APPROVED

GENERAL MANAGER

ERNEST OBERLÄNDER TÂRNOVEANU

DESIGN COMPETITION

„Nou concept spațial și de design pentru Muzeul Național de Istorie a României din București”

New MNIR
Competition Brief

Competition Brief

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1. GENERAL DATA

1.1 Mission and scope of the competition

The National History Museum of Romania has set out to reassert itself as a contemporary museum of history, by revaluing its building and its relations with the urban context, by better displaying its collections, and by a higher quality of the cultural services it offers to the public. To this end, the purpose of this competition is to select the best spatial and museographic concept for the *New MNIR*, suitable for the most representative museum at the national scale, and meaningful at the European level. The winner shall be awarded a mandate to develop the restoration plan for the building, redesign its spaces and flows, and display the museum collections in an attractive and innovative manner. The terms and conditions of the contract shall be negotiated directly between the winner and the promoter on the bases of the draft agreement attached as *Annex 2.5 Design contract*.

The scope of the competition is intently related to the forthcoming Centenary of the Romanian "Great Union" (1st December 1918-2018), which brought together all the historical provinces to build the nation state of today, in the wake of World War One. Under this circumstance, the *New MNIR* competition heralds a large series of events dedicated to the national Centennial. Hence, the competition process, its expected results, and the inauguration of the construction works, will all represent symbolic gestures and promises for the future.

Therefore, the winning project is expected to lead the way to a refined architectural intervention, which will support the presentation of the national history and make the historical narratives attractive to the 21st century large public, while preparing an old historic monument (the Palace of the Post) for its second century of existence.

With the prominent support of the Romanian Ministry of Culture, we hereby invite architects to compete in this open architectural competition, in order to endow the city and the country with a distinguished cultural building of high architectural quality.

1.2 The Architectural Challenge

1.2.1 Architectural statement

The main provocation of the project derives from its specific architectural and urban meanings:

1. From the architectural perspective, the *New MNIR* is intended to bring together two strong architectural components that have evolved independently:

(a) On the one hand, the symbolic and scientific significance carried by an institution such as a national museum of history. Although this institution is new in Romania (1970), it has remarkable collections that have not had the chance to be displayed in the manner they deserve.

(b) On the other hand, the historic meaning of the building – the *Palace of Post*, historic monument of national importance, the largest public building in the country for a long while, an edifice highly emblematic for the beginning of national modernisation by means of both its function and its architecture.

2. From the urban point of view, the site confers additional meaning to the museum. The extant building marks the western limit of the oldest area of the city, now the "historic centre". It also defines the urban image of the first planned axis of Bucharest, Calea Victoriei, and is a landmark of the urban memory.

Considering all these, the competitors are invited to identify the most appropriate and elegant way to make the historical building, the institution, and the city meet symbiotically in a contemporary museum of history. The *New MNIR* must be able both to evoke and to provoke,

thus keeping alive the dialogue between history and the expectations of the visitors and of the city, in the language of the 21st century.

1.2.2 Components

(a) The site

The museum is located in Bucharest, the capital city of Romania, on the Western edge of the oldest part of the city, presently considered the "historic centre" (or "the old city"), in the Southern part of the Calea Victoriei street, close to the river Dâmbovița.[1]

Calea Victoriei street

The historic centre

The oldest structures date from the 15th and 16th centuries, when the city edged out early centres of power to become the main town of the medieval and early modern principality of Wallachia, and then of the modern Romania. In the following centuries, the area developed into a warren of merchants and craftsmen plying trades like leather and metalworking, around the princely court, churches and inns (*hans* or *caravanserais*). The street fabric remained almost intact, but new buildings were built at the turn of the 20th century, prompted by the general modernising spirit of the urban life and image. Among the most representative are the Savings Bank and the Palace of the Post (today MNIR) on the Calea Victoriei, the National Bank, Chrissoveloni Bank, Marmorosch-Blank Bank, and the Romanian Credit Bank to the north. Testament to the overall development of the time, these buildings contribute greatly to the urban and cultural value of the area today, and have also been listed as historic monuments.

After the Second World, the area became impoverished, and the buildings derelict.

After the year 2000, the historic and environmental value of the area was finally recognised, giving way to a complex program of rehabilitation and revitalisation. Despite its imperfections, this program resulted in a constantly animated pedestrian quarter, with many bars, cafés and specific restaurants, with exhibitions, bookshops, antiques and souvenir shops, among the ruins of the old palace, the Princely Church (1559), Stavropoleos Church (1724), St. Demetrius Church (1819-1820), and Manuc's Inn (18th century), and bordered by the financial district to the north.

Today, this quarter is rigidly (and somewhat artificially from the historical perspective) limited by the two main N-S axis of the city (Brătianu Blvd. and Calea Victoriei), the Dâmbovița river banks, and the E-W axis, Elisabeta Blvd., which abruptly isolate its life from the neighbouring areas, turning it into a sort of "island" in the city. Recent developments show a trend of extending the busy life of the historic centre towards the west, across the Calea Victoriei, but the building of the museum remains opaque to all these changes.

[1] To better understand the physical context of the museum, and to visualise the historical monuments in the area, see http://www.apmnir.ro/map.php?lang=en.

The plot and the adjacent streets

The museum occupies an entire urban block of 10.793 square meters, a sloping terrain, rising from W to E and from S to N. This declivity could offer interesting design possibilities for new connections between the urban space and the museum rooms.
The block is bordered by very different four streets: Calea Victoriei to the west, Stavropoleos Street to the north, Poștei Street to the east, and Franceză Street to the south.

Calea Victoriei is the oldest voluntary urban intervention in the fabric of the post-byzantine city (1692) and the first N-S spine of the city, which acquired a growing prestige over time. Most of the important buildings of the modernising society were built along this cultural and social axis: the National Theatre (built 1848-1852, bombed and demolished in 1944), the Royal Palace (nowadays the National Museum of Art), the Art Collections Museum, the Palace of Telephones, the Savings Bank, the Athenaeum, the National Military Circle, the Central University Library, the Capșa House (the most famous coffee house of the 19th century), and other palaces, theatres, hotels coffee houses, etc.
Before the WW2, Calea Victoriei was an elegant and lively *urban promenade*, a meeting place for the high-society and the intellectual elite of the time, yet much loved by the entirety of the people of Bucharest. In spite of the change of regime, this urban habit survived after the war keeping alive Calea Victoriei's character, but was finally discouraged to disappearance by the dictatorial measures of the 1980's.
After 1989, the urban policy of transition didn't help too much to restore Calea Victoriei's particular character, although there were projects in this respect. Especially the southern part, where the museum is located, is rather a transit route, still failing to recover its public vocation and contrasting with the vividness of the neighbouring "old city centre".
However, in the last two years, the traffic on the northern segment of Calea Victoriei (between the Elisabeta Bd. and the Piața Victoriei /Victory Square) was reduced to the benefit of its sidewalks, and a bike lane was added (the first "real" bike lane in Bucharest), on the northern segment. This encouraged the development of high-end stores, coffee houses, and urban gardens along the street. However, its potential is far from being reached, especially as a cultural axis of Bucharest.
The *New MNIR* is expected to play an important role in this respect, as an important cultural and entertaining pole in the south of the city centre

Calea Victoriei in 1930

The two pedestrian streets, Stavropoleos and Franceză, perpendicular to the Calea Victoriei, part of the old, medieval urban fabric, are flanking the museum to the north and south, leading towards the “historic centre”. The Stavropoleos street is more monumental, and here is also one the most frequented restaurants in the area (*Carul cu Bere*). The scale of the buildings on the Franceză St. is more reduced, as the street is reminiscent of the old merchant quarter. In its original design as the Palace of the Post, the building of the museum had public entrances from both these streets.

Stavropoleos Str.

Franceză Str.

The Poștei St., also pedestrian, sloping down from north to south, parallel to Calea Victoriei, with smaller buildings, marks the eastern limit of the museum. Here, the two important portals leading into the courtyard of the museum offer great opportunities to connect the building to the recently refurbished “old centre”. Facing one of these entrances to the museum,

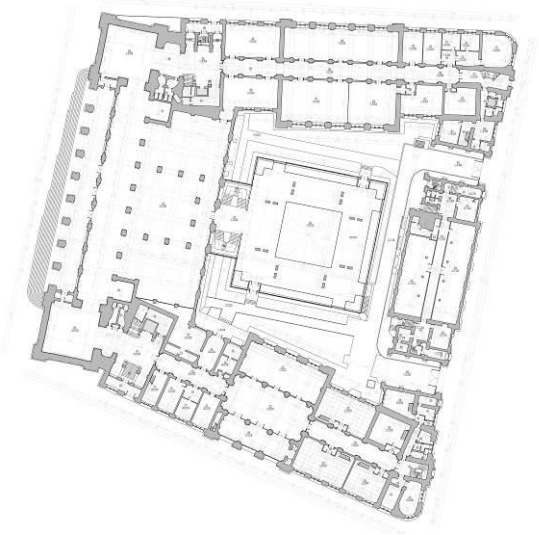
the Stavropoleos Monastery is a jewel of the medieval religious architecture of the city (and a historic monument), which hosts the Museum of Religious Art.

Poștei Str.

(b) The building

The Palace of the Post was one of the major public buildings of the capital city, representative of the modern state. It was built between 1894 and 1899 for the centralised function of the flourishing postal and telegraphs services. It was designed by the architect Alexandru Săvulescu, an alum of École des Beaux-Arts Paris, on the site of a former 17th century inn destroyed in the 1847 fire, and then occupied by different public activities (market place, entertainment fairs, public theatre, circus, etc.). It was inaugurated first in 1901 and again in 1903, in the presence of the king, and remained the largest building in Bucharest until the erection of the People's House in the 1980s.

The building occupies a surface area of 10,731 square meters, and has a total floor area of 33,382 square meters. It went through several earthquakes, two very violent ones (1940 and 1977), and also through major functional changes, first to expand the postal activities (around 1940), and then to accommodate the new national history museum, in 1970. This is when the construction in the interior courtyard was also built, to shelter the lapidarium and the reproduction of Trajan's Column.



Despite the architectural and structural changes entailed by these events, the building managed to keep its initial character, and to remain a constant landmark of the city, being listed as a first class historic monument (B-II-m-A-19843). The details regarding its architectural and structural changes, as well as its current state, are to be found in the historical study (Annex 4) and in the structural report (annex 5).

Because it was never refurbished to the extent required by the damages it endured, the building needs complex and efficiently coordinated operations to reinstate its dignity, as a first step in the process of constructing the *New MNIR*.

National History Museum of Romania

(c) The collection

The idea of establishing a national history museum dates back to the 1830s, and was highly supported throughout the decades by the political and cultural elite of the country, in the context of national identity building. Its collections kept growing thanks to the many private donations, and were being improperly stored.

Several projects to build an appropriate house for these collections “of our past” were unsuccessful. After numerous attempts, dating from the 1880s, the early 1900s, 1930s, then again after 1945, the National Museum of History was finally established in 1970, following four years of debates and studies, in the *Palace of the Post*.

Today, the National Museum of History is a complex institution, divided into 18 specialty departments and 10 technical-administrative departments, with 14 permanent exhibition sections and 3 temporary exhibitions halls, corresponding to the structure of the collections and the various other functions it performs, from research, to conservation, restoration and to public relations, with more than 100 specialists and a total number of personnel of 155 employees.

The *New MNIR* will have 200 employees and 40 floor staff positions.

It has a remarkable collection (about 750,000 pieces, 2,500 of which are unique and valuable worldwide), spanning from prehistoric times to the modern and contemporary periods (including Communism), very diverse and spectacular, and highly appreciated by the public, as well as the scientific community. Moreover, it has 200,000 volumes, 40,000 manuscript and printed documents, about 40,000 photographs, clichés, postal cards, and 17,000 maps.

However, when the *Palace of Post* was transformed in the *National Museum of History*, the adjustment of the old building to the new function was minimal and, from every point of view, indifferent to the museographical tendencies of the time. This competition aims at compensating this situation, unjust for the institution, as well as for the historic building, for the city and for the visitors.

Collection pieces: Copy of Trajan's Column *Thinker of Hamangia and his Wife*

(d) The public

The *New MNIR* is expected to attract a much larger and diversified public than it used to do, through its spatial and functional organisation, and the cultural and entertainment services it provides. The architectural project will thus have to support an audience growth from 100,000 to 300,000 visitors per year.

Three main categories of public are especially targeted:

- the general public: Romanian and foreign visitors, visiting the museum individually or in groups, who must be offered the best conditions to admire the collections displayed, and to find easily information at a general level;
- the young public: young visitors, school groups (high school, primary school and even kindergarten) who must find educational, friendly, interactive and playful programmes, according to their age;
- family public: who must be offered the possibility to spend an enjoyable day in the ambiance of the museum, visiting only certain exhibition spaces, at their choice, having lunch, attending various programmes, eating together, meeting with friends.
- the specialised/scientific public: who could find in the museum deeper information concerning the pieces displayed.

The *New MNIR* has to be easily accessible to all these categories of visitors, from children to old people, including people with disabilities.

Furthermore, it has to reflect on the open character of its scientific and cultural project, as an "up-to-date museum" that is committed to displaying the historical narratives and to preserving the heritage objects in its custody, while also willing to expand its offer of cultural and entertaining programmes.

1.2.3 Project objectives

IN CONCLUSION, the competitors must refer to the following objectives, which are further developed in the next section – Architectural Programme:

- built heritage – to restore and revalue the building;
- museographical – to develop a design strategy that facilitates the relation between the public and the exhibitions, while bringing to the fore the main pieces in the collection and allowing some flexibility for thematic displays;
- urban – to better connect the museum to the city, through its increased accessibility as well as the new public activities envisioned;

- structural – to ensure its stability for the future, without damaging the existing equilibrium;
- economic – a judicious allocation of resources, both in its construction stage, and in its subsequent use.

Considering these objectives and the constraints that they entail, we expect to receive fresh and innovative ideas to make the *New MNIR* a lasting event, and to contribute to the December 1st 2018 celebration.
As we are launching this invitation, we are looking forward to the results of the competition.

2. ARCHITECTURAL PROGRAMME

The *New MNIR* has to respond to a need of significant space growth, where a larger and more diverse audience can admire the exhibits displayed in an attractive way, can understand their historical value and meaning due to a proper museographic design and a modern information system, can interact and connect in predestined spaces, and can spend some quality time in a refined cultural and social environment.

At the same time, the new museum has to ensure the proper working conditions for all its employees – from researchers and curators to the administrative, maintenance and security personnel – according to their specific responsibilities within the institution.

Moreover, the *New MNIR* has to assert itself as a cultural and social pole in the urban life of Bucharest, while connecting the commercial area of the “historic centre” to the monumental Calea Victoriei, and activating the underused areas.

In short, the *New MNIR* has to be lived individually and publicly, as an inciting and complex experience on multiple levels (cultural, heritage, museographic, education, leisure, and urban), thus complying to the expectations of such an institution on the 21st century.

This entails the definition of a concept which uses architectural, stenographic, signage, and other means to attract and to generate spaces that speak to the visitors as well as to the employees; spaces that are accessible, eye-catching and pleasant to walk and appropriate.

2.1 Spatial and Functional Requirements

THE ESSENTIAL REQUIREMENTS – the necessary spaces and their specific design requirements, where is the case – are synthesised in the following tables, and are detailed at *2.2 Design Guidelines*.
The types of spaces/functions are gathered in two categories:

- Public spaces/functions – TABLE A;
- Restricted spaces/functions – TABLE B.

THE TABLES list the following information:

- Column I: the type of function/destination;
- Columns II and III: dimensioning. This is given in two ways: in square meters (column II), or in number of users (column III).
- Columns IV and V: particular specifications regarding the climate control (column IV) and lighting (column V), for the spaces that require certain parameters.
- Column VI: special requirements regarding the design or connections to other spaces.

Observations:

1/ the dimensions are only given for the main functions. Other public spaces and the auxiliary spaces are left to the participants' consideration, depending on the specific configuration proposed by the project. The floor areas are indicative, and can be altered to fit the spatial and structural layout of the building.

2/ the particular specifications regarding the climate control and lighting of certain spaces (marked with an X in the respective column) refer to certain compulsory need for preventive conservation. For details, see *point 2.3 Technical requirements*.
For the types of spaces which are not marked with an X, the use of natural light and ventilation is recommended, as much as possible, to reduce the energy consumption, which is a desideratum of the programme. For details, see *point 2.3 Technical requirements*.

3/ the special requirements regarding the design or connections to other spaces summarise the varied specific conditions imposed by the programme for the location or configuration of certain spaces, which bear great influence on the spatial or museographic concept. They are further detailed at point *2.2 Design Guidelines*.

4/ the generic elements of such a building (dimensions of non-specific services, circulations, cafés, auxiliary spaces of the restaurant, etc.) are NOT included in the tables or in the guidelines (2.1 or 2.2); they are left to the participants' consideration, to allow certain flexibility of interpretation.

The participants are free to envision the spatial and museographic concept, between the constraints imposed by the existing building and by the new programme.

TABLE A – PUBLIC SPACES /FUNCTIONS

A	Functional categories	Dimensioning: Indicative floor area: sqm	Dimensioning: number of users	Particular specification: Climate control	Particular specification: Lighting	Specific requirements/ special conditions
	I	II	III	IV	V	VI

1.	**Exhibitions**					
1.1	**PERMANENT EXHIBITIONS**	**12 075**				
1.1.1	**Main exhibition** with the following sections:	**6650**		The order of sections and themes, as presented below, is in compliance with the scientific and museographic programme of the Museum and should, therefore, be respected. (The themes are presented in Annex 6 Museum's collection). The design proposal should ensure both a continuous flow between the exhibitions, and the possibility to access each exhibition separately. The main exhibition halls have to be directly connected to the main entrance from Calea Victoriei.		
	Section 1: *Prehistory*	**1650**		X	X	
	Origins of modern man. Becoming of humanity	125		X	X	
	Social space. The world of people. Settlements, dwellings, environment	150		X	X	
	Social space. The art of pottery. From clay to art work	150		X	X	
	Social space. Object and context	150		X	X	
	Metallurgy – production and depositions	125		X	X	
	Spirituality and funerary practices	475		X	X	The hall corresponding to this theme will be the object of a detailed design proposal. (See Annex 6 Museum's collection)
	Interaction and identity values in the Iron Age II: Celts, Bastarnae, Getae, Dacians, Greeks	175		X	X	
	Kings, sacerdotes and warriors. Getae and Dacians	150		X	X	
	Funerary practices, depositions, Dacian hoards – 1st century BC - 1st century AD	150		X	X	
	Section 2: *Antiquity*	**900**		X	X	
	Aqvila versus draco	80		X	X	
	Under the sign of Rome (colonization, administration, army)	150		X	X	
	Roman civilisation in Romania (romanisation, urbanism, economy)	150		X	X	
	Religion and artistic expression	150		X	X	
	Lux perpetua – the funerary universe in Dacia and Moesia	100		X	X	
	Early Christianity	100		X	X	
	Start of the "Dark Ages"	170		X	X	
	Section 3: *Medieval*	**2 060**		X	X	
	Completion of the Romanians' ethnogenesis. Romanian space and romanian presence in narrative sources	40		X	X	
	Rural daily life. Habitation forms in the 8th-9th century	100		X	X	
	Rural daily life (10th-15th century)	100		X	X	
	Byzantium and moving populations at the Lower Danube	325		X	X	
	The art of war	225		X	X	
	The medieval town	200		X	X	
	State and medieval society. Political forms on romanian territory (10th-14th century)	200		X	X	
	State and medieval society. Political forms on romanian territory (16th-18th century)	70		X	X	
	The church and the medieval art	500		X	X	
	The medieval art (15th-17th cent.)	100		X	X	
	The art of writing and the printmaking technique	100		X	X	
	The maps and engravings gallery. Descriptio Romaniae in maps and engravings	100		X	X	
	Section 4: *Modern and contemporary*	**2 340**		X	X	

	Premises of making modern Romania. Between Orient and Occident. Enlightenment and national consciousness	150		X	X	
	Evolution and revolution (1821-1859)	220		X	X	
	Modern Romania. From The United Principalities to independent Romania (1859-1878)	200		X	X	
	From the proclamation of the Kingdom to the Great Union	220		X	X	The hall corresponding to this theme will be the object of a detailed design proposal. (See Annex 6 Museum's collection)
	Economy and society	125		X	X	
	Culture and civilization	350		X	X	
	From democracy to dictatorship (1919-1945)	700		X	X	
	The communist regime (1945-1989)	375		X	X	
1.1.2	**Permanent thematic exhibitions**	**2775**	They don't have to be included in the main chronological circuit of the museum, but their connection to the main entrance has to be as direct and easy as possible. The collections pertaining to these exhibitions are presented in Annex 6 Museum Collection.			
	Historical treasure	1100		X	X	Given the exceptional value of the exhibits, the Historical treasure has special security requirements. Preferred position in the current location, in the basement of the main wing, towards Calea Victoriei.
	Numismatic cabinet	550		X	X	They work closely together. They may be located in connection to the treasu
	Medals and phalerae	275		X	X	
	National Philatelic Museum	150		X	X	
	Childhood Museum	250		X	X	Collection in progress
	Museum of Romanians abroad	250				Collection in progress
	Historic centre of Bucharest	100				Collection in progress, but there can be envisioned models, boards, photographs, small archaeological artefacts, etc. As it displays the historical evolution of the surrounding area, a direct connection to the entrance apparatus and the representational spaces of the museum is recommended. (see point 2.2 Design Guidelines). The two exhibitions may be in the same space, or in close connection.
	History of the National Museum of History	100				
1.1.3	**Special exhibition / representation exhibition**	**1000**	Special meaning, as a symbolic axis of the museum. Its placement should allow a direct connection to the entrance and the representation apparatus of the Museum (foyer and the inner courtyard – atrium). See point 2.2 Design Guidelines and Annex 6 Museum's Collection			
	The copy of Trajan's Column					Placed in the inner courtyard – atrium, directly connected to the main entrance and other controlled accesses.
	The copy of the frieze					The display scenario of the frieze will correlate with the Column and with the roof concept.
	The model					5,5x8m=44sqm the model of Trajan's Forum made by Italo Gismonti
1.2	**TEMPORARY EXHIBITIONS**	**1350**				
	Small exhibition hall	150		X	X	The temporary exhibitions must be easily accessible, either from the main entrance and/or inner courtyard – atrium, or from secondary entrances. The three halls can be designed together or separately. They will also be rented to outside partners.
	Medium exhibition hall	300		X	X	
	Large exhibition hall	900		X	X	
1.3	**AUXILIARY SPACES FOR THE EXHIBITIONS**					
	Local storages with study areas	30-40	2	X	X	9 such spaces are needed for the permanent exhibitions, as follows: - sections 1-4 – Prehistory, Antiquity, Medieval, Modern and Contemporary; - the historical treasure; Numismatic cabinet + Medals and phalerae; Philatelic Museum; Childhood Museum; Museum of Romanians abroad.
	Rest and relaxation areas for the public					Location, number, and dimensions are left to the participants' consideration.
	Transit storage for the temporary exhibitions	50		X	X	Required especially for the large hall.

2.	**Access apparatus**					
2.1	**MAIN ENTRANCE TO THE MUSEUM**		From Calea Victoriei, using the existing spaces.			
	Portico towards Calea Victoriei					To be activated with various public activities

	Monumental steps					For details about the work *Imperator Traianus*, see point 2.2 Design Guidelines.
	Group entrance					Also possible through secondary access points
2.2	**MAIN FOYER OF THE MUSEUM**		Depending on the design proposal, the Main Foyer can make use (totally or partially) not only of the Calea Victoriei gallery but also of the former hall of Messagery (currently used for temporary exhibitions). See point 2.2 design Guidelines, and Annex 4 Historical Study.			
	Multipurpose public space: distribution, waiting, meeting, selling, hotspot, etc.					In connection to the inner courtyard – atrium and the Special exhibition hall dedicated to the Trajan's Column
	Waiting areas for guided tours					It should be protected from the crowded area of the foyer, and in connection with the possible designated access.
	Public reception facilities: Information desk, Ticketing, Wardrobe, Lockers and luggage storage, First aid station, Restrooms					With all the necessary auxiliary spaces
	Other public facilities: Specialised bookshop, Museum giftshop, Cafés					According to the design proposal. With all the necessary auxiliary spaces
	Storage for promotional materials	50				archive of posters, guestbook, books of honour, archive files of exhibitions and events, banners, holders for posters, leaflets and brochures, historical outfits and t-shirts used for museum events.
2.3	**INNER COURTYARD - ATRIUM**		It should valorize the spatial potential of the inner courtyard in a conclusive manner. See point 2.2 Design Guidelines			
	Representation space, entirely covered, which will be open also outside the opening hours of the museum (urban atrium)					The existing courtyard will be designed as a space of representation with open access to the public
	The special exhibition Trajan's Column					The copy of Trajan's Column will participate to the space of the courtyard-atrium. See point 2.2 Design Guidelines.
2.4	**SECONDARY ENTRANCES**		According to the design proposal, by reactivating one or more of the former entrances from Stavropoleos, Franceză and Poștei St. (see point 2.2 Design Guidelines). Not all of them must be reactivated, and new ones may also be created. All entrances must have the necessary services and facilities, according to their role in the ensemble.			

3.	**Complementary public functions**					
3.1	**CONFERENCE/PERFORMANCE HALL**		By redesigning the existing auditorium or by proposing a new one. It must work independently from the museum flow and hours. It can also be rented to outside partners, so it requires a dedicated access. A good connection to Administration and personnel area is required.			
3.1.1	**Auditorium**	630	500			Location and dimensions according to the available spaces close to the auditorium.
3.1.2	**Foyer**					
3.1.3	**Auxiliary spaces for the Foyer**					
	Buffet					
	Wardrobe		500			
	Restrooms		500			
3.1.4	**Auxiliary spaces for the auditorium**		25			
	Cloakrooms for staff, performers, lecturers					
	Translators' booths		3			
	Audio-video control room		3			
3.2	**MUSEUM EDUCATION**		Easily accessible from the foyer, destined to activities guided by animators and addressed to visitors of all ages.			
3.2.1	**Museum education room**		50			Intended exclusively for education activities, interactive classes held both by museum educators and teaching staff from educational institutions.
3.2.2	**Creative activities room**		25			Intended for various creative education programmes, which bring the visitors into contact with specific research and conservation issues. Water supply required.
3.2.3	**Multimedia room**		170			Equipped with projection and sound systems, intended for current public events (press or scientific conferences, book releases, openings, projections). It can also be rented to external partners, outside the museum hours. It has to be divisible in two halls, one of 70

						and one of 100 seats. If there are any windows, a solution to block out the sunlight is required.
	Storage and kitchenette for the catering services					Water supply required.
3.2.4	**Auxiliary spaces**					
	Restrooms					Depending on the place in the building. They are necessary only if there is no easy access to the ones in the museum foyer.
	Cultural animators' room		5			
3.3	**SCIENTIFIC LIBARRY**		Open access for all public categories. Accessible independently from the museum circuits. The library has about 200,000 volumes.			
	Reading room and auxiliary spaces for the readers's use (locker room etc.)		50	X		Shelf access for the current fund, and computers to view the special funds.
	Study area		5	X		To consult articles with special regime
	Librarians' office		3	X		
	Storage			X		Easy connection to the reading hall. Only for books. The rest of the collection may be viewed by request from special storage.
3.4	**CATERING SERVICES**		They also have the role to activate and animate parts of the building in the given urban context.			
	Restaurant		50			Working independently from the museum flows and hours.
	Cafeteria		100			Working only within the museum hours, and can also be used by the museum employees, as a canteen.
	Cafés					One or more, according to the design proposal, possibly functioning outside the Museum's opening hours.
	Auxiliary spaces for catering units					Placement, number and dimensions depending on the sollution.

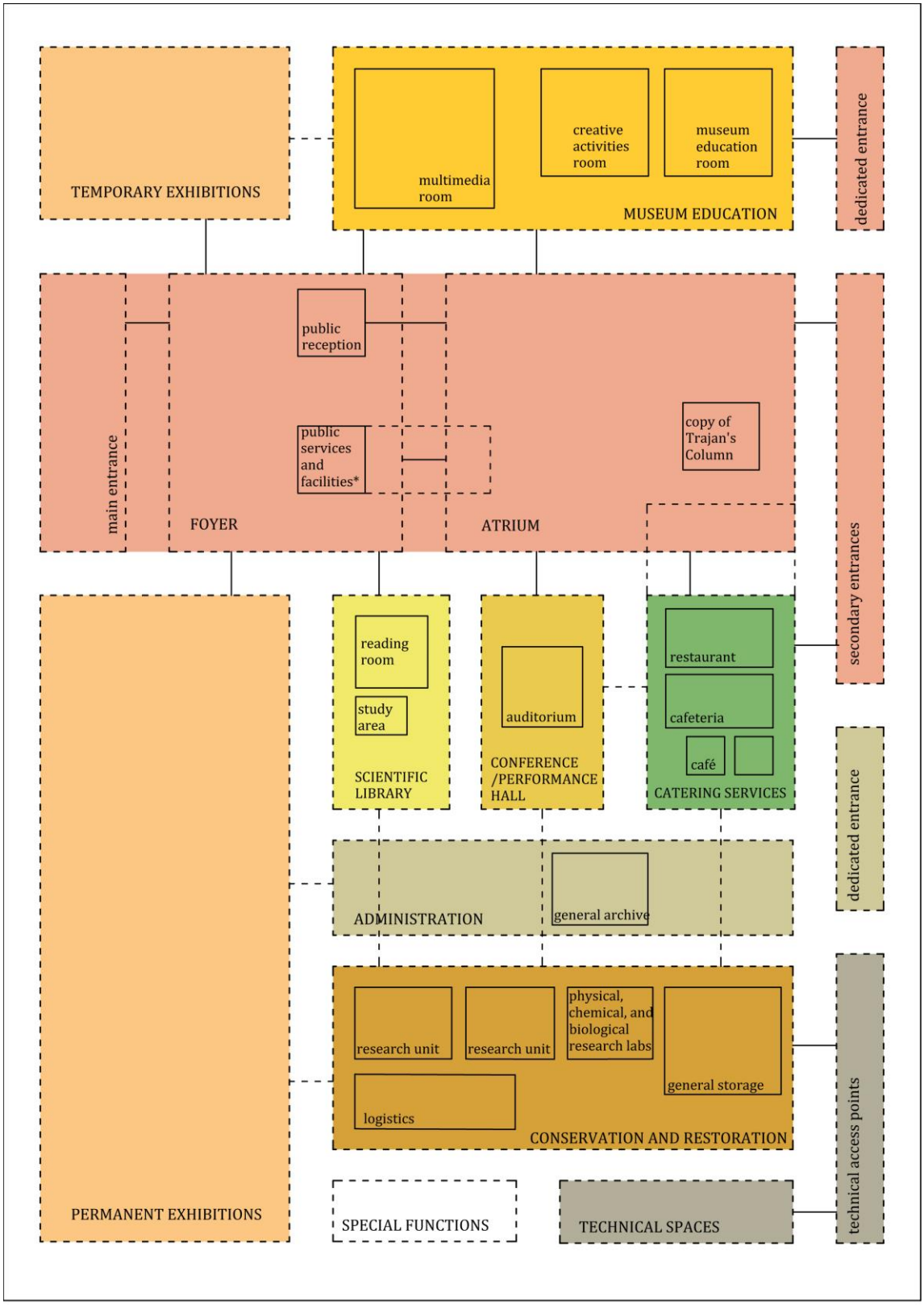
TABLE B – RESTRICTED SPACES/FUNCTIONS

B	Functional categories	Dimensioning: Indicative floor area: sqm	Dimensioning: number of users	Particular specification: Climate control	Particular specification: Lighting	Specific requirements/ special conditions
	I	II	III	IV	V	VI
4.	**Museum heritage conservation**		**50**	In close connection to Research / Investigation		
4.1	**GENERAL STORAGE**	**4225**	Located underground. It is recommended to use the three new levels required under the inner courtyard. For fire protection purposes, these spaces must be grouped within a single area of the museum. The storage will be divided into sections, according to the nature of artefacts that need to be preserved, as described below. The most appropriate height of the storage rooms is between 4 and 5 meters.			
	Metals	300		X	X	Five partitions
	Pottery	1 000		X	X	Five partitions
	Osteology	100		X	X	Three partitions
	Stone	200		X	X	Two partitions (*lapidarium*, *tegularium*)
	Paper	250		X	X	Four partitions (Rare books 1, Rare books 2, Photographs, Maps)
	Wood (furniture)	400		X	X	Two partitions
	Textiles	300		X	X	
	Treasure	100		X	X	
	Numismatics and phalerae	200		X	X	Eight partitions
	Fine arts - painting	250		X	X	
	Fine arts - sculpture	250		X	X	
	Models – special collection	100		X	X	
	Lithic and geological material	100		X	X	
	Archaeozoological material	150		X	X	
	Anthropology	150		X	X	
	Study area	15 x 25				20-25 sqm for each storage space
4.2	**LOGISTICS**					
	Objects delivery space	50		X	X	Must be in connection to the Transit storage and to an auto access with an vehicle elevator; it will include a parking space for a van, and a loading area.
	Transit storage	225		X	X	If possible, in easy connection to the restoration and conservation labs, and to the General storage.
4.3	**RESTORATION AND CONSERVATION LABS**	**2000**	30	They are organised in relation to each department, and they are fully equipped with all necessary utilities (water supply, gas, climate control, lighting, etc.)		
	Pottery Restoration	450		X	X	Four rooms (washing, sorting and integration, impregnation, workshop) and lab storage
	Metal Restoration	450		X	X	Four workshops, storage
	Wood restoration	300		X	X	Quarantine, two workshops
	Textiles restoration	300		X	X	Quarantine, wash and dye room, workshop
	Paper restoration	400		X	X	Quarantine, dye room, workshop
	Conservation lab	100		X	X	Treatment room, laboratory
	Offices			X	X	
	Locker room, sanitary facilities			X	X	
4.4	**PHYSICAL, CHEMICAL, AND BIOLOGICAL RESEARCH LABS**	**654**	10	They are organised in relation to each department, and they are fully equipped with all necessary utilities (water supply, gas, climate control, lighting, etc.)		
	Geology lab	30				Water supply
	Archaeozoology lab	40				Water supply
	Biology lab	30				Natural lighting, gas and water supply
	Acclimatization chamber	20		X	X	Artificial lighting, ventilation and climate;

						water supply
	Infrared, RAMAN, SERS spectrometry lab	50				Natural lighting, water supply
	Liquid chromatography	30		X		Climate, water and gas supply, natural lighting
	Differential thermal analysis	20		X		Climate, water and gas supply, natural lighting
	Wet chemistry lab	30		X		Climate, ventilation, natural lighting
	X-ray diffraction	16		X		Climate, water supply
	X-ray fluorescence	16		X		Climate, water supply
	X-ray microfluorescence	30				Protection to ionizing radiation, water supply
	Digital radiography	70				Irradiation room protected with lead sheet and plastered with barytes aggregate; command room; image processing room
	Electronic microscopy (SEM-EXD)	16		X		Climate, water supply, natural lighting
	Photo analysis	40				
	LASER induced fluorescence (LIF)	16				
	Molecular biology (DNA analysis)	40		X		Climate, water and gas supply, natural lighting
	Office space	160				Desks and computer desks (160sq x10 pers.)
	Lockers and sanitary facilities					
5.	**Research unit**		**90**	The offices and work areas are divided into sections and compartments, according to the Museum organogram. The employees' number will increase to 90 (the number to be considered for the project)		
	Personnel offices		90			Preferable 2 pers./office
	Break room					
	Logistics	20				Copy machine, etc.
	Lockers and sanitary facilities					
	Accommodation for visiting researchers		3			With shared kitchenette, dining and living rooms
	Photo-video studio	70				Minimum height of 3-4m, no natural light
	Photo Lab	20				Artificial light, ventilation and climate control. Water supply and 2 large tanks of 2x1,5m each
	Storage for MNIR publications	250				
6.	**Administration and personnel**					
	Personnel entrances					Security check-points are required
	Reception and secretariat					
	Management Offices		4			
	Conference room		20			With pantry
	Administration offices		17			
	General Archive of the Institution	200				
7.	**Technical services**		**20**			
7.1	**PARKING**			X		In the basement, connected to the car elevators; used for the Museum's vehicles and vans. Evacuation systems for Carbon dioxide and hydrocarbon filters. Two 3,5t vans Three cars
7.2	**MAINTENANCE AND REPAIRS**					
	Material storage	20				
	Mechanical Workshop	20				
	Carpentry workshop	20				
	Painting	20				
7.3	**CLEANING SERVICES**		**15**			
	Material storage					
	Break room					
	Restrooms					
7.4	**TECHNICAL STAFF**		**30**			
	Locker room					
	Restrooms					
	Staff room					
7.5	**TECHNICAL SERVICE**					
	Automatic system control					
	Climate control - HVAC					In spaces where they cannot be seen from the public areas of the Museum or from the street. The protected area regulations do not allow visible installations, and placing the units in the attics is problematic for the structure of

						the building.
	Heating plant and heat pumps equipments					Connected to the chimney; it accommodates the equipment pertaining to the heat pumps.
	Water supply system					- 1 firehouse supply system - 1 domestic supply system With access from outside
	Inert gas cylinders					For the combustible materials storages (airtight spaces)
7.6	**GARBAGE ROOM**					
	Current waste					15 dumpsters
	Organic waste					
	Biological and chemical hazard waste					
8.	**Special functions**					
8.1	**MILITARY FIERFIGHTERS UNIT**		11	One formation for emergency intervention The Military fire fighters unit and the Gendarmes unit should be placed near each other. The fire fighters unit has to be directly connected to the inner courtyard – atrium.		
	Communication and surveillance room					Desk with screens, fire detection panel
	Break room					
	Sanitary facilities with showers					In relation to the special equipment locker rooms and the storage space for emergency interventions
	Locker rooms					
	Changing room for intervention equipment					
	Intervention materials storage					Fire extinguishers, shovels etc.
	Rest room					With the option to increase capacity by making use of bunk beds
	Meeting room					
	Unit commander office					
8.2	**MILITARY FIRE UNIT**		30	A fire-fighters squad		
	Shift commander office					
	Platoon commander office					
	Detachment commander office					
	Weapons room					
	Storage for intervention materials					
	Control room					Three desks with monitor screens; in connection to the Shift commander office
	Training room					
	Break room					
	Locker rooms, sanitary facilities with showers					
	Rest and sleeping room for emergency situations					With the option to increase capacity up to 25-30 person, by making use of bunk beds
8.3	**AIR-RAID SHELTER**		150	Shall obey the Romanian regulations for civil protection		
	Vestibule					
	Shelter rooms					
	Toilets					
	Emergency exit					

FUNCTIONAL SCHEME



* can also be in connection to other public entrances

2.2 Design Guidelines

The project has to integrate the functions described in the tables above (2.1) within the spatial layout of the existing building, while proposing a contemporary scenario for functional and spatial reconfiguration of the museum, by:

- Creating new museum circuits;
- Optimising the use of the spaces of the historic building;
- Taking full benefit of the space reserve with architectural and functional potential;
- Optimising the organisation of the areas destined to the permanent staff and occasional researchers;
- Creating a permeable interface between the interior and the exterior, between the public space of the museum and that of the street; however, this porosity should take into account the specific protection and security requirements;
- Increasing the accessibility of the museum for all public categories;
- Expanding and diversifying the cultural and leisure offer of the museum.

To this end, the participants are invited to consider the following recommendations, which emphasise the specific aspects that need particular attention:

1. As presented by the heritage assessment and the technical expert assessments, the building has to offer:

(a) Spaces, architectural elements, and areas that must be kept as they are (or allow minimal interventions) due to heritage or structural considerations (as is the case of the stairs built in the 1940-1944);

(b) Architectural or construction elements that ought to be removed (such as the partial slab on the SE corner towards the Franceză street; or the 16cm supplementary slab built after the year 2000); or the old central heating chimney; etc.

(c) Spaces, architectural elements, and areas that allow for more radical interventions motivated by aesthetic, museographical, heritage, functional and/or structural reasons. This category includes, but is not limited to:

- The access areas on the lateral wings – Franceză and Stavropoleos – can be redesigned to regain their historical spatiality, defined by the partial slabs between the first and the second floor (see *Annex 5.1 Technical Expert Report - Abstract*, pp. 16-19);
- The existing stairs will be kept in position (see Annex 5.1, pp. 11, 19). New vertical circulation may be proposed, following the heritage and technical assessments;
- The extension above the former parcels hall can be demolished (see Annex 4 *Heritage Assessment*), and something else may be suggested in its place.

Thus, participants must give careful consideration to the conclusions of the heritage assessment (Annex 4) and the technical assessments (Annex 5) in designing the solutions.

As for the memory of the heritage building, a fair balance between the architectures generated by the different layers of intervention will be highly valued:

- The Palace of the Post at the end of the 19th century;
- The Palace of the Post after the 1940 earthquake;
- The implantation of the museum in 1970;
- The contemporary intervention subject to this competition.

2. In order to meet the new space requirements of the *New MNIR* programme, there are two types of operations:

a. The activation of unused spaces of the existing building:

- <u>The underground level</u> is only partially used. Its constructive and spatial structure can be brought to the fore by the new functional layout;

- The volumes generated by the roofs, unused for now, must be evaluated to be included in the functional network of the museum, depending on their dimensions and structural potential. Special consideration will be given to the corner volumes on the Calea Victoriei, and to the middle volumes on the other three streets. The steel structures of their roofs are valuable both technically, and aesthetically.

The interventions to recover and use these spaces will consider the recommendations of the historical assessment (Annex 4) and the structural expert assessment (Annex 5.1).

b. the addition of new spaces to the existing building:

- The inner courtyard/atrium can be partially or entirely covered, and its height used in different scenarios, depending on the proposition (v. point 4 below).
- Three underground levels will be built under the inner courtyard/atrium. They will accommodate in all the proper conditions the museum's storage spaces, technical spaces, and other functions, depending on the proposition, possibly including the auditorium.

3. As for the accesses into the museum, they have to maximise the architectural potential of the old building, but also to signal the museum in a coherent and coordinated manner. Either from Calea Victoriei or form the other three streets, the entrances will have to be visible from the neighbouring urban spaces, and attractive to the passers-by. They are the contact points between the visitors and the activities offered by the museum. Thus, they have to attract, to rise curiosity, and to introduce the cultural offer, while contributing to the permeability of the museum (good connectivity with the surrounding neighbourhood).

The main access, from Calea Victoriei, will have to preserve the monumentality of the original configuration, but also to find a way to animate the portico.
The work of art called *IMPERATOR TRAIANVS* – made by one of the most significant Romanian contemporary sculptors, Vasile Gorduz (1931-2008) – that is now on the steps of the monumental access into the museum, rose many debates and controversies ever since its installation in 2012. The place of this monument is an issue for this competition, and the participants are kindly asked to propose: keeping it in its current place, with no modifications; or moving it to another place in the city. We mention that its current position was chosen by its author.

4. Special consideration must be given to the inner courtyard/atrium of the museum. Besides its heritage value (see Annex 4), it carries significant spatial, functional, and aesthetic potential for the project.

This potential derives from:

- Its direct communication with the main access lobby on Calea Victoriei;
- Its connectivity with the other three streets, and with the possible secondary accesses;
- The quality of the old facades, which must be kept;
- The space reserve which results from (partially or fully) covering it, as well as from the three underground levels demanded;
- The presence of the copy of Trajan's Column, pivotal piece of the museum, which cannot be placed elsewhere (see annex 6.2.3)

The space of the inner courtyard must be integrated in the general scenario to redesign the circuits and reorganise the spaces of the museum. It should be designed as a space of representation, and in such manner as to contribute to several functional tranches: public reception and distribution, visitor services and facilities, exhibition. It can also be envisaged as a place for other activities, or events organised by guest entities (other than the museum), according to all safety measures imposed by the museum.

To this end, please consider that:
a. The courtyard/atrium shall be fully covered a free access area, in tight connection with the main access hall;
b. The full cover of the courtyard is not allowed by the present regulations, and calls for their modification through a zoning plan, according to the law. This demarche is already set into

motion. The Ministry of Culture – the General Juridical and Cultural Heritage Department was also consulted on July 22, 2015, and approval the total coverage (see Annex 3.3).
c. The proposed covering of the courtyard should consider the structure and architectural expression of the historic building, and at the same time to mark this space as the nucleus of the entire composition and functional ensemble, while increasing the connectivity with the surrounding urban area. The cover design will be correlated with the exhibition scenario of the Column and the frieze carved mouldings. To ensure a proper response to a complex functional public programme, the inner courtyard/atrium can communicate with the first underground level, through openings and withdrawn floors.

The Trajan's Column Exhibition, part of the permanent exhibition of the museum, presents the sculpted frieze of the Column through a reproduction made in 1939-1943, being a piece of high symbolic and historical value. In the context of redesigning the inner courtyard, the new exhibition of the mouldings will have to favour the visitors' partial proximity to the inferior part of the column copy, consisting of the base and part of the shaft. The exhibition of the mouldings will have to suggest the original spread of the frieze, on a curved, spiralled surface. The following groups of pieces will be presented in architectural correlation: the column base together with the first 6 scenes; the last 5 scenes, together with the capital and the base of Trajan's statue. For details, see *Annex 6.2.2 Trajan's Column*.

In tight connection with the December 1st 1918-2018 Centennial, the building, even under construction, will have to host special events, and the atrium is very important in this respect.

5. The architectural and museographic concept of the exhibitions will have to favour the reading of the past from the perspective of the present concerns and approaches. Thus, the museum will have to present in a coherent and express manner the historical foundations of some current states of our society – regional identities, multiple cultural identities, reciprocities between cultural and ethnic groups – and to contribute to diminish clichés and prejudice, divisions and discrimination. The exhibitions will have to promote congregation and community. To this end, participants will propose a general exhibition scenario, coherent and well adapted to the spaces and functions of the historic building, respectful of the museographic theme and of the requirements and ideas mentioned above.

The project will have to provide continuity between the exhibitions, and the possibility to visit them independently. The main permanent exhibition will be designed according to the museographic guidelines (annex 6).

Therefore, the exhibition scenario will have to consider:

- The contemporary museographic approaches, with a unifying design of the ensemble;
- The valorisation of major pieces of cultural heritage of the museum;
- Pertinent interior design options in relation with the diverse typologies of the exhibited pieces;
- The flexibility of the exhibition spaces, to allow adjustments in the display strategies – chronological, thematic, scenographic, etc.;
- The definition of a museographic discourse that is appealing both to scientists and to the general public;
- The way in which natural and/or artificial light plays a role in the exhibition;
- The technical issues in the exhibition spaces, such as cooling and air circulation, or dust filters, will be included in the design from the beginning, to allow the best efficacy and integration with the interior design. They will be positioned with great care, not to alter the historic decoration.

These considerations will be presented in the detailing of the special exhibition Trajan's Column, and of the following two sections of the main permanent exhibition:

Prehistory: "Spirituality and funerary practices" (see Annex 6.2.1)

Arrived in the southeast of present day Romania, in the Istro-Pontic area, probably by monoxyla, from the east coast of the Mediterranean, the Hamangia Culture (millenniums 4-2 BC) is closely related to the Neolithic civilisations around the Mediterranean. It is the oldest Neolithic culture in Dobruja, also developed on the territory of present day Bulgaria and sporadically north and east of the Danube. Living in unfortified settlements, situated on low terraces, near watercourses or into caves, the Hamangia Culture knew weaponry and ceramics. The originality of this culture consists mainly of the techniques and plasticity of ceramics, on the exterior with slurry or incisions filled with white paint. Two categories of clay idols - standing and sitting - many female figures were discovered in the vast necropolis at Cernavodă. Emblematic for the quality of artists' direct observation of models is the paired statues found together in a tomb: the Thinker of Hamangia – in meditation, a man leaning his head in his hands, sitting on a chair, conceptually close to the famous homonym work of Auguste Rodin, and a female sitting on the ground, enfolding the right knee with both hands.
The key architectural challenge of this exhibition pertains to finding a dialogue between the small size (11,5 x 5,4cm) of these pieces and their importance within the whole collection, and working with the mystery of a less known culture.

Modern Romania: "From The proclamation of the Kingdom to the Great Union" (see Annex 6.2.3)
December 1, 1918 is when the Romanian unitary state was formed, internationally recognized by the Treaty of Versailles that concluded World War I. King Ferdinand, the leader of the Romanian army, said on December 1, 1918: *"What ancestors dreamed about, the idea for which past generations have suffered and worked, the ideal for which every Romanian soul had hoped, and our soldiers have shed blood for, today has become a fact accomplished."* On the Arch of Triumph erected in Bucharest in memory of the event, this fundamental act in the history of modern Romania is defined by the historian Nicolae Iorga as being accomplished "by the sword of Ferdinand and the thought of Queen Mary". The Great Union in 1918 corresponded without a doubt to the Romanian national ideal whose statement in historiography (the writings of George Şincai, Nicolae Bălcescu, Mihail Kogălniceanu, etc.), and to what flourished in the public mind in full romantic era.
So the key architectural challenge of this exhibition pertains to the staging of this ideal, essential for the formation and evolution of national identity until the present day.

6. Visiting the museum will have to be fluent and flexible, allowing for reconfigurations, short-circuits or interruptions and resumption on a different occasion, or after a break in the public activities areas of the museum (bookshop, restaurant, cafés, etc.). In order to prevent museum fatigue, the museum trails will include relaxation areas, well furnished, and placed in such a manner as to allow breaks in the visit.

The exhibition will be layered, appealing both to occasional and returning visitors, both to the informed public and to those who are coming into contact with the themes and narratives of the exhibitions for the first time. The objects will be accompanied by written, sound, and video presentations, which will possibly be complemented by interactive interpretation devices, especially for children and families.

7. The project will include an auditorium, in place of the existing one, or in other areas with mode direct access. It has to be used for conferences, shows, and other public manifestations, and has to function independently from the museum schedule (thus needing separate access and ticketing).

8. The spaces for public catering should act as agents of animation and attraction in different areas of the building, as well as to better integrate it in the general pedestrian network of the neighbourhood. The number, places, and dimensions are left to the participants' consideration.

2.3 Technical Requirements

2.3.1 General provisions

2.3.1.1 Observance of current legislation

All competitors participating in this competition will have to observe the current European legislation and its correspondence in the Romanian legal framework. The legal provisions pertaining to the competition are not listed in this Brief, yet the competitors have the responsibility to know and to observe them. In case of disparities between the legal provisions and the Brief`s stipulations, the participants will observe the current related legislation.

2.3.1.2 Global economy of the project

One of the main priorities of the competition is to find suitable solutions to efficiently create the *New MNIR*, within the financial limitations imposed by the competition documentation. The submitted projects will have to allow an optimal usage and maintenance of the restored building. This requirement undertakes the following criteria:

- optimal choice of materials, technical solutions and equipment, which will have to be robust, resilient, and easy to maintain and replace;
- elimination of unused spaces;
- convenient access to technical installations;
- correct anticipation of future space, utilities and equipment necessities, which should be reflected by a solution able to undertake in time the enhanced functional requirements, without major architectural interventions

2.3.1.3 Resource consumption and energy efficiency

All participants will have to submit sustainable and future oriented solutions, able to ensure cost efficiency and a maximum of architectural quality, based on a low energy and resources consumption.

a) Sustainability

The new building will have to prove its sustainability by the general quality standards of the implemented project, and also economy efficiency and preservation of values for its entire cycle of life. The projects will take into consideration the reach of a minimum amount of lost heat and reduced energy and resources consumption, and also a maximum of storage capacity of heat and the generation and usage of renewable energy.

The sustainability of the submitted projects will be evaluated on the following criteria: lighting, ventilation and air-conditioning scenarios; direct sunlight proofing; acoustics; fireproofing; accessibility; selection of materials, systems and equipment – ecological and easy to maintain and fix.

b) Energy and environment

The submitted projects will have to generate a reduced environmental impact, an objective that can be reached by:

- ensuring the lowest level of energy consumption for cooling, heating and lighting;
- maximizing the energy efficiency;
- using renewable and alternative energy resources, whilst observing the possible impact on the historical monument’s values;
- water savings in inner technical circuits;
- thoughtful selection and usage of materials;
- preventing the sound and lighting pollution;
- using passive solutions, where possible (sunshades, heating pumps and so on)

The implementation of heating pumps will be particularly observed, in order to reduce the need for conventional heating.

In considering the heating and cooling system, participants shall take into account the fact that the museum is located in a protected area, where apparent installations are not allowed, and at the same time, placing large compressors/units in the attics poses structural problems.

2.3.1.4 Flexibility

The submitted solutions will have to benefit of a certain degree of flexibility able to enhance the adjustment to different dynamics or the changes undertaken in the concepts and practices of the museum. In this context, the projects will have to support non-radical transformations, such as completions, adjustments or elimination of partition elements, changes in utilities system and the exhibition and complementary infrastructure.

2.3.1.5 Accessibility

All necessary measures will be taken to create a museum with no physical or intellectual impediments to exploring spaces and coming into contact with the exhibited collections. The architectural value of the building and its monumental statute will be taken under consideration when conceiving the access routes to the museum`s spaces, as these qualifications might involve certain exceptions to the current legislation in the field of accessibility, if this solution might eventually cause prejudice to the valuable components of the architectural complex.

a) Physical accessibility

The dispositions undertaken to ensure the access of persons with disabilities will have to comprise the entire space of the museum and equally the exteriors.

The dispositions undertaken to ensure the physical accessibility of the functioning system in the museum have to include the persons with a low level of mobility and also persons with a low level of hearing or seeing, by implementing systems of tactile and sound communication.

A person with sensor and motor limitations should be able to enjoy the same museum itinerary as any other visitor.

b) Intellectual accessibility

The submitted projects must include solutions to a better intellectual accessibility of the museum. These include complementary information during exhibitions and data infrastructure and its layering, so all visitors should be addressed, whether uninformed or specialists, occasional or permanent and with no relevance for age.

2.3.1.6 Security and safety

a) *Anti-theft systems*

The anti-theft systems must be integrated in the general concept of the projects and the general architectural configuration. Spaces and sections within the exhibition that need special protection provisions will preferably be grouped and/or displayed in such manner so they will be easily observed. Their protection can be either passive or active, and generated by surveillance gadgets and physical barriers.

The established security levels will have to be ensured outside of the opening hours for areas with extended public functioning and also for other areas, considering the possibility of hosting special public events or space rentals for external events.

b) *Fire safety system*

All relevant legal provisions in force in this field will be undertaken by the participants, especially the European and Romanian legal norms.

Using sprinklers in exhibition areas is strictly forbidden. These spaces require fire detecting systems. In designing the fire and extinguish systems, the competitors will take into consideration the protection of exhibits and also of the building as a historical monument. The

fire partitions and the fire escaping routes and stairs will be designed to function without fire extinguishing systems.

c) Safety in functioning and use

The safety of personnel and visitors while using the building will be provided by space design and the chosen materials and equipment. The current legal provisions in this field will have to be observed.

2.3.2 Special requests for exhibition spaces

2.3.2.1 General provisions

All current international legal provisions in this field, completed by the Romanian current legal provisions stipulated by the Gov. Decision no 1546/2003, will be observed, specifically:

With reference to the exhibition sections for which detailed presentation of the designing project is required (see Annex 6 – the Museum's Collection), exhibits' place in the exhibition hall and also the precise position and technique used for presentation will be indicated. In choosing the presentation solutions, it is forbidden to tension the objects (they have to be at ease as much as possible), to crease or to fold objects, to hang exhibits, to nail, to use adhesive tape, to paste up documents and artistic graphic designs, and to place exhibits close to the lighting and heating sources.

The sensitive degradable items will be protected by providing the necessary conditions to prevent all sources of risk. These items will be presented in chemically neutral display cases made of secure materials, which will not mechanically degrade the object in case of breaking.

Protecting the exhibits presented in open space (like paintings, furniture, sculpture and so on) will be accomplished by the installation of safety elements able to ensure a sufficient distance from the visitors' touching.

The submitted project will be the result of a multidisciplinary team effort (including a museologist, an architect, a restorer and an art preservation specialist).

2.3.2.2 Microclimatic parameters

As most of the collections are displayed thematically, the exhibition halls will host heterogeneous objects as regards the materials they are made of, which leads to the need to observe different preservation parameters. In this context, the most restrictive parameters will be pursuit for each exhibition hall, and also for each area destined for handling and the transitory storage of the items. This requirement implies the possibility of creating different qualities of the interior microclimate in the museum's halls, and also to adjust the microclimatic parameters especially, but not exclusively for the temporary exhibitions.

Generally, the international standards in the field and the current Romanian legal provisions will be observed (Gov. Decision 1546/2003) – constant relative humidity (RH) 50% ± 5% and constant temperature (T) 20°C ± 2°C.

a) ***Relative humidity (RH)***

The RH values will always be constant with a range of 2-3% in deviation, as long as it is slow. The constant RH based on the requested parameters for each class of cultural items may be provided by the general acclimatization installations. The sensitive organic degradable materials (photographs, documents, incunabula, rare books, embroidery, silk and skin items and so on) will be displayed in locally air conditioned cabinets.

The RH values according to materials are as follows:

- inorganic materials: metals, ceramics, stone, marble, glass – 20-30%;
- components of the audio-visual memory: film, clichés, slides, magnetic tapes – 25-30%;

- collections of items on paper: especially newspapers and photographs, books, documents, and BW photographs, items requesting a preservation temperature lower than 18°C and RH of 45-50%;
- parchment and skin: 55-60%

b) ***Temperature (T)***

The temperature contributes in inverse ratio to the construction of RH values. The optimal parametric value of temperature is of 18-20°C. The sensitive and chemically degradable collections with items made of paper (books, documents, graphics, photographs), the photosensitive films, the silk and skin items will be displayed in locally air conditioned cabinets, where the T values are lower (15°C) and the Rh values are of 50-55%.

2.3.2.3 ***Light***

The lighting in the exhibition spaces will be provided by artificial and adjustable sources of light, in respect of the particular requirements of the modern museum spaces. The background illumination of halls will be provided constantly, completed by local illumination and spot illuminating, according to the exhibition features. The lighting scenario will have to provide a high degree of flexibility.

a) The values of lighting intensity

- 50 Lux in halls hosting the following categories of items: documents, graphics, books, photographs and clichés, paintings, costumes, upholstery, embroidery, flags, skin items, miniatures, elements of natural history, bone, ivory, tempera icons;
- 150 Lux for the following categories of items: oil paintings, polychromatic sculpture, furniture;
- any values of lighting are acceptable for inorganic items: metals, ceramics, stone, marble

In the halls hosting items of different categories, the general level of lighting will be established according to the light sensitivity degree of the most sensitive object, may it be only one.

The sensitive photochemical degradable items (such as documents, incunabula, photographs, flags and so forth) will be replaced by facsimiles or copies whenever possible.

b) Natural lighting

Generally, the natural lighting in the exhibition halls will be avoided. Maintaining existing openings is acceptable, in order to preserve the visual communication with the exterior, as long as this solution will not generate conflicts with the preservation requirements. In any chosen solution, the windows will have to provide complete obscuration systems. The halls hosting sensitive photochemical degradable items (textiles, documents, book, graphics, photographs, miniatures, and paintings) the obscuration of windows with heat resistant panels is recommendable. The inner courtyard space will have to benefit of natural lighting, irrespective of the design solution.

c) Illuminating systems

- fiber optics system with incandescent source of light placed outside the cabinet, where the sensitive photochemical degradable items are displayed (textiles, colored photographs, documents, rare books, graphics, miniatures); the proposed illuminating system will have to benefit of filters for UV radiations;
- photoelectric cell lighting system; the light will automatically turn on when the visitor enters the incidence field of the panel and turns off when leaving the area;

- the fluorescent illumination, being just as harmful as the natural light due to UV radiations, will be used only in a filtered UV free form and only for inorganic items: stone, ceramics, metal

2.3.3 Storage spaces requirements

Due to fireproofing requirements, the storage spaces will have to be compactly organized in the same area of the museum. The safety precautions in this regard impose the insulation of storage spaces by fire proofed walls, which can stand up to fire for 2 hours.

The underground storage imposes complete insulation of spaces from any possible sources of humidity; in the same line, the storage spaces will not be crossed by water supplies or evacuating systems of used waters.

The windows will be obscured by panels with high level of heating resistance (mineral fibers panels). This solution will provide an important level of microclimatic stability in the storage area.

The flooring in the storage areas will be made of non-slippery materials, easy to clean and dust resistant.

The access routes and openings will be correlated with the volume and weight of the transported objects (see Annex 6 – The Museum's Collection). They have to provide the space needed for a smooth entering of objects in the storage space, without twisting or bending them, which might cause their mechanical degradation.

The placing and layout of mobile cultural items will be made separately, according to the nature of materials, the morphological type, the format and dimension, according to the principle of standard dimensioning. Earth quakes proofing measures will also have to be undertaken.
It will be taken into account that the optimal height for storage and maneuvering is 4 to 5 meters.

2.3.4 Circulations, elevators and stairs

The configuration of the primary system of circulations will take into account the architectural features of the building, using the existing corridors and horizontal and vertical circulation spaces, according to their architectural and functional specificity. The circulation system will be conditioned by the safety in functioning and fire proofing requirements.

The number and the position of the stairs and elevators depends on the project, on the preservation requirements of the historical and architectural values of the building (see the Historic, architectural and urban Study) and the fire proofing requirements. New vertical circulations are acceptable, as long as they observe the conclusions and recommendations stated in the Historical Study.

The storage spaces will be connected with the exhibition spaces by freight elevators, whose surface will be determined according to functional necessities and building preservation requirements.

2.3.5 Access and parking spaces

Access to the public space of the Museum will be properly signaled.

Access to technical and storage spaces will be given from the 2 existing passages in the Poștei Street, or from other areas, according to the general conception. The connection to the underground levels will be supported by elevating platforms of high capacity.

In the underground areas, a minimum of 5 parking spots will be provided for the Museum's vehicles (cars and vans).

The visitors will benefit of the existing public parking space outside the pedestrian area in the Old City, within a range longer than 150 meters.

Bicycle parking systems will be provided in the entrance areas.

2.4 Feasibility of the submitted projects

The participants will have to submit a general financial estimation of costs, able to convincingly demonstrate the economic feasibility of the submitted projects.

The estimated general limitation of investment is of 89,200,000 Euros.

The submitted cost estimate will serve as base for negotiating the design contract.

3 REQUIRED CONTENT

3.1 Drawings

Competition entries shall consist of four portrait format posters, sized 841 x 1600mm each, on white paper, no firm or rigid backing, and shall include the following elements:

Poster I:

- Site plan (1:2000)
- Ground floor plan (1:200)
- 2 characteristic sections, N-S and E-W (1:200)

Poster II:

- Façade on Calea Victoriei (1:200)
- Façade on Stavropoleos street (1:500)
- Façade on Franceză street (1:500)
- Façade on Poştei street (1:500)
- Third underground floor plan (1:500)
- Second underground floor plan (1:500)
- First underground floor plan (1:500)
- Mezzanine floor plan (1:500)
- First floor plan (1:500)
- Second floor plan (1:500)
- Attic floor plan (1:500)
- Roof plan (1:500)

Besides the usual information, Posters I and II should explain:

- The general exhibition scenario;
- The restoration strategy;
- Signage principles.

Poster III:

- A perspective drawing of the proposed design of the inner courtyard-atrium, as an important part of the public apparatus of representation and distribution of the museum, and of the special exhibition scenario of “Trajan’s Column”.
- Other drawings considered relevant for the inner courtyard design;
- Other drawings considered relevant for other parts of the project (i.e. access from the Poștei Street).

Poster IV:

- Detail drawings of the design and exhibition concept of two important subsections of the main permanent exhibition, with different content representing different time frames, exhibits, atmosphere, and display modes: “Spirituality – funerary practices” (from the *Prehistory* section, where the centre pieces are the Thinker of Hamangia and his Wife);

respectively, “From the proclamation of the Kingdom to the Great Union”, which surveys a key period of the modernisation of Romania.

- Drawings considered relevant to understanding the proposals (plans, sections, perspectives, details).

The posters can also include other elements, chosen by competitors, considered important to explain the proposed solution. The posters must include a presentation text of the solution – the equivalent of maximum two A4 formats, compulsory in English.

The posters shall be numbered in the lower right corner – format: “page no / total pages” (i.e. 1/4, 2/4, 3/4, 4/4).
The first poster shall include, in the upper part, the title “*New MNIR* Design Competition”.

3.2. Cost Estimate

Each project shall include a cost estimate of the works, in English. The Cost estimate will be expressed in Euros. The cost estimate will serve as base of negotiation for the design contract. The winner will have to bring the notarised translation of the document into Romanian.

The cost estimate shall not exceed the maximum value estimated for the investment, according to Doc. 2.6 “Investment and design cost estimate” – Annex 2.

4. ADJUDICATION CRITERIA

20% - **SPATIAL AND FUNCTIONAL CRITERION:**
Projects are graded, on a scale from 1 to 10, based on the logic, expressivity and elegance of the proposed functional and spatial solution (public areas and those destined to the museum employees);

It is calculated by a weighted average of 1-10 grades awarded for the following aspects:

1/5 – the interest, originality and rationality of the concept of the contemporary intervention on a heritage building, while emphasising its value (for example, covering the inner court that will house a copy of Trajan's Column, the new entrances, the new public functions, etc.)
1/5 – a proper space allocation balance between the different museum functions (exhibition, conservation, scientific research, education, animation, etc.) and the ones that visitors expect from a contemporary museum (to be a place of leisure and community enjoyment, discovery, to be a place of memory).
1/5 – better use of existing spaces for a contemporary museum, reconsidering and completing them so that visitors in all their diversity and the museum personnel can relate to them, can occupy and traverse pleasantly.
1/5 – proper location of extra-museum activities (bookstore, shop, restaurant, cafeteria, etc.) and their good relation to the street, so as to attract and to be accessible independently from the museum program.
1/5 – addressing accessibility, including for people with disabilities of all types

20% - **MUSEOGRAPHIC CRITERION**:
Projects are graded, on a scale from 1 to 10, based on the attractiveness to the public and the scientific and educational meaning of the museographic concept, both as a general layout and in detail;

It is calculated by a weighted average of 1-10 grades awarded for the following aspects:

1/3 – clarity and stratification of the curatorial discourse so as to address all categories of visitors (from the uninformed to the specialists), and its adequacy to the variety of themes and typologies of the exhibition pieces.
1/3 – the contemporary character of the curatorial act, while keeping the dialogue with the architecture of the Palace.
1/3 – the ability to bring to the fore (through the display, natural or artificial light, scenery, etc.) major pieces of heritage owned by MNIR, and the suitability of the architectural detail solution to the themes and exhibits indicated by the programme;

20% - **HERITAGE CRITERION**:
Projects are graded, on a scale from 1 to 10, based on the ability to highlight the old building through the new solution (interventions on the existent spaces and from the inner courtyard);

It is calculated by a weighted average of 1-10 grades awarded for the following aspects:

1/3 – restoration and highlighting the value of the old building
1/3 – the consideration given to the interventions in existing spaces and the preservation of elements of heritage value as defined by the historical study;
1/3 – finding the right balance between the different architectural layers of the building (the Palace of the Post at the end of the nineteenth century, the Palace of the Post after the earthquake in 1940, the museum in 1970, the contemporary intervention required by the competition).

20% - **URBAN DESIGN CRITERION**:
Projects are graded, on a scale from 1 to 10, based on how the proposal ensures a good relation of the museum with its audience and with the city (connection to the historic centre, activation of Calea Victoriei, signage, accessibility for all categories of visitors);

It is calculated by a weighted average of 1-10 grades awarded for the following aspects:

1/4 - strengthening the museum's relation to the site, including by reducing the difference between the traffic oriented character of Calea Victoriei and the liveliness of the commercial area to the West (the historic centre)
1/4 - the definition of a concept that communicates to the outside what goes on inside MNIR, through architecture, scenery, signs, etc.
1/4 - creating openings to the city to invite the public to enter the museum, including through the related/secondary activities
1/4 – improving the relation of the New MNIR with the important street of Bucharest, Calea Victoriei.

10% - **STRUCTURAL CRITERION**:
Projects are graded, on a scale from 1 to 10, based on how the proposal ensures a good behaviour of the building, by respecting the recommendations of the technical expert assessments in negotiating between the proposed interventions and the old building).

It is calculated by a weighted average of 1-10 grades awarded for the following aspects:

1/4 - compliance with the recommendations of the technical expert report.
1/4 - the philosophy of structural cooperation between the proposed interventions and the old building.
1/4 – the structural solution to cover the court.
1/4 - judiciously use of proposed technologies and building materials.

10% - **ECONOMIC CRITERION**:
Projects are graded, on a scale from 1 to 10, based on their ensuring a low energy use of the building and the compliance with the maximum estimated cost.

It is calculated by a weighted average of 1-10 grades awarded for the following aspects:

1/2 - the extent to which the solution promises a cost-effective and an ecological use.
1/2 – the realistic cost estimate and compliance with the budget.

Prepared by,
Arh. Alexandru Beldiman
Arh. Ștefan Bâlici
Arh. Virgil Apostol
Arh. Ana Maria Zahariade

Competition coordinator,
Arh. Mirona Crăciun