation fittings indoors, and by ensuring mobility of the fixtures.'

30. The land comprised in the study includes the plot designated for the museum building, plus a larger expanse of land the Wałowa Street side and some of the archaeological excavation pits on the other bank of the Radunia Canal. What does the Competition Organiser expect of those areas? Should a roundabout be designed on the Wałowa Street side so that the coaches can reverse? How can we propose a way to functionally incorporate the archaeological sites considering that we have virtually no documentation of the sites available?

. Answer: The land comprised in the study covers no more than the plot designated for the Museum and the land designated for transport and traffic connected directly

with the Museum itself in accordance with Appendix No. 12: 'Designer's map', scaled 1:500.

The archaeological site at disposal of the Archaeological Museum in Gdańsk and marked as zone 004-51 on plan No. 1122 should be excluded from the study. All transport/traffic solutions, including the junction with Wałowa Street, are left to the discretion of the designers participating in the Competition, provided that the requirements laid down in the local spatial environmental plans are met.

31. Data Sheet M/U31/KS of the competition area, section 7.1 "Rules of built-up quarter arrangement and area development" sets up the building alignment between minimum and maximum distances off the division line delimiting the Radunia Canal.

In the other hand, document "14_Appendix_11_Map.dwg" sets the Organizer preferences for the project distribution, but the area called "recommended location of the green space" doesn't follow the building maximum distance.

The question is: must we follow the maximum building alignment set on 7.1. of data sheet M/U31/KS or the building situation set on Appendix 11? (see document attached)

Answer: The Area Chart, point 7.1.f, reads as follows: 'in the event the museum to commemorate World War II is erected, the construction and road building regulations must be followed', which means that the frontage lines listed in points 7.1.a-7.1.e shall become null and void and replaced with the construction and road building regulations. Moreover, the Competition Participants should recognise the preference of the Competition Organiser with respect to the recommended location of a green square. NOTE: Green space is not a building development, therefore it is not delimited with the building alignment (frontage) lines.

32. Second question: where can we get the English version of the Fire Code, Salubrity and Accessibility Regulations of Gdansk?

Answer: These regulations are publicly available e.g. on the Internet, however their translation remains within the domain of the Competition Participants.

33. As far as the mock up concerns, is it possible to present the neighbouring buildings of the Museum also? We refer to these outside the study borderlines but limitedly in the 60X75 cm base size of the mock up.

Answer: Yes, presentation of the neighbouring development is permissible, provided however that the required mock-up base dimensions are not compromised on.

34. At the 3.4.8. paragraph of the "01 REGULATIONS OF THE ARCHITECTURAL COMPETITION" you are referring to a footbridge over the Radunia Canal, that should be designed. This bridge will be presented only on the landscape site development in scale 1:500, or further plans or details will be included? On the other hand in the APPENDIX no.19 another foot and cycling- bridge is mentioned. Is this bridge already planned and going to be constructed or are we asked to design it?

Answer: The Competition Participants should present their conceptual vision of a deck that would enable mooring kayaks. The deck location should be marked on the local spatial environmental plan drawing, its view presented in context-setting sections scaled 1:500 and on visualisations. At the concept-development stage no actual cross-sections or technical details are required. Kayak mooring denotes: rowing up to the deck, the possibility to climb the deck from the kayak, and the possibility to tie the kayak to the deck and to pull it out.

There will be no footbridge over the Radunia Canal. The footbridge over the Mottawa River is outside the borderlines of the competition study area. It will be the subject matter of a separate competition.

See answer to question 8.

35. In the APPENDIX 13 "Local Spatial Environmental Plan", in the M/U31/KS, in paragraph 7.1 could you please define the differences between the rules 7.1.c and 7.1.e?

Answer: The Area Chart, point 7.1.f, reads as follows: 'in the event the museum to commemorate World War II is erected, the construction and road building regulations must be followed', which means that the frontage lines listed in points 7.1.a-7.1.e shall become null and void and replaced with the construction and road building regulations. Moreover, the Competition Participants should recognise the preference of the Competition Organiser with respect to the recommended location of a green square. NOTE: Green space is not a building development, therefore it is not delimited with the building alignment (frontage) lines.

See: Area Chart 003-M/U31/KS – point 7.1.f

36. Does the division line delimiting the Radunia Canal coincides with the SW border line of the site?

Answer: The land to be comprised in the study is presented in Appendix 11: Map of the binding spatial arrangements.

37. In case the frontage of the Museum is not parallel to the Radunia river is it possible in some points to exceed the maximum distance of (11m or 12m)?

Answer: The Area Chart, point 7.1.f, reads as follows: 'in the event the museum to commemorate World War II is erected, the construction and road building regulations must be followed', which means that the frontage lines listed in points 7.1.a-7.1.e shall become null and void and replaced with the construction and road building regulations. Moreover, the Competition Participants should recognise the preference of the Competition Organiser with respect to the recommended location of a green square. NOTE: Green space is not a building development, therefore it is not delimited with the building alignment (frontage) lines.

38. In 7.1.F, which are the construction and road, building regulations that are mentioned?

Answer: Ordinance of the Minister of Infrastructure dated 12 April 2002 on the technical conditions that should be met by buildings and their locations (Journal of Laws of 15 June 2002.).

39. In the "APPENDIX 13 LSEP MAP" there are two lines denoting the frontage line (strictly defined) and the foremost frontage. Are these lines obligatory and if so how do they appear in "APPENDIX 12 DESIGNERS MAP"?

Answer: The Area Chart, point 7.1.f, reads as follows: 'in the event the museum to commemorate World War II is erected, the construction and road building regulations must be followed', which means that the frontage lines listed in points 7.1.a-7.1.e shall become null and void and replaced with the construction and road building regulations. Moreover, the Competition Participants should recognise the preference of the Competition Organiser with respect to the recommended location of a green square. NOTE: Green space is not a building development, therefore it is not delimited with the building alignment (frontage) lines.

See: Area Chart 003-M/U31/KS – point 7.1.f

40. Appendix No. 11 – Map of the binding spatial arrangements, the legend includes the location of the entrance square and „bus bay” – please, explain, whether the „bus bay” is the same site as the coach parking facility for 5 vehicles as mentioned in point 3.7.9.b General Provisions Concerning the Competition, or whether it is intended to be the stopping bay for city transport buses?

Answer: The bus bay in this case is understood as a bus stop. In addition to it, a site to park 5 coaches should be designed within the area comprised in the study in accordance with point 3.7.9 b.

41. Please, provide closer specification of the accessibility of the open-air exhibitions (freely and publicly accessible area, restricted-access area –

ticketing); moreover, please indicate what access is intended for the storage complex;

Answer: The open-air exhibitions are to be arranged on the land belonging to the Museum (on the Museum plot), not in the surrounding public space. The Rules of Procedure do not make it prerequisite to create a fenced off space.

42. Please, provide the explicit definition of the exhibition room height – the figures are different in the General Provisions Concerning the Competition that those in Appendix No. 15;

Answer: The exhibition rooms should meet the requirements of Appendix 15 (Tentative concept of the main exhibition of the Museum of the Second World War, as developed by Tempora S. A. from Belgium), which means that the height measured to the proper ceiling should be about 12 net meters.

The ceiling over the entire permanent exhibition should rise at a height of 12m, whereas the exhibition rooms devoted to temporary exhibitions should be no lower than 4.80m.

NOTE!

The Organiser of the Competition introduces additional details into the answer to the above question:

In accordance with the reading of the Rules of Procedure (pt. 3.7.4.D) and Appendix No. 15 incorporated therein ('The Requirements Applicable to the Museum Exhibition Area' – developer by Tempora), the ceiling over the entire permanent exhibition space should rise high (at approximately 12 m).

The rooms housing the permanent exhibition should be 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 temporary exposition rooms should be no lower than 4.80 m net.

It is not recommended to include daylight in the exhibition space lighting. The exhibition rooms should be fitted so as to enable installation of the following systems: audio-visual, sound amplification, and structural cabling. Separate rooms should be envisaged to house the technical equipment controlling the systems (computers, video-recorders, etc.). The option of having computer workstations should be provided for.

43. Regarding the Appendix #13 ('Area Chart to the local spatial environmental plan for the city centre' [...]) and specifically for the area 003(M/U31/KS) at point 7 (rules of built-up quarter arrangement and area development), please specify the following:

- a. **Is it possible to choose not to build directly upon the division line (eg. On Stara Stocznia Str.)? In that case, how deep is the frontage allowed to recess?**
- b. **Is it obligatory to build the facade parallel to the division line? To clarify further, is a 'frontage' in the conventional sense obligatory?**

Answer: The Area Chart, point 7.1.f, reads as follows: 'in the event the museum to commemorate World War II is erected, the construction and road building regulations must be followed', which means that the frontage lines listed in points 7.1.a-7.1.e shall become null and void and replaced with the construction and road building regulations. Moreover, the Competition Participants should recognise the preference of the Competition Organiser with respect to the recommended location of a green square. NOTE: Green space is not a building development, therefore it is not delimited with the building alignment (frontage) lines.

See: Area Chart 003-M/U31/KS – point 7.1.f

44. What is the difference between 'strictly defined' and 'unsurpassable' frontage, when it comes to the Radunia Canal protection status, as it is described on the appendix #13 (LSEP) map? Please clarify on the 6-12m. zone regulation: Is that zone to be counted from the water edge or from the Δ Δ Δ Δ line on the map of the appendix #13? If the first case is valid, then why is the frontage line on the LSEP map not parallel to the water edge?

Answer: The Area Chart, point 7.1.f, reads as follows: 'in the event the museum to commemorate World War II is erected, the construction and road building regulations must be followed', which means that the frontage lines listed in points 7.1.a-7.1.e shall become null and void and replaced with the construction and road building regulations. Moreover, the Competition Participants should recognise the preference of the Competition Organiser with respect to the recommended location of a green square. NOTE: Green space is not a building development, therefore it is not delimited with the building alignment (frontage) lines.

See: Area Chart 003-M/U31/KS – point 7.1.f

45. Why is there a difference between point 7.1.c and 7.1.e when it comes to the minimum distance (6m versus 5m respectively)? Isn't the 6-12 zone regulation applicable to the whole of the Radunia Canal border of the study area?

Answer: The Area Chart, point 7.1.f, reads as follows: 'in the event the museum to commemorate World War II is erected, the construction and road building regulations must be followed', which means that the frontage lines listed in points 7.1.a-7.1.e shall become null and void and replaced with the construction and road building regulations. Moreover, the Competition Participants should recognise the preference of the Competition Organiser with respect to the recommended location of a green square. NOTE: Green space is not a building development, therefore it is not delimited with the building alignment (frontage) lines.

See: Area Chart 003-M/U31/KS – point 7.1.f

46. The 'strictly defined frontage' line on file 26_appendix #13 (LSEP map) implies that the frontage has to be fully materialised with a building volume, or is a wall forming the edge of the canal bank enough? In the latter case, at what distance from the said wall should a building mass be placed and what properties should that wall have?

Answer: The Area Chart, point 7.1.f, reads as follows: 'in the event the museum to commemorate World War II is erected, the construction and road building regulations must be followed', which means that the frontage lines listed in points 7.1.a-7.1.e shall become null and void and replaced with the construction and road building regulations. Moreover, the Competition Participants should recognise the preference of the Competition Organiser with respect to the recommended location of a green square. NOTE: Green space is not a building development, therefore it is not delimited with the building alignment (frontage) lines.

See: Area Chart 003-M/U31/KS – point 7.1.f

47. Regarding the 6-12m zone: In case one or more building masses are not placed parallel to the water edge (and are placed at an angle instead), part of their volume might be inside the frontage zone, and the rest might be behind the 12m limit. Is that allowed, or should we find a way to have a building mass within the limit?

Answer: The Area Chart, point 7.1.f, reads as follows: 'in the event the museum to commemorate World War II is erected, the construction and road building regulations must be followed', which means that the frontage lines listed in points 7.1.a-7.1.e shall become null and void and replaced with the construction and road building regulations. Moreover, the Competition Participants should recognise the preference of the Competition Organiser with respect to the recommended location of a green square. NOTE: Green space is not a building development, therefore it is not delimited with the building alignment (frontage) lines.

See: Area Chart 003-M/U31/KS – point 7.1.f

48. In case we place an open air area on part of the Radunia Canal border of the plot so that the open air area is defined on one side by the canal and on the other one by a building mass flanking Stara Stocznia (further than 12m away from the Radunia Canal division line) do we comply with the regulations, or does the side of the building shaping the open area have to touch the 12m zone from the canal? Under which conditions could it be possible to extend the recession and have a larger open space by the Canal?

Answer: The Area Chart, point 7.1.f, reads as follows: ‘in the event the museum to commemorate World War II is erected, the construction and road building regulations must be followed’, which means that the frontage lines listed in points 7.1.a-7.1.e shall become null and void and replaced with the construction and road building regulations. Moreover, the Competition Participants should recognise the preference of the Competition Organiser with respect to the recommended location of a green square. NOTE: Green space is not a building development, therefore it is not delimited with the building alignment (frontage) lines.

See: Area Chart 003-M/U31/KS – point 7.1.f

49. Is the concept of organisation and arrangement of the SECOND WORLD WAR MUSEM exhibition, understood as the itinerary and the exhibit display, as developed by Tempora S.A., binding on the competition participants, and if so – to what extent?

Answer: The requirements addressed at the Competition Participants are set forth in Appendix No. 15: The exposition will be arranged on the basis of the preliminary concept of the main exhibition at the Second World War Museum, developed by Tempora S. A. from Belgium. The Competition Participants should design the rooms so that they suit the above-indicated exhibition.

50. Should the other competition-entered proposals of the exposition arrangement, e.g. those of HSD Design or Danuta Słomczyńska, be taken into account when developing our competition studies? If so, to what extent?

Answer: The requirements addressed at the Competition Participants are set forth in Appendix No. 15: The exposition will be arranged on the basis of the preliminary concept of the main exhibition at the Second World War Museum, developed by Tempora S. A. from Belgium. The Competition Participants should design the rooms so that they suit the above-indicated exhibition. No other entries developed in the competition for the concept of the exhibition should be taken into account.

51. Does the required height of the exposition rooms, that is ca. 12m, denote the room height including the space above the technical ceiling (and up to the structural ceiling proper), or is it the required height of the inner room space itself?

Answer: The height specified by the Organiser, i.e. ca 12m, refers to the net height.

The exhibition rooms should meet the requirements contained in Appendix No. 15 (Tentative concept of the main exhibition of the Museum of the Second World War, as developed by Tempora S. A. from Belgium), which means that the height measured to the proper ceiling should be about 12 net meters.

The ceiling over the entire permanent exhibition should rise at a height of 12m, whereas the exhibition rooms devoted to temporary exhibitions should be no lower than 4.80m.

NOTE!

The Organiser of the Competition introduces additional details into the answer to the above question:

In accordance with the reading of the Rules of Procedure (pt. 3.7.4.D) and Appendix No. 15 incorporated therein ('The Requirements Applicable to the Museum Exhibition Area' – developer by Tempora), the ceiling over the entire permanent exhibition space should rise high (at approximately 12 m).

The rooms housing the permanent exhibition should be 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 temporary exposition rooms should be no lower than 4.80 m net.

It is not recommended to include daylight in the exhibition space lighting. The exhibition rooms should be fitted so as to enable installation of the following systems: audio-visual, sound amplification, and structural cabling. Separate rooms should be envisaged to house the technical equipment controlling the systems (computers, video-recorders, etc.). The option of having computer workstations should be provided for.

52. Should the space in between the technical and proper ceilings (where the technical installations are to be located) be high enough for people to work there (e.g. to replace the installations)?

- **what kind of exhibits are to be displayed outside the building?**

Answer: The Competition Organiser does not specify the distance between the technical ceiling and proper ceiling. At the present stage the Organiser does not define the exhibits which may be put on display in the Museum space, nor does it specify the character of the open-air exposition.

53. We would also appreciate providing us with the planes making up the concepts of Tempora S.A., HSD Design, and Danuta Słomczyńska in legible versions (the scans appended to the Rules of Procedure are illegible, even if magnified. This applies particularly to the text).

Answer: The main exhibition project will be implemented by Tempora S.A. to its own design. The task of the Competition Participant consists in recognising no guidelines other than those formulated by Tempora S.A. It does not include referring to the design by Danuta Słomczyńska or HSD Design.