



**Gemeente
Amsterdam**

International competition – National Slavery Museum

Design team selection guidelines (phases 1 and 2)

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1 Introduction

This document contains the guidelines for the international competition seeking a design team for the National Slavery Museum. The competition will be conducted in two phases, with phase 1 intended to select a maximum of ten candidates to participate in phase 2. At the end of phase 2, the five winners of the competition will be announced. The contracting authority will then conduct the negotiation procedure without prior publication with the five winners of the competition, pursuant to Article 13.25 in conjunction with Article 6.1 of the ARW 2016 (Dutch public procurement regulations for architectural and civil engineering projects).

These guidelines are intended for teams aiming to participate in the international design competition for the National Slavery Museum. The guidelines contain:

- a description of the assignment;
- information on the structure of the competition;
- grounds for exclusion and suitability requirements (phase 1a);
- selection criteria (phase 1b);
- criteria (phase 2);
- a description of the negotiation procedure without prior publication, to commence after completion of the international competition (phase 3);
- information to be provided by candidates upon registration;
- further regulations and provisions for the procurement procedure.

Here we also expressly refer to the appendices to these guidelines, which contain the considerations behind the project, the process followed thus far and an impression of the weight and significance of the assignment.

1.1 The contracting authority and commissioning party

The contracting authority in this tender is the City of Amsterdam, with the City of Amsterdam's Engineering Bureau, Weesperstraat 430-432, 1018 DN Amsterdam responsible for managing the tender. The client for the tendered contract is the City of Amsterdam, represented by the City of Amsterdam's Estates Department, Weesperplein 8, 1018 XA Amsterdam.

The City of Amsterdam is committed to ensuring that this exceptional task is performed with the utmost care, social sensitivity and transparency. The aim of the procedure goes beyond finding a high-quality design; the intention is also to contribute to a broader movement of recognition, representation and co-creation within this public tender.

1.2 The intended contractor: the design team

It is important that the design team enjoys broad support within the communities concerned, in particular among the descendants of enslaved people. This societal support is essential for the legitimacy of the design and its recognisability by the communities concerned, and has therefore been taken into account from the outset in the composition of the jury and the content of the selection guidelines. At the same time, we recognise the international character of this assignment and competition. Within that framework, the representation of the Dutch history of slavery and the communities involved remains a principal consideration – precisely to make the connection between global perspective and national responsibility.

The special nature of this assignment and the need to continue the consultation process during the design phase means that, in addition to the usual eligibility criteria that normally apply to competitions for architectural services, there are also special requirements and wishes regarding the background and involvement of the nominated members of the design team. For the realisation of the National Slavery Museum, it is necessary to appoint a design team that has a demonstrable engagement with the social significance of the history of slavery and its continued impact on the present. This team should be demonstrably recognised within society as an important voice of the perspectives of descendants and affected communities. The design team must have historical awareness, cultural sensitivity and the ability to bring these perspectives into the process.

These requirements and wishes are also expressed in the selection criteria described by the contracting authority in chapter 5, which state that a project will be assessed not only on the basis of the selection criteria, but also of the personal connection of the design team with the assignment.

Finally, these requirements and wishes are also expressed in the criteria in chapter 6, whereby candidates must submit a vision document in which, in addition to their views on the design and functioning of the museum building and park, they set out their vision on participation and cooperation during the design process.

2 Assignment

This competition concerns an integrated design for both a museum building and a park. The museum is scheduled to open its doors to the public in a few years' time. The Netherlands' history of transatlantic slavery is the main focus; in addition, space will be given to the history of slavery in the Indian Ocean, as well as other issues. In terms of content and substance, the museum will target a broad audience, with a focus on education, art, expertise and research. The initiative is made possible in part by support from the Dutch Ministry of Education, Culture and Science.

2.1 Foundation

The plans for the National Slavery Museum are the result of a momentous struggle. Generations of activists, artists, politicians and social organisations have been fighting for decades to make the Dutch history of slavery and its impact on the present part of our collective consciousness. The City of Amsterdam has been working with national government on the foundation of the National Slavery Museum since 2019. In 2021, the National Transatlantic Slavery Museum steering committee published the exploratory report *Met de kracht van de voorouders* ('With the strength of the ancestors'). This report forms the basis for the plan drawn up by the initiative leads; it has been supplemented with the results of the consultation process.

2.2 Geographical focus

The exploratory report was followed by an advisory report from the Council for Culture and the Amsterdamse Kunstraad (Amsterdam Arts Council) indicating that they too were of the opinion that a slavery museum would be an important addition to the museum landscape. The two bodies also recommended that, in addition to researching transatlantic slavery, 'the interaction, similarities and differences between Dutch colonial slavery in the Indonesian archipelago, the Indian Ocean and the Atlantic Ocean' should be investigated. Partly on the basis of this advice, the City of Amsterdam, in consultation with national government, decided to maintain the topic of Dutch transatlantic slavery as the museum's foundation and core narrative, while also considering how the broader story of the Dutch history of slavery could be told from the outset. During the time of slavery, the Netherlands was active in areas of Africa, the Americas and Asia, including parts of present-day Suriname, the Antilles, Brazil, and many trading posts and colonies in Africa (such as the Gold Coast and the Cape Colony) and Asia (such as Ceylon and the Moluccas).

2.3 Consultation period

Extensive bottom-up public engagement and participation is the only way to create broad support for the museum in all parts of the Kingdom of the Netherlands and beyond. In total, the initiative

leads spoke to more than 5,000 people on several continents. This took place in consultation meetings in various locations in the European Netherlands, Sint Eustatius, Saba, Sint Maarten, Aruba, Bonaire, Curaçao, Suriname, the United States and Benin, and in hundreds of conversations with young people, artists, politicians, potential financial supporters, activists, cultural institutions and museums, academic institutions, archives, grassroots organisations and more. The results of the meetings have been grouped into five themes, which are explained in detail in a report about the participation process titled *Over ons en met ons* ('About us and with us').

The five themes are:

- Recovering from trauma and healing
- Education for different target groups
- Tell the whole story
- The African diaspora
- Suriname and the Caribbean part of the Kingdom

The extensive participation phase was essential for arriving at this concrete plan for the National Slavery Museum. It cannot be emphasised enough how important it is to continue to engage with everyone who feels involved with this museum and to maintain good relations with the networks that have been built up. The input of involved parties from all over the world remains necessary for the museum's provisional digital presence and the ultimate realisation of the museum itself.

2.4 Suriname and the Caribbean part of the Kingdom

A substantive connection with Suriname, Aruba, Bonaire, Curaçao, Saba, Sint Eustatius and Sint Maarten is crucial for the National Slavery Museum. There is frequent exchange with heritage professionals and other parties at these locations, and the very first consultation meetings were organised there. Careful follow-up is required on the promise to provide feedback on developments surrounding the museum. Some people consider the establishment of a National Slavery Museum in Amsterdam to be a challenging issue, because they feel that there is no equality of investment in the past, present and future when it comes to the shared Dutch history of slavery. The islands also have a fervent desire to have their own place that reflects on the Dutch history of slavery.

2.5 Ambition and vision: how will the museum contribute to society?

The ambition behind the National Slavery Museum is to facilitate an in-depth understanding of the Dutch history of slavery. By telling a shared story from diverse perspectives, the museum can shed light not only on the entire history of slavery, but also on life before and after it. By integrating these diverse perspectives, highlighting the strength, identity and resistance of the people that were affected, the museum can tell the story in a fair and balanced way. In this way, the museum

can contribute to a well-informed society that recognises the complexity of the Dutch history of slavery.

By telling the whole story from many different perspectives, the museum can illuminate the history of slavery and our connection to it, from the Atlantic Ocean to the Indian Ocean and the Indonesian archipelago. The whole story also highlights how this history permeates the present, in the people and society of the European Netherlands and its former colonies. In this way, the museum can contribute to a more equal society, enriched with knowledge, understanding, awareness, connectedness and empathy within and between communities.

2.6 Concept for the museum

The ambition of the National Slavery Museum and the recommendations from the preliminary reports, supplemented by the results of the engagement process and numerous other discussions, have been translated into a concept. To tell this complex story, five specific periods from a span of several centuries have been selected. These form the permanent exhibition, which shows how societies in the colonised countries and in the Kingdom of the Netherlands came into being and changed. The story begins at the cradle of civilisation on the African continent and sheds light on the rich traditions in Asia and the Americas. The museum shows how resistance to exclusion is timeless. When entering the museum, visitors first arrive at an installation representing the here and now. It is located in the entrance hall and is accessible free of charge.

2.7 How the museum will tell the story

Stories take centre stage at the National Slavery Museum. These stories begin with the African continent and transatlantic slavery, and from there show the relationship with other parts of the world. The five time periods highlighted in the museum concept are expressed in the building. Each period is presented to the public in its own way. The museum's collection supports the representation of these periods; it is not restricted to objects alone. The museum starts with a limited collection that will grow organically, consisting of physical objects, existing recordings and new digital stories.

Due to the nature of slavery and the prohibition of literacy, enslaved people passed on stories and knowledge through oral storytelling traditions and intangible heritage such as music, spirituality and food culture. That is why personal stories are at the heart of the museum. These can be told through sound, video, smell, music, food and more. In addition, there will be temporary exhibitions on topical themes or specific artists.

The following three elements are also part of the museum concept. Firstly, a children's museum will offer educational programmes for different age groups. This will let children hear, see and experience the story of slavery in an age-appropriate way. Secondly, a digital museum will make the entire story accessible to everyone. The proposal is to make part of the collection available on

the internet, as many interested parties live on other continents and not everyone can travel to Amsterdam. Thirdly, the museum will have a knowledge centre, where interested members of the public can conduct family and ancestry research with the help of experts. In addition, the knowledge centre can facilitate research and become a meeting place for scholars. The museum will also have a communal kitchen – something that was frequently mentioned in consultation meetings and discussions. Food culture is a powerful means of connecting communities and a wonderful tool for meeting, understanding and connecting.

2.8 Pre-opening programme

The museum will launch a programme even before it opens its doors, with the objectives of further developing the museum concept with its five time periods, beginning to build up the museum collection, increasing awareness and involvement in the museum and growing in its role as a 'network museum' by establishing connections with other museums, academia, archives and other organisations.

2.9 Location, building and park

The site that has been chosen for the museum building and the park is entirely in line with the principles set out in the 2021 exploratory report 'With the strength of the ancestors'. These stated that the museum should be located at a prominent and visible site in Amsterdam and nearby flowing water (preferably the IJ waterway). Ideally, the building would be located in a green part of the city and within a park. The envisioned floor area is 9,000 square metres. The report also states a new building as the preferred option. This allows for the construction of a prominent and dignified building, in which the theme of slavery is central to the design. In addition, a new building eliminates the possibility of debates about the potentially fraught or controversial past of an existing building.

Based on the above principles, the City researched potential locations and, through a decision process of several stages, arrived at Java-eiland. In discussions at the community participation meetings, the criteria for the location and the building were confirmed and developed in greater detail. Java-eiland was also the location that was most frequently mentioned as a suitable location for the museum by those present at the meetings.

Based on the recommendations from the exploratory report, the participation process and various studies, Java-eiland was chosen as the location for the National Slavery Museum. Apart from fulfilling the criteria of a central, prominent and dignified location by flowing water, Java-eiland is also easily accessible and has a strong visual connection with the central part of the IJ. At the same time, it is located at a sufficient distance from the busy city centre to provide peace, space and views.

2.10 A powerful gesture through architectural quality

In recognising the Dutch history of slavery, it is crucial to create a meaningful site. The museum must be located in a dignified and prominent museum building with strong symbolic significance. The interplay between building, park and the surrounding water is also important, enhancing the way visitors experience the space. A distinctive building design – one that attracts visitors and makes people want to return – can contribute to this.

2.11 Main ambitions for the project

The future museum will tell the whole story, comprehensively and authentically, collaboratively and in all its facets, in various ways and from many different perspectives. This will be translated into the following spatial principles for visual quality:

- In order to appropriately acknowledge and recognise the history of slavery, the museum will be housed in a dignified and prominent building with symbolic significance.
- The theme of the history of slavery, translated to the present day, will be clearly reflected in the appearance of the park and building (or buildings).
- In its form, texture and in what it projects, the building will be both powerful and gentle at the same time. It offers a sense of safety and accessibility.
- The park surrounding the museum will be a place where people can process their impressions of the museum individually, in silence and tranquillity, but also together with others.
- The park will be appealing and invite people to reflect, but also to relax and engage in conversation. In addition to offering space for tranquillity and reflection, the park will provide spaces for a cultural programme organised by the city and the museum.

2.12 Aims for the selection of the design team

The engagement and participation process that preceded the writing of the final advisory report included extensive discussions about selecting the architect or architecture firm. This resulted in the following criteria. Note that there is a distinction between the design team (led by a principal architect) and the executive team, which will take on a supporting role.

We are looking for a design team that:

- can represent diverse communities and accommodate various perspectives, including those of descendants of enslaved people in the context of the Netherlands' history of slavery
- has a personal relationship with the Netherlands' history of slavery and its social significance today

- has experience and requisite qualifications in the design of public buildings that fulfil a cultural and social function, and that considers aspects of management and maintenance after completion
- comprises designers and architects, supported by experts from other fields such as historians, artists or heritage professionals with substantive knowledge of the history of slavery and its impact on the present day.

2.13 Schedule of Requirements – building

The total space requirement, expressed in Net Functional Area (NFA), i.e. the truly functional space, amounts to a rounded total of approximately 6,200 m² based on the space allocation plan. In total, an additional 45% of the UFA are needed to arrive at a Gross Floor Area (GFA) of 9,000 m². See the Schedule of Requirements annex for more information.

Space cluster	m ²
Reception	1,100
Commemorating, presentation and participation	3,100
Research and education	900
Administration	500
Support areas	400
Logistics	200
Total NFA	6,200
Circulation space	1,250
Design-related loss of floor area and site integration	1,250
Building services and structural elements	300
Total GFA	9,000

It should be noted that these specifications, as stated above and in the Schedule of Requirements annex, are only intended to provide guidance on the precise distribution of square metres. Deviations are permitted when submitting the preliminary design. This also applies to the subsequent design phases, provided that this is properly justified and approved by the client.

2.14 Programme of Requirements – public space

An integrated design has been chosen for the museum building and park. Like the other parks in the city, the new city park will be open to everyone. It will incorporate various functions. The surface area will comprise approximately 24,000 m², including the space occupied by the building.

2.15 Interrelation between design team and executive team

These guidelines are for the competition for the design team. In addition to the design team, an executive team will be contracted. Together, these teams will form an integrated team capable of realising the entire project.

Integrated team	
Design team	Executive team
<ul style="list-style-type: none"> ▪ Architect ▪ Landscape architect (preliminary design only) ▪ Contextual experts 	<ul style="list-style-type: none"> ▪ Coordinator ▪ Structural engineer ▪ Technical consultant ▪ Museum consultant ▪ Construction cost consultant

The division of responsibilities between both teams is outlined in the table below. A task list and contract planning will be provided alongside these guidelines.

Phase	Design team	Executive team
	R	S
Detailed Design*	R	R
Technical Design and specifications	S	R
Pricing and Contracting	S	R
Construction-ready Design	S	R
Execution	S	R

R = Responsible, S = Supporting role

*In the Detailed Design phase, both teams are responsible for the final result.

2.16 Budget

The museum building must be realised within the construction budget of €50 million plus VAT (January 2026 index). The budget for the park is yet to be determined. The current estimate for construction of the park is a budget of €8 million.

2.17 Contracting

The City of Amsterdam intends to conclude an agreement based on the Legal Relationship between Client and Architect, Engineer and Consultant (as specified in the Dutch DNR 2011 regulations). These provisions are enclosed as an annex.

3 International competition

3.1 Structure of the selection process

These guidelines relate to phases 1 and 2 of the selection process. See below for a visual representation of how the process is organised:



Phase 1 – Suitability

Phase 1 is intended to result in the selection of a maximum of ten candidates and will be carried out in two steps. In the first step (phase 1a, described in more detail in Chapter 4), it will be assessed whether any exclusion grounds apply to the candidate and whether the candidate meets the stated suitability requirements. Phase 1b will be carried out on the basis of the selection criteria set out in Chapter 5, with the aim of arriving at a maximum of ten candidates. Phase 1b will also be carried out if fewer than ten candidates emerge from phase 1a to whom no exclusion grounds apply and who meet the suitability requirements.

Phase 2 – Vision

These up to 10 candidates (who, from that moment on, are participants in the competition) will be invited to participate in phase 2. For this purpose, they will receive a unique registration number by email. This unique registration number must be stated on all documents submitted in phase 2 in order to guarantee the anonymity of the entries. At the end of phase 2, the contracting authority will announce the five winners of the competition.

Phase 3 – Design

The contracting authority will then conduct a 'negotiation procedure without prior publication' with the five winners, pursuant to Article 13.25 in conjunction with Article 6.1 of the Dutch public procurement regulations for architectural and civil engineering projects, *Aanbestedingsreglement Werken 2016* (ARW 2016).

3.2 The ARW 2016

The tender will be conducted in accordance with the European restricted tender procedure as described in section 13 of the Dutch public procurement regulations for architectural and civil engineering projects, *Aanbestedingsreglement Werken 2016* (ARW 2016).

3.3 Fixed fee

The client will pay a fixed fee to the design team and the executive team that will be responsible for carrying out the assignment. For the design team, the fee will amount to 4% of the construction sum, excluding the park.

Phase	Design team (4%)		Executive team (8%)	
Preliminary Design	30%	€600,000	15%	€600,000
Detailed Design	30%	€600,000	30%	€1,200,000
Technical Design and specifications	20%	€400,000	25%	€1,000,000
Pricing and Contracting	5%	€100,000	5%	€200,000
Construction-ready Design	10%	€200,000	20%	€800,000
Execution	5%	€100,000	5%	€200,000
Total	100%	€ 2,000,000	100%	€4,000,000

Fixed fee principles:

- The fee for the design team relates to the principal architect, the landscape architect and the experts from other disciplines.
- The design phases are commissioned in stages.
- The construction sum may be adjusted and/or indexed before the start of a new phase.
- The construction sum excluding the park amounts to € 50 million.
- No recalculations will be made retrospectively or during an ongoing phase.
- All amounts are plus VAT.
- The amounts include travel expenses, disbursements etc.
- The percentages are based on calculations by construction cost consultants and the historic standard fee calculation models used in the legal relationship between architect and client.
- All adjustments necessary for spatial integration (including permits) and financial feasibility are the responsibility of the contractor.
- Only additional tasks arising from a clear and specific request from the client can be considered as additional work.

3.4 Rationale

Rationale in the context of the Dutch Public Procurement Act 2012

The decision to hold a design competition was motivated by the international nature of this method of procurement. A design competition allows a larger target group to be reached, namely potential contractors in countries with a history of slavery involving the Netherlands. These countries are not exclusively located within the European Union. Designers from countries that are part of the Dutch history of slavery are explicitly invited to participate.

The competition is organised in accordance with the restricted tender procedure as described in chapter 13 of the ARW 2016. This structure has been designed to enable candidates to be selected in several phases, with the effort required of participants during each phase of the international competition (phases 1 and 2) being kept in proportion.

Rationale for the suitability requirements and selection criteria

Section 1.2 describes the nature of the design team's assignment, along with the specific requirements for the design team that arise from it and that are reflected in the suitability requirements and selection criteria.

Rationale for the submission timing of the European Single Procurement Document (ESPD)

The contracting authority deviates, with justification, from Article 13.18.1, paragraph A, which stipulates that entrepreneurs must submit a completed European Single Procurement Document (ESPD) alongside their request to participate. This deviation is justified for the following reasons:

1. *International nature of the tender*
This tender is open to parties from all over the world, not exclusively to economic operators from within the European Union. For many international parties, the ESPD is unfamiliar or not in standard use, which means that this document constitutes an unnecessary barrier to entry. Requesting the ESPD at a later stage ensures the accessibility and equality of participation for all international candidates.
2. *Error sensitivity of the ESPD and need for guidance*
Experience has shown that the ESPD is complex and error-prone, especially for parties who are not familiar with European procurement documents. To prevent procedural errors and unnecessary exclusions, the contracting authority has elected to require completion of the ESPD by the selected candidates in phase 2 of this tender. Appropriate support can then be provided to enable them to submit the document correctly and completely.

Based on the above considerations, the contracting authority considers deviation from Article 13.18.1, paragraph A to be proportionate, effective and in the interest of equal and broad international participation. The ESPD will still be requested and checked in accordance with the regulations in the next phase (phase 2).

Reasons for not requesting a Procurement Code of Conduct

The contracting authority has elected not to request a Procurement Code of Conduct (*Gedragsverklaring Aanbesteden, GVA*) during the selection phase. This decision is based on the following considerations:

1. *International nature of the tender*

The tender is open to economic operators from all over the world. Outside the Netherlands, the GVA is not a well-known or readily available document, and there is often no equivalent domestic alternative. Requesting a GVA at this stage would therefore constitute an unjustified barrier for international candidates and restrict access to the procedure. Not requiring the GVA in the selection phase ensures equal treatment of all potential participants.

Based on the above reasons, not requesting the GVA during the selection phase is proportionate, effective and in line with the aim of achieving a broad, accessible and internationally equivalent procurement process.

3.5 Communications

Throughout the entire process, we will strive for transparent and timely communications with the communities involved, design teams, press and public. Communications are managed by the City of Amsterdam in consultation with the National Slavery Museum Foundation, and will focus on trust, inclusivity and international visibility. Participating design teams are expected to refrain from any publicity or media communications of their own about their participation, vision or submissions throughout the duration of the competition, in order to ensure equal opportunities and proper conduct.

3.6 The jury

The jury for phases 1, 2 and 3 will be announced at the start of the competition on the international competition website. The jury will be supported by the City of Amsterdam's project team. The contracting authority reserves the right to make changes to the composition and size of the jury before or during the process.

3.7 Conflicts of interest

The contracting authority may exclude a candidate from (further) participation in the procurement procedure if that candidate is or has been involved in the preparation of the procurement procedure on behalf of the contracting authority. This also applies to a candidate who, in the context of this procurement procedure, makes use of companies, consultants, employees and/or other persons or legal entities that are or have been involved in the preparation of the

procurement procedure. The same applies if persons or legal entities from the candidate's group have or had such involvement.

The contracting authority will not exclude a candidate if that candidate can demonstrate that, under the circumstances of the specific case, the involvement in question has not led to an unfair advantage in the competition.

3.8 Dutch Competition Act

For the avoidance of doubt, the contracting authority draws the attention of candidates to the fact that it is prohibited to enter into agreements that have the object or effect of preventing, restricting or distorting competition in the Dutch market or any part thereof.

The contracting authority reserves the right to report candidates whom it suspects of having entered into a combination agreement for the work that is in breach of the Dutch Competition Act and/or other competition regulations to the Netherlands Authority for Consumers and Markets (ACM) and/or to exclude these candidates from further participation in the procurement procedure.

3.9 Contribution towards the costs of the procurement procedure

- The City of Amsterdam will not award a fee for registration and participation in phase 1 (Suitability).
- For valid participation in phase 2 (Vision), the City of Amsterdam will award a fee of €12,000.
- For valid participation in phase 3 (Design), the City of Amsterdam will award a fee of €50,000.

3.10 Contradictions and flaws

The candidate must immediately warn the client in the event that these guidelines clearly contain errors or deficiencies that would result in actions that are contrary to the law and regulations or the requirements of reasonableness and fairness.

3.11 Privacy/protection of personal data

The City of Amsterdam and, in certain cases, its contractors process citizens' personal data for the performance of various tasks. Personal data is data that can be traced directly or indirectly to natural persons. The rules on the processing of personal data are laid down in the General Data Protection Regulation (GDPR). This includes the obligation to report data breaches.

3.12 Information on taxes, protection of the environment, labour protection and labour

Information on obligations with regard to regulations concerning taxation, environmental protections, labour protection and working conditions pursuant to Article 13.7.4. of the ARW 2016, can be found on the following web pages:

- Taxes: <https://business.gov.nl/finance-and-taxes>
- Environmental protection: <https://business.gov.nl/sustainable-business/environment/your-business-and-the-environment>
- Labour protection and working conditions: <https://www.government.nl/topics/themes/work>

3.13 Integrity and Agreements Provision (BIO) and Russia sanctions

Integrity and Agreements Provision (BIO)

The City of Amsterdam handles the public funds at its disposal with care. The City therefore only wishes to do business with parties that demonstrate integrity and seeks to avoid facilitating parties that do not. Before entering into or extending an agreement, the City screens potential contractors. The screening is based on the Integrity and Agreements Provision (Beleidsregel Integriteit en Overeenkomsten, BIO). For more information about the BIO and the integrity clause, please refer to:

<https://www.amsterdam.nl/en/policy/policy-safety/acting-integrity>

The BIO applies to this tender and any agreements that result from it. By submitting a tender, tenderers declares that they have taken note of the BIO, agree with the BIO and consent to an integrity screening. Tenderers also agree that the integrity clause forms part of the agreement. On the basis of this integrity clause, an integrity screening may be carried out during the term of the agreement if the City sees reason to do so. The tenderer also agrees to and cooperates with the screening of subcontractors if their financial capacity is called upon.

The first phase of screening (a basic assessment) is carried out on the basis of the supporting documents for the European Single Procurement Document (ESPD), public sources and other materials. Additional documents may be requested from the tenderer with regard to ownership/control relationships, annual accounts and other documents that may clarify the position of the tendering organisation (and, if applicable, its subcontractors). These documents must be sent as soon as possible upon request so that the screening can be completed quickly. Failure to provide the additional information requested in the context of the BIO screening may result in exclusion. If there are grounds for further investigation, this will be carried out by the specialised Screening Unit of the City's Integrity Office. In the context of the investigation, it may be necessary under certain circumstances to consult non-public sources or request a recommendation based on the Public Administration Probity Screening Act (Bibob) – from the National Bibob Bureau. Tenderer will be notified of this in advance. The outcome of the screening or the Bibob recommendation may result in a tenderer being excluded on the basis of the

mandatory and/or optional grounds for exclusion. Alternatively, additional monitoring measures may be included in the agreement.

Russia sanctions

In the EU's fifth package of Russia sanctions, adopted on Friday, 8 April 2022, member states agreed to prohibit contracting authorities and special sector companies from awarding new contracts to Russian parties established in the Russian Federation, including subsidiaries established in the European Union that are controlled or directed by these parties. As a result, the City of Amsterdam will exclude economic operators from further participation in the procurement procedure if:

- a. The economic operator is operated on behalf of a Russian national or a natural person, legal person, entity or body established in Russia;
- b. More than 50% of the economic operator is directly or indirectly owned by an entity as referred to under point a;
- c. The economic operator acts on behalf of or on the instructions of an entity as referred to under point a;
- d. The economic operator uses a subcontractor, supplier or other entity, whose contribution represents more than 10% of the contract in question, where one of the conditions under points a-c applies to these parties.

By registering, the contractor declares that none of the instances described in points a-d apply to its business. Should a screening by the City of Amsterdam reveal that these provisions do apply to the contractor after the agreement has been concluded, the City is entitled to terminate the agreement with immediate effect.

3.14 Social return on investment

Given the great societal significance of this project, explicit attention is given to opportunities in the area of Social Return on Investment (SROI). Although no specific details have been formulated at this stage, we will actively explore how the project can add social value, where appropriate. This could include the involvement of local creators, partnerships with social enterprises or learning and work programmes for young people with a migrant background. If concrete opportunities arise during the execution phase, these will be considered in consultation with the parties involved.

The City of Amsterdam's Social Return Office advises and supports municipal clients and contractors of the City of Amsterdam in the implementation and execution of social return measures. In addition, the Social Return Office updates clients about the results achieved. For more information about the City of Amsterdam's social return policy of, see:

www.amsterdam.nl/socialreturn

3.15 Complaints and disputes regarding the procurement procedure

Complaints about this procurement procedure can be submitted to klachten.IB@amsterdam.nl. Complaints may concern non-compliance with legal provisions or infringement of general procurement principles. Complaints must be submitted in writing and must clearly and in a substantiated manner indicate which aspect of the procurement procedure the complaint relates to. This complaints procedure does not have suspensive effect. Complaints will be handled by competent officials who are not involved in the procurement procedure in question. Complaints will be dealt with as quickly as possible; the complainant will be informed of the outcome.

3.16 Legal protection and standstill period

Summary proceedings arising from disagreement with the content of the announcement and these guidelines, responses to questions in the context of the memorandum(s) of information or the client's response to complaints from candidates must be brought before the court in Amsterdam within the period available for submitting the application.

If a candidate has objections to the selection (after completion of phase 1) or the decisions pursuant to Article 13.25.2 ARW 2016 (after completion of phase 2), they must have brought summary proceedings against the relevant decision by the contracting authority within 7 or 20 calendar days, respectively, after the contracting authority has sent the decision in question. The proceedings are pending from the date of the summons (Article 125 of the Dutch Code of Civil Procedure).

If a candidate has not brought summary proceedings within 7 or 20 calendar days respectively of the sending of the selection decision or the decisions pursuant to Article 13.25.2 ARW 2016, the candidate in question can no longer object to that decision or those decisions. In that case, the contracting authority is free to give (further) effect to the decision. The candidate concerned will also have forfeited their rights to bring a claim for damages in subsequent proceedings in respect of the decision(s). This is because the candidate has, for reasons of their own, failed to make use of their option to secure their rights by means of interim relief. Any derivative claim for damages in relation to the decision(s) will therefore likewise no longer be possible.

4 Phase 1a – Suitability

The contracting authority will assess the registration documents of the candidates based on the grounds for exclusion and suitability requirements described in this chapter. Candidates must meet the requirements set out in this chapter.

It is recommended to apply as a consortium comprising architects and contextual experts from other disciplines who can contribute to the project. The consortium must be capable of jointly carrying out the assignment for the design team.

If at any time it appears that a candidate has provided incorrect information or, in the opinion of the contracting authority, is acting in contravention of the laws, regulations or requirements set out in the procurement documents, that candidate may be excluded from further participation in the competition.

Suitability requirements

The suitability requirements are the minimum requirements candidates must meet. For consortia, at least one of the parties within the consortium must meet the relevant suitability requirement. Candidates must demonstrate that they meet the suitability requirements set out in Chapter 4.

Selection

If there are more than 10 candidates for whom there are no grounds for exclusion and who meet the suitability requirements, a selection will be made based on the selection criteria set out in Chapter 5.

4.1 Professional accreditation – architecture

In order to demonstrate the required technical competence, the candidate must hold one of the following forms of accreditation:

- proof of registration in the country of establishment confirming that the candidate is professionally qualified to practise as an architect; or
- documentary evidence that the candidate holds a diploma, certificate or title entitling the candidate to use the professional title of architect.

4.2 Experience – building

To demonstrate the required technical competence and experience in the field of building design, the candidate must provide information about a reference project that meets the following cumulative requirements:

- the reference project relates to the design of a public building with a cultural function with a minimum gross floor area (GFA) of 3.000 m²;
- the reference project must have been completed to the client's satisfaction no earlier than 1 January 2016 or be currently in progress;
- the candidate must have been personally responsible for the architectural lead design of the reference project.

In the context of this requirement, candidates must complete the online application form, demonstrating the reference project meets the requirements specified above.

4.3 Experience – public space

To demonstrate the required technical competence and experience in the field of public space design, the candidate must provide information about a reference project that meets the following cumulative requirements:

- the reference project relates to the design of a public space with a public function of at least 5,000 m². The public space includes parks and squares;
- the reference project must have been completed to the client's satisfaction no earlier than 1 January 2016 or be currently in progress;
- the candidate must be responsible for the final main architectural design of the reference project.

In the context of this requirement, candidates must complete the online application form, demonstrating the reference project meets the requirements specified above.

5 Phase 1b – Selection

The contracting authority is seeking candidates who are capable of realising this socially sensitive and substantively complex design assignment in a respectful, professional and meaningful manner. In order to carry out the task successfully, the City of Amsterdam and the National Slavery Museum deem it essential that the candidate has demonstrable experience with public or cultural buildings; sensitivity and engagement with the theme of the history of slavery and its impact on the present; and the ability to inspire confidence and trust among the communities involved, including descendants of enslaved people. A composition of a team that brings together multiple perspectives, disciplines and cultural backgrounds is strongly encouraged.

After having determined that the candidates are not subject to any grounds for exclusion and that they meet the suitability requirements (phase 1a), the aim of phase 1b of the competition is to select a maximum of 10 candidates on the basis of the selection criteria. Phase 1b will also be carried out if fewer than ten candidates emerge from phase 1a to whom no exclusion grounds apply and who meet the suitability requirements.

Upon registration, applicants are requested to submit a Motivation letter (part 1) in addition to the documents referred to in chapter 4. Part 2 is the reference project for building design experience. All written correspondence and documents must be provided in English and Dutch. In the event of any ambiguities or contradictions, the Dutch version of a text will take precedence over the English version.

5.1 Motivation Letter

In 500 words, candidates must describe the design team's engagement or connection with the Dutch history of slavery and its impact on the present day. The motivation letter will be assessed on the basis of the following assessment framework:

a) Connection

The extent to which the candidate's proposed team has historical awareness and a substantive connection to the history of slavery and its continued impact on society. This can be indicated by previous work, research, education or work with affected communities. The team does not need to consist of descendants of enslaved people, but must be able to demonstrate its ability to take the sensitivity, representation and context of this task into careful consideration.

b) Inspiring confidence

The extent to which the candidate's proposed team has the potential to inspire confidence and trust among the communities concerned, including descendants of enslaved people. In assessing this, attention will be paid to the tone of the motivation letter, the attitude and the proposed approach to collaboration, participation and meaning-making.

c) Diversity

The extent to which the candidate's proposed team incorporates a range of perspectives, disciplines and backgrounds that will contribute to the assignment. In addition to designers and architects, candidates are encouraged to supplement the team with contextual experts from other disciplines, such as historians, artists or heritage specialists with substantive knowledge of the history of slavery and its continued impact.

5.2 Experience – building

The reference project submitted for the suitability requirement regarding building design experience will be assessed by the jury in phase 1b, along with the Motivation letter. Note that this concerns only building design experience; experience in the design of the public space will not be taken into consideration at this point.

The assessment of this criterion looks at the ability to design professionally. This includes the ability to analyse an assignment, use that analysis to develop a high-quality architectural concept and then develop that concept into a design with consistency. The assessment will consider the following three aspects:

a) Relevance:

The extent to which the candidate's experience is relevant to carrying out the design work, given the complexity, sensitivity and public nature of the National Slavery Museum project.

b) Quality:

The overall quality of the design, both spatially and in the choice and application of materials, detailing and finish.

c) Creativity:

The ability to create a bold, distinctive design with a strong signature style.

Please note that the above aspects are included for clarifying purposes only, for the benefit of candidates, and should not be considered as selection (or sub-selection) criteria. They are not listed in order of significance and the list is not exhaustive.

5.3 Assessment

The candidate must demonstrate engagement with the Dutch history of slavery and its continued impact on the present. From the highest scoring suitable parties, a maximum of 10 will be eligible to participate in phase 2 – the drafting of a vision document. In the event of a tie, lots will be drawn among the two candidates with the same score. The draw will be conducted by a notary to be

appointed. The decision not to invite a candidate to participate in phase 2 will be communicated in writing to the candidate concerned.

Candidates will receive a total score for the selection criteria (the sum of the grades awarded for the two criteria). The members of the jury will assess the Motivation letter and the reference project individually and separately and then confer to form a consensus for the grade for each criterion.

If one or more of the candidates selected in phase 1 withdraws from phase 2 within four weeks of the sending of the invitation to participate in phase 2, the contracting authority may choose to admit one or more candidates who were not initially selected to phase 2. In this case, the contracting authority will use the ranking based on the total score achieved.

The assessment in phase 1b will be carried out by the jury referred to in chapter 3 on the basis of the two selection criteria:

Parts 1 and 2 of phase 1b – selection criteria	Weighting
1. Motivation letter	1/2
2. Experience - building	1/2

5.4 Grading system

Guideline	Explanation	Points
Outstanding	The completion of the elements of the selection criteria is outstanding. The assessment is comparable to a grade of around 10.	10
Very Good	The completion of the elements of the selection criteria is very good. The assessment is comparable to a grade of around 9.	9
Good	The completion of the elements of the selection criteria is good. The assessment is comparable to a grade of around 8.	8
More than satisfactory	The completion of the elements of the selection criteria is more than satisfactory. The assessment is comparable to a grade of around 7.	7
Satisfactory	The completion of the elements of the selection criteria is satisfactory. The assessment is comparable to a grade of around 6.	6
Almost satisfactory	The completion of the elements of the selection criteria is almost satisfactory. The assessment is comparable to a grade of around 5.	5
Unsatisfactory	The completion of the elements of the selection criteria is unsatisfactory. The assessment is comparable to a grade of around 4.	4

Very unsatisfactory	The completion of the elements of the selection criteria is very unsatisfactory. The assessment is comparable to a grade of around 3.	3
Poor	The completion of the elements of the selection criteria is poor. The assessment is comparable to a grade of around 2.	2
Very poor	The completion of the elements of the selection criteria is very poor. The assessment is comparable to a grade of around 1.	1

Knock-out criteria

If a candidate scores insufficiently on one or both components, a 5 or less, they are excluded by definition.

The members of the jury will each assess the criteria individually and then confer to form a unanimous grade for each criterion. Once the definitive scores have been awarded, the number of scores per criterion will be determined by multiplying the final score by the weighting for each criterion.

Sample grade calculations and score allocations:

Assessment – design team candidate A		
Criterion	Grade	Points
1. Motivation letter	Satisfactory	6
2. Reference project Experience – building	Good	8
Total score		14

Assessment – design team candidate B		
Criterion	Grade	Points
1. Motivation letter	Outstanding	10
2. Reference project Experience - building	Very good	9
Total score		19

Assessment – design team candidate C		
Criterion	Grade	Points
1. Motivation letter	More than satisfactory	7
2. Reference project Experience - building	Almost satisfactory	5
Total score		K.O.

6 Phase 2 – Vision

In the second phase, the candidate's vision will be assessed by the jury. Candidates are asked to submit a vision document. This document may include illustrations and impressions. **It is not the intention for the vision document to contain a detailed design for the museum building and park.** The document must be submitted anonymously. All copy must be provided in English and Dutch. In the event of any ambiguities or contradictions, the Dutch version will take precedence over the English version.

6.1 Vision for engagement, cooperation and expertise

Candidates must submit a vision document indicating how they will address the wishes and involvement of the contracting authority and users during the design process, and ensure the participation of descendants of enslaved people, interested parties, and local residents and business owners. They must elaborate on the composition of the proposed design team and on the proposed working method. The assessment will be conducted according to the following assessment framework, in which all parts are weighted equally:

a) Engagement

The extent to which the candidate structures the participation process during the design process in such a way that, at every stage of the design process, there is optimal engagement with descendants, interested parties, local residents and business owners. For this criterion, optimal engagement is understood to mean that the design team feels connected to the subject matter and to all those involved and develops the design with care and attention.

b) Cooperation

The extent to which the candidate shapes the design process in a way that ensures good cooperation between the design team, the executive team, the client, the participants and future visitors. For this criterion, good cooperation is understood to mean that a safe and trusting environment is created both within and outside the team. The aim is to achieve the best possible result, with the team learning from difficulties that may arise and remaining cohesive. Everyone in the team must understand and share the common interest and be committed to working together in a professional manner.

c) Expertise

The extent to which the candidate has the necessary knowledge, experience and expertise for each design phase. For this criterion, knowledge, experience and expertise are understood to mean professional competence, skill, proficiency, background and wisdom relevant to this assignment. It is also important that there is a wide diversity of valuable expertise.

6.2 Vision for a dignified, prominent and meaningful museum building and park

The vision document that candidates are asked to submit must include an image or idea of the museum building and park, indicating how they view the integrated design at the location. The candidate must give an idea of the meaning the museum building and park could take on at this iconic location in the city. The vision document may be supported by illustrations and impressions. The assessment will be conducted according to the following assessment framework, in which all parts are weighted equally:

a) Dignified

The extent to which the candidate envisions a dignified, integrated design for the museum building and park. For this criterion, dignified is understood to mean a museum building with a park that, through its appearance, architecture, use of materials and integration into its surroundings, takes on a deeper meaning that goes beyond its functional purpose.

b) Prominent

The extent to which the candidate envisions a prominent integrated design for the museum building and park. For this criterion, prominent is understood to mean a museum building with a park that, through its appearance, architecture, use of materials and integration into its surroundings is prominent and recognisable.

c) Meaningful

The extent to which the candidate envisions a meaningful integrated design for the museum building and park. For this criterion, meaningful is understood to mean a museum building with a park that emanates a certain sense of significance, includes a specific reference or tells a specific story.

6.3 Vision for a functional, flexible, manageable and sustainable museum building and park

The vision document that candidates are asked to submit must include an indication of how they see the functionality and maintenance of the museum building and park. The assessment will be conducted according to the following assessment framework, in which all parts are weighted equally:

a) Functionality

The extent to which the candidate's vision of the functioning and operation of the museum can lead to a functional, integrated design for museum building and park. For this criterion, functional is understood to mean a logically structured museum building and park for visitors and employees, which can provide a distinctive and optimal visitor experience. The vision of how the museum concept can be translated spatially will provide insight into how the various public functions of the museum building and park interrelate and how this can work successfully in practice.

b) Flexibility

The extent to which the candidate’s vision of the functioning and operation of the museum can lead to a flexible integrated design for museum building and park. For this criterion, flexible is understood to mean that the museum building and park are able to accommodate a variety of permanent and temporary exhibitions and a wide range of cultural programmes.

c) Manageability

The extent to which the vision for operation results in a manageable building. For this criterion, manageable is understood to mean a building that, through the quality of its architecture and the choices made in materials, finishes and technical systems, can be maintained by the owner.

d) Sustainability

The extent to which the candidate’s vision of the functioning and operation of the museum can lead to a sustainable integrated design for museum building and park. For this criterion, sustainable is understood to refer to a building that, on the merits of the quality of the design and the choices made regarding construction materials, can maintain its high quality for many decades.

6.4 Assessment

The jury referred to in chapter 3 will assess the vision documents of the maximum of 10 candidates to select a maximum of five winners of the competition. In the event of a tie, there will be a draw between the candidates with the same score. The draw will be conducted by a notary to be appointed.

Following the assessment, the winning vision documents will be announced and published. The contracting authority will then invite the five winners to participate in the negotiation procedure without prior publication. This procedure will include the request for a preliminary design (phase 3).

Parts of phase 2 – Vision	Weighting
1. Vision for engagement, cooperation and expertise	$\frac{1}{3}$
2. Vision for a dignified, prominent and meaningful museum building and park	$\frac{1}{3}$
3. Vision for a functional, flexible, manageable and sustainable museum building and park	$\frac{1}{3}$

Pursuant to Article 13.24.2 ARW 2016, the jury must assess anonymised documents; the vision documents must therefore be submitted anonymously. This means candidates may not include company names or logos or mention individuals by name. To guarantee the anonymity of the vision document, candidates will receive a unique registration number that must be included in

that document. Naturally, candidates may indicate a person’s experience and qualifications, insofar as this is necessary in the context of the parts of phase 2.

If the vision document is not sufficiently anonymised, the project team will do so before submitting the document to the jury.

6.5 Grading system

In assessing the vision documents, the jury will use the following grading system.

Score	Grade
10	Outstanding
9	Very good
8	Good
7	More than satisfactory
6	Satisfactory
5	Almost satisfactory
4	Unsatisfactory
3	Very unsatisfactory
2	Poor
1	Very poor

Sample grade calculations and score allocations:

Guideline	Explanation	Points
Outstanding	The completion of the elements of the selection criteria is outstanding. The assessment is comparable to a grade of around 10.	10
Very Good	The completion of the elements of the selection criteria is very good. The assessment is comparable to a grade of around 9.	9
Good	The completion of the elements of the selection criteria is good. The assessment is comparable to a grade of around 8.	8
More than satisfactory	The completion of the elements of the selection criteria is more than satisfactory. The assessment is comparable to a grade of around 7.	7
Satisfactory	The completion of the elements of the selection criteria is satisfactory. The assessment is comparable to a grade of around 6.	6
Almost satisfactory	The completion of the elements of the selection criteria is almost satisfactory. The assessment is comparable to a grade of around 5.	5
Unsatisfactory	The completion of the elements of the selection criteria is unsatisfactory. The assessment is comparable to a grade of around 4.	4

Very unsatisfactory	The completion of the elements of the selection criteria is very unsatisfactory. The assessment is comparable to a grade of around 3.	3
Poor	The completion of the elements of the selection criteria is poor. The assessment is comparable to a grade of around 2.	2
Very poor	The completion of the elements of the selection criteria is very poor. The assessment is comparable to a grade of around 1.	1

Knock-out criteria

If a candidate scores insufficiently on one or both components, a 5 or less, they are excluded by definition.

The members of the jury will each assess the vision document individually and then confer to form a consensus for the grade for each criterion. Once the definitive scores have been awarded, the number of scores per criterion will be determined by multiplying the final score by the weighting for each criterion.

Sample grade calculations and score allocations:

Assessment – Vision team A		
Criterion	Grade	Score
1. Vision for engagement, cooperation and expertise	Good	8
2. Vision for a dignified, prominent and meaningful museum building and park	Satisfactory	6
3. Vision for a functional, flexible, manageable and sustainable museum building and park	More than satisfactory	7
Total score		21

Assessment – Vision team B		
Criterion	Grade	Score
1. Vision for engagement, cooperation and expertise	Almost satisfactory	5
2. Vision for a dignified, prominent and meaningful museum building and park	Satisfactory	6
3. Vision for a functional, flexible, manageable and sustainable museum building and park	More than satisfactory	7
Total score		K.O.

Assessment – Vision team C		
Criterion	Grade	Score
1. Vision for engagement, cooperation and expertise	Good	8
2. Vision for a dignified, prominent and meaningful museum building and park	Very good	9
3. Vision for a functional, flexible, easy-to-maintain and sustainable museum building and park	Outstanding	10
Total score		27

7 Phase 3 – Design

The five candidates with the highest total score will be the winners of the international competition and will be invited to participate in phase 3 – preliminary design. Phase 3 will take the form of a negotiation procedure without prior publication pursuant to Article 2.32 of the Public Procurement Act and Article 13.25 in conjunction with Article 6.1 of the ARW 2016. The decision not to invite a candidate to participate in phase 2 will be communicated in writing to the candidate concerned, pursuant to paragraph 3.14.

If one or more of the candidates selected in phase 2 withdraws from phase 3 within four weeks of the sending of the invitation to participate in phase 3, the contracting authority may choose to admit one or more candidates who were not initially selected to phase 3. In this case, the contracting authority will use the ranking based on the total score achieved.

The structure of phase 3 outlined here is provisional and may still be subject to change. The detailed design will be included in the aforementioned guidelines for phase 3. The guidelines for phase 3 will be provided to the winners when they are invited to participate in phase 3.

The five winners of the competition will be invited to participate in phase 3, which will be conducted as a negotiation procedure without prior publication pursuant to Article 13.25 in conjunction with Article 6.1 of the ARW 2016. This phase will take approximately six months, during which the winners will have three months' time to produce a preliminary design with model for the museum building and park. They will receive a fee of €50,000 for this assignment. In this phase, the five preliminary designs for the museum building and park will be assessed by the jury. As part of the assessment process, the jury will seek advice from the public and the City of Amsterdam's Commissie Omgevingskwaliteit (Committee for Quality of the Built Environment). The designs will be shared with the public in a presentation, an exhibition and through an online platform. The winner of phase 3 will receive the assignment for the architectural design of the National Slavery Museum.

8 Further information about participation

8.1 Documents to be submitted for phase 1

Upon registration, candidates must submit the following nine forms:

Phase 1 components – Suitability	
1.	[team naam]_Team registratie
2.	[team name]_Team registration
3.	[team naam]_Motivatiefbrief
4.	[team name]_Motivation letter
5.	[team naam]_Ervaring gebouw
6.	[team name]_Experience – building
7.	[team naam]_Ervaring openbare ruimte
8.	[team name]_Experience – public space
9.	[team naam]_Architecture accreditation

It is mandatory to use the file formats provided on the competition website.

8.2 Documents to be submitted for phase 2

Upon registration for phase 2, candidates must submit the following documents:

Phase 2 components – Vision	Requirements
1. Vision for engagement, cooperation and expertise	<ul style="list-style-type: none">▪ The vision document must be anonymised in accordance with the provisions of these guidelines.▪ As the vision document needs to be provided in both Dutch and English, there are two versions to be delivered in total, each consisting of 6 single-sided A3 pages.▪ These should be submitted as two separate PDF files.▪ There are no design or formatting rules for the vision document.
2. Vision for a dignified, prominent and meaningful museum building and park	
3. Vision for a functional, flexible, manageable and sustainable museum building and park	

8.3 Schedule

The following schedule applies to the international competition. The contracting authority may change the dates in the course of the procurement procedure.

Phase	Dates and times (CET)
Phase 1 – Suitability	
Publication	Thursday, 12 February 2026
Deadline for submitting questions	Monday, 2 March 2026, 12:00
Responses to questions	Monday, 9 March 2026
Deadline for submission	Tuesday, 7 April 2026, 12:00
Announcement of results	June 2026
Standstill period ends	+ 2 weeks
Phase 2 – Vision	
Invitation to candidates	The dates for phase 2 will be announced in due course.
Deadline for submitting ESPD	
Deadline for submitting questions	
Responses to questions	
Deadline for submission	
Announcement of results	
Standstill period ends	
Phase 3 – Design	
Invitation to candidates	The dates for phase 3 will be announced in due course.
Deadline for submitting questions	
Responses to questions	
Deadline for submission	
Exhibition opens	
Announcement of results	
Standstill period ends	

8.4 Further information

All general questions about the international competition, except for complaints, should be sent before the deadline to info@nationaalslavernijmuseum.nl.

- Questions must be submitted in Dutch or English. Questions submitted in English will be answered in English.
- Responses to substantive questions of general interest will be made available on the competition website.
- Responses to substantive questions should be treated as clarifications, amendments or additions to the procurement documents.

Candidates are not permitted to communicate about the procurement procedure and the project with employees of the contracting authority, advisors to the contracting authority and other natural or legal persons involved on the part of the contracting authority in the procurement procedure and the preparation of the project in any way other than that described in these guidelines, unless they have obtained the written consent of the contracting authority. Tenderers must submit requests for this written permission as requests for information to the contracting authority.

Tenderers who act in breach of the provisions of this paragraph may be excluded from further participation in the tender procedure.

8.5 Registration as a consortium

Natural and legal persons may submit only one application, be it individually or as part of a consortium with other natural or legal persons, unless they can demonstrate, following a request to that effect from the contracting authority, that competition is not or will not be affected by the submission of more than one application by the natural or legal person in question.

For the purposes of this provision, natural or legal persons shall be regarded as one single natural or legal person under the following conditions:

- a. they are affiliated with each other pursuant to article 24a of Book 2 of the Dutch Civil Code; or
- b. they are linked to each other within a group pursuant to article 24b of Book 2 of the Dutch Civil Code; or
- c. they are affiliated with each other in legal forms under non-Dutch law that are comparable to those described in a. or b.

8.6 European Single Procurement Document (ESPD)

In order to prove that there are no grounds for exclusion, the candidate must – upon invitation to phase 2 – complete the European Single Procurement Document (ESPD) in full and have it signed by the person authorised to represent the candidate. For partnerships or consortia, the candidate must submit a separate ESPD for each legal or natural person within the partnership.

8.7 Third-party competencies

If a candidate relies on the competence of one or more third parties, they must state this in Part II, Section C of their ESPD and demonstrate at the time of registration that they will or could actually have the experience of that third party or those third parties at their disposal. To this end, the candidate shall provide a signed ESPD for each third party.

The candidate and third party or parties whose expertise or competencies they rely on are required to continue to comply with the declarations throughout the procurement procedure. If, in the course of the procurement procedure, a ground for exclusion becomes applicable to a candidate or third party or parties the candidate has relied on, the candidate must immediately notify the contracting authority of this fact in writing.

Replacing and/or dismissing a third party to be engaged by the candidate in the course of the assignment is only permitted with the prior written consent of the contracting authority.

A third party to whom the candidate intends to assign part of the contract but whose competence is not being relied on must be named in Part II, Section D.

8.8 Submitting evidence and further information

Evidence referred to in Articles 13.9.9 and 13.18.5 of the ARW 2016 respectively must be received by the contracting authority within five working days from the date of sending the request.

In addition to Article 13.9.9 (c) of the ARW 2016, 'statement from the tax authorities' refers to the document 'Verklaring betalingsgedrag nakoming fiscale verplichtingen' (Declaration of payment history and compliance with tax obligations) by the Netherlands Tax Administration. This statement must not be older than six months at the time of submission.