

Questions and answers 65- 105

65. I also found another place that I don't quite understand:

page 21, point 4 Narrative Component, 4.4.1.D.- the pricing information: the fixed net price for the development of the documentation to the extent determined in the enclosed draft contract...

Where do I find an enclosed draft contract? Or should each competitor produce a draft contract?

The Competition Participants do not produce the draft contract. Point 4.4.1.D on page 21 refers to the 'Essential Terms of the Contract to Be Awarded to the Author of the Best Competition Entry' contemplated in point VIII.4 of the Rules of Procedure. The Rules of Procedure as amended on 21 June 2010 contains the correct reading of the above point.

66. In paragraph 1.4.4 of the Regulations it is stated that *"The Competition Entries shall be produced in the Polish language, though their submission in the English language shall be permissible"*. Does this mean that it should be bilingual (Polish and English) or it can be only in English?

The Competition Organiser prefers the competition entry to be produced in the Polish language, however shall admit entries produced in the English language.

67. In Appendix 15 "The requirements applicable to the museum exhibition area", in paragraph 4 a ceiling height of 12 m is required in permanent exhibition area. Is this net height, that is up to the so-called technical ceiling or it is up to the structural ceiling (in the latter case the provision of a technical ceiling will decrease the net height below the 12m.)

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.

68. 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?

In the Area Chart of the Local Spatial Environmental Plan for the City Centre – Stara Stocznia II, in the City of Gdańsk (No. 1152003) in point 7.1.f: 'in the event the museum to commemorate World War II is erected, the construction and road building regulations must be followed'. Hence, the no frontage lines listed in points 7.1.a-7.1.e are valid, but instead are replaced with the binding construction and road-building regulations. In addition, please be informed that the land designated for the museum is limited exclusively to zone 003-M/U31/KS. That is why that land should be deemed the museum building plot. Moreover, the Competition Participants should recognise the Organiser's preference as concerns the recommended location of the city green. NOTE: the city green is not a built-up area, hence it is not limited by any frontage lines.

Ad a. The course of the building frontage lines is only subject to the statutorily required distances to the road edge and the neighbouring building.

Ad b. The frontage lines need not run parallel to the division lines; there are no obligatory frontage lines, except that they must meet the regulations dictating the distances from the road edge and/or the neighbouring building.

69. a. 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?

b. 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?

c. 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?

d. 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?

e. 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?

In the Area Chart of the Local Spatial Environmental Plan for the City Centre – Stara Stocznia II, in the City of Gdańsk (No. 1152003) in point 7.1.f: 'in the event the museum to commemorate World War II is erected, the construction and road building regulations must be followed'. Hence, the no frontage lines listed in points 7.1.a-7.1.e are valid, but instead are replaced with the binding construction and road-building regulations. In addition, please be informed that the land designated for the museum is limited exclusively to zone 003-M/U31/KS. That is why that land should be deemed the museum building plot. Moreover, the Competition Participants should recognise the Organiser's preference as concerns the recommended location of the city green. NOTE: the city green is not a built-up area, hence it is not limited by any frontage lines. The frontages facing the Radunia Canal must run so as to enable arranging a footway along the Canal within the borders of zone 003-M/U31/KS.

70. 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?

The planned footbridge over the Motława River lies beyond the borderlines of the Competition study, and shall be the object of a separate competition. The footbridge over the Radunia Canal has been deleted from the specification, and should not be designed.

71. 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?

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 for the area to be fenced off, however the Competition Organiser does not exclude the possibility of putting up a fence to protect the Museum plot.

72. 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?

The thematic sections of the permanent exhibition must form an itinerary sequence from 1 to 10. The shape of the exhibition described in the Museum's conceptual programme (in Appendix No. 14: 'The Conceptual Assumptions and Rationale of the Museum of the Second World War', and in Appendix No. 15 ('The Requirements Applicable to the Museum Exhibition Area')) are both preliminary in nature, and may be altered in the course of the works on the screenplay of the permanent exhibition, even after the building has already been erected. The guidelines contained in the above-mentioned appendices are, thus, intended as auxiliary.

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

73. 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?

In accordance with the new Appendix 11, included in the supplementary materials, the walkway crossing the museum estate should be linked to the pedestrian route along Wapiennicza Street across the existing bridge over the Radunia Canal. The walkway cuts across the museum building to ensure a connection between the entrances to the museum building.

74. 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 Motlawa 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?

The mock-up model should be limited to the museum building itself, plus the surroundings contained within the borderlines of the study area, as show in the new Appendix 11. Also see: the answer to questions Nos. 12 and 83.

75. 4.2.1 a) Base plan: please confirm it needs to be drawn at scale 1:500

Yes, in accordance with point 4.2.1. A a) of the Rules of Procedure the base plan is to be drawn at the scale of 1:500.

76. ID card (appendix 8): noted that it requires 8 digits now (instead of 6 digits before)

- Do we need to rethink a completely new code or use the old code and add 2 more digits?

The ID code given should be made up of 8 digits. In this case a completely new code should be given.

- do we need to resend it to you now or just submit it together with the competition entry?

The code should be submitted alongside the Competition Entry.

77. Appendix 9 (acknowledgment of receipt of competition entry)

Besides of filling out our ID code, what do we do with it?

I suppose we attach it on the general package of the entry?

Please confirm.

Appendix No. 9 should be appended to the whole package of the Competition Entry.

78. Since we are an abroad firm that will participate in the competition :

If we win the competition, do we need to team up with a local architect?

Are we obliged to do so, may do so or is it whatever suits us?

Please advise.

You can choose the way you deem most advantageous for your firm. The design must be developed and executed in accordance with the regulations of the Polish Building Law.

79. I understand that there is no participation fee for the participants in this competition?

(In some competitions a small fee is provided to cover our participation expenses)

Please confirm.

The Participants do not pay any fees for their participation in the Competition, except for the fee indicated in point 2.1.3.F of the Rules of Procedure.

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

The 'VIP entrance' is the entrance for the people enjoying a special status due to the function they perform. It is not required to design an additional VIP door, other than the main doorway, even though it is permissible. On the other hand, an impressive driveway leading up to the main entrance should be envisaged. This answer also applies to Inquiry No. 13.

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

The Competition Organiser does not specify the way access to the storage premises must be ensured (whether from an approach ramp, or a cargo lift), hence the selection of the solution is up to the Competition Participant.

82. 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?

The task of the Competition Participant consists only in designing the exhibition rooms (exposition space). The appearance of the exposition is the responsibility of Tempora, which will design the setting for the entire exhibition. That is why the Competition Participants will not be provided with any additional dimensions, or exhibit drawings, of scenography designs.

The shape of the exhibition described in the Museum's conceptual programme (in Appendix No. 14: 'The Conceptual Assumptions and Rationale of the Museum of the Second World War', and in Appendix No. 15 ('The Requirements Applicable to the Museum Exhibition Area') are both preliminary in nature, and may be altered in the course of the works on the screenplay of the permanent exhibition, even after the building has already been erected. The guidelines contained in the above-mentioned appendices are, thus, intended as auxiliary.

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.

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- b. The end of the war

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- c. Account settlements
- d. The iron curtain

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

The mock-up is to be white, and only comprise the museum building plus the surroundings enclosed within the borderlines of the study area, as shown in the new Appendix No. 11. Consequently, the delimitation applies to the entire model, i.e.: the building, landscape development, street and garden architecture, and the surroundings.

84. 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 (i.e. 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?

Quoting after Tempora’s guidelines to the concept of the permanent exhibition: ‘the central space of each room should to the maximum possible extent be kept clear of any vertical supports’. The same applies to each section. The possibilities of subdividing each section into component subsections should also be demonstrated. It is the intention shared by the Competition Organiser and Tempora to have each section easily subdivided into smaller subsections at any time (e.g. through employment of movable, easily mounted partitions). The number of subsections in particular sections may change, hence there is no need to mark them in the design at this stage.

85. 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?

The setting of section 6 in the form of a huge hanging swastika is but the initial proposal, and the details can undergo modifications.

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The intention shared by the Competition Organiser and Tempora is to ensure the possibility of subdividing any section (including section 6) easily and at any time into

smaller subsections (e.g. using movable, easily mounted partitions). The number of subsections in each section, including section 6, may change.

86. 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 over ground and if not, until which point? What is the direction of the water flow?

The Radunia River is a tributary of the Motława River. Most of its waters flow into the Motława along the Radunia Canal watercourse. The Canal runs mostly over the ground in the areas immediately neighbouring on the study area. The Radunia Canal is shallow, the current is slow, the bank relatively high – more than 1 metre above the water table.

87. 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?

The lines you can see on the plan drawing do not mark the road or sidewalk. Instead, they delimit the existing street which, in the local environmental plan No. 1152, has been widened. The development of the land designated for the traffic in Stara Stocznia Street should be designed in accordance with the stipulations of plan No. 1152 given in the Area Chart 010-KD80.

88. Point 4. Traffic Requirements, 3.4.2., second sentence:

The main entrances to the building should open onto Walowa Street and the Motława embankment, with free passage across the ground floor of the building ensured. I do not quite understand the meaning of the second part of the sentence. Would you be so kind and explain?

The building should have entrances for the visitors arriving from two directions: from the Walowa Street and from the Motława Embankment. The entrances should enable the visitors entering the main hall without the need of walking around the building. Passers-by should have the possibility of entering the building with one of the entrances and leaving it with another. The form and location of the above mentioned passage depends on the concept of the competition participants.

89. I kindly request information on the parking site for the visitors' cars. Should one be envisaged?

Quoting point 3.7.9.B) of the Rules of Procedure: 'In the area comprised in the study and delimited with the borderlines shown on the 'Map of the Binding Spatial Arrangements' - Appendix No. 11 – a parking facility capable of taking 280 cars, plus a coach parking facility for 5 vehicles should be envisaged. The car park can be designed as an open space parking ground or garage.'

90. At one of your answers, you mention 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. The competition regulations mention 23000m² instead [at III. 37.9.D page 18]. Which number is correct?

In accordance with the Rules of Procedure amended on 21 June 2010, the valid area is 23,000 sqm. This is also the correct answer to inquiries 15 and 27.

91. You sent us a diagram of the movement between thematic sections and sub-sections, as a design aid. This diagram does not correspond to the Tempora study given as data at the competition guidelines, in the sense that the thematic sections are completely different and are not identifiable to the current Appendix 15a. If the new diagram is the one to consider as valid, please specify the new requirements to substitute your given Appendix 15a, in detail (prescribed square meters of exhibition per thematic section etc).

The shape of the exhibition described in the Museum's conceptual programme (in Appendix No. 14: 'The Conceptual Assumptions and Rationale of the Museum of the Second World War', and in Appendix No. 15 ('The Requirements Applicable to the Museum Exhibition Area') are both preliminary in nature, and may be altered in the course of the works on the screenplay of the permanent exhibition, even after the building has already been erected. The guidelines contained in the above-mentioned appendices are, thus, intended as auxiliary.

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9. Politics and diplomacy (200 sqm)

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

10. The aftermath of the war (300 sqm)

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- d. The iron curtain

92. The width of the sidewalks and, subsequently, the width of the streets to be constructed in the immediate future (namely, the Na Dylach extension and the widened Stara Stocznia) is not shown clearly on any map or plan drawing. Are you going to provide us with a specific plan drawing which clearly shows the division lines, streets and sidewalks of the future arrangement? If not, are we

supposed to suggest the exact dimensions of the surrounding roads and sidewalks by design, according to the regulations as given in the appendix 13? If this is the case, please clarify in plan ID no.1152 / KD80 the point 4.1 referring to the width of Stara Stocznia.

The stipulation of point 4.1 in the Area Chart 010-KD80, namely: *'width in between the division lines: 10m to 21m – as on the plan drawing'* is determined by the street division lines, or the so-called right of way where the following should be fitted: the road, the pavements, and the separating green, if the available space allows. The parameters of the road and the other elements which need to be designed within the right of way are given in other points of the same Area Chart.

93. On the supplementary appendix #66, the building plot seems to be increased (relatively to designer's map) by a triangle of approximately 300m², on the bus bay side, at the end of the Na Dylach extension. Please clarify which .dwg file shows the correct dimensions / area of the building plot, and if possible provide us with a supplementary .dwg showing the exact outline of the building plot.

The museum building plot is the same as zone 003-M/U31/KS in plan No. 1152. On the other hand, the area delimited by the 'border of the study area' lines in Appendix No. 11 is the land designated for designing the museum and the surrounding traffic courses in accordance with the stipulations of the plan given in the relevant Area Charts. The Competition Entries should not cover any area beyond the land enclosed within the 'border of the study area' lines.

94. In the amended appendix 11 – 'Map of the binding spatial arrangements' – the pedestrian track does not cross the Radunia Canal, as it did originally. Is it admissible to plan an additional footbridge over the Radunia Canal, consistent with the original guidelines, or is such a solution not recommended?

The footbridge over the Radunia Canal has been deleted from the specification and should not be designed.

95. Is a 3-D digital model available to competition participants? Also, please confirm that the following three AutoCad files are the only digital drawings of the site that will provided:

1. Appendix_11_Map.dwg
2. Appendix_12_Designers_map.dwg
3. m2ws.dwg

We do not envisage providing a 3D model of the site, or any additional files in the CAD format, other than those already made available.

96. Please provide us with the updated file containing the currently valid local spatial plans, appended with the texts of the resolutions and the area charts.

The information is provided in the new Appendix No. 13.

97. In view of the amendments to Appendices Nos. 11 and 12, please answer plain and clear:

a/ whether the conceptual design of the Second World War Museum includes the task of designing the footbridge over the Radunia River.

The footbridge over the Radunia Canal has been deleted from the specification and should not be designed.

b/ whether the conceptual design should include a solution to the traffic junction of Wałowa, Stara Stocznia, and Stępkarska Streets, and reach the northern side?

The road traffic solutions should be designed within the study area shown in Appendix 11.

98. In your answers to questions Nos. 16, 25, 42, 51, 54, 57, and 58 you persistently repeat that the height of the exhibition rooms is to be 12.00 metres net. This represents a major change to the competition terms, since the height used to be set at 4.80 metres. We are afraid your answer is scarred with a very serious error. On page 16 of the new Rules of Procedure, point 3.7.4.D, you write that the exhibition rooms should be no less than net 4.80 metres high. This height is absolutely correct and consistent with all provided visualisations. In the Rules of Procedure one can read that in case of zones 1 and 8 it would be advisable to provide for fragments of the exhibition to be displayed in rooms up to 12 metres high, and this is comprehensible too. Contrary to that, the net height of 12.00 metres in all rooms to house the permanent exhibition, i.e. Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10 according to the General Exhibition Plan, changes the terms of the competition, increases the building volume 3 times without any justified cause whatsoever, pushes up the costs 3 times, expands the heating 3 times, enlarges the air conditioning 3 times. This drastically changes the entire philosophy behind the exhibition and causes the appearance of (gigantic) redundant height zones. Please, explain what the gist of your answers is, what the purpose of the 12.00-metre height is, and what is to be fitted in that height. The amendment affects 240 teams working on the design. Please, provide an urgent and substantiated reply.

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.

99. Numbers 1, 2, 3, 4, 5, 6, 7, and 8 refer to the rooms described on page 1 of the General Exhibition Plan at the following address

http://img.naszemiasto.pl/misc/upload/60/03/Plansza_01_A3_d3.jpg

**room No. 1 sized 200 sqm,
room No. 1,1 sized 50 sqm,
room No. 2 sized 800 sqm,
room No. 3 sized 600 sqm,
room No. 4 sized 1000 sqm,
room No. 5 sized 600 sqm,
room No. 6 sized 200 sqm,
room No. 7 sized 400 sqm,
room No. 8 sized 200 sqm**

pages Nos. 9, 10, 11, and 12 contain descriptions of the low rooms.

The height of 4.80m for all exhibition rooms is given in the new revision of the Rules of Procedure - point 3.7.4 (page 16, letter D). The item refers to the prerequisites to be met by the EXHIBITION AREA COMPLEX. The Rules of Procedure do not mention the room height of 12.00m, and this is both understandable and logical to us.

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.

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In connection with the progressing design works on the permanent exhibition the Competition Organiser has adopted the ultimate terminology for the titles of individual sections of the permanent exhibition.

Below, you will find the final sequence of the exhibition sections, including their content and planned size. The list, together with the diagram provided in reply to inquiry No. 10, constitutes 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

100. In point IV 4.2.1, page 20, you write that the graphic component must not exceed six panels sized 100x70cm. The building is very large, and six panels render it impossible to present the structure correctly. The competition held for a smaller structure, the Solidarity site, allowed 9 panels. Do you permit increasing the number of panels to 9 pieces?

The Rules of Procedure sets the maximum number of panels at 6. They also suggest an exemplary layout of the drawings on the panels. The panels can be linked together. Increasing the number of panels to 9 is not permitted.

On the 28th of June 2010 in point 4.2.1. E of the Rules of Procedure a change in the layout of the 6 panels was introduced i.e. in their arrangement in case the panels are linked together into one composition. **The vertical layout refers, therefore, to the arrangement of the exposition.** Hence, the following layout of the panels is suggested:

- Horizontally- 2 panels with their total width 2x100 cm=200 cm
- Vertically- 3 panels with their total height 3x70 cm= 210 cm

as shown on the diagram:

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

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

101. We have the following questions regarding the competition's "Rules of Procedure":

- 1) Can you describe the nature of the boat traffic along the Radunia Canal?**
Except the area where the Radunia Canal widens at its mouth into the Motława River there is no boat traffic, or only sporadic. In practice, it is limited to kayaks.
- 2) What would be the minimum height above the canal surface for any bridges or other elements which might span across the canal?**
The footbridge over the Radunia Canal has been deleted from the specification and should not be designed.
- 3) In Appendix 12, please clarify the difference between the two borderlines shown on the "Designer's Map." One is described as the "borderline of the designer's map" and the other as the "project delimitation." Why are the outlines different?**
The 'borderline of the designer's map' is a geodesic term and denotes the area for which the map has been updated. 'The border(line) of the study area' is the area on which the museum and the surrounding traffic routes should be designed. The Competition Entries should not cover any land going beyond the latter area.
- 4) Can the competition entry be submitted in English-only, or must the entry text include a Polish translation?**
The Competition Organiser prefers the competition entry to be produced in the Polish language, however shall admit entries produced in the English language.

102. The Rules of Procedure (point 3.7.9. D) specify the unsurpassable 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, at 23,000 sqm. The answers provided to the questions (No. 27) give the area of 19,000 sqm. Where does the difference stem from and which area is binding?

In accordance with the Rules of Procedure amended on 21 June 2010, the valid area is 23,000 sqm. This is also the correct answer to inquiries 15 and 27.

103. Please, add precision to the following answer to question 51 and numerous earlier ones concerning the same issue, quote: 'The height specified by the Organiser, i.e. ca 12m, refers to the proper ceiling':

- does the height of approximately 12m refer to the net height up to the structural ceiling above the technical ceiling (as we have understood Appendix No. 15), or
- does the height of approximately 12m refer to the net height up to the first layer of the technical ceiling, and
- is the height in between the technical and proper ceilings in the above two cases left to the discretion of the competitors?

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' – developed 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.

104. In your answer to question No. 10, you define the diagram of the exhibition of the Second World War Museum as a continuum of movement from 1 to 10, which should correspond with the winning exhibition concept by Tempora. The very diagram, however, contains some topics not mentioned in Appendix No. 15, to name e.g.:

- The Polish 1939 Campaign (in Tempora's concept, we can only find rooms devoted to 'Gdansk as the place where the war broke out')
- The War Calendar
- The Campaigns, Battles, Soldiers

Moreover, there is also Appendix No. 14 (The Conceptual assumptions and rationale of the Museum of the Second World War), which yet again approaches the flow of the exposition in a slightly different way.

The question is: Which of the above mentioned documents you have provided defines the shape of the exhibition and its obligatory components in the final manner?

The shape of the exhibition described in the Museum's conceptual programme (in Appendix No. 14: 'The Conceptual Assumptions and Rationale of the Museum of the

Second World War', and in Appendix No. 15 ('The Requirements Applicable to the Museum Exhibition Area') are both preliminary in nature, and may be altered in the course of the works on the screenplay of the permanent exhibition, even after the building has already been erected. The guidelines contained in the above-mentioned appendices are, thus, intended as auxiliary. The task of the Competition Participant consists only in designing space for 10 thematic sections of the permanent exhibition, keeping the areas indicated by the Organiser and the height to the structural ceiling of approximately 12 metres. 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

105. Can the design author modify the over-ground heat distribution pipeline running within the study area, or is this non-advisable?

The heating system pipeline can be re-routed.