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A red circular stamp from the National Institute for the Study of the Holocaust in Romania. The text around the perimeter reads 'ROMANIA INSTITUTUL NAȚIONAL PENTRU STUDIUL HOLOCAUSTULUI ÎN ROMANIA'. The center features a double-headed eagle. Below the stamp is a blue ink signature.

TENDER BOOK

**Best solution contest regarding the design of
the permanent exhibition and auxiliary spaces of the
National Museum of History of the Romanian Jews and of the Holocaust**

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I. Presentation of the project

It was in September 2016, by Government Decision no. 625/2016, that the “Elie Wiesel” National Institute for the Study of the Holocaust in Romania was tasked with the organization, coordination, and development of the National Museum of History of the Romanian Jews and of the Holocaust. This project was launched in agreement with the Federation of Jewish Communities of Romania.

The National Museum of History of the Romanian Jews and of the Holocaust, being a cultural, public, non-profit institution, will fulfill all functions pertaining to museum-type institutions – to establish its own collection of cultural items, based on its specific collecting scope and to research, document, catalogue, preserve, restore and exhibit the cultural items in its collections through programs meant for the general public.

The history of the Jews is a part of the History of Romania.

The purpose of the museum is to present and promote the history, culture and traditions of the Jewish Communities of Romania, and to educate local and international audiences on this national minority’s contributions to the evolution and development of the Romanian society over time.

Moreover, the activity of the future institution will include a major educational component and its focus will be to protect the memory of the Holocaust victims and to promote non-discrimination. This objective will place the museum in the area of social activism, a line that is currently not adopted as a strategic direction by any other museum-type institution in Romania.

At the same time, the museum intends to occupy, in the Romanian cultural, educational and social context, the position of a dynamic, modern institution that, through its organizational model and complex cultural offer, shall be interactive and active in the public space and in line with the current tendencies of contemporary museology.

The building which will host the museum will contain spaces suitable for cultural, scientific, educational and entertainment programs. It shall have rooms for temporary exhibitions, a conference room, a library and research center, an educational center and spaces for social activities, enhancing the impact of the permanent museum exhibition.

Thus, the museum **visiting experience** will be characterized by dynamism, the use of new digital technologies, by modern solutions of space setup and design, by the curatorial techniques used within the permanent and temporary exhibitions. Furthermore, there will be various categories of activities to be selected by the future visitors.

The permanent exhibition will have a balanced, open, factual and objective approach, both in terms of the presented information and in the implemented design. It will take into account the different styles of learning, so that visitors will get, by the end of the visit, new information about the history and culture of the Jewish minority in Romania and a wider perspective on the values of non-discrimination and cultural diversity.

Target audiences for the museum:

- the permanent exhibition is meant for all categories of the public, both locals and foreigners, of all age groups, starting with secondary-school pupils. The prevailing categories are younger audiences, foreign tourists and students and researchers in the fields of social sciences and history;
- the temporary exhibitions will cover several areas of interest – art, history, civilization and anthropology – and will address mainly the local public interested in spending its spare time engaged in cultural and instructive activities;
- the educational space will host mainly programs meant for the local public – children and families and groups of school-children;
- the library and the multi-functional room will be mainly used by a specialized public, namely researchers from Romania and from abroad, students etc.

The preservation and security conditions of the mobile cultural items and the related installations/technical equipment shall comply with the highest current standards. This should secure the museum's position as a viable partner for similar institutions, both in country and abroad, for cultural heritage exhibition projects that use cultural items belonging to the national and universal cultural heritage.

Moreover, the setup of the building will consider its location in an urban, historically-protected area, according to the urbanism certificate.

The **museum's collections** of cultural items will be achieved in parallel with its organization, so that the project of setting-up the spaces devoted to the museum portfolio will have to bear in mind the flexibility of the methods of display and storage, and the possibilities of rescaling spaces, as the collections will develop in the future. The current collecting policy focuses on documents and large-and small-size artefacts that illustrate the historical diversity of the Jewish Communities of Romania. Moreover, a significant collection of photographs is currently considered to be a major component of the museum's collections, in the future. The permanent exhibition will also include medallions that display various Jewish personalities who had an impact upon the Romanian culture, economy and technology.

All setup works will be made at the level of quality corresponding to the function of the future museum as an institution of international prestige.

II. Cultural Context

In 2016, by the Government Decision no. 625/2016, the “Elie Wiesel” National Institute for the Study of the Holocaust in Romania, a public institution founded in 2005 and operating under the Office of the Prime Minister of Romania, was tasked with the development of a museum of history of the Jews in Romania.

To serve this purpose, under Law no. 174/2019 on the establishment of the National Museum of Jewish History and of the Holocaust in Romania, the building known as the Banloc-Goodrich Palace, belonging to the public domain of the state, was transferred into the administration of the “Elie Wiesel” National Institute for the Study of the Holocaust in Romania.

The Banloc-Goodrich Palace is located in District 1 of the capital, at 218 Calea Victoriei, in the protected area no. 16, a symbolic street of the city, with a maximum level of protection. The building is not found on the list of monuments of historical relevance, updated in 2015.

II.1. Location

The National Museum of History of Jews and the Holocaust in Romania will be located in downtown Bucharest, in one of the landmark areas of the city, Calea Victoriei (Victory Avenue): “A promenade road for the elites among the Romanians, an area of bohemian Bucharest and an important commercial site. [...]”

The history of Bucharest is intertwined with Calea Victoriei. This was the first paved street in Romania, where cultural and political elites used to meet. Now, as back then, having a house upon this boulevard meant the owner enjoyed a most respectable social status.”¹

The building of the future museum is known as the Banloc-Goodrich Palace, being representative for its modernism, an architectural trend practiced both internationally and locally during the 1940s. Designed in 1938 by architect Octav Doicescu, the building was the headquarters of the Banloc-Goodrich company, the first tire manufacturing holding.

Octav Doicescu, was a representative and promoter of modernism. He was said to be practicing neoclassicism, which can be seen as an attempt to modernize the neo-Romanian style, as well as to root modernism in.

Often, in the buildings designed by Octav Doicescu, the geometry and right angles are a feature of modernism, but we can also find elements reminding of a mix of styles, such as Art Deco. Through the shape and location upon the land of the Banloc-Goodrich building, the architect intended to leave the impression of stability, recalling of the preference of American architecture for tall buildings.

Octav Doicescu designed only Unit A (the old building - the Banloc-Goodrich building). Unit B (the new building) was erected at the end of the 1960s.

¹ *Povestea unei străzi* (The Story of a Street), <https://www.historia.ro/sectiune/general/articol/povestea-unei-strazi>

Unit A was erected in 1943-1946, by the construction company belonging to Dipl. Eng. "Emil Prager", under the plans of Architect Octav Doicescu. In 1985 - 1986, the old building was strengthened up to the sixth floor.

Unit B was erected in 1967-1968, based on the norms, standards and legislation in force at the time.

Here are some details about the technical status of the building, in accordance with the Technical Expertise Report and the town planning certificate (more details can be found in the addendum):

1. Urbanism certificate no. 484/1835344 dated April 28, 2020, issued by the Bucharest City Hall, specifies the following, in terms of the technical condition of the building:

“**According to PUG-MB** (the General Urban Plan – the Municipality of Bucharest) approved by HCGMB (Decision of the General Council – the Municipality of Bucharest) no. 269/2000, the building is included in CP1 - the central subzone located within the limits of the protection area for historical and architectural urban assets of value, which keep the features of the traditional urban fabric, **and according to PUZ** (Area Urban Plan) for "Protected Built Areas" approved by HCGMB No. 279/2000 **the building is located** in the protected area No. 16, a symbol street of the city, Calea Victoriei, with a maximum level of protection. The architectural-urban, historical and natural environment assets are protected as a whole: the street network, the built portfolio, the urban character and value. Only interventions that preserve and enhance the current assets are allowed. Allowed uses: on the ground floor: trade, public catering, tourism, culture or any other functions intended for the public; at the levels above the ground floor: offices, services, housing (at least 30%); the initial uses of the buildings that correspond to the current requirements remain unchanged or it is allowed to return to them. In terms of functionality, the conversion of monument buildings must comply with the following conditions: the function must not disturb the neighboring areas; the function must not involve any modification of the exterior architecture or the character / valuable items of the interior; it must not affect the current vegetation and must not involve the setup of additional parking spaces inside the plot or upon the public domain”.

2. The technical expertise report proposes the following reinforcing measures:

“In order to increase the strength and rigidity of the existing structure, the structural system will be changed from reinforced concrete frames to a dual system with predominant reinforced concrete walls (minimum concrete C30 / 37 and steel S500 - Bst 500S). The reinforcing works will include:

- the provision, on the perimeter of the building (Unit A and unit B), of reinforced concrete walls, inside the building;
- reinforcing of concrete pillars and beams (only where applicable);
- increasing the joint between the two units (A and B) to the dimensions provided in the Design Code P 100 / 1-2013 ”.

The reinforcing solution proposed by the technical expertise report makes a perimeter core which can successfully face most seismic actions.

The provision, on the perimeter of the building, of a reinforced concrete core (possibly with rigid reinforcements) makes it possible to approach, inside Unit A, a constructive solution without geometric constraints and which also complies with the requirements of the urbanism certificate, meaning that it does not entail any modification of the exterior architecture or of the character / valuable elements of the interior.

II.2. Cultural vicinities

Calea Victoriei it is one of the main streets of the city and, at the same time, one of the oldest, being among the first paved roads - with wood, at that time, hence the name of "Mogoșoaiei Bridge". Inaugurated in 1692, the road connected the residence of Prince Constantin Brâncoveanu, near the Dâmbovița River, to his estate in Mogoșoaia. In order to mark the victory of the Romanian army in the War of Independence, of 1877-1878, the Mogoșoaiei Bridge was renamed "Calea Victoriei".² Opening with Victoriei Square and up to the opposite end, near Dâmbovița, Calea Victoriei actually follows the main museum circuit of the city, beginning from the three museums on Kiseleff Road (the "Grigore Antipa" National Museum of Natural History, the National Museum of the Romanian Peasant, the National Museum of Geology). The route continues with the recently opened "Casa Filipescu-Cesianu" a part of the Bucharest Museum (the permanent exhibition was opened at the end of 2016 – the "Museum of Ages", representing the reconstruction of Bucharest interiors from the 17th to the 20th centuries), the "George Enescu" National Museum, inside the Cantacuzino Palace (the only museum having a musical profile in the capital; in the near future, it will enjoy a period of rehabilitation of the building and of restoration of the permanent exhibitions), the Museum of Art Collections (reopened in 2013, after major rehabilitation works), the National Art Museum of Romania (the main Romanian museum of international prestige, its permanent exhibitions were reopened in the early 2000s and it included European art, ancient art and modern Romanian art) and the National Museum of History of Romania.

1. Opposite the Banloc-Goodrich Palace, at 151 Calea Victoriei, we find the **Casa Filipescu-Cesianu**, a part of the Museum of Bucharest, which hosts the exhibition of urban anthropology titled the "Museum of Ages." The building was erected in 1846 - 1850 by boyar Iancu Filipescu, one of the most important land owners in Wallachia at the time. It was renovated between 1880-1892 by the new owner, lawyer Constantin Cesianu. The Casa Filipescu - Cesianu was closed to the public for 76 years, during which time it served as an office building or warehouse for the Museum of Bucharest. It was reopened in 2016 and it still hosts the same exhibition. The garden, the courtyard of the museum, has the status of public park, being visited by people who want to relax, especially by those who work in the neighboring office buildings.

2. In the immediate vicinity of the Banloc-Goodrich Palace, at 141 Calea Victoriei, we find the "**George Enescu**" **National Museum**, housed in the **Cantacuzino Palace**, built between 1901-1903 by Gheorghe Grigore Cantacuzino, also called "Nababul" ("The Nabob", former mayor of the capital, prime minister, head of the Conservative Party). In the 1940s, the palace was the seat of the Presidency of the Council of Ministers and, in 1947, it became the headquarters of the Institute of Romanian-Soviet Studies. After George Enescu's death (1955), his wife donated the building to the Romanian state, in order to

² Silvia COLFESCU, quoted work, Pp.12-13.

establish a museum dedicated to the memory of the composer. Thus, since June 19, 1956, the "George Enescu" Museum has been operating here. Since 2007, the Cantacuzino Palace has been included in the list of European Heritage monuments. The permanent exhibition of the museum is displayed in three halls of the palace and presents, in chronological order, testimonies about a significant biography: photographs, manuscripts, musical instruments, items and documents of relevance in the life and work of the musician.

In Victoriei Square, five minutes on foot from the Banloc-Goodrich Palace, we find the **National Museum of the Romanian Peasant**, the **National Museum of Geology** and the **"Grigore Antipa" National Museum of Natural History**.

3. **The National Museum of the Romanian Peasant** – is part of the European family of Museums of Popular Arts and Traditions. It has a collection of particularly valuable objects, housed in a monument of historical relevance, representative for the neo-Romanian style, practicing a very special type of museography. Due to this, it was awarded the EMYA trophy - European Museum of the Year Award, in 1996. The original style of display is extended to the publications of the museum, to projects such as the "Missionary Museum", the "Village School" or to events which include openings, concerts and conferences.

4. **The National Museum of Geology** – It was in 1906 that King Carol I signed a royal decree for establishing the Geological Institute. Currently, the museum is a section of the Geological Institute of Romania, which refers to all branches of geonomic sciences – from the formation of planets, minerals, rocks, deposits of useful minerals, global tectonics, to the evolution of life on Earth, the appearance of man and his /her interaction with the Earth. The exhibits are relevant for the fields of mineralogy, petrography and mineral deposits, represented in scientific collections by about 45.000 samples, 6.000 of which were selected and placed in rooms that are open to the public; the field of paleozoology and paleobotany are represented by about 25.000 samples which belong to scientific collections, 1.730 of which are displayed in rooms referring to systematics, historical geology, stratigraphic geology and Romanian Geology. The collections of the National Museum of Geology include both specimens of the oldest rocks (1.9 billion years) or of items bearing the oldest traces of life (600 million years) in the soil of the country, as well as the most complete collection of rocks and fossils in Romania.

5. **The "Grigore Antipa" National Museum of Natural History** - was founded on November 3, 1834, at the initiative of the Grand Ban (Nobleman) Mihalache Ghica, Prince Alexandru Ghica's brother. In time, the museum was hosted in various buildings in Bucharest. The current location was designed and built during the period when Dr. Grigore Antipa was its manager (1893 - 1944). King Carol II decided that the museum should be named after its organizer, Grigore Antipa. The museum has collections pertaining to: geology, mineralogy, paleontology, comparative anatomy, ethnography and anthropology, collections of vertebrates and invertebrates, as well as entomological collections.

In general, the museums mentioned above have a classical display approach to their exhibitions, reaching out to the general public, with the exception of the "Grigore Antipa" National Museum

of Natural History, which has large audiences of school-children and educational programs for the young, and the “George Enescu” National Museum, which attracts a rather specialized audience, interested in classic music. Though most of them are public institutions under the authority of the Ministry of Culture, they are not part of an “official” museum circuit and manage their exhibition, educational and marketing strategies on their own.

The yearly attendance of the most-visited museums in Romania is around 500,000 visitors, the most popular being the National Peleş Museum in Sinaia; the Bran Museum; the “Grigore Antipa” National Museum of Natural History in Bucharest and the “Dimitrie Gusti” National Village Museum in Bucharest. In 2015, a total number of 13.052.000 museum visitors were recorded nationwide.³

The tourist bus line provided by the Bucharest City Hall Transport Company, through the Bucharest City Tour program, proposes a route that facilitates access to the above mentioned museums and, implicitly, to the Banloc-Goodrich Palace: the Press Square (Piața Presei), the Village Museum, the Arch of Triumph, Victoriei Square, Calea Victoriei, the Parliament Palace, the Unirii Square, the University, Roman Square, Victoriei Square, Charles de Gaulle Square, Kiseleff Avenue and back to the Press Square. Thus, the location, in the immediate vicinity of the main points of tourist interest, will contribute to increasing the potential number of visitors of the National Museum of Jewish History and of the Holocaust in Romania.

II.3. Museum collections and monuments of History and civilizations of the Jews in Romania

In 2005, there were 67 entries in the Romanian List of Monuments of Historical Relevance that had a cultural significance associated to the Jewish community in Romania.⁴ Most of these are located in Maramureş County – ten monuments and sites, including the **“Elie Wiesel” House in Sighetu Marmătiei**.

One of the few museum-type establishments dedicated to the Jewish culture in Romania, the “Elie Wiesel” House, was set up as an exhibition space in the early 2000s and is a section of the Maramureş County Museum. This is the house where the writer Elie Wiesel, a Nobel Prize for Peace winner and survivor of the Holocaust, was born.⁵ The permanent exhibition focuses on Elie Wiesel’s personality, by using documentary and memorial elements. It also presents data regarding the Jewish communities in the Maramureş area. In the basement, there is an exhibition about the Sighet Jews’ deportation and extermination in Auschwitz, in May 1944.

Two more museums that refer to the history of the Romanian Jews are found in Maramureş County: **the “Casa Elefant” Jewish Museum in Vişeu de Sus** (a private initiative of several organizations of Romania and from abroad. This institution was opened in 2011 and its mission

³ The National Institute of Statistics, “The activity of the cultural and artistic units in 2015”, I.N.S., Bucharest, 2016, p. 13.

⁴ The “Judaica” web portal: <https://web.archive.org/web/20070704033342/http://www.judaica.ro:80/linkuri.php> (accessed on November 29, 2017).

⁵ The Museum of Maramureş: <http://muzeulmaramuresului.ro/istorie/casa-memoriala-elie-wiesel/> (accessed on November 29, 2017).

is to preserve the memory of the Jewish community in that town⁶) and the **Martyrs' House in Moisei** (which commemorates the killing of 42 Romanians and Jews, by the Hungarian Army, in 1944⁷).

The second most relevant county, in terms of the number of historical monuments referring to Jewish culture in Romania, is Iași, with seven sites: the Great Synagogue, erected in the 17th century, which is the oldest Jewish place of worship still standing in Romania; the Merarilor (Apple-growers) Synagogue, which also has a collection of relevant items in terms of the Jewish culture;⁸ two hospital buildings; the house of writer Gheorghe Racoviță; "Casa de la cinci drumuri" (the "Five Roads House") – the headquarters of the Jewish Community in Iași and the monument in memory of the victims of the 1941 pogrom, opened in 1976.

Of the 67 mentioned monuments and sites, most are classified as monuments of local significance and four are classified as being of national significance - the Jewish Cemetery in Sulina, Tulcea County; the Jewish Cemetery in Bârlad, Vaslui County; Sinagoga din Cetate in Timișoara, Timiș County, and the Coral Temple in Bucharest.

On Mămulari Street, we find the "**Chief-Rabbi Dr. Moses Rosen**" **History Museum of the Jews in Romania**, opened in 1978 as a museum of the Jewish community, in a Jewish place of worship that was used as such until 1968. The exhibition focuses on the history of Jews living in the territory of Romania, as well as on historical aspects having to do with the participation and contribution of the Jewish community to the country's economic, political and cultural life across history.⁹ The collection of the museum is temporarily integrated into the **Museum of the Holocaust**, set up in the Great Synagogue of Bucharest (11 Vasile Adamache Street).¹⁰ This exhibition is comprised of photo-documentary materials and original objects that refer to the Holocaust, as well as of documents pertaining to the participation of Romanian Jews in the War of Independence and in World War I.

Another privately-owned collection is the **Museum of the Holocaust in Northern Transylvania**, opened in the local synagogue of Șimleu Silvaniei, in 2005, to remember the Jews who had been deported from the area in 1944, straight to concentration camps. The museum was opened following an initiative of the local community, of a foundation based in the USA (the Jewish Architectural Heritage Foundation in New York) and of the "Hebraica" Memorial Association in Nușfalău¹¹. The permanent exhibition of the museum displays

⁶ The National Institute of the Heritage – portal "Museums and collections in Romania": <http://ghidulmuzeelor.cimec.ro/id.asp?k=1991&-Muzeul-evreiesc-Casa-Elefant-VISEU-DE-SUS-Maramures> (accessed on November 29, 2017).

⁷ The National Institute of the Heritage – portal "Museums and collections in Romania": <http://ghidulmuzeelor.cimec.ro/id.asp?k=686&-Casa-Martirilor-de-la-Moisei-MOISEI-Maramures> (accessed on November 29, 2017).

⁸ The National Institute of the Heritage – portal "Museums and collections in Romania": <http://ghidulmuzeelor.cimec.ro/id.asp?k=1852&-Muzeul-Comunitatii-Evreilor-IASI> (accessed on November 29, 2017).

⁹ The National Institute of the Heritage – portal "Museums and collections in Romania": <http://ghidulmuzeelor.cimec.ro/id.asp?k=699> (accessed on November 28th, 2017).

¹⁰ The Federation of Jewish Communities of Romania: <http://www.museum.jewishfed.ro> (accessed on November 28, 2017).

¹¹ The National Centre for Information and Tourist Advertising in Șimleu Silvaniei: <http://cniptsimleu.ro/obiective-turistice/muzeul-memorial-al-holocaustului-din-transilvania-de-nord/> (accessed on November 29, 2017).

testimonies of Holocaust survivors, documents, Jewish ritual objects and a library with books of Jewish history.

In Bacău, too, there is a similar public collection, the “**Dr. Alexandru Șafran**” **Jewish Museum**, hosted in a building that was erected in the late 19th century. Initially, a factory of Jewish unleavened bread operated there, before it became the Jewish high school in the city. The museum displays Jewish ritual objects, prayer books, photos and documents about the history of the Jewish community in Bacău.¹²

It is worth mentioning that none of the museums dedicated to the Jewish community in Romania is organized at national level, nor does it enjoy significant public support, which means that the future National Museum of History of the Romanian Jews and of the Holocaust must to compensate for the current limitations, in terms of representation and scope.

II.4. Museums dedicated to the Holocaust, to the history and civilization of the Jews

Museums dedicated to Jewish culture must be present in the international network of museums, given the worldwide presence of the Jewish community, its contribution to the development of society as a whole and its historical trajectory.

Today, museums dedicated to the culture and history of the Jews largely follow the history of all European museums: the very modern **POLIN – Museum of History of Polish Jews**, opened in Warsaw in 2014 (awarded the highly-honored prize of European Museum of the Year in 2016 – which impresses through the grandeur of the building and by the hi-tech used within the permanent exhibition); the community museums that possess and display rich collections of original items hosted in historical and monumental buildings (like the **Sephardic Museum** opened in 1964, in a local synagogue in Toledo or those from Rome, Venice and Bologna); the museums of long tradition opened in the first half of the 20th century and presently rehabilitated as the **Jewish Museum from London** (opened in 1923 and re-inaugurated in 2010 with a new permanent exhibition) or the **Jewish Museum of History from Amsterdam** (founded in 1932 within the Museum of the City and later re-opened as an independent institution¹³).

Over the last two decades, the number of museum organizations with this exhibiting profile increased in Eastern Europe, as well: the **Museum of Jewish History in Russia**, that was opened in Moscow, in 2011;¹⁴ the **Museum of Jewish Culture** in Slovakia, initiated in 1993 and re-opened in 2009; the **Center for the Jewish Cultural Heritage Maribor**, Slovenia, opened in 2010; and the **Museum of History and Culture of the Jews in Bukovina**, inaugurated in 2008, in Czernowitz, Ukraine. In Germany, the **Jewish Museum in Berlin** was opened in 2001, to which a spectacular exhibition and architectural vision was added in 2013, designed by architect Daniel Libeskind, the man behind the architectural concept upon which the **Jewish Museum in Copenhagen** was based, which was inaugurated in 2004.¹⁵

¹² The National Institute of the Heritage – portal “Museums and collections in Romania”: <http://ghidulmuzeelor.cimec.ro/id.asp?k=1745&-Muzeul-Evreiesc-Dr.-Alexandru-Safran-BACAU> (accessed on November 29, 2017).

¹³ Joods Kultureel Kwartier - <https://jck.nl/nl/locatie/joods-historisch-museum> (accessed on November 29, 2017).

¹⁴ Association of European Jewish Museums: <http://www.aejm.org/members/museum-of-jewish-history-in-russia/> (accessed on November 29, 2017).

¹⁵ Jewish Museum Berlin: <https://www.jmberlin.de/en/history-our-museum> (accessed on November 29, 2017).

To make a point of the importance of such organizations, we note that the **Association of European Jewish Museums** was founded in 1989, in Amsterdam, and it currently counts 63 institutional members from Austria, Belgium, the Czech Republic, Denmark, Switzerland, France, Germany, Greece, Ireland, Italy, Latvia, Lithuania, the Netherlands, Great Britain, Norway, Poland, Russia, Slovakia, Spain, Sweden, Turkey, Ukraine and Hungary, plus other associated members and individuals.¹⁶

A special mention should be made about the museums in the United States of America, dedicated to the history and culture of the Jews, which have a longer tradition than most of the similar museums in Europe, richer collections and larger numbers of visitors. Outstanding among those is the iconic **United States Holocaust Memorial Museum**, opened in Washington in 1993, with an exceptional program of promoting the protection of human dignity and the prevention of crimes against humanity, welcomed 16 million visitors in 2015 and over 40 million since its opening¹⁷. There is also the **National Museum of American Jewish History** in Philadelphia, founded in 1976, with a collection of more than 30,000 items, which exclusively follows the history of the Jewish community in the USA, being the only museum with this scope at a national level. The **Los Angeles Museum of the Holocaust**, the oldest Holocaust museum in the USA, was founded in 1961 by survivors of the Holocaust. Finally, the **Jewish Museum** in New York, established in 1904, is the oldest Jewish museum in the United States and one of the oldest in the world. It holds an extremely valuable art collection, plus antiques and other representative items of Jewish culture and civilization.

Thus, in order to recover and bring back to light a major part of the Romanian national history, the foundation of a museum devoted to the history of the Jews and of the Holocaust in Romania is an obvious necessity.

III. Distribution of the areas based on their function

The distribution of the areas will be made for **four distinct categories of access level and security**, corresponding to the following circuits and functions, as detailed in Table no. 1:

- 1. Circuit and space for public (general) access, without heritage cultural items** – the first level of control. Access is checked through the security point situated in the lobby;
- 2. Circuit and space for public (general) access, with heritage cultural items** – the second level of control. Checking of entry tickets at the point of access to the exhibition rooms, monitoring and controlling the flow of visitor;
- 3. Circuit and administrative space with restricted access, without heritage cultural items** – the third level of control. An area that is not accessible to the public and reserved for museum personnel and visitors – external collaborators of the institution. The access points to this space must be separate from the access points in the spaces meant for the public;

¹⁶ Association of European Jewish Museums: www.aejm.org (accessed on November 29, 2017).

¹⁷ United States Holocaust Memorial Museum - <https://www.ushmm.org/information/about-the-museum> (accessed on November 29, 2017).

- 4. Circuit and administrative space with restricted access, with heritage cultural items** – the highest level of control. Access is allowed only to specialized personnel directly involved in the activities of research, documentation, registration, preservation/restoration and best use of the cultural items found in these areas. Access to this space must be separate from that of the area accessible to the public and from the circuit in the administrative space without cultural items.

The traffic flows in the spaces with various destinations will be conceived in such a manner as to avoid intersection, except in the points that are required by the operational organization of the institution.

The pieces of furniture in the access ways should not bear sharp corners, cutting edges, or other parts that are potential sources of hurting, clinging, or hitting. An adequate guidance and information system will be available along the entire traffic flow.

The design of the entire space of the museum will observe Code NP 006-1996 – Norms for the design of crowded rooms with visitors, user requirements.

Moreover, in establishing the areas destined for the functions presented in Table no. 1 below, the technical regulations from the field of construction in Romania will be observed.

In the design of spaces intended for public use, the following reference points will be kept in mind:

- within 10 years of its opening, the museum will reach a number of 200,000 visitors per year (*design year*);
- the average daily number of visitors will be of about 630 people. At special events, such as the “Museum Night” and “The Days of Bucharest,” occurring with a rather low frequency during the year, the number of visitors may go beyond 5,000;
- the average duration of a visit will be about 1.5 – 2 hours within the museum’s typical eight-hour opening time, for approximately 315 days per calendar year;
- at a daily peak visitation time, the number of visitors (in all the spaces meant for public activities) might reach a number of about 250 people;
- in the design and organization of the exhibition spaces, areas meant for cultural items and the access ways that connect them, the design will take into account the need to transport easily, without impediments, an object of 5 meters x 2.5 meters x 1 meter.

The net area to be used for the setup of the museum is **10397** square meters (representing the total areas of the basement, the ground floor, the eight upper floors and the attic).

The setup of the space, for its various functions, will consider the surfaces presented in Table no. 1 below, which represent minimal numbers from which differences of 1-2% are acceptable, for the spaces and uses that are not subjected to legal and technical norms currently in force.

Table no. 1 – Categories and dimensions of functional spaces

No.	Functional space category	Surface / no. of people / other specifications	
I.	Space with public access (general), without heritage assets		
1	Reception area - information, public relations, ticket office, group area, security area	It will be organized on the ground floor.	
2	Multifunctional room (conferences, concerts, film screenings, etc.) for 150-200 people + technical addendum space - production, lights, sound, projection booth, translation booth, artists / guest booths	According to the norms in force, for at least 150 people	
3	Cafeteria - serving space for 50 people, related administrative spaces	According to the norms in force, for 50 people	
4	Educational center (for 50 people)	According to the norms in force, for 50 people	
5	Library (10.000 volumes)	Space for books	sq.m.
		Lecture hall	sq.m.
		Information space, public relations	sq.m.
6	Souvenir shop	50 sq.m.	
7	Museum wardrobe (common to all public areas, self-service)	Minimum simultaneous service capacity - 300 people	
8	Public access ways (stairs, elevators, passageways)	According to regulations and requirements in force	
9	Toilets - public circuit - visitor access	According to regulations in force	
II	Space with public (general) access, with herit. items		
10	Permanent exhibition	Minimum 2.000 sq.m. Maximum 2.500 sq.m.	
11	Temporary exhibitions	Minimum 800 sq.m.	
12	Public access ways (stairs, elevators, passageways)	According to the attached plans, regulations and requirements	
III	Administrative space with restricted access, without heritage items		
13	Offices	According to the norms in force in force, for 70 people	
14	Meeting room (administration, scientific council, etc.)	According to the norms in force, for 15 people	
15	Management office space (3 management functions + secretariat)	According to the norms in force, for 6 people	
16	Administrative spaces	Technical space, IT, servers	Dimensions definable during the design stage
		Video monitoring space, security	Dimensions definable during the design stage

		Warehouse / storage of various materials	Dimensions definable during the design stage
		Auxiliary exhibition material warehouses	Dimensions definable during the design stage
		Institutional archive	Dimensions definable during the design stage
17	Access ways (stairs, elevators, passageways)		According to the plans attached to the regulations and requirements
18	Toilets - staff (80 people)		According to the norms in force, for 80 people
IV	Administrative space with restricted access, with heritage items		
19	Preservation-restoration laboratory, investigations		60 sq.m.
20	Heritage items storage - separate spaces, for objects of different categories (according to the type of material they are made of); These storage spaces, with the exception of the temporary mixed storage area, can also be outsourced.	Painting (paintings, panels - various techniques and materials)	50 sq.m. (minimum 6m x 8m)
		Graphics, photography, documents, books	40 sq.m.
		Textiles (decorative objects, clothing, ritual objects, others)	30 sq.m.
		Wood (furniture, household items, tools, instruments, etc.)	100 sq.m.
		Non-organic materials (metal, ceramics, glass - objects of various sizes and shapes)	50 sq.m.
		Digital and magnetic materials (supports for audio, video, photo, multimedia recordings)	30 sq.m.
		Temp., mixed storage area	40 sq.m.
21.	Space for research, inventory, photography, marking of cultural items		25 sq.m.
22.	Space for heritage items reception, for the quarantine of cultural items, packing / unpacking		40 sq.m. It will be set up on the ground floor, in the vicinity of the exhibition spaces and of the access ways to the building
V	Spaces of the “Elie Wiesel” National Institute for the Study of the Holocaust in Romania		
2. 3.	Management office space (2 management functions + 1 secretariat)		According to the norms in force, for 3 people
24.	INSHR-EW office spaces		According to the norms in force, for 20 people
25.	Underground garage		

III.1. The public visiting circuit, corresponding to the space of public (general) access, without heritage cultural items and, respectively to the space of public (general) access with heritage cultural items, has the following components:

1. The welcoming area – set up on the building ground floor, allows the visitor direct access to the reception desk, ticketing booth, information desk, cloakroom, toilets, exhibition spaces, educational space, multi-functional room, library, souvenir shop and cafeteria. It is preferable that a special area to be assigned to the groups of visitors and to have the entry area of the museum separate from its exit area. Access to the museum spaces will be preceded by that of the reception desk, ticketing booth and information desk, and separated from it by a security checkpoint. The lobby will also be used for special public events (exhibition inaugurations, press conferences, book launches, cocktail type events, fundraising events, etc.). To preserve the microclimate within optimal parameters, the entry to the museum will be provided with an intermediate space between the outside and the museum first room (double doors).

2. The permanent exhibition – it will be accessible from the lobby. The rooms will observe the chronological succession of the fourteen exhibition themes described below, in Table no. 2 and the visitation circuit will be linear. When exiting the permanent exhibition, the visitors will have access to the temporary exhibitions, the cloakroom, toilets, the souvenir shop, the cafeteria, the educational space, the multi-functional room and the library. The entry to and exit from the permanent exhibition should offer the possibility to be closed and secured separately from the other public spaces. The visitor flow will be clear, free and, as far as possible, without stops, differences in flooring levels, or unnecessary turns. The exhibition space proper will include modules and fixed and mobile elements of displaying, paneling, presentation and dissemination, for various types of content: informative material (texts, video and audio material, offline and online digital material, informative applications), cultural items (artistic, historical, documentary, memorial, ethnographic, technical) and individual seats for interactive digital activities. In view of the further development of the museum collections of cultural items, the exhibition setup will display a degree of flexibility, as much as possible, so as to allow for the inclusion of new cultural objects in the permanent exhibition and the periodical replacement of the already displayed ones, without interfering with the permanent structure of the exhibition (furniture and displaying modules, information, lighting, other pieces of equipment, access ways etc.). Aesthetic and, at the same time, practical solutions will be provided for labelling the exhibits. The information provided by the labels will be in accordance with the museum standard practice: title/name, author, date, technique or material, sizes, provenance, inventory number.

The panels / areas with explanatory texts will have three levels of complexity, in terms of the information they provide, and will be printed in three different font sizes, as used in writing (that should be as easily readable as possible). The three categories are: the general title of the theme illustrated in the room (a few words), details regarding the theme (a few sentences) and further information (up to 60 words). The explanatory texts will be bilingual, using both Romanian and English.

It is desirable that each room in the exhibition circuit include furniture that the visitors may use to rest. The rooms with multimedia materials (according to Table no. 2) will be provided with

at least four individual stations for accessing that material. The spaces available for the visitors, in each exhibition room, will have to be of such sizes as to allow access for groups up to 40 people and unimpeded access to the exhibition content and to the explanations provided by the accompanying museum staff (guide).

The exhibition means will aim towards a high level of accessibility for all categories of public.

The thematic organization of the permanent exhibition

The permanent exhibition will include objects of cultural relevance (historical, documentary, artistic, ethnographic, religious, scientific and technical), objects and materials that have an educational and explanatory relevance, including multi-media materials.

The area of the space meant for the permanent exhibition will be of 2.000 square meters, minimum, and 2.500 square meters, maximum. The design solutions will aim to maximize the available exhibition surface (both horizontally and vertically).

The structure of the permanent exhibition will outline six ages in the history of Romania:

1. Ancient times;
2. The early Middle Ages;
3. The medieval times – until 1830;
4. The modern times – until 1918 (from the Organic Regulations of 1832 through 1918);
5. 1918 – 1945 (from the end of World War I through the end of World War II);
6. 1945 – post-communism.

The central themes of the permanent exhibition



The permanent exhibition will illustrate **14 main themes** that will be distinctly emphasized in the discourse regarding the museum and the techniques employed by the museum, according to the data in the table below. One of the large artefacts will be a Jewish hearse, to be placed right into the entry lobby. Differences from the data indicated in Table no. 2 should not exceed 1-5 square meters.

Table no. 2 – Characteristics of the permanent exhibition – themes, surface and content

No.	Theme	Percentage of the total surface of the permanent exhibition	Exhibits*		Needed multimedia equipment*	Photo
			Categories of exhibits			
1	Judaism and Christianity in Antiquity, Christianity's Derivation from Judaism, the Old and New Testaments, the Exile of Jews in the world, in the Roman Empire	2%	Comparison between the Old Testament and the New Testament, the Jewish origin of Christianity Epigraphic reproductions Audio-video reproductions Interactive Maps of the Jewish population dispersion during the Roman period	According to the concept of the exhibition		
2	The beginnings of Jewish presence in the Roman province of Dacia	2%	Epigraphic reproductions from the times of the Roman Empire	Idem		
3	Jews during the Middle Ages in the Romanian principalities and in Transylvania	2%	Facsimiles Maps on their sporadic presence in the Romanian Principalities and Transylvania Graphical representations / Medallion of the Chachambasha (leader of the Jewish communities) Facsimiles	Idem		

4	The 18 th Century, the path to modernity	2%	Maps / socio-demographic diagrams, statistics Graphical representations on the presence of the Jews in the Romanian Principalities and Transylvania between 1700 and 1800	Idem	
5	The 19 th century – the Revolution of 1848	3%	Art works (paintings) – Constantin Daniel Rosenthal, Barbu Iscovescu Facsimiles Medallions of personalities Photographs	Idem	
6	The 19 th century – emancipation attempts: Al. I. Cuza, the Proclamation of Islaz, the War of Independence (1877) and the participation of the Jews; the Berlin Peace Conference	4%	Facsimiles Paintings Maps / 3D-reproductions Photographs Insignia, patents Engravings Continuous projection of “The War of Independence” feature film	Idem	
7, 8, 9	Communal life: Ashkenazi, Sephardi, Neologue, Orthodox Jews (16 th -19 th centuries); The history of Jews in Basarabia and Bukovina (end of 18 th century- World War I); The beginnings	14%	Reproduction from inside a synagogue Clothing and ritual items Specific Jewish furniture Photos of synagogues Facsimiles Medallions Map of schooling network Iconographic material	Idem	

	of the Zionist Movement		Photographs of communal and religious education Items register		
10	The naturalization of the Jews The fight for their rights Modernization of Jewish communities in the Romanian provinces Communal life – their cultural and scientific contributions The legal status of the Jews, anti-Semitism, Romanian elite pro and against, discrimination, expelling and emigration (1878-1913)	5%	Facsimiles Reproductions Medallions Map of communities Photographs	Idem	
11	Jews during World War I, the peace conferences and the status of Jews	4%	Participation of the Jews in World War One Photos of Jewish graveyards, the monuments and Jewish graves from World War I Statistic table – the number of Jews who joined the Romanian Army Facsimile of the Jews' status	Idem	

12	Jewish contributions to the modernization of Romania (1830-1918)	15%	<p>Culture and industry</p> <p>Subchapter on Dadaism</p> <p>Medallions of doctors, bankers, engineers, architects etc.</p> <p>Statistics</p> <p>Industrial, custom-made, handmade objects provided by Jewish firms</p>	Idem	
13	Communal life, interwar anti-Semitism and the Holocaust in Romania	32%	<p>Emphasis on:</p> <ul style="list-style-type: none"> - deportations to Bessarabia and Bukovina, the Pogrom of Iași - (railway section) - the story of the destruction of the cemetery in Sevastopol Street (the Odessa tombstones) - the tragic story of the Struma ship (submarine compass) - the story of Valeriu Moldovan (double door of the basement) - the pogrom of Bucharest (photo) - the pogrom of Iași (screen with photos) - deportation to Transnistria - forced labor - Northern Transylvania <p>Facsimiles</p> <p>Maps</p> <p>Artefacts</p> <p>Medallions of Jews and of Righteous among the Nations</p> <p>Photographs</p> <p>Archive films</p>	Idem	 <p>(double door of the basement)</p>  <p>(submarine compass)</p>

			<p>Audio-video testimonies Survivor Hologram</p>		 <p>Marcel Iancu's typewriter</p>  <p>Marcel Iancu's trunk</p>
14	<p>Jews in the communist period; the relationship between Jews and communism; anti-communist Semitism; the sale of Jews and Jewish emigration, Romania's relations with the State of Israel</p>	15%	<p>Facsimiles Statistics Maps Medallions Photographs Audio-video testimonies</p>	Idem	

* This information will be updated as the museum collections develop.

3. The space for temporary exhibitions – accessible from the lobby, it will be marked as clearly as possible. Upon exiting it, the visitors will have access to the entry of the permanent exhibition, to the cloakroom, toilets, souvenir shop, cafeteria, educational space, multi-functional room and

library. Access to the temporary exhibitions should offer the possibility to be closed and secured separately from the other public spaces. The space will be provided with art gallery picture-hanging systems over the entire area available for this type of display that should be able to support loads of at least 100 kilos/meter.

4. The educational space –the visitors’ access to and exit from it will be made directly from and to the reception space, respectively; this area is mainly destined to educational programs for children and teenagers, for families with children and groups of schoolchildren; the space must also be flexible, with the possibility to use it for other purposes – meetings, film screenings, gatherings, public readings etc.; the space will have a capacity of 40 people and will include furniture and equipment necessary for the above-mentioned activities (chairs, desks, furniture for the storing of teaching material, video projector, screen, audio and video systems).

5. The library – the access to it and the visitors’ exiting from the library (in and out of the reception area and the reading area) will be made from the receiving space and into it, respectively; the area available to the public (the reading area and the information and public relations areas) will be separate from the book storage area; the ways in and out of this space should offer the possibility to be closed and secured separately from the other public spaces.

6. The multi-functional room – access to it and the visitors’ exiting from it will be made from the receiving space and into it, respectively; the ways in and out of this room should offer the possibility to be closed and secured separately from the other public spaces; the capacity of the room will be of minimum 150 seats; it will be provided with technical adjoining spaces (production, lighting, sound, projection booth); the space will also be used for conferences, film screenings and performances.

7. The souvenir shop – access to it and the visitors’ exiting from it will be made from the receiving space and into it, respectively; the ways in and out of this room should offer the possibility to be closed and secured separately from the other public spaces; the displaying and storage spaces, and the furniture will be adapted to the type of products sold in the souvenir shop – mainly books and albums, special stationery, museum souvenirs, objects of art of average and small sizes.

8. the cafeteria – access to it and the visitors’ exiting from it will be made from the receiving space and into it, respectively; the ways in and out of the cafeteria should offer the possibility to be closed and secured separately from the other public spaces; the cafeteria will have a capacity of at least 50 seats and will include areas of serving, preparing and storing for the food products sold there (warm and cold drinks, warm and cold snacks) and an administrative and supplying space; the administrative and supplying space of the cafeteria will have an access way separate from that of the public; the public space in the cafeteria will be flexible, adaptable for a standing buffet or cocktail, in the case of special events outside the museum regular program of visitation.

9. The cloakroom – it will be the self-service type, accessible from all public spaces.

10. Toilets – for the public they will be accessible from all public spaces; for the personnel they will be accessible from the administrative spaces.

The signs in public areas

The signs and guiding systems will include both text and the customary graphical elements. They will comply with the general style and coloring of the entire museum setup and will fit in

with the design of every space, while, at the same time, meeting the essential requirements of visibility and readability.

The following points, spaces and circuits will be marked out and signaled:

- the museum entry from the outside;
- the museum exit;
- the lobby and its components – information desk, ticketing booth, spaces meant for groups;
- in the lobby and on every floor – next to the access ways, a schematic map of all the spaces meant for the public will be displayed digitally, indicating the area in which the visitor stands;
- the entry ways to all spaces with cultural activities reserved for the public (exhibitions, educational space, multi-functional room, library);
- rooms order within the exhibition and the number of each room (in ascending order, beginning from the entry);
- the commercial and service areas;
- other details, in accordance with the legal provisions in the field.

III.2. The administrative circuit corresponds to the space with restricted access, without heritage cultural items, in which the museum personnel works. This circuit should have a separate entry from the public entry into the building, as well as access ways that do not interfere with the public circuit. Its features will be common, provided by the technical norms in effect, while its division into compartments will follow the specifications mentioned in Table no. 1.

III.3. The heritage circuit corresponds to the space with restricted access, in which there are cultural items; among all its components, in case they are placed at different levels (floors), there must be special elevators for the cultural items (freight lifts); it is preferable that such areas and the ones of the exhibitions share the same level – the ground floor. The setup and assignment of the spaces and access ways will consider the necessity to handle and move the cultural items in conditions of minimum risk in terms of their state of preservation and of the safety of the personnel involved in such activities, avoiding differences level, slopes and close angles.

The heritage items circuit includes the following spaces:

1. the entry/exit area for the cultural (heritage) items in and out of the building – it is meant for the transportation of cultural items and for such operations as loading, unloading and moving them; in the setup of this area, measures will be taken to avoid the exposure of the displaced cultural items to any kind of bad weather, to ensure a distance as short as possible between the loading/unloading space and the museum entry, the adequate size of the access ways and, as the case may be, the size of elevators reserved to the cultural items.

2. the area for the quarantine, packing and unpacking the mobile cultural items is adjacent to the previously described area and placed at the ground floor of the building; it is necessary for the gradual adaptation of the items that were recently brought into the building to their future microclimate and to the development of the operations of packing and unpacking of the

transported items in conditions of perfect safety, both for the items and for the museum personnel, plus the primary checking of the state of preservation of the cultural items; this space may also be used as a quarantine area for the items that were newly added to the collections or were temporarily borrowed, in order to avoid any potential contamination with agents of biological hazard.

3. The area for storing the auxiliary materials of the exhibitions – preferably adjacent to the quarantine and packing/unpacking area or situated in the administrative area with restricted access, without heritage items. It is necessary for the temporary storage of auxiliary materials for temporary exhibitions, including the packing modules of the cultural items that are temporarily displayed inside the museum.

4. The laboratory for preservation, restoration and investigation – will observe the legal norms for labor safety and the ones regarding professional activities that involve the use of toxic or dangerous substances. The laboratory will mainly carry out operations of analyzing and investigating the state of preservation of the cultural items and general operations of preventive and curative preservation for the categories of items that belong to the museum collections. The project of the laboratory setup will be approved by a certified preservation specialist, in accordance with the legal norms in force. The laboratory will have to obtain an authorization for its functioning, in accordance with the provisions of Government Decision no. 216/2004 for the approval of the Norms regarding the authorization of laboratories and workshops of preservation and restoration, with the later amendments and completions.

5. The space for the research, registration, photo-taking and marking cultural items – this may be adjacent to the storing-places of the cultural items, in order to avoid subjecting them to unnecessary movement and tension during the specific processes of managing museum collections. The space allotted to those activities will enable allow the handling of the cultural items in conditions of safety and will observe the recommended microclimate parameters.

6. The storage spaces for cultural items (storage spaces for heritage items)

The design solutions for the storage spaces of the mobile cultural items must meet the following conditions provisioned by the Government Decision no. 1546/2003:

- to ensure their stability, as well as a state of absolute rest;
- the access to any of the items placed in one of the micro-modules should not affect the state of the items;
- for the items placed next to one another, overlapping will only occur in the case of flat, light textiles (2 or 3 items), of documents and graphical works (10 items at the most, separated by neutral materials);
- the paper or cardboard used to make passe-partout frame, envelopes, boxes for the storage of graphical works, documents and photographic clichés, should be neutral (will have a pH of 7.00);
- paintings on canvas will be stored in a vertical position, on stands. If the stands are mobile, measures will be made so as to prevent vibrations and mechanical shocks;
- if the paintings are stored on compartmentalized shelves, two or more items should not be stored in the same compartment, and the compartments should be wider than the

width of the works stored in them, so that they maintain a slightly reclining position (10-15°);

- paintings on wood are being stored in a horizontal position, on mobile tops;
- detachable documents should be kept in envelopes made of transparent paper. The envelopes, in groups of 10-12, should be kept in boxes made of non-acid cardboard;
- old and rare books, bound in leather or having metal fastenings, should also be kept separately and horizontally;
- the solutions, mechanisms and chemical substances used in the system for prevention and extinguishing fires will be chosen in such a way as to reduce, as much as possible, their negative impact on the state of preservation of the cultural items.

It is forbidden to store the items (even for a short time) on the floor and to have them propped against sources of heating, pieces of furniture or other units from the storage or display spaces.

The project of setting up the storage spaces will be approved by a certified preservation specialist, according to the legal norms in force.

Moreover, it will be necessary to create **access ways of adequate sizes** for the transportation of cultural items in safe conditions, by the museum personnel, along the following itinerary: “outside space – quarantine area – laboratory for preservation and restoration – storage space – exhibition space” and between any of its components.

The storage area will include **seven distinct spaces** for the various categories of cultural items: **paintings, paper** (graphical works, documents, photographs and books), **textiles, wood, inorganic materials, material on magnetic and digital media** and **mixed media**. The setup of each space will be made following the principle of type and sizing that is applied to the existing items, and in anticipation of the amount of space necessary for the development of the collection in the following ten years. This is in accordance with the museum’s strategy of developing its own collections.

The distribution of the storage spaces and the design of the access ways to and from them will be made in such a way as to reduce the risk of unauthorized access, to eliminate the potential sources of damage and change of the recommended microclimate parameters and to reduce, as much as possible, the risks associated with disasters – including the establishment of an efficient route of exit for cultural items.

The storage spaces could be externalized when the usable area is insufficient for all indicated functions. An extreme case is that of the POLIN Museum in Warsaw, where no storage spaces are available, but there are special areas for the IT infrastructure.

IV. Conditions of preservation for mobile cultural items

IV.1. The climate in Bucharest

The city of Bucharest is situated in an area of temperate climate, with four seasons – winter (December, January, February), spring (March, April, May), summer (June, July, August) and autumn (September, October, November), which is affected by the masses of continental air coming from the neighboring areas. The variations of temperature between summer and winter may range as much as 70°C.

The annual average temperature in Bucharest is 10-11°C. The highest annual average temperature was recorded in 1963 (13.1°C) and the lowest in 1875 (8.3°C). The highest temperature was recorded on August 20, 1945 (41.1°C) and the lowest in January 1888 (-30°C).

The coldest month is January, with an average temperature of -2.9°C and the warmest is July, with an average temperature of 22.8°C. The temperature variations between night and day are as high as 34-35°C in winter and 20-30°C in summer. Temperatures frequently range between 35 and 40°C during the summer months and drop below 0°C during the winter months.

In the central area, there is an annual average temperature of 11°C, a wind speed below 2 m/s, a relative humidity lower by 3-6% than that in other areas of the city and a period of vegetation of 220 frost-free days per year.

The average volume of precipitation is about 600 mm per year. During the winter months, most precipitation comes in the form of snow and sleet.

The annual average relative humidity goes beyond 71%; the lowest level occurs during the summer months and the highest during the winter months.

The climate data was obtained by consulting specialized sites.

Month	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Minimum temperature monthly average (°C)	-7	-5	-1	5	10	14	16	15	11	6	2	-3
Maximum temperature monthly average (°C)	1	4	10	18	23	27	30	30	25	18	10	4
Minimum recorded temperature (°C)	-32	-26	-19	-4	0	5	8	7	0	-6	-14	-23
Maximum recorded temperature (°C)	16	20	29	32	37	37	39	41	39	35	24	18
Average volume of rainfall (mm)	46	26	28	59	77	121	53	45	45	29	36	27
Duration of sunshine – daily average (hours)	2	3	5	6	8	9	11	10	8	5	2	2
Average relative humidity (a.m.)	87	84	73	63	63	62	58	59	63	73	85	89

Month	Minimum temperature – daily average (°C)	Maximum temperature – daily average (°C)	Monthly average volume of rainfall (mm)	Rainfall days – monthly average
January	-4.8	2.8	33.2	9.4
February	-4.0	5.5	33.3	8.2
March	0.1	11.4	39.2	9.8
April	4.9	18.0	48.8	10.3
May	9.6	24.0	56.4	11.4
June	13.6	27.7	79.1	12.2
July	15.4	29.8	64.3	9.6
August	14.9	29.8	51.3	7.9
September	10.5	24.6	53.3	7.1
October	5.4	17.9	47.4	7.6
November	0.6	9.8	43.0	8.9
December	-3.4	3.8	44.4	10.3

IV.2. Mandatory values of the microclimate for mobile cultural items spaces (temperature, humidity, lighting)

The conditions for displaying and storing cultural items are legally established in Romania under Government Decision No. 1546/2003.

1. Relative humidity and temperature

In the setup of exhibition spaces, both in the case of permanent exhibition and in temporary ones, and in the setup of other spaces pertaining to the activities that revolve around mobile cultural items (storage spaces, laboratories for preservation and restoration, spaces for quarantine), it is necessary to ensure a microclimate that is stable in regard to temperature and relative humidity, without variations (between day and night, between the various moments of the day or from one season to another).

Thus, **relative humidity** must be constant, at a value between **50-65%** and **the temperature** should also be at a constant value that will not exceed **22°C**. At the same time, a comfortable temperature must be ensured for the visitors and the museum personnel. The installations and equipment used to control the microclimate will have to allow for the automatic adjustment of temperature and relative humidity and, at the same time, for the manual adjustment of the parameters of temperature and relative humidity by the museum personnel. All spaces with functions related to the mobile cultural items will be provided with systems for monitoring and recording the temperature and relative humidity.

The same conditions will be applied to the laboratories of preservation and restoration, as well. As for the space meant for quarantine, it is necessary that the museum personnel be able to set both temperature and relative humidity with respect to the needs occurring at any given moment.

The storage space for cultural items should observe the previously mentioned parameters of relative humidity, namely a constant value in the range of **50-65%**. The temperature value may range between **1-18°C**, with the observance of the condition of stability. The acceptable **variations** from the constant regular values are $\pm 1.5^{\circ}\text{C}$ for temperature and $\pm 3\%$ for relative humidity.

Certain cultural items included in the exhibition may need other values of relative humidity (as, in time, they may have reached a balance of their state of preservation). Therefore, the installations and equipment included in the museum design are required to ensure those special values and their stability (in a limited part of the total exhibition area).

The works of thermo- and hydro-insulation applied to the building must ensure the stability of the microclimate, in the exhibition spaces and in those meant for the storage of the cultural items, at the recommended values, for at least 48 hours, in case the air-conditioning and ventilation systems are out of order.

2. Lighting

Lighting in the spaces designed for the public, both artificial and natural, will be used in such a way as to create a pleasant atmosphere, to facilitate the guiding in space, the identification of the visitation walkways for the public and the signs, to ensure the readability of the texts in the exhibition space, the visibility of the exhibits and good conditions for the watching the video materials. The lighting systems will comply with the provisions of the legal and technical norms of design and use, currently in force, and with the requirements mentioned below.

Moreover, the lighting will make possible to have aesthetic and design effects that are complementary to the style of the inner setup of the building. In the case of the permanent exhibition, lighting will complement the entire display, as well as each individual theme.

The exterior lighting of the building will be meant to showcase the building of historical relevance, to make it stand out in the architectural ensemble of the area, to create additional elements of attractiveness and visibility for potential visitors and for the identification of the cultural function of the building, as a museum.

The inner lighting in the exhibition spaces will include, given the variety of media of the cultural items displayed in the permanent and temporary exhibits, a general, overall lighting system, as well as an individual one, specifically placed towards the exhibits. The artificial lighting system will be adjustable in terms of direction, positioning and intensity of the lights. It will be made in such a way as not to expose the cultural items to beams of light oriented directly towards them, but indirectly, at a slight angle.

The intensity and duration of the general lighting must be adjustable, with movement sensors for turning on. The individual lighting will also be adjustable in terms of position/direction, intensity and duration. The general and individual lighting systems in the exhibition rooms must also be capable of manual activation (on and off) by the surveillance personnel in every such

room, and they must be separate (to be able to function independently of each other) in each room.

For the art gallery picture hanging system in the space meant for temporary exhibitions, an artificial lighting system will be provided, that should be adequate for such types of display (that may include pictures on various supports and of various media, works of graphics, photography etc., with or without protecting surfaces).

The lighting in the exhibition spaces will have to avoid the direct glare of the lighting sources on visitors, and the contrast between the displayed items and their backgrounds (it is preferable to have matte backgrounds, darker than the items displayed on them). The direct glare effect of the lighting systems may be avoided or eliminated by screening the lamps, by choosing a specific type of lamps and certain ways to display them, or by choosing finishes that are matte or have an index of reflection in compliance with the standard **STAS 6646/1**.

Unavoidable light reflections will be oriented below eye-level, also considering visitors whose height is below average, such as children. Moreover, the visual adaptation of the visitors to the level of lighting, in the exhibition spaces, will be facilitated through gradual transitions from a higher level to a lower one (especially from the outside natural daylight to that in the receiving space and, further on, to that in the exhibition space).

The degree of lighting in the exhibition rooms and in the storage spaces of cultural items should be in accordance with the level of sensitivity of the various media, in terms of photo-chemical deterioration: the recommended values range between **50-80 lux** for books, documents, miniatures, watercolors, graphic items, textiles, painted wood, bone, ivory and natural history specimens and between **150-200 lux** for paintings and wooden items, as well as in the case of inorganic materials. The level of lighting may go beyond the values recommended for the organic materials. In the spaces in which mobile cultural items are not displayed, the level of lighting may be as high as **300 lux** (for signs, such values may range between 200 and 300 lux; for access ways - corridors, stairs, ramps, text panels and other notice means, the lighting should range between 100-300 lux). As far as the **UV** component emitted by the lighting sources is concerned, it should not go beyond **75 μ W/lm** (microwatt / lumen).

The electric lighting installations in the exhibition rooms should meet the requirements of highlighting and provide protection against the effects of radiation, while complying with the following parameters:

- the limit value of **the UGR** index (Unified Glare Rating – regarding the upsetting glare produced by the lighting system) = **maximum 19**.
- **the minimum Color Rendering Index Ra = 90**;
- **the height of the surface of reference**, measured from the finite flooring **Hu = 0.70 m**;
- **the Correlated Color Temperature = 2800 – 3000 K**.

The artificial lighting system in the storage spaces of cultural items, in the preservation and restoration laboratory, in the reception spaces, for quarantine and in the temporary storage spaces, must have UV filtering and provide “daylight”-type lighting.

The lighting solutions will ensure minimal light exposure of the mobile cultural items. The degree of lighting, the level of UV-radiation emissions and the daily, monthly and yearly average duration of light exposure of the cultural items in the permanent exhibition, corresponding to the proposed lighting solutions, will be presented to the beneficiary both in the project and after its implementation.

In the spaces meant for the cultural items (for storage and exhibition), the sources of natural light will be obstructed.

3. Other conditions that the spaces for the exhibition and storage of the cultural items should meet

All spaces used for the **exhibition, research and storage** of mobile cultural items should meet the following conditions:

- to be clean;
- to be free of toxic waste originating from harmful substances;
- the materials used in the modules in which cultural items are being exhibited and stored should be chemically neutral – with a **pH of 7.00**;
- to guarantee the security of the cultural items;
- to observe the legal norms in force regarding the prevention and extinguishing of fires. The materials used in the furniture and in the modules in which cultural items are exhibited and stored should be fireproof;
- the design of the spaces used for the exhibition and storage of cultural items must ensure that vibrations and trepidations are reduced and that mechanical shocks are prevented;
- the design of the exhibition spaces must ensure that they are **soundproof** from both the exterior and from other spaces within the same building (the educational center, library, multi-functional room). The maximum limit allowed in terms of the inner noise in the exhibition, storage and research spaces (preservation and restoration laboratories), the library and the educational space, is **35 dB(A)**. For the reception space, the maximum limit is **40 dB(A)**, while for the multi-functional room, it is **20 dB(A)** and for the souvenir shop and cafeteria, it is **45 dB(A)**;
- the ventilation systems in the spaces meant for the cultural items must be provided with air filters against polluting agents;
- physical barriers must be set up against degradation biological threats, such as insects and animals;
- the exhibition areas where mobile cultural items will be displayed must be provided with physical barriers for the protection of the exhibits, in the sense of preventing the visitors' direct physical contact with the items on display. Solutions must be chosen in such a way as to be aesthetically suitable to the exhibition's general design and to

guarantee that the barriers are visible, but they should avoid any annoying visual contrast;

- the solutions chosen for the display of mobile cultural items will forbid: tensioning the items (as far as possible, they should be placed in resting positions); folding; pleating; single fixing or nailing; the use of adhesive tape; gluing documents or works of graphical art; placing items in the immediate vicinity of light sources, heating or cooling installations, windows, access ways to spaces with different micro-climate parameters; placing items in areas in which the levels of temperature and relative humidity may differ from the previously specified norms;
- to be provided with climate maintenance systems, with systems of monitoring and recording temperature and relative humidity, with video surveillance and recording systems and with security and alarm systems.

V. Required sheets

The projects will be presented in 11 (eleven) sheets, size A0, of white paper, with vertical pagination (portrait), not laminated and will include the following elements:

Sheet I:

- Plan of the basement (1:150), size A1
- Plan of the ground floor (1:150), size A1

Sheet II:

- Plan of the 1st floor (1:150), size A1
- Plan of the 2nd floor (1:150), size A1

Sheet III

- 3rd Floor plan (1:150), size A1
- 4th Floor plan (1:150), size A1

Sheet IV

- 5th Floor plan (1:150), size A1
- 6th Floor plan (1:150), size A1

Sheet V

- 7th Floor plan (1:150), size A1
- 8th Floor plan (1:150), size A1

Sheet VI

- Attic plan (1:150), size A1

Sheet VII

- Cross section (1:150), size A1
- Longitudinal section (1:150), size A1

Sheets **I to VII** will refer to the functions of the museum, the update and renovation strategy, as well as to sign-display principles.

Sheets VIII-XI

- Four 3D images, size A2. Each sheet will represent the permanent exhibition; a suggestive image for each section of the storyline, numbered 1 to 14, arranged in order of themes. The last sheet will have only two images, placed on top of the sheet. Sheets must be edifying as for the generic display scenario.
- Sheets may also contain other elements, depending on what the contestants may consider important in order to convey the proposed design.
- It is mandatory to submit a memo, a presentation text of the solution, the equivalent of no more than four A4 pages, Times New Roman, 12 font size, 1.5 spacing, in English language.
- Sheets will be numbered in the lower right corner – with the following format: "no. of page / total pages" (e.g. 1/11, 2/11, 3/11, 4 /11 11/11).
- Sheet no. 1 will include the title "MNIEHR" DESIGN COMPETITION, on top.
- The sheets of the project will be rolled and placed in a package or tube. Folded sheets are not admitted.

VI. List of estimated costs

LIST OF ESTIMATED COSTS FOR THE DESIGN OF THE PERMANENT EXHIBITION AND AUXILIARY SPACES OF THE NATIONAL MUSEUM OF HISTORY OF THE ROMANIAN JEWS AND OF THE HOLOCAUST

(Lei)

<u>No.</u>	<u>Name of the services</u>	<u>Estimated value</u>	<u>VAT 19%</u>	<u>Total</u>
1.	C+M (Construction+ Mounting) works of rehabilitation and reinforcement	75.510.292	14.346.955	89.857.247
2.	Works for preparing the permanent exhibition	58.827.870	11.177.295	70.005.165
3	Miscellaneous expenses	20.150.724	3.828.638	23.979.362
4.	Design works in view of the implementation	4.030.145	765.728	4.795.878
	<u>Total value</u>	188.637.652		

For the Museum, it is used 188.637.652
Spread area: 10.397 sq.m.
Net area of the permanent exhibition: 2.500 sq.m.
Cost of the C + M works: 1.785 euro / sq.m.

Setup cost of the permanent exhibition: 4.860 euro / sq.m.
Unexpected expenses: 15% of (1 + 2)
Costs of design works: 3% of (1 + 2 + 3)
 1 euro = 4.8418 as of July 10, 2020

This estimated list was prepared on the basis of the Technical Expertise Report issued by the SACO CONSTRUCT SRL Company and on the market survey about the costs of a permanent exhibition for civilization and history museums.

VII. Award criteria

The Museum is addressed to both young and adult generations, with complex and heterogeneous interests and needs. Thus, the design of the permanent exhibition and of the auxiliary spaces requires a balanced outlook, between the classic exhibition methods and new technologies (such as holograms, augmented reality, video mapping, anamorphic sculptures, etc.) meant to setup a dynamic space, accessible to various audiences and facilitating the interaction between the public and the cultural project.

The maximum total score for the 4 award criteria (A, B, C, D) is of 100 points and is calculated by using the formula:

$$\underline{(Ax20 / 100) + (Bx40 / 100) + (Cx10 / 100) + (Dx30 / 100) = 100 \text{ points for } A = 100, B = 100, C = 100, D = 100.}$$

A. FUNCTIONAL-SPATIAL CRITERION: 20%

On a scale from 1 to 100, it rates the rationale, as well as the functional and spatial expressiveness and elegance of the solution (comprising both the public and staff areas).

The score is established by taking into account the following sub-criteria:

	Score
The interest, originality and rationale of the concept of contemporary insertion in an old building; <i>The jury will award the score according to the fulfillment of this sub-criterion, as follows: in full (40 points) / partially (20 points) / to a lesser extent (10 points) / not at all (0 points).</i>	between 0 - 40
Achieving a proper space balance between the different functions that are suitable to a museum (exhibition, preservation, research, education, interactivity, etc.) and the public expectations from a contemporary museum; <i>The jury will award the score according to the fulfillment of this sub-criterion, as follows: in full (20 points) / partially (10 points) / to a small extent (5 points) / not at all (0 points).</i>	between 0 - 20
Proper location of the extra-museum units (library, shop, café, etc.) and their good link to the street, so as to attract visitors; their use must be separated from that of the museum; <i>The jury will award the score according to the fulfillment of this sub-criterion, as follows: in full (20 points) / partially (10 points) / to a small extent (5 points) / not at all (0 points).</i>	between 0 -20
Solving accessibility issues, including for people with disabilities of all kinds. <i>The jury will award the score according to the fulfillment of this sub-criterion, as follows: in full (20 points) / partially (10 points) / to a lesser extent (5 points) / not at all (0 points).</i>	between 0 -20

Each of the 4 sub-criteria of the Functional-Spatial Criterion (A) will be assessed by the members of the jury by awarding points, according to the previous table.

The Functional-Spatial Criterion calculation algorithm (A):

A x 20/ 100, where A = the sum of the scores awarded by the members of the jury to each of the 5 sub-criteria.

B. THE MUSEOGRAPHIC CRITERION: 40%

On a scale from 1 to 100, it rates the attractiveness to the public, as well as the scientific and educational significance of the museum solution, in general and in detail.

The score is established by taking into account the following sub-criteria:

	Score
The clarity and attractiveness of placing the narrative (storyline) in the museographic discourse, so as to address all categories of visitors (from the unknowing to specialists) and its adequacy to the variety of exhibition themes and types of display; <i>The jury will award the score according to the fulfillment of this sub-criterion, as follows: in full (40 points) / partially (20 points) / to a small extent (10 points) / not at all (0 points).</i>	between 0 - 40
The modernity of the display; <i>The jury will award the score according to the fulfillment of this sub-criterion, as follows: in full (40 points) / partially (20 points) / to a small extent (10 points) / not at all (0 points).</i>	between 0 - 40
The ability to showcase / customize (by means of display, natural or artificial light, staging, etc.) the major items of the MNEHR portfolio and tailoring the detailed architectural solution to the topics and items, as indicated by the theme; <i>The jury will award the score according to the fulfillment of this sub-criterion, as follows: in full (20 points) / partially (10 points) / to a small extent (5 points) / not at all (0 points).</i>	between 0 - 20

Each of the 3 sub-criteria of the Museographic Criterion (B) will be assessed by the members of the jury by awarding points, according to the previous table.

Calculation Algorithm of the Museographic Criterion (B):

B x40/ 100, where B = the sum of the scores awarded by the members of the jury to each of the 3 sub-criteria.

C. HERITAGE CRITERION: 10%

On a scale from 1 to 100, it rates the manner in which the solution highlights, by means of contemporary architecture, the dialogue / relationship between the MNIEHR and the protected area no. 16, a symbol street of the city, Calea Victoriei.

The score is established by taking into account the following sub-criteria:

	Score
The project must find the balance between the architectural elements generated in time by history, in the area and the contemporary intervention which is the subject of this competition; <i>The jury will award the score according to the fulfillment of the sub-criterion, as follows: in full (60 points) / partially (30 points) / to a lesser extent (15 points) / not at all (0 points).</i>	between 0 - 60
The preservation of specific elements in terms of the location of the building in the protected area no. 16 Calea Victoriei (façades) <i>The jury will award the score according to the fulfillment of the sub-criterion, as follows: in full (40 points) / partially (20 points) / to a small extent (10 points) / not at all (0 points).</i>	Between 0-40

Each of the 2 the sub-criteria of the Patrimonial Criterion (C) will be assessed by the members of the jury by awarding points, according to the previous table.

Algorithm for calculating the Heritage Criterion (C):

C x 10/100, where C = the sum of the scores awarded by the members of the jury to each of the 2 sub-criteria.

D. ECONOMIC CRITERION: 30%

On a scale from 1 to 100, it rates the extent to which the estimated cost list for design services proves to be economically viable.

Score:

The lowest price - 100 points

For the remaining eligible bids, the score will be calculated by using the following formula:

(D) Pprice (n) = Price (min.) / Price (n) x 100, where:

(D) Pprice (n): The score obtained by the evaluated eligible Bid.

Price (min.): The lowest among the prices of the eligible Bids.

Price (n): the price of the evaluated eligible Bid.

Calculation Algorithm of the Price Criterion (D):

(D) Pprice (n) x 30/100, where D = score resulting from the implementation of the above-mentioned calculation formula,.

VIII. Other information

The final maintenance guide, written by the project designer and the contractor of the setup works for the museum, will contain the following elements:

- information on the suppliers of all materials and equipment used in the design of the museum space;
- conditions and guarantee certificates as well as maintenance and user instructions for the materials and equipment included in the design;
- the types of materials used in the design, their suppliers, guarantee certificates and conditions and maintenance instructions;
- instructions regarding the necessary cleaning operations, suitable to the used materials and equipment and included in the design works, respectively;
- detailed plans for the installed utility equipment (water supply, heating, ventilation, air-conditioning, power supply, lighting systems, security systems, audio systems, video systems, etc).

The museum will have to obtain the preliminary approval of establishment, issued by the Ministry of Culture and National Identity and, consequently, its certification as a museum institution, by the same Ministry of Culture and National Identity, in accordance with the legal provisions in force. Both procedures may result in alterations of the museum setup project, in terms of the prior approval, and changes in the already made setup of the museum, in terms of the certification procedure. Both the project designer and the contractor of the setup works will assist the museum in fulfilling the above-mentioned legal requirements.

IX. National Legislation

1. MUSEUMS, MOBILE HERITAGE

- Law no. 311/2003 on museums and public collections, republished 2014;
- Law no. 182/2000, regarding the safety of the movable cultural heritage, republished in 2014, with the later amendments and completions.

2. MONUMENTS OF HISTORICAL RELEVANCE

- Law no. 422/2001 on monuments of historical relevance, republished in 2006, with the later amendments;
- Law no. 5/2000, regarding the approval of the Plan of development of the national territory – Section III – protected areas, with the later amendments and completions.

3. CONSTRUCTIONS

- Law no. 10/1995, regarding the quality in constructions, republished in 2016;
- Government Decision no. 925/1995, for the approval of the Regulations for quality checking and technical evaluation of projects and the development of works and constructions;
- Order no. 777/2003 of the Minister of Public Works, Transportations and Lodgings for the approval of the technical regulations titled “Guide for the technical and professional evaluation of the specialists working in constructions”, with the later amendments and completions.