



G U V E R N U L R O M Â N I E I
Institutul Național pentru Studiul Holocaustului din România „Elie Wiesel”
București, Bd. Dacia 89, sector 2 * Tel/Fax +40-21-318 09 39
**<http://www.inshr-ew.ro/>* e-mail: office@inshr-ew.ro*

APPROVED,

***GENERAL DIRECTOR,
ALEXANDRU FLORIAN***

T E N D E R B O O K

**Solution contest regarding the design of
the permanent exhibition and auxiliary spaces of the
National Museum of the History of Romanian Jewry and the Holocaust**

I. Presentation of the project	4
II. Cultural Context	6
II.1. Location.....	6
II.2. Cultural environs.....	7
II.3. Museum collections and monuments of the history and civilization of the Jews in Romania.....	9
II.4. Museums dedicated to the Holocaust, to the history and civilization of the Jews.....	11
III. Distribution of the areas based on function	14
III.1. Public areas	
1. lobby/central entry hall.....	17
2. permanent exhibition	17
3. space for temporary exhibitions	21
4. educational space	21
5. library.....	21
6. multi-functional room	21
7. gift shop	21
8. cafeteria	21
9. cloakroom	21
10. toilets	22
III.2. The administrative circuit	22
III.3. The cultural heritage circuit	22
1. the entry/exit area for the cultural goods (cultural heritage items) in and out of the building.....	22
2. the area for the quarantining, packing, and unpacking of the mobile cultural goods.....	23
3. the area for storing the auxiliary materials of the exhibitions.....	23
4. the laboratory for conservation, restoration and investigation	23
5. the space in which the cultural goods are being researched, registered, photographed, and marked	23
6. the storage spaces for cultural goods (storing spaces for heritage cultural goods).....	23
IV. Conditions of preservation for the mobile cultural goods	25
IV.1. The climate in Bucharest	25

IV.2. Necessary components of the microclimate	26
1. Relative humidity and temperature	26
2. Lighting	27
3. Other conditions	29
V. Required sheets	31
VI. List of estimated costs	32
VII. Criteria for participation	33
VIII. Award criteria	33
IX. Other information	37
X. Legislation	38
1. museums, mobile heritage.....	38
2. historical monuments.....	38
3. constructions.....	38

I. Presentation of the project

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

The National Museum of the History of the Romanian Jewry and the Holocaust, being a cultural public, non-profit institution, will fulfil all functions pertaining to museum-type institutions - to establish its own cultural goods collection based on its specific collecting scope and to research, document, catalogue, conservation, restore, and exhibit the cultural goods in its collections through programmes 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 in Romania and to educate local and international audiences on this national minority’s contributions to the evolution and development of Romanian society over time.

Moreover, the activity of the future institution will include a major educational component, the central elements of which 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 synchronized itself with the current tendencies in contemporary museology.

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

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

The permanent exhibition will take a balanced, open, factual, and objective tone both in the information presented and in the implemented design. It will take into account the different styles of learning so that visitors achieve, by the end of the visit, new knowledge 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 addresses all categories of the public, both national and international, and 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 programmes meant for the local public – children and families and groups of school-children;
- the library and the multi-functional room will be used mainly by a specialized public, namely researchers from Romania and abroad, students etc.

The conservation and security conditions for the mobile cultural goods 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 using cultural goods belonging to the national and global cultural heritage.

Moreover, the renovation of the building shall observe its status as a **historic monument** of national importance and its location in an urban, historically-protected area.

The **set-up of the museum's collections** of cultural goods will be achieved in parallel with its organization. In this regard, the project of arranging the spaces devoted to the museum patrimony will have to bear in mind the flexibility of the methods of objects display and storage and the possibilities of rescaling spaces as the collections develop in the future. The current collecting policy focuses on documents and large-and small-size artefacts that illustrate the diversity of the history of the Jewish communities in Romania. Moreover, a significant collection of photographs currently makes up as a major component of the museum's collections. The permanent exhibition shall also include medallions displaying various Jewish personalities who have impacted Romanian culture, economy, and technology.

All design and building 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, through 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 creation of a museum relating to the history of the Jews in Romania.

To serve this mandate, by Decision no. 285/2016 of the General Council of the City of Bucharest, the building known as the Palace of the former “Dacia” Insurance Company, found in the property of the Municipality, is transferred in the administration of the “Elie Wiesel” National Institute for the Study of the Holocaust in Romania.

The “Dacia” Palace stands in the 3rd Sector of the Capital at 18-20 Lipscani Street and has been classified as a historic monument of national significance, registered in the List of Historic Monuments at no. 1305, B-II-m-A-19021.¹

II.1. Location

The National Museum of the History of the Romanian Jewry and the Holocaust will be set up in the historic centre of the City of Bucharest. It will be housed in one of the most representative historic-monument buildings for this urban area with architectural neoclassical features with eclectic elements. The “Dacia” Palace was erected in the latter half of the 19th century as headquarters of the “Dacia” Insurance Company (later, the “Dacia-România” Insurance Company) on the site of the former Filipescu Inn², which had been sold at auction in 1871 by the Romanian state. The “Dacia” Palace was restored in 1899 under the coordination of architect Ion Mincu, subsequently consolidated between 1978 and 1982³, and established by the authorities as the “Bucharest House of Fashion, Footwear, and Leather”⁴.

Bucharest became the capital city of Wallachia in the middle of the 17th century and its commercial and multicultural centre developed along the streets neighbouring Lipscani Street⁵, where the “Dacia” Palace stands. Through the first half of the 20th century and even under the communist regime the area preserved its commercial character. The changes and social turmoil of the 1990s had a negative impact on the economic vitality of the city’s historic centre and its infrastructure, including the exploitation and maintenance of buildings. In the early 2000s, public authorities implemented legal and administrative measures for the rehabilitation and

¹ National Institute of the Heritage: <http://patrimoniul.gov.ro/images/lmi-2015/LMI-B.pdf> (accessed on November 28th, 2017).

² Radu OLTEANU, *Bucharest in dates and events*, Paideia Publishing House, Bucharest, 2002, pp. 64, 224.

³ Laura ILIE, “The Palace of the former Dacia-România Insurance Company” – A historical study carried out by Crindesign Proiect SRL for CEC Bank, 2016 (kindly provided by CEC Bank).

⁴ File “The Fashion House at nos. 18-20 Lipscani Street” of the “Carpați” Designing Institute, from the archives of the National Institute of the Heritage – memorandum of the Ministry of Light Industry to the Council of Culture and Socialist Education, no. 3179/January 22nd, 1979.

⁵ Silvia COLFESCU, *Bucharest: Tourist, Historical, Artistic Guide*, Vremea Publishing House, Bucharest, 2001, p. 7.

restoration of the area⁶. The works started in 2005 and continued in the following years. Currently, while still not completely rehabilitated, the historic centre has become again an urban popular destination as an area of entertainment (bars, restaurants, night clubs), especially for the young and for tourists. Although the local authorities have been constantly organizing various cultural events lately, that have integrated the historic centre in their circuits, the latter has not become one of the city's main cultural objectives, the services of the hospitality industry prevailing in the area, in spite of an entire neighbouring network of diverse first-quality cultural organizations.

II.2. Cultural environs

1. In the immediate vicinity of the “Dacia” Palace, at 12 Calea Victoriei, there is **The National Museum of Romanian History**, the most important history and archaeology museum in the entire country. It holds rich collections of universal value and it is located in the building of the former palace of the Central Post Office, built between 1894 and 1900.⁷ Currently, the permanent exhibitions of the National Museum of Romanian History are closed as the institution is expecting major renovation works of its historic building. The fact that the future National Museum of the History of the Romanian Jewry and the Holocaust is placed close to the National Museum of Romanian History will most assuredly represent an advantage in respects to integrating the new museum into an established cultural area. This also offers additional opportunities for the contextualization of the content of its own exhibitions when compared with those of the National Museum of Romanian History. However, this also means that the future museum will have to compete with surrounding institutions in terms of visibility and accessibility for visitors. Consequently, exterior, outdoors adequate signalectics are a must.

2. Also on Calea Victoriei, opposite the National Museum of Romanian History, there is the building of the **House of Deposits and Consignments – C.E.C.**, now CEC Bank – built in eclectic style under the coordination of French architect Paul Gottereau and opened in 1900.⁸ One of the most beautiful buildings in Bucharest, the CEC Palace is opened to visitors as a monument of architecture; however, it does not receive a large number of visitors since it does not run cultural or educational programmes.

3. On its Stavropoleos Street side, the “Dacia” Palace adjoins the Orthodox **Stavropoleos Monastery**, erected in 1724 next to an inn of the same name, built by the Greek monk Ioanikie Stratonikeas. Restored by architect Ion Mincu between 1904 and 1908, the monastery is one of

⁶ Government Ordinance no. 77/2001 regarding the rehabilitation and restoration of the Bucharest historic centre, published in *The Official Monitor*, no. 541/September 1st, 2001; Government Decision no. 935/2002 for the approval of the Organization and Functioning Regulations of the Coordinating Council – The Bucharest Historic Centre and of the Norms regarding the financing of the project of rehabilitation and restoration of the Bucharest historic centre, published in *The Official Monitor*, no. 665/September 9th, 2002.

⁷ Vasile BORONEANȚ (coordinator), *Guide of the Museums in Bucharest, The History and Art Museum of the City of Bucharest*, edited by CINOR S.A.

⁸ Silvia COLFESCU, *op.cit.*, p. 24.

the best-known monuments of late Brancovan art⁹, contrasting in style and dimensions with the nearby monuments. The monastery possesses a lapidarium and a closed-circuit collection of religious art.

4. The ARCUB – Gabroveni Inn, situated at the opposite end of Lipscani Street in relation to the “Dacia” Palace, at no. 84-90, is currently the most active cultural site in the historic centre, with its own exhibits and programmes in several fields – visual arts, theatre, music, architecture and urban development, etc. The history of this structure is similar to that of most buildings in the historic centre. In the 19th century, there was an inn there that was destroyed in the 1847 fire. The inn was subsequently rebuilt and was later turned into a commercial venue (“Trade Passage”), also preserved during the years 1945-1989. After 1990, the building decayed. Works of rehabilitation started in 2006 under the coordination of the Ministry of Culture and of the Cultural Centre of the City of Bucharest – ARCUB. ARCUB has been functioning there in this form since 2014.¹⁰

5. The Museum of the City of Bucharest is the second museum institution in the historic city centre area alongside **The National Museum of Romanian History**. Its main headquarter is the Suțu Palace, standing in the University Square on Boulevard I.C. Brătianu, a building of a neo-gothic style constructed between 1833-1835 as a residence for the Suțu family.¹¹ The palace was restored in the years 1957-1958 and has been housing the History Museum of the City of Bucharest since 1959.¹² The museum currently offers a permanent exhibition of average size and classical inspiration with anthropological accents, entitled “The Time of the City.” While its activity has increased over the past years, including conferences, book launches, classical music concerts, the City Museum – Suțu Palace does not range among the most visited museums of the Capital. Besides a network of memorial houses with valuable and unique collections, the City Museum also comprises the “Curtea Veche” (“Old Court”) Princely Palace, the medieval residence of the ruling princes of Wallachia, also situated in the historic centre (in the area of the Franceză and Șelari Streets). This monumental ensemble includes the oldest historical vestiges preserved on the territory of the city, (dating back to the 13th century).¹³ Since 2015, the site is currently closed for rehabilitation. It was previously opened to visitors as an archaeological site and displayed a small-size permanent exhibition with documentary, historical, and archaeological items.

6. Calea Victoriei is one the city’s main roads, being one of the oldest as well as one of the earliest roads to have been paved – with wooden slabs at the time, hence its designation as the “Mogoșoaia Bridge”. The road, opened in 1692, linked ruling prince Constantin Brâncoveanu’s residence by the Dâmbovița River to his estate in Mogoșoaia. In order to celebrate the

⁹ Silvia COLFESCU, *op.cit.*, p. 18.

¹⁰ The Cultural Centre of the City of Bucharest – ARCUB: <https://arcub.ro/arcub-gabroveni/povestea-hanului-gabroveni/> (accessed on November 29th, 2017).

¹¹ The Museum of the City of Bucharest: <https://muzeulbucurestiului.ro/palatul-sutu.html> (accessed on November 29th, 2017).

¹² Radu OLTEANU, „Bucureștii în date și întâmplări”, Editura Paideia, București, 2002, p. 143, 414-415.

¹³ The Museum of the City of Bucharest: <https://muzeulbucurestiului.ro/palatul-voievodal-curtea-veche.html> (accessed on November 29th, 2017).

Romanian Army's victory in the War of Independence of 1877-1878, the Mogoșoaia Bridge was renamed Calea Victoriei ("Victory Avenue").¹⁴ From its one end in Victory Square to its other end at the bank of the Dâmbovița River, Calea Victoriei offers a circuit of the main museums in the Capital, starting with the three museums on Kiseleff Avenue (the "Grigore Antipa" National Museum of Natural History, the National Museum of the Romanian Peasant, and the National Museum of Geology). One can then go on to the recently opened section of the Museum of the City of Bucharest - the Filipescu-Cesianu House (its permanent exhibition - the Museum of Ages, opened in late 2016, represents a reconstruction of Bucharest's interiors during 17th to 20th century), the "George Enescu" National Museum found in the Cantucuzino Palace (the unique museum in Bucharest with a musical profile; in the near future, the building will enter a rehabilitation process and the permanent exhibitions will be redesigned), the Museum of Art Collections (re-opened in 2013 after major works for the rehabilitation of the building), the National Museum of Art of Romania (the main Romanian museum with international amplitude; its permanent exhibitions, re-opened in early 2000, include European art, Ancient art and Romanian modern art), and the National Museum of Romanian History.

All of the above-mentioned museums display a classical approach to their exhibitions, addressing the general public, with the exceptions of the "Grigore Antipa" National Museum of Natural History, which has rich audiences of school-children and educational programmes for the young, and "George Enescu" National Museum, which attracts a rather specialized audience interested in classical music. Though most of them are public institutions under the authority of the Ministry of Culture, they are not part of any "official" museum circuit and manage their exhibition, educational, and marketing strategies individually.

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, there were a total number of 13,052,000 museum visitors nationwide.¹⁵

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

In 2005, there were 67 entries in the Romanian List of Historic Monuments that had a cultural significance associated to the Jewish community in Romania.¹⁶ Most of these are in Maramureș County – ten monuments and sites, among which is the **"Elie Wiesel" House in Sighetu Marmăției**.

¹⁴ Silvia COLFESCU, *op.cit.*, pp. 12-13.

¹⁵ The National Institute of Statistics, "The activity of the cultural and artistic units in 2015", I.N.S., Bucharest, 2016, p. 13.

¹⁶ The online portal "Judaica":

<https://web.archive.org/web/20070704033342/http://www.judaica.ro:80/linkuri.php> (accessed on November 29th, 2017).

One of the few museum-type establishments dedicated to the Jewish culture in Romania, the “Elie Wiesel” House was arranged as an exhibition space in the early 2000s as a section of the County Museum of Maramureş. This is the house in which the Romanian born writer Elie Wiesel, laureate of the Nobel Prize for Peace and survivor of the Holocaust, was born.¹⁷ The permanent exhibition is centred, through documentary and memorial elements, on Elie Wiesel’s personality and presents data regarding the Jewish communities in the Maramureş area. In the basement, there is an exhibition dedicated to the deportation and extermination of the local Jews in Auschwitz, in May 1944.

Two other museum-type collections on the history of the Jews in Romania found in Maramureş County are: the **“Elephant House” Jewish Museum in Vişeu de Sus** (a private initiative of several organizations within Romania and abroad. This institution was opened in 2011 with the mission to preserve the memory of the Jewish community in that town¹⁸) and the **Martyrs’ House in Moisei** (which commemorates the killing of 42 Romanians and Jews by the Hungarian Army in 1944¹⁹).

The second county, according to the number of historical monuments pertaining to the Jewish culture in Romania, is Iaşi, with seven sites - the Great Synagogue erected in the 17th century, the oldest place of worship of the Mosaic cult in Romania; the Apple-growers’ Synagogue, where there is a museum-type collection of items representative for the Jewish culture;²⁰ two hospital buildings; the house of writer Gheorghe Racoviţă; the “Five Roads House”, which houses the Jewish Community in Iaşi and the monument created in 1976 in memory of the victims of the 1941 pogrom.

Of the above-mentioned 67 monuments and sites, most are classified as historical 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; the City Synagogue in Timişoara, Timiş County and the Choral Temple in Bucharest.

The Choral Temple is situated on Sf. Vineri Street in an area adjacent to that in which the “Dacia” Palace stands.

In a similar area, on Mămulari Street, there is 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 had functioned until 1968. The exhibition documents the history of Jews living in Romanian territory and historical aspects having to do with the participation

¹⁷ The Museum of Maramureş: <http://muzeulmaramuresului.ro/istorie/casa-memoriala-elie-wiesel/> (accessed on November 29th, 2017).

¹⁸ 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 29th, 2017).

¹⁹ 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 29th, 2017).

²⁰ 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 29th, 2017).

and contribution of the Jewish community to the country's economic, political, and cultural life across history.²¹ 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).²² This exhibition is comprised of photo-documentary materials and original objects illustrating the Holocaust, as well as documents about the participation of the 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 commemorate the Jews deported from the area, in 1944, to concentration camps. The museum was opened following an initiative of the local community, a foundation in the USA (the Jewish Architectural Heritage Foundation in New York), and the "Hebraica" Memorial Association in Nușfalău²³. The museum's permanent exhibition displays testimonies of Holocaust survivors, documents, items of the Mosaic cult, and a library containing works on Jewish history.

In Bacău, too, there is a similar public collection, the **"Dr. Alexandru Șafran" Jewish Museum**, housed in a building erected in the late 19th century in which a factory of Jewish unleavened bread initially functioned before becoming the Jewish high school in the city. The museum displays objects of the Mosaic cult, prayer books, photos and documents concerning the history of the Jewish community in Bacău.²⁴

It is to be noted that none of the museums dedicated to the Jewish community in Romania is set up at a national level or with a significant public support, which requires the future National Museum of the History of the Romanian Jewry and the Holocaust 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 the History of Polish Jews**, opened in Warsaw in 2014 (awarded the highly-honoured 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

²¹ 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).

²² The Federation of Jewish Communities in România: <http://www.museum.jewishfed.ro> (accessed on November 28th, 2017).

²³ 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 29th, 2017).

²⁴ 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 29th, 2017).

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 Roma, 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 institution²⁵).

Over the last two decades, the number of museum organizations with such an exhibiting profile increased in Eastern Europe as well: the **Museum of Jewish History in Russia**, that was opened in 2011 in Moscow;²⁶ the **Museum of Jewish Culture** in Slovakia, initiated in 1993 and re-opened in 2009; the **Centre for the Jewish Cultural Heritage Maribor**, Slovenia, opened in 2010; and the **Museum of the History and Culture of the Jews in Bukovina**, inaugurated in 2008 at Czernowitz, in 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 2004.²⁷

As a point of the importance of such organizations, the **Association of European Jewish Museums** was founded in 1989 in Amsterdam and 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 member associations and individuals.²⁸

A special mention should be made about the museums dedicated to the history and culture of the Jews in the United States of America, that 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 programme 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 opening²⁹. 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 and being the only museum with this scope at a national level. **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

²⁵ Joods Kultureel Kwartier - <https://jck.nl/nl/locatie/joods-historisch-museum> (accessed on November 29th, 2017).

²⁶ Association of European Jewish Museums: <http://www.aejm.org/members/museum-of-jewish-history-in-russia/> (accessed on November 29th, 2017).

²⁷ Jewish Museum Berlin: <https://www.jmberlin.de/en/history-our-museum> (accessed on November 29th, 2017).

²⁸ Association of European Jewish Museums: www.aejm.org (accessed on November 29th, 2017).

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

United States and one of the oldest in the world. It holds an extremely valuable art collection, enriched by antiquities and other representative objects 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 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 are detailed in Table no. 1:

- 1. Circuit and space for public (general) access, without heritage cultural goods** – 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 goods** – the second level of control. Checking of entry tickets at the point of access to the exhibition rooms, monitoring and controlling of the visitor flow;
- 3. Circuit and administrative space with restricted access, without heritage cultural goods** – the third level of control. An area that is not accessible to the public and reserved for museum personnel and visitors - professionally collaborating with the institution. The access points to this space must be separate from the access points in the spaces meant for the public;
- 4. Circuit and administrative space with restricted access, with heritage cultural goods** – the highest level of control. Access is allowed only to specialized personnel directly involved in the activities of research, documentation, registration, preservation/restoration and valorisation of the cultural goods 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 goods.

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 orientation and informational 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 designing 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 designing the 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 about 630 people. At special events, such as “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 around 250 people;
- in the design and organization of the exhibition spaces, areas meant for cultural goods, and the access ways that connect them, the design will take into account the need to transport easily, without impediments, an object of 5 metres x 2.5 metres x 1 metre.

The size of the area meant for the establishment of the museum is **4748** square metres (representing the total areas of the basement, the ground floor, and the two upper floors).

The space will be arranged for its various functions with reference to the surface values in Table no.1 below, which represent minimum levels from which deviations of 1-2% are acceptable, for the spaces and destinations that are not subjected to legal and technical norms in effect.

Table no. 1 – Categories and dimensions of functional spaces

No.	Category of functional space	Area/no. of people/other specifications	
I	Space for public (general) access, without heritage cultural goods		
1	Lobby – information, public relations, ticketing booth, group area, security area	It will be set up on the ground floor, in the space described under no. 23 (central lobby) in the attached plan – ground floor survey (according to attached plans)	
2	Multi-functional room (conferences, concerts, film screenings etc.) for 100 people + spaces for technical annexes – production, lights, sound, film projection booths, translation booths, rooms for artists/ guests	According to norms for a minimum of 100 people	
3	Cafeteria – space for the service of 40 people, administrative related spaces	According to norms for 40 people	
4	Educational centre (for 40 people)	According to norms for 40 people	
5	Library (10,000 volumes)	Space for books	48 square metres
		Reading room	40 square metres
		Space for information and public relations	20 square metres
6	Gift shop	30 square metres	
7	Museum cloakroom/lockers (common to all public spaces, self-service)	Minimum capacity of simultaneous servicing – 300 people	
8	Public access ways (stairs, elevators, passing spaces)	According to the attached plans, to the norms, and necessities	
9	Toilets – public circuit – visitors’ access	According to norms	
II	Space of public (general) access, with heritage cultural goods		

10	Permanent exhibition		minimum 1000 square metres, maximum 1500 square metres
11	Temporary exhibitions		minimum 500 square metres
12	Public access ways (stairs, elevators, passing spaces)		According to the attached plans, to the norms, and necessities
III	Administrative space with restricted access, without heritage cultural goods		
13	Offices		According to the norms, for 70 people
14	Meeting room (administration, meetings of the scientific council, etc)		40 square metres
15	Space for management offices (3 managerial jobs + a secretarial office)		70 square metres
16	Administrative spaces	Technical, IT, server spaces	Sizes to be defined in the course of designing
		Space for video monitoring and security	Sizes to be defined in the course of designing
		Warehouse/storing space for various materials	Sizes to be defined in the course of designing
		Storing spaces for additional exhibiting materials	Sizes to be defined during designing
		Archive of the institution	Sizes to be defined in the course of designing
17	Access ways (stairs, elevators, passing spaces)		According to the plans attached, to the norms, and necessities
18	Toilets – personnel spaces (for 80 people)		According to the norms, for 80 people
IV	Administrative space with restricted access, with heritage cultural goods		
19	Conservation-restoration, investigation laboratory		60 square metres
20	Storing spaces for heritage cultural goods – separate spaces for items of different categories (according to the types of materials they are made of). These storing spaces, excepting the temporary	Paintings (canvas, panels – various techniques and materials)	50 square metres (minimum 6m x 8m)
		Graphics, photography, documents, books	40 square metres
		Textiles (decorative items, clothing, cultic objects, other)	30 square metres
		Wood (furniture, household items, tools, instruments, etc.)	100 square metres
		Inorganic materials (metal, ceramics, glass – objects of various forms and sizes)	50 square metres
		Digital and magnetic materials (supports for audio and video recordings, photos, multimedia)	30 square metres

	mixed storing space, could be externalized.		
		Temporary mixed storing space	40 square metres
21	Space for research, registration, photograph, mark cultural goods		25 square metres
22	Space for receiving cultural goods, for quarantining of cultural goods, for packing and unpacking cultural goods		40 square metres, it will be set up on the ground floor, in the proximity of the exhibiting spaces and of the access ways in and out of the building

III.1. Public areas, corresponding to the space of public (general) access, without heritage cultural goods, and, respectively to the space of public (general) access with heritage cultural goods has the following components:

1. the lobby/central entry hall – 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, gift 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 be, also, used for special public events (exhibition inaugurations, press conferences, book launchings, 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 made 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, the toilets, the gift shop, the cafeteria, the educational space, the multi-functional room, and the library. Access ways to 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 unjustified turns. The exhibition space proper will include modules and fixed and mobile elements of displaying, panelling, presentation and dissemination, for various types of content: informative material (texts, video and audio material, offline and online digital material, informative applications), cultural goods (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 goods, the exhibition set-up will display a degree of flexibility as much as possible, that should 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 provided, lighting, 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/designation, author, date, technique or material, sizes, provenance, registration number.

The panels and areas with explanatory texts will contain three levels of complexity in terms of the information and printed in three corresponding different font sizes (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 spaces should include furniture that the visitors may use to rest. The rooms containing multimedia material (according to Table no. 2) will be provided with at least four individual seats 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 shall 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 value (historical, documentary, artistic, ethnographic, religious, scientific and technical), objects and materials with an educational and explanatory value, including multi-media materials.

The area of the space meant for the permanent exhibition will be 1000 square metres minimum and 1500 square metres 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. Deviations from the values indicated in Table no. 2 should not exceed 1-5 square metres.

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

No.	Theme	Percentage of the total surface of permanent exhibition	Exhibits*	Necessary multimedia equipment*
			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 Roman Empire	2%	Epigraphic reproductions Audio-video reproductions Maps	According to the concept of the exhibition
2	The beginnings of Jewish presence in the roman province of Dacia	2%	Epigraphic reproductions	Idem
3	Jews during the middle ages in the Romanian principalities/ the district area of Transylvania	2%	Facsimiles Maps Graphic representations / Medallion of Hahambaşa (leader of the Jewish communities) Facsimiles	Idem
4	The 18 th Century, the road to modernity	2%	Maps / socio-demographic diagrams, statistics Graphic representations	Idem
5	The 19 th century – the 1848 revolution	3%	Art works (paintings) – Constantin Daniel Rosenthal, Barbu Iscovescu Facsimiles Medallions of personalities Photographs	Idem
6	19 th century – emancipation attempts: Al. I. Cuza, 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 feature film „The War of Independence”	Idem
7, 8, 9	Communal life: Ashkenazi, Sephardi, Neologue, Orthodox	14%	Reproduction from a synagogue Clothing and cult items	Idem

	Jews (16 th -19 th centuries); The history of Jews from Basarabia and Bukovina (end of 18 th century- World War I); The beginnings of the Zionist		Specifically Jewish furniture Photos of synagogues Facsimiles Medallions Map of schooling network Iconographic material Photographs with aspects of community and religious education Evidence register	
10	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%	Photos of Jewish graveyards, the monuments and lots of the Jews from World War I Statistic table – the number of Jews enlisted in the Romanian Army Facsimile of the Jews' status	Idem
12	Jewish contributions to the modernization of Romania (1830-1918)	15%	Medallions of doctors, engineers, architects etc. Statistics Industrial, custom-made, handmade objects provided by Jewish firms	Idem
13	Communal life, interwar anti-semitism and the Holocaust in Romania	32%	Facsimiles Maps Artefacts Medallions of Jews and of Righteous among the Nations Photographs Archive films Audio-video testimonies	Idem
14	Jews in the communist period; the relationship between Jews and communism; communist anti-Semitism; the sale of	15%	Facsimiles Statistics Maps Medallions Photographs Audio-video testimonies	Idem

	Jews and Jewish Emigration			
--	----------------------------	--	--	--

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

3. the space for temporary exhibitions – accessible from the lobby and will be signalled as clearly as possible. Upon exiting it, the visitors will have access to the entry of the permanent exhibition, to the cloakroom, toilets, gift 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/metre.

4. the educational space – access to it and the visitors’ exiting will be made directly from the receiving space and to it, 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 40 people capacity 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. 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 100 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 gift 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 storing spaces and furniture will be adapted to the type of products sold in the gift shop – mainly books and albums, special stationery, museum souvenirs, objects of art of medium 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 40 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 meant for 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 usual program of visitation.

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

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

The signage in the public areas

The signs and orientation systems will include both text and the customary graphic elements. They will follow the general style and colouring of the entire museum set-up and will fit in harmoniously with the design of every space, while at the same time meeting the essential conditions of visibility and readability.

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

- 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 watcher stands;
- the entries 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 services and facilities areas;
- other elements, in accordance with the legal provisions in the field.

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

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

The cultural heritage circuit includes the following spaces:

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

2. the area for the quarantining, packing, and unpacking of the mobile cultural goods is adjacent to the previously described area and placed on the building ground floor; it is necessary for the gradual adaptation of the goods recently brought into the building to their future microclimate and to the unfolding of the operations of packing and unpacking of the transported items in conditions of perfect safety for the goods themselves and for the museum personnel, plus the primary checking of the state of preservation of the cultural goods; this space may also be used as a quarantine area for the goods newly added to the collections or temporarily borrowed, in order to avoid any potential contamination with agents of biological degradation.

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 patrimony. It is necessary for the provisional storing of certain auxiliary materials of the temporary exhibitions, including the packing modules of the cultural goods temporarily displayed inside the museum.

4. the laboratory for conservation, restoration and investigation – will observe the legal norms for labour protection and the ones regarding professional activities that involve the use of toxic or dangerous substances. The laboratory will pre-eminently carry out operations of analysing and investigating the state of conservation of the cultural goods and general operations of preventive and curative preservation for the categories of goods that belong to the museum collections. The project of the laboratory set-up will be approved by an accredited conservator, 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 subsequent amendments.

5. the space in which the cultural goods are being researched, registered, photographed, and marked – this may be adjacent to the storing-places of the cultural goods, in order to avoid their moving and straining during the specific processes of managing museum collections. The space allotted to those activities will allow the manipulation of the cultural goods in conditions of safety and will observe the recommended microclimate parameters.

6. the storage spaces for cultural goods (storing spaces for heritage cultural goods)

The design solutions for the storing spaces of the mobile cultural goods 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 and the same micro-module 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 graphic works (10 items at the most, separated by neutral materials);
- the paper or cardboard used to make passe-partout frame, envelopes, boxes for the storing of graphic works, documents, and photographic clichés should be neutral (have a pH of 7.00);
- paintings on canvas shall be stored in a vertical position on stands. If the stands are mobile, measures will be taken 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 of prevention and liquidation of 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 goods.

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 bodies from the storing or displaying spaces.

The project of setting up the storing spaces will be approved by an accredited conservator, according to the legal norms in force.

Moreover, it will be necessary to create **access ways of adequate sizes** for the transportation of cultural goods in safe conditions, by the museum personnel, along the track "outside space – quarantine area – laboratory for preservation and restoration – storing space – exhibition space", and between any of its components.

The storage area will include **seven distinct spaces** for the various categories of cultural goods: **paintings, paper** (graphic works, documents, photographs, and books), **textiles, wood, inorganic materials, material on magnetic and digital mediums, and mixed mediums**. The set-up of each space will be made following the principle of sizing according to type that is applied to the existing items and in anticipation of the amount of space necessary for the growth of the collection in the following ten years. This is in accordance with museum 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 degradation 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 evacuation for cultural goods.

The storage spaces could be externalized when the usable area is insufficient for all indicated functions. A limit case is represented by POLIN Museum in Warsaw where there are no storage spaces but special areas for IT infrastructure.

IV. Conditions of preservation for the mobile cultural goods

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 in the neighbouring areas. The variations of temperature between summer and winter may range up to 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, where the “Dacia” Palace stands, 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.

Source: The City Hall of the Municipality of Bucharest

http://www.pmb.ro/orasul/date_geografice/clima/clima.php (accessed on October 14, 2017)

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

Month	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Minimum temperature registered (°C)	-32	-26	-19	-4	0	5	8	7	0	-6	-14	-23
Maximum temperature registered (°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

Source: BBC Weather - <http://www.bbc.com/weather/683506> (accessed on 14 October 2017)

Month	Minimum temperature – daily average (°C)	Maximum temperature – daily average (°C)	Average monthly 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

Source: World Meteorological Organisation
<http://worldweather.wmo.int/en/city.html?cityId=200> (accessed on 14 October 2017)

IV.2. Necessary components of the microclimate for mobile cultural goods storage spaces (temperature, humidity, lighting)

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

1. Relative humidity and temperature

In arranging the spaces of the exhibitions, both for the permanent exhibition and for the temporary ones, and in arranging the other spaces pertaining to the activities that revolve around mobile cultural goods (storing spaces, laboratories for conservation 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).

Relative humidity must be constant, at a value between **50-65%** and **the temperature** should also be at a constant value that should 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 goods will be provided with systems for the monitoring and recording of 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 establish both temperature and relative humidity with respect to the needs occurring at any given moment.

The cultural goods storage space should observe the parameters of relative humidity previously mentioned, 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 usual values are $\pm 1.5^{\circ}\text{C}$ for temperature and $\pm 3\%$ for relative humidity.

Certain cultural goods included in the exhibition may need other values of relative humidity (as, in time, they 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 storing of the cultural goods, at the recommended values for at least 48 hours, in case the air-conditioning and ventilation systems are out of order.

2. Lighting

Lighting for 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 orientation in space, the identification of the visitation walkways for the public and the signage, to ensure the readability of the texts in the exhibition space, the visibility of the exhibits, and good conditions for the viewing of the video materials. The lighting systems will fall in accordance with the provisions of the legal and technical norms of designing and execution, in force, and with the observance of the requirements below.

Moreover, the lighting will ensure the creation of effects of an aesthetic nature and of design that are complementary to the style line of the inner arrangement 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 put forward the historic construction, to make it stand out in the architectural ensemble of the area, to create additional elements of attractiveness and visibility for the 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 mediums of the cultural goods displayed in the permanent and temporary exhibits, a general, overall lighting system as well as an individual one oriented specifically towards the exhibits. The artificial lighting system will be adjustable with respect to orientation, positioning and intensity of the lights. It will be made in such a way as not to expose the cultural goods 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/orientation, 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 from the space meant for temporary exhibitions, an artificial lighting system will be provided, that should be adequate for such types of displaying (that may include pictures on various supports and in various media, works of graphics, of photography etc., with or without protecting surfaces).

The lighting in the exhibition spaces will have to avoid the direct glaring of the lighting sources on the visitors and the contrasting between the items displayed and their backgrounds (it is preferable to have shadow-proof backgrounds, darker than the items displayed on them). Avoiding or eliminating the direct glaring effect of the lighting systems may be achieved by screening the lamps, by choosing a specific type of lamps and ways to display them, or by choosing finishes that are shadow-proof or have an index of reflection according to the standard **STAS 6646/1**.

The unavoidable light reflections will be oriented below eye-level, also considering visitors with height below the 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 illuminance in the exhibition rooms and cultural goods storage spaces should be in accordance with the level of sensitivity of the various mediums in terms of photo-chemical deterioration, the recommended values ranging between **50-80 lux** for books, documents, miniatures, watercolours, graphic items, textiles, painted wood, bone, ivory, and natural history specimens and between **150-200 lux** for paintings and wooden items. For inorganic materials, the level of illuminance may go beyond the values recommended for the organic materials. In the spaces in which mobile cultural goods are not being displayed, the level of illuminance 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 advertising means, the illuminance 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 $\mu\text{W}/\text{lm}$** (microwatt/lumen).

The electric lighting installations in the exhibition rooms should meet the requirements of highlighting and to provide protection against the effects of radiation, while keeping in 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 Colour Temperature = 2800 – 3000K**.

The artificial lighting system in the cultural goods storage spaces, in the conservation and restoration laboratory, in the spaces for receiving, quarantining, and in temporary storage must have UV filtering and provide “daylight”-type lighting.

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

In the spaces meant for the cultural goods (for storing and exhibiting), the sources of natural light will be obstructed.

3. Other conditions that the spaces for the exhibiting and storing of the cultural goods should meet

All spaces used for the **exhibiting, researching, and storing** of mobile cultural goods should meet the following conditions:

- to be salubrious;
- to be free of pollutants originating from harmful substances;
- the materials used for the modules in which cultural goods are being exhibited and stored should be chemically neutral – with a **pH of 7.00**;
- to guarantee the security of the cultural goods;
- to observe the effective legal norms regarding the prevention and extinguishing of fires. The materials used for the furniture and the modules in which cultural goods are exhibited and stored should be fireproof;
- the design of the spaces used for the exhibiting and storing of cultural goods must ensure that vibrations and trepidations are reduced and mechanical shocks are prevented;
- the design of the exhibition spaces must ensure that they are **soundproof** from both the outer world and from other spaces within the same building (educational centre, library, multi-functional room). The maximum limit allowed for the inner noise in the exhibition, storing, and research spaces (conservation and restoration laboratories), the library, and the educational space is **35 dB(A)**. For the receiving space, the maximum

limit is **40 dB(A)**, for the multi-functional room, it is **20 dB(A)**, and for the gift shop and cafeteria, it is **45 dB(A)**;

- the ventilation systems in the spaces devoted to the cultural goods 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 goods 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 guarantee that the barriers are visible, but should avoid any annoying visual contrast;
- the solutions chosen for the displaying of mobile cultural goods are forbidden: straining the items (as far as possible, they should be placed in resting positions); folding; pleating; single fixing or nailing; the use of adhesive tape; the gluing of documents or works of graphic art; the placing of items in the immediate proximity of light sources, heating or cooling installations, windows, access ways to spaces with different micro-climate parameters; the placing of items in areas in which the values of temperature and relative humidity may differ from the norms previously specified;
- to be provided with climate maintenance systems, with systems of monitoring and recording temperature and relative humidity levels, with video surveillance and recording systems and with security and alarm systems.

V. Required sheets

The projects will be presented on the sheets, size A0, made of white paper and having a vertical page orientation (portrait), on a rigid frame, not adorned with glued paper, in any way. Also, they will include the following items:

Sheet I:

- Plan of the basement (1:100), size A1
- Plan of the ground floor (1:100), size A1

Sheet II:

- Plan of the 1st floor (1:100), size A1
- Plan of the 2nd floor (1:100), size A1

Sheet III:

- Cross-section (1:100), size A1
- Longitudinal section (1:100), size A1

Sheets I to III should be most clear regarding the museum functions, restoration strategy and principles of identification.

Sheet IV-VII

- Four 3D images, size A2, on each sheet, representing the permanent exhibition; a suggestive picture for each section of the storyline, numbered 1 to 14, arranged in order of the topics. The last sheet will have only two images, placed on the upper part. Sheets must be most clear regarding the general display setting.
- Drawings may also include other elements, at the free choice of the candidates, that they consider important in order to convey the proposed solution.
- It is mandatory to submit a memo, a text that presents the solution, being the equivalent of no more than four A4 pages, font Times New Roman, size 12, spacing 1.5, only in English language.
- Sheets will be numbered in the bottom right corner – as follows: "no. page / total pages" (e.g. 1/7, 2/7, 3/7, 4/7 ...7/7).
- Sheet no. 1 will include, at the top, the title "MNIEHR" DESIGN COMPETITION.
- All sheets of the project will be rolled and placed in a package or tube. Folded sheets will not be taken into consideration.

VI. List of estimated costs

LIST OF ESTIMATED COSTS
THE NATIONAL MUSEUM OF HISTORY OF THE JEWS IN ROMANIA AND OF THE HOLOCAUST
(Lei)

<u>No</u>	<u>Name of the services</u>	<u>Estimated value</u>	<u>VAT 19%</u>	<u>INSHR-EW</u>	<u>CEC Bank</u>	<u>Total INSHR-EW+ CEC Bank</u>
<u>1.</u>	<u>C+M (Construction+ Mounting) works of rehabilitation and reinforcement</u>	<u>55.611.675</u>	<u>10.566.218</u>	<u>57.665.849</u>	<u>8.512.043</u>	<u>66.177.892</u>
<u>2.</u>	<u>Works for preparing the permanent exhibition</u>	<u>1.000 sq.m; 22.599.000</u>	<u>4.293.810</u>	<u>26.892.810</u>	<u>-</u>	<u>26.892.810</u>
		<u>1.500 sq.m; 33.898.500</u>	<u>6.440.715</u>	<u>40.339.215</u>	<u>-</u>	<u>40.339.215</u>
<u>3</u>	<u>Various expenses</u>	<u>9.806.850</u>	<u>1.863.301</u>	<u>11.670.151</u>	<u>-</u>	<u>11.670.151</u>
		<u>11.501.775</u>	<u>2.185.337</u>	<u>13.687.112</u>	<u>-</u>	<u>13.687.112</u>
<u>4.</u>	<u>Design works in view of the implementation</u>	<u>2.255.575</u>	<u>428.557</u>	<u>2.684.133</u>	<u>-</u>	<u>2.684.133</u>
		<u>2.645.408</u>	<u>502.627</u>	<u>3.148.036</u>	<u>-</u>	<u>3.148.036</u>
	<u>Total value</u>			<u>98.912.943,7</u>	<u>8.512.043</u>	<u>107.424.986,7</u>
				<u>114.840.212</u>	<u>8.512.043</u>	<u>123.352.255</u>

The Museum uses 76% of the property; 24% is owned by CEC Bank

Net area of the permanent exhibition: 1000-1500 sq.m.

Cost: 1.500 Euro / square meter for C + M works

Cost for displaying the permanent exhibition: 4.860 Euro / sq.m.

Medium exchange rate for 2018: 1 euro= 4.65 lei

VII. Criteria for participation

- Relevant previous experience: to have previously designed a permanent museum exhibition or a museum proper;
- Financial situation: to have had a turnover of at least 800.000 Euro in 2017;
- CV of the project team; the team leader, architect and dipl. engineer of the team must be certified or licensed for heritage works, gr. A monuments, according to the provisions of the Law no. 10/1995 concerning the quality in constructions, republished; Law no. 422/2001 concerning the protection of historical monuments; the Order of the Minister of Culture and National Patrimony no. 2495/2010 on the approval of the methodological norms concerning the attestation of the specialists, experts and technical verifiers in the field of historical monuments protection. Participants from abroad must provide equivalent certificates;

VIII. 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 foundation between the classic exhibition methods and new technologies (such as holograms, augmented reality, video mapping, anamorphic sculptures etc.) projecting 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: $(A \times 10/100) + (B \times 30/100) + (C \times 10/100) + (D \times 50/100) = 100$ points for $A=100, B=100, C=100, D=100$.

A. THE SPATIAL-FUNCTIONAL CRITERIA: 10%

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 (comprising both the public and staff areas).

The score is determined by considering the following sub-criteria:

	Score
The interest, originality and rationale of the concept of contemporary insertion into a monumental building, as well as capitalizing upon the use of such a building;	between 0 - 30p
<i>The jury will grant the score according to the fulfillment of the sub-criteria, as follows: fully (30 points)/partial (20 points)/to a small extent (8 points)/at all (0 points).</i>	

<p>Achieving a proper space balance between the different functions that are suitable to a museum (exhibition, preservation, research, education, animation, etc.) and the functions expected from a contemporary museum, by the visitors (to be a place of entertainment and enjoyment, of discovery, as well as a place of memory);</p> <p><i>The jury will grant the score according to the fulfillment of the sub-criteria, as follows: fully (20 points)/partial (10 points)/to a small extent (5 points)/at all (0 points).</i></p>	between 0 - 20p
<p>The best use of existing spaces, for the operation of a contemporary museum; the reconsideration and completion of the spaces so that both visitors, as diverse as they may be (including disabled people) and the museum staff will be able to actually feel them; their location and the itinerary of the visitors must be pleasant;</p> <p><i>The jury will grant the score according to the fulfillment of the sub-criteria, as follows: fully (20 points)/partial (10 points)/to a small extent (5 points)/at all (0 points).</i></p>	between 0 - 20p
<p>Proper location of the extra-museum units (library, shop, café, etc.) and their good connection with the street, so as to attract visitors; their use must be isolated from that of the museum;</p> <p><i>The jury will grant the score according to the fulfillment of the sub-criteria, as follows: fully (15 points)/partial (10 points)/to a small extent (5 points)/at all (0 points).</i></p>	between 0 - 15p
<p>Solving the issue of accessibility, including for disabled people of any type;</p> <p><i>The jury will grant the score according to the fulfillment of the sub-criteria, as follows: fully (15 points)/partial (10 points)/to a small extent (5 points)/at all (0 points).</i></p>	between 0 - 15p

Each of the 5 sub-criteria of the Spatial-Functional Criteria will be appreciated by the members of the jury through granting of scores, according to the previous table.

Computational algorithm of the Spatial-Functional Criteria (A):

A x 10/100, whereas A = the sum of scores granted by the members of the jury to each of the 5 sub-criteria.

B. THE MUSEOGRAPHICAL CRITERION: 30%

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 determined by considering the following sub-criteria:

<p>The clarity and attractiveness of the storyline transposition into the museographical discourse, so as to address all categories of visitors (from the unknowing to specialists) and the adequacy of the discourse to the variety of display themes and exhibition typologies;</p>	between 0 - 40p
---	--------------------

<i>The jury will grant the score according to the fulfillment of the sub-criteria, as follows: fully (40 points)/partial (30 points)/to a small extent (15 points)/at all (0 points).</i>	
The modernity of the museographical endeavor; <i>The jury will grant the score according to the fulfillment of the sub-criteria, as follows: fully (40 points)/partial (30 points)/to a small extent (15 points)/at all (0 points).</i>	between 0 - 40p
The ability to showcase / customize (by means of display, natural or artificial light, staging, etc.) the major items of the MNIR portfolio, and tailoring the detailed architectural solution to the topics and items, as indicated by the theme; <i>The jury will grant the score according to the fulfillment of the sub-criteria, as follows: fully (20 points)/partial (10 points)/to a small extent (5 points)/at all (0 points).</i>	between 0 - 20p

Each of the 3 sub-criteria of the Museographical Criteria will be appreciated by the members of the jury through granting of scores, according to the previous table.

Computational algorithm of the Museographical Criteria (B):

B x 30/100, whereas B = the sum of scores granted by the members of the jury to each of the 3 sub-criteria.

C. THE HERITAGE CRITERIA: 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 Dacia Palace, a monument of historical relevance, and the New MNIEHR.

The score is determined by considering the following sub-criteria:

	Scores
Restoration of and capitalizing upon the old building; <i>The jury will grant the score according to the fulfillment of the sub-criteria, as follows: fully (50 points)/partial (30 points)/to a small extent (15 points)/at all (0 points).</i>	between 0 - 50p
Sensitivity of the interventions in the current spaces and preservation of the heritage items defined in the historical study; <i>The jury will grant the score according to the fulfillment of the sub-criteria, as follows: fully (30 points)/partial (20 points)/to a small extent (8 points)/at all (0 points).</i>	between 0 - 30p

<p>The project must find the right balance between the architectural elements generated in time, in the case of this building, and the contemporary intervention which is the subject of this competition;</p> <p><i>The jury will grant the score according to the fulfillment of the sub-criteria, as follows: fully (20 points)/partial (10 points)/to a small extent (5 points)/at all (0 points).</i></p>	<p>between 0 - 20p</p>
--	----------------------------

Each of the 3 sub-criteria of the Heritage Criteria will be appreciated by the members of the jury through granting of scores, according to the previous table.

Computational algorithm of the Heritage Criteria (C):

C x 10/100, whereas C = the sum of scores granted by the members of the jury to each of the 3 sub-criteria.

D. THE FINANCIAL CRITERIA: 50%

On a scale from 1 to 100, it rates the extent to which the solution proves to be economically viable and complies with the budget threshold.

The score is determined by considering the following sub-criteria:

	Scores
<p>The extent to which the solution proposes both an economical and environmentally friendly operation;</p> <p><i>The jury will grant the score according to the fulfillment of the sub-criteria, as follows: fully (45 points)/partial (30 points)/to a small extent (20 points)/at all (0 points).</i></p>	<p>between 0 - 45p</p>
<p>A realistic list of estimated costs and compliance with the budget threshold;</p> <p><i>The jury will grant the score according to the fulfillment of the sub-criteria, as follows: fully (55 points)/partial (35 points)/to a small extent (15 points)/at all (0 points).</i></p>	<p>between 0 - 55p</p>

Each of the 2 sub-criteria of the Financial Criteria (D) will be appreciated by the members of the jury through granting of scores, according to the previous table.

Computational algorithm of the Financial Criteria (D):

D x 50/100, whereas D = the sum of scores granted by the members of the jury to each of the 3 sub-criteria.

IX. Other information

The final maintenance guide, set up by the project designer and the contractor of the construction 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 materials and equipment used and, respectively, included in the design works;
- detailed plans for the utility equipment installed (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 granted by the Ministry of Culture and National Identity regarding its establishment and, consequently, its accreditation 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 design project. Both the project designer and the contractor shall assist the museum in fulfilling the above-mentioned legal obligations.

X. National Legislation

1. MUSEUMS, MOBILE HERITAGE

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

2. HISTORICAL MONUMENTS

- Law no. 422/2001 on historical monuments, republished in 2006, with the subsequent amendments;
- Order no. 2495/2010 of the Minister of Culture and National Heritage, for the approval of the Methodological Norms regarding the certification of specialists, experts, and technical verifiers in the field of protection of the historical monuments;
- Order no. 2260/2008 of the Minister of Culture and Cults, for the approval of the Methodological Norms regarding the classification and registration of the historical monuments, with the subsequent amendments;
- Order no. 2237/2004 of the Minister of Culture and Cults, for the approval of the Methodological Norms regarding the signalling of historical monuments, with the subsequent amendments;
- Order no. 2684/2003 of the Minister of Culture and Cults, for the approval of the Methodology of elaborating the obligation regarding the use of the historical monument and its contain;
- Law no. 5/2000, regarding the approval of the Plan of development for the national territory – Section III – protected areas, with the subsequent amendments.

3. CONSTRUCTIONS

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