

## REPORT OF THE JURY

### DESIGN PROJECT COMPETITION

“New spatial and design concept of the National Museum  
of Romanian History in Bucharest”

PLACE: National Museum of Romanian History Headquarters, BUCHAREST

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9/07/2016

## 1. THE JURY

Jury's announced membership:

Full-members:

1. Arch. Rainer Mahlamaki - Finland
2. Arch. Pere Riera - Spain
3. Arch. Dan Hanganu - Romania
4. Phd. Ernest Oberlaender-Târnoveanu – Romania, Historian, Director of MNIR
5. Arch. Roisin Heneghan - UIA jury member
6. Arch. Oana Bogdan – Belgium
7. Arch. Serban Sturdza – Romania

Deputy members:

8. Arch. Kim Attila – Romania
9. Arch. Isa Stürm - UIA deputy member

Jury's final membership (June, 28 to July, 1):

Arch Pere Riera and arch. Isa Stürm (deputy) were unable to attend due to valid reasons.

As per art. 1.5.4 of the competition regulation, arch. Kim Attila was called upon to replace Mr. Riera as a full jury member.

Competition organizing team attended the sessions without the right to vote:

arch. Mirona Crăciun, competition coordinator;

arch. Ioana Rata, jury's secretary;

Technical advisors:

arch. Ana Maria Zahariade, professional and technical advisor of the competition;

arch. Alexandru Beldiman, professional and technical advisor of the competition;

prof. Paul Ioan, civil engineer.

## 2. JURY'S PROCEEDINGS:

2.1. The Jury was in session between June 28th and 1<sup>st</sup> of July, 2016, with all members present.

2.2. Election of the Jury's President

The jury elected the chairman. Unanimously, the jury elected arch. Rainer Mahlamaki as chairman of the jury.

### **2.1. Presentation of the Technical Commission's Report**

Arch. Mirona Crăciun, chairperson of the Technical Commission delivered the Report drawn up following the formal verification as to the way in which the competitors complied with the competition requirements and conditions stipulated in the Regulation.

There were 38 projects submitted. According to the Technical Commission, there was one project that failed to comply, falling under the situations described at art. 2.3.4 of the Competition Regulation: the project number 78 had the name of the participating architect on the cost estimate associated to the project which is a breach of anonymity.

The Technical Commission proposed that the project be disqualified and the jury unanimously approved the disqualification.

### **2.2 The jury members approved the Report of the Technical Commission.**

The Jury took note of the other observations of the Technical Commission. After an attentive consideration, none of them were considered significant.

**2.3 Following the unanimous decision of the jury, 37 projects were accepted and evaluated according to the adjudication criteria specified in the Brief.**

## **3. ADJUDICATION CRITERIA:**

### **Aim 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. 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.

### **To this purpose, the adjudication criteria are:**

20% - SPATIAL AND FUNCTIONAL CRITERION:

Projects are graded based on the logic, expressivity and elegance of the proposed functional and spatial solution (public areas and those destined to the museum employees);

20% - MUSEOGRAPHIC CRITERION:

Projects are graded 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;

20% - HERITAGE CRITERION:

Projects are graded based on the ability to highlight the old building through the new solution (interventions on the existent spaces and from the inner courtyard);

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);

10% - STRUCTURAL CRITERION:

Projects are graded 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).

10% - ECONOMIC CRITERION:

Projects are graded 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:

#### 4. JURY'S EVALUATION:

The evaluation process took thoroughly into consideration the attribution criteria drawn up in the competition documentation.

##### 4.1. In the first phase

Each jury member analyzed individually each of the 37 projects according to the competition requirements.

Every project was then discussed by the whole jury panel.

The jury decided to grade each project from 1 to 100 points, taking into consideration the maxim of one hundred points equaling 100 % detailed in the brief.

The jury decided unanimously the number of points each project received.

The following 25 projects received less than 60 points.

Competition number	Points received
75	11
64	12
56	14
65	15
69	18
83	18
58	21
85	22
74	25
87	26
73	27
52	29
80	30
54	31
55	32
50	33
81	33
51	36
72	37
57	38
67	38
60	39
61	42
84	43
70	45
79	52
68	58

##### 4.2 In the second phase:

Detailed discussions were carried out for the projects that received more than 60 points.

These projects have been again analyzed and graded, after thorough consideration.

The results are as following:

Competition number	Points received
82	63
86	65
66	68
63	71
77	74
71	75
53	78
76	81
62	83
59	87

#### 4.3. In the third phase:

The projects with the numbers 76, 62 and 59 obtained the highest grades. The jury reconsidered them once again to have an unanimous acceptance.

The jury named the project with the competition number 59 as the winner of the design competition.

The winner will be invited by the promoter to negotiations without previous announcement of participation, with a view to grant the service contract for the project "New MNIR".

Jury's decision is mandatory for the promoter.

The jury report will be handed to the Promoter – National Museum of Romanian History in Bucharest – to be endorsed.

## 5. APPRECIATIONS AND RECOMMENDATIONS OF THE JURY REGARDING THE SELECTED PROJECTS:

The jury would like to underline the following general assessments:

The competition was organised as an open international competition. The aim was to find a museum building of international standards which includes a restoration of the existing building and a new annex. The international open competition with an international jury was one of the few organised in Romania.

This task proved to be very challenging: the existing museum has more than 30,000 sq meters, and with the annex the whole program area would be more than 40,000 sq meters. The key criteria for the evaluation of the new building were; the internal functionality, the recognisability and the identity of the building and its relation to the movement system of the city.

The international jury with 7 members evaluated the 37 thoroughly drawn entries. The competitors had to show their ideas regarding the museum and its architecture in several required drawings. The jury acknowledged the difficulty of the task for the competitors.

After a thorough assessment of the entries the jury shortlisted eventually four entries whose quality generally was considered as high.

Overall there were 4 dominant approaches taken by competitors.

1. Courtyard covered with glass and steel structures, the exhibition spaces are located underneath
2. A separate "object" is located in the Courtyard, with spaces underneath
3. A separate canopy in the Courtyard, with spaces underneath
4. Open Courtyard without supplementary built structures in the courtyard

The jury considered that all these four approaches are possible models. Closer study showed the following:

The entries – also the one placed as third – with the Courtyard that is covered with glass proved to be problematic, the structural elements destroying the atmosphere of the historic building and courtyard. The junction with the existing building proved challenging for many competitors and many of the glass roofs proved to be problematic.

The entries with an object in the courtyard have a fundamental problem: the old facade is obstructed behind the new structure. Upon study, it was apparent that this object could rarely be justified functionally; it is only an architectural intervention.

A number of entries placed a separate canopy in the courtyard – this seemed to be promising in many ways: it avoids the difficult interface with the old building, the new structure creates an identity for the courtyard and the whole building, sheltering the space and giving it a special character.

There were some entries where the room program is placed under the Courtyard without placing a new structure in the Courtyard. The entry placed second shows the promise of this solution: the spacious Courtyard reveals the facades of the present museum, respecting the historical value of the present museum building.

The jury considers that the standard of the top entries in this international competition achieved a high-level. In general, the competition gathered valuable information and opinions, and interesting detailed solutions were provided.

The organiser of the competition sees that the competition has fulfilled the set goals and that the result serves in many ways for the future phases of the restoration and new building project of the museum.

To reach the result the jury had a final discussion concerning the following four entries: numbers 53, 59, 62 and 76. All four entries were considered to possess a high quality in architecture, cityscape and functionality. The final decision was made between the entry numbers 59 and 62. For its values in architecture, functionality and cityscape the entry nr 59 was considered as having the most potential for the museum in its development, and therefore is awarded with the first prize and recommended to proceed with the project.

The jury appreciated especially the impressive canopy that creates a new kind of space in the Courtyard that functions as the meeting place of guests, as the living room of the museum

and of the wider city. The spaces located under the Courtyard are linked skilfully with the existing building presenting a functional solution which is compact and effective.

**FIRST PLACE: 59 Total Points 87**

Spatial and Functional Criteria – 20% Logic, Expressivity and elegance of the proposed functional and partial solution. (public areas and those destined to the museum employees)

Points assigned: 17

The layout recognises the potential through routes and highlights the importance of the connection to the old city. The Jury considered however that more consideration needed to be paid to the frontage to Calea Victoriei Street and the vertical connections through the project. In particular the new building under the courtyard could be enhanced with more consideration the section and daylight.

Museographic Criterion– 20%

Attractiveness to the public and the scientific and educational meaning of the museographic concept, both as a general layout and in detail.

Points Assigned: 15

There is an elegance to the exhibition concept and the architectonic quality of the new exhibition spaces evoke a definitive character. The display of the Copy of Trajan's Column will need to be reconsidered to comply with the Museum's requirements.

Heritage Criterion– 20%

Valorisation of the old building through the new solution (interventions on the existent spaces and from the inner courtyard)

Points Assigned: 19.5

The architectural proposal to roof the courtyard by using the concept of a hippostyle hall with its forest for columns was considered to have the most successful character of the covered courtyard. The mostly solid roof addresses the continental climate of Bucharest with hot summers and cold winters. Some daylight openings are proposed but the jury considered that more attention needs to be given to the daylight conditions. The proposed roof provides a partial canopy to the space and does not meet the existing building.

Urban Design Criterion– 20%

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 and accessibility for all categories of visitors)

Points Assigned: 18

The design has a good understanding of the importance of the east-west access through Calea Victoriei Street and connects to Postei Street however the dominance of the formal entrance on Calea Victoriei street requires more consideration. There is a good connection also to Stavropoleos and Franceza street.

Structural Criterion– 10%

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).

Points Assigned: 8.5

The extent of the underground levels will require careful detailing to minimise impact on the existing building. The introduction of a columnar concept for the roof in the courtyard introduces an architectural concept that minimises the structural complexity for the new roof.

Economic Criterion— 10%

Ensuring a low energy use of the building and the compliance with the maximum estimated cost.

Points Assigned: 9

The solution for the roof has the potential for a cost effective solution that environmentally would contribute to reducing the heat load in the Courtyard. The current proposal for the roof as a canopy imposes no additional running costs on the Museum but operationally this will need to be interrogated. If the full enclosure of the courtyard is required, it is considered that the solid roof with opening that is proposed here has the most potential for the museum. Careful consideration at the interface to the existing building will be required at the basement levels.

## SECOND PLACE: 62 Total Points 83

Spatial and Functional Criteria – 20% Logic,

Expressivity and elegance of the proposed functional and partial solution. (public areas and those destined to the museum employees)

Points assigned: 17

The singular quality of this entry is the creation of a clear courtyard with the new building located below the courtyard. The design has a clear and pragmatic movement. The Calea Victoriei Street façade is clearly prioritised with a clear and open entrance. There is an obvious progression from the entrance to the Copy of Trajan's Column Exhibition. Light is introduced into the lower levels through a series of volumetric cuts in the courtyard.

Museographic Criterion— 20%

Attractiveness to the public and the scientific and educational meaning of the museographic concept, both as a general layout and in detail.

Points Assigned: 15

The public circulation is clear however it was noted that the carved space around the Copy of Trajan's column creates a space that has no relationship with the historic building and potentially competes with it. There was also some concern that the viewing distances from the column were problematic.

Heritage Criterion— 20%

Valorisation of the old building through the new solution (interventions on the existent spaces and from the inner courtyard)

Points Assigned: 17.5

The architectural proposal returns the courtyard to its original form but the new intervention doesn't interact with the existing building. It almost operates separately from the historic building.

Urban Design Criterion– 20%

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 and accessibility for all categories of visitors)

Points Assigned: 17

The design has a good understanding of the importance of the east-west access through Calea Victoriei Street and connects to Postei Street respecting the dominance of the ceremonial entrance on Calea Victoriei street. The concept architecturally negotiates the level difference between Postei street and Calea Victoriei Street. The possibility for connections to Stavropoleos and Franceza is not realised, although the jury considered that this could be achieved within the concept.

Structural Criterion– 10%

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).

Points Assigned: 8

The extent of the underground levels will require careful detailing to minimise the impact on the existing building.

The decision to leave the courtyard unroofed reduces the structural demands on the existing building.

Economic Criterion– 10%

Ensuring a low energy use of the building and the compliance with the maximum estimated cost.

Points Assigned: 8.5

The basement level is quite deep which has a potential risk and therefore cost. The basement levels will require careful consideration in the interface to the existing building to minimise risk.

The decision not to roof the courtyard reduces the energy demand on this space and potential cost.

### THIRD PLACE: 76 Total Points 81

#### Spatial and Functional Criteria – 20%

Logic, expressivity and elegance of the proposed functional and partial solution. (public areas and those destined to the museum employees)

Points assigned: 17

The project is clearly and pragmatically laid out.

#### Museographic Criterion– 20%

Attractiveness to the public and the scientific and educational meaning of the museographic concept, both as a general layout and in detail.

Points Assigned: 16

Clear understanding of visitor movement, there is a good relationship between the column and the related pieces. Other exhibition areas were quite generic and were felt to be anonymous.

#### Heritage Criterion– 20%

Valorisation of the old building through the new solution (interventions on the existent spaces and from the inner courtyard)

Points Assigned: 16

This project provides a fully covered courtyard. The new roof is derived from the competing geometries and heights of the building that surround the courtyard. The proposal to use ETFE suggests a light material that could reduce the structural demands of spanning this large space. The representation of the structure however is simplistic and doesn't develop meaningfully what would be required to roof the space. The covering is depicted as clear but ETFE is translucent which would have a profound effect on the space. The promise that the consideration of geometries suggests is not realised and the courtyard becomes a rather scaleless atrium.

Ultimately the character that is proposed is considered to diminish the character of the old building.

#### Urban Design Criterion– 20%

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 and accessibility for all categories of visitors)

Points Assigned: 18

The design has a good understanding of the importance of the east-west access through Calea Victoriei Street and connects to Postei Street. There is a good connection also to Stavropoleos and Franceza street. Accessibility is resolved through the courtyard.

#### Structural Criterion– 10%

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).

Points Assigned: 7

The demands of roofing this large space are not interrogated and this would have a profound effect on the space and the building.

Economic Criterion– 10%

Ensuring a low energy use of the building and the compliance with the maximum estimated cost.


Points Assigned: 7


The low number of basement levels reduce the risk and cost associated with the project. The jury were concerned with the cost and complexity associated with the roof structure.

The jury report was concluded today, June 30, 2016 in three copies.


Members of the jury:

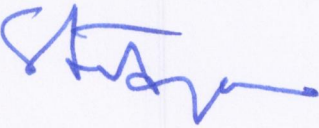
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