Government of the Republic of Moldova

Ministry of Culture

Chisinau "Serghei Lunchevici" National Philharmonic Hall

International Architecture Design Competition

Competition Context and Task Book

2022

Government of the Republic of Moldova. Ministry of Culture

This document has been assembled by architect Victor Roșca from research material provided by the Ministry of Culture, under the direct guidance of State Secretary – Mr. architect Ion Budeci, Minister of Culture – Mr. Sergiu Prodan and consulted by Bivol Svetlana.

The combined content is intended to be used as guidance material for competitors submitting in the Chisinau “Serghei Lunchevici” National Philharmonic Hall competition.

The full title of the competition is:

International Architecture Design Competition for Rehabilitation of the Chisinau “Serghei Lunchevici” National Philharmonic Hall

Images: Government of the Republic of Moldova. Ministry of Culture

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CONTENTS

FOREWORD

Chisinau "Serghei Lunchevici" National Philharmonic is a central place for national and international culture and music, a beloved place to the people of the Republic of Moldova.

Founded in 1940, during its 80 years of activity, the "Serghei Lunchevici" National Philharmonic has become the most important concert edifice in the Republic of Moldova, carrying out a wide range of activities in various directions: academic music, folk, pop and jazz. The country's most representative groups have started their activity at the National Philharmonic, including the ensembles "Joc", "Fluieraş", "Lăutarii, etc. Performances by notorious cultural personalities were held in the National Philharmonic, such as Serghei Lunchevici, Vladimir Curbet, Nicolae Botgros, Nicolae Sulac, Tamara Ciobanu, and others.

From 1954 until now, the National Philharmonic has its headquarters in the building on Mitropolit Varlaam street 78, Chisinau. The building dates from 1912-1913, being rebuilt between 1958-1961 and repaired after the earthquakes that occurred in 1977 and 1986.

On September 24th, 2020, the Philharmonic building was devastated by a large fire. The National Philharmonic was undergoing repairs as it was preparing to mark 80 years since its founding.

While there is a large number of spaces dedicated to music and performing arts in Chisinau, still there is no iconic building, specially designed for acoustic music, after the fire that destroyed the National Philharmonic Hal. Many of the existing spaces are suitable for chamber music or small shows. The largest music venue in Chisinau to date is the multipurpose hall of the "Nicolae Sulac" National Palace (2000 seats), which hosts Philharmonic groups and where concerts take place during the post-fire period.

Given the fact that the edifice is included in The List of real estate properties part of the architectural fund in the municipality of Chisinau, proposed for the assignment of the status of historical monument of a national category (the Philharmonic building is listed at item 70), approved by order no. 34 of 18.01.2019 of the Ministry of Culture, regarding the updating/completion of the Register of monuments of the Republic of Moldova protected by the state (published: 22.03.2019, MO no. 101-107 art. 529, effective date 22.04.2019), this architecture design competition is proposed for identifying a new concept for the building of the "Serghei Lunchevici" National Philharmonic from Chisinau, with the rehabilitation of the structures of the historic building, which survived the fire of September 24, 2020. The aim is to build a representative building for national and international culture and music, with exceptional acoustic performance and aesthetic potential that will bring international recognition to the country.

The competition is open to all qualified architects and is looking forward to entries that can improve the life of the city.

PROJECT OVERVIEW

COMPETITION PROMOTER AND ORGANIZER

The competition is organized by the Ministry of Culture of the Republic of Moldova and is open to all individuals and legal entities or their teams that have at least one registered architect. Competition entrants will be required to self-certify that they meet the minimum entry requirements. The submissions will be evaluated by the Jury (Board of Trustees) at the end of the application period. In conclusion, the winning solutions will be selected, with the potential to move on to the next stages of the project for the Philharmonic building. For details on competition conditions and submission requirements see the Competition Rules and Regulation.

KEY OBJECTIVES OF THE COMPETITION

The main purpose of the competition is to design the architectural concept for the building of the Chisinau “Serghei Lunchevici” National Philharmonic Hall, with a footprint of about 2500 m^2, which will meet the country’s need for a modern building for acoustic concerts. The concept will present an architectural design of exceptional quality, contributing to the further development of the city's image.

The design should pay great attention to using culture and the musical arts in order to stimulate a sense of shared experience. It is expected to be able to integrate the national cultural activity and attract both the public and local and international artists.

The participants are asked to develop a concept that will include parts of the existing building, taking into account the need for their rehabilitation.

The concept should:

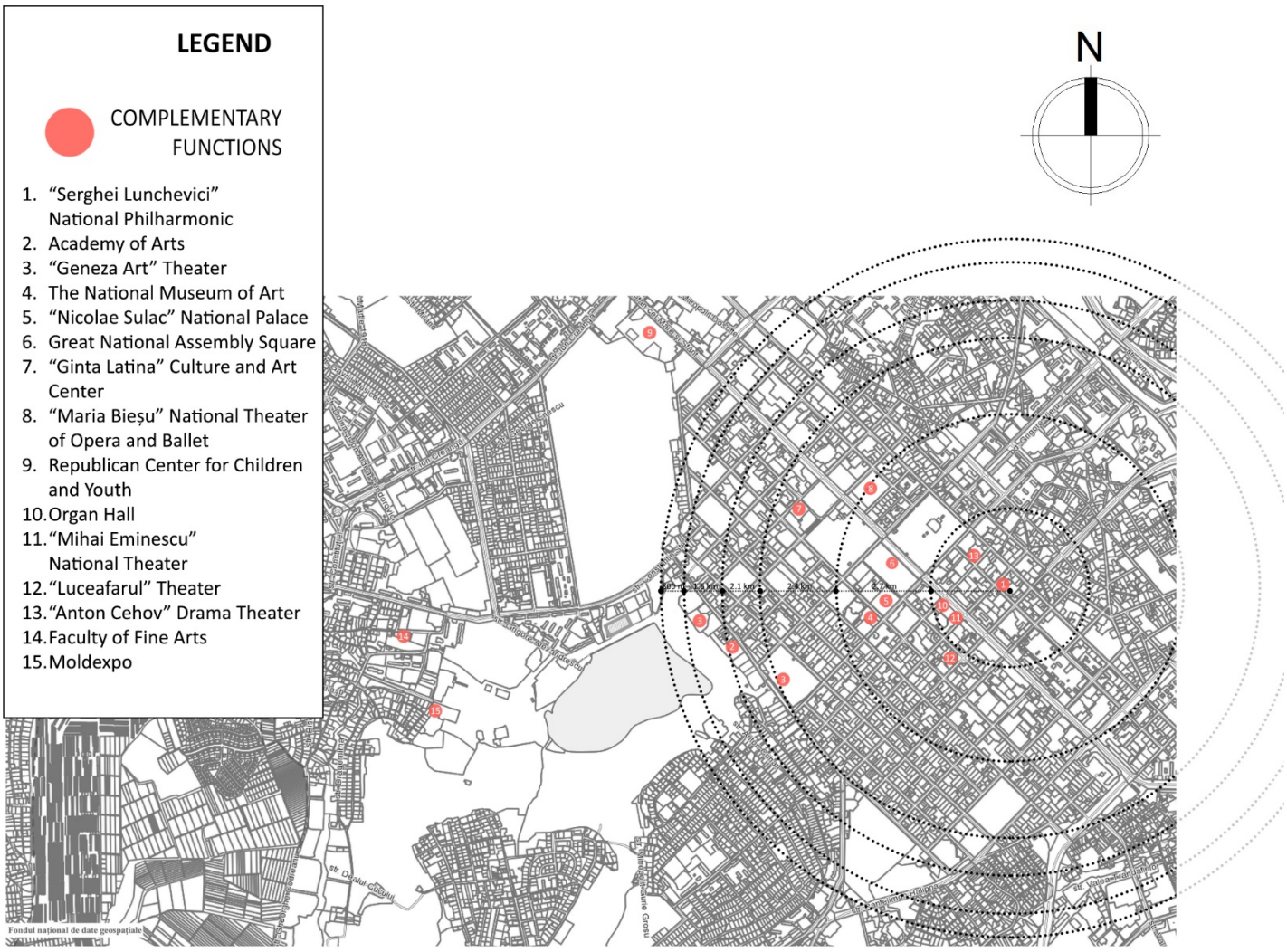
- create a building of exceptional value, which will be the main host of acoustic concerts, with the aim of raising public awareness towards acoustic music and musical arts in general;
- provide a favorable environment for musical creation;
- ensure that the access and the course of the edifice will be equal for everyone, including people with special needs.

It is vital that the National Philharmonic remains a promoter of the development of national culture through the performing arts.

THE SITE. SITE LOCATION

The competition site is located in the historical and cultural center of the capital, in relative proximity to the other buildings with complementary functions to the philharmonic.

The site is located adjacent to Mitropolit Varlaam street, between Mihai Eminescu and Vasile Alecsandri streets. From Vasile Alecsandri street, a portion of land is available for the servitude of the Philharmonic (plot no. Cad. 0100206.282, *see the material in the annexes*).



Note: In this brief, the visual resources – images, photos and diagrams are provided for informational and guidance purposes only for participation in the competition. For the design process, study the materials in the annex of the Chisinau "Serghei Lunchevici" National Philharmonic International Architecture Design Competition

HISTORICAL CONSIDERATIONS

The first information about the building of the Philharmonic dates back to 1912. The building was firstly intended as a place for theatrical and circus performances. The construction was completed in 1913. The building endured several interventions throughout the exploitation period. In the period between 1920-1930 it was also assigned the function of a cinema, exhibition and polyvalent space.

During the years 1957-1968, extensive works were carried out to rehabilitate the Philharmonic building. A new block with three levels and a partial basement was annexed to the existing block, as well as the semi-polygonal colonnade at the main entrance. The project was carried out by the architect Valentin Voițehovski within the Design Institute ”Moldghiprostroi” (actual Urbanproiect).

Intervention work on the construction of the Philharmonic building was carried out continuously, until the day of the devastating fire.

In 2003, the Philharmonic was named after Serghei Lunchevici.

Music enthusiasts have always been able to find refuge at the "Serghei Lunchevici" National Philharmonic. The core and pride of the National Philharmonic are represented by the famous groups known all over the world – the Symphony Orchestra and the Academic Choral Chapel *"Doina"*, founded in 1930. In 2006, the “*Folclor*” Folk Music Orchestra started its activity within the Philharmonic, and in 2017 – Concertino Accordion Band. The soloists of the philharmonic are the duet of pianists Anatolie Lapicus and Iurie Mahovici, Tatiana Costiuc (soprano), Sergiu Musat (clarinet), Elena Demirdjean (soprano), and Constantin Moscovici (pan flute).

The "Serghei Lunchevici" National Philharmonic has among its objectives the capitalization at the highest level of the universal musical treasure, promotion of contemporary musical art, acquaintance of the music-loving public with performers and their creation, and music-aesthetic education for young generations. For this purpose, the Philharmonic Hall organizes numerous concerts of academic music, jazz, folk and stage music, with the participation of special guests from Moldova and abroad. Also, the concerts from the annual editions of the International Music Festival *"Martisor"* are held in this institution, and from the International Festival *"Days of New Music"*.

The following groups and events were established within the Philharmonic: the International Festival of Choral Interpretation of youth groups; the International Festival *"Piano Nights"*; the *"Fête de la musique"* Festival – organized together with the French Alliance and the French Embassy in the Republic of Moldova; the International Piano-Duo Festival *"Amber Grapes"*(*"Strugure de chihlimbar"*); *"Steaua Autoradio"* Contest; *"Youth for Moldova"*(*"Tinerii pentru Moldova"*) Festival-Contest. In the 2008-2009 season, the National Philharmonic in collaboration with the Embassy of the Federal Republic of Germany and the Goethe International Institute, held the International *“Beethovenissimo”* Festival; Jubilee Season 2010-2011 – the Sergei Rachmaninov International Festival *“Vocaliza de toamna”* took place; Season 2011-2012 – National Philharmonic in partnership with Chisinau City Hall, Romanian Cultural Institute *"Mihai Eminescu"* and Conducting Art International Center, kicks off the first edition of the International Symphony Conducting Competition; also in 2012, in partnership

with the Chisinau City Hall, was organized the first edition of the *"Sax Story"* International Saxophone Festival; in the 2013-2014 season the National Philharmonic in collaboration with Studio D'Opera Luxembourg organized an extraordinary concert, in which the opera *"Tristan and Isolde"* by R. Wagner was presented in concert version; The *"Ignacy Paderewski"* Pianists Competition was also held in here; the *"Alexei Stârcea"* International Academic Singing Competition returns on the Philharmonic stage with a new edition after 8 years, and in the 2014-2015 season, the Festival Television Contest of Young Folk Music Performers *"Presenting the Folklore Orchestra" ("Prezinta orchestra Folclor")*. Season 2016-2017 – concert-session of music therapy in collaboration with the National Institute of Neurology and Neurosurgery; The *"George Enescu"* International Music Festival, held under the High Patronage of the President of Romania, extends the geographical area of the concerts to Chisinau. Through the joint effort of the *"Mihai Eminescu"* Romanian Cultural Institute, the National Philharmonic and the Union of Composers and Musicologists of the Republic of Moldova, on September 20, 2017, an exceptional concert was organized for the first time in the Republic of Moldova, within the prestigious Festival, following the 2019 edition.

The National Philharmonic is the co-organizer of a series of outdoor concerts: the *"DescOpera"* open-air classical music festival, organized since 2016 every year at the initiative of maestro Friedrich Pfeiffer; the traditional concert at the Green Theater in Valea Morilor Park, held in early summer in collaboration with the German Embassy in Chisinau.

In 2019, the famous opera *"Carmen"* by George Bizet resonated on the Philharmonic stage, spiced with modern rhythms and sounds, in a specific manner of the Concertino Accordion Band. The mezzo-soprano Ljubica Vranes (Serbia), with a fascinating voice, a sensual presence and effervescence, starred in the main role, together with Petru Racoviță (Escamillo) and the "Doina" Academic Choir.

In 2020, on the occasion of International Music Day, the first edition of "*Gala of Musical Excellence" ("Gala Excelenței Muzicale")* was organized. During the event, the greatest legends and celebrities in the field of music were appreciated with diplomas and trophies.

Cycles of thematic music subscriptions for students and pupils are regularly produced with the participation of Philharmonic groups and special guests. We mention the subscription "Symphonic Evenings", organized and moderated by the Honorary President of the Union of Composers and Musicologists from Moldova Ghenadie Ciobanu, and the subscription "American Music in Moldova" in collaboration with the US Embassy in the Republic of Moldova, the subscription of the Duet of pianists Anatolie Lapicus and Iurie Mahovici " Sound portraits", symphony subscriptions for pupils, high school students and students organized by musicologist Irina Martîniuc.

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The success of the Philharmonic is also ensured by the management of the institution, consisting of prominent personalities from the Republic of Moldova who possess solid professional skills and competencies and a vast experience in the field of artistic administration and management.

The rehabilitated building will host acoustic music events, offering the public a diverse musical program and will strengthen the network of spaces dedicated to music.

The building that today represents the National Philharmonic was built in 1912 and opened in 1913 as a circus. After more than two decades, in 1940 the institution of the Philharmonic was created, and the headquarters of the former circus became, until now, the home of the National Philharmonic.

Street view perspective of the building of the National Philharmonic "Serghei Lunchevici" in Chisinau, before the fire on September 24th 2020.

URBAN PLANNING AND HERITAGE CONSIDERATIONS

The complex of the National Philharmonic is composed of several buildings, which communicate with each other, forming a common ensemble. According to the cadastral documents, some constructions within the complex were made without a Building Authorization and do not have the respective legalization.

The main block of the Philharmonic is composed of body "A" (cadastral plan, see the material in the annexes), which includes the block with the central entrance, the main hall of the Philharmonic with the stage and the block with rooms for the artistic staff, the small hall with the restaurant on the ground floor and a series of annexes ”A1”, ”A2”, ”A3”, ”a”, ”a1”, ”a3”, ”a4” and ”a5”. These buildings communicate with each other and are on different height levels. The separate constructions in the courtyard of the Philharmonic are mostly unregistered at the "Cadastre"(letter B – storage, letter G – garage and no. 4, 5 – sheds).

The block of the central entrance has a rectangular shape in plan with a height regime $S_{partial}$+P+2E. Attached to it is the colonnade in the form of a regular semi-polygon of the main entrance. The structure was made with masonry walls and monolithic reinforced concrete frames on continuous type foundations. This construction was built after 1960.

Along Mitropolit Varlaam street, there is another rectangular block in the plan, built after 1912 and rebuilt several times, which communicates with the main hall of the Philharmonic through the foyer. The construction is made on two levels, the restaurant is located on the ground floor and the small hall of the Philharmonic on the first floor. Structurally, the block was made with masonry walls and internal columns arranged along the longitudinal walls of the building. There are reinforced concrete ribs on the head of the pillars, placed on the transverse side of the block.

The ceiling floor and the roof of the building, made of wooden structures and elements, were completely burnt and collapsed.

The main hall of the Philharmonic is on the side of the small hall. It is made with masonry walls of limestone blocks, reinforced with monolithic reinforced concrete columns and belts. The large hall has a cantilevered balcony made of monolithic reinforced concrete structures supported on pillars. The roof was made in the shape of a dome from metal structures and wooden elements. There is metal tile cladding on the wooden deck. The suspended ceiling of the main hall was made of metal and wooden constructions. Following the fire, all the roof constructions collapsed inside. The great hall expands with the stage constructions and the block for the artistic staff. The structures are made with limestone block masonry walls. Basement rooms are located below the stage and the block for the artistic staff.

The vast majority of outbuildings, unauthorized, are made of masonry and other various building materials.

The complex of the National Philharmonic comprises land with an area of 0,4669 ha. Block "A" (cadastral plan) has a ground footprint of 2539,4 m^2.

Aerial views of the Chisinau "Serghei Lunchevici" National Philharmonic building, present.

THE DESIGN BRIEF

Based on the site analysis, it is proposed to create a concept for the rehabilitation of the building of the "Serghei Lunchevici" National Philharmonic in Chisinau, located on land with cadastral number 0100206.282, where the building structures preserved after the fire are located. The rehabilitated building will meet the country's pressing need for a modern venue for acoustic concerts.

The architectural solution of the new building of the "Serghei Lunchevici" National Philharmonic in Chisinau will ensure the spatial-volumetric organization and acoustic performance corresponding to the given architectural program.

The main functions of the building will have a total area of approximately 3650 m^2. Particular attention will be paid to the great hall, which represents the core of the building which was mostly devastated by the fire. The large hall will accommodate an audience of around 750 seats, with the highest quality acoustics, so that it can support a varied series of musical performances.

The landscaping solution will take into account the creation of orientation signs to the accesses and the reception space for visitors, so that the path from the outside to the inside is natural, contributing to an exceptional visiting experience of the edifice.

Aerial view of the Chisinau "Serghei Lunchevici" National Philharmonic building, present.

Note: Participants can use the photographic and 3D materials provided in the annex. Competitors are encouraged to think creatively and provide their own interpretation of the building's programmatic requirements and associated area provisions, where they deem it necessary.

PROGRAMMATIC REQUIREMENTS

FOYER

FOYER is the main point of entry, guidance and security. However, it should provide space for a break, rest and relaxation inside the building. From the outside, the entrance should be announced by the clarity of the volumetric concept. Once inside, the visitor should find a bright space, which generously invites in a large open space. Natural light and at least a visual connection to the outside are essential. There should be a minimum dependence on search appliances, with a clear and intuitive hierarchy of the path to the adjacent spaces and the main hall. In addition to providing the main orientation and movement inside the building, a significant percentage (approximately 60%) of the entrance foyer should also be flexibly designed and planned so that it can be transformed into a useful space to support a number of basic building functions. These include, but are not limited to: exhibition space; event space; commercial space. This transformation should be possible with minimal disruption to construction and logistics operations and without the need for complex screening facilities and devices to be brought to delimit the space. Some functions may be permanently located in the useful area provided by the access space.

MAIN HALL

The main hall is a technically complex space, representing the main function of the building. The main auditorium is proposed, for at least 750 people, which has the highest acoustic quality, so that it can support a wide range of musical performances. The physical design of the auditorium space should be just as remarkable. A strong visual impact will be pursued that provides a meaningful experience for the audience. The shape of the space should create a unique character, taking into account the best way to plan it, both horizontally and vertically. The auditorium should be designed for the comfort of the audience, including good views of the stage from all seats. The main concert hall should contain fixed seats, which can be placed on several levels, with stalls, boxes and balconies, as needed. There will be an easily accessible designed place for people with special needs (1.2% of the total allowance), with space for caretakers. The stage and surrounding areas will be designed primarily for optimal acoustic quality for orchestral music, but will also include flexible theatrical engineering technologies to accommodate a wide range of performances, including the orchestra pit and a detachable proscenium arch. The performance space must have a service infrastructure capable of accepting multiple requirements for the work of artists.

Consideration will be given to ensuring the necessary number of emergency exits. The accesses and pathways to the spectator seats should be provided with service emergency lighting and visible intuitively designed steps. The installation of fire protection systems, climate control and acoustic control should be taken into account.

MAIN HALL. CONFIGURATION

Contemporary sound wave tracking and metering technology have transformed concert halls, creating a richer experience for the audience. As a result, the concert halls are full of subtle design details that enhance the aesthetics and acoustics of the concert experience. Consideration is given to achieving good reverberation, a balance between frequencies, clarity of sound, adjusting the direction of reflection and absorption of waves. Some basic principles are observed that are taken into account when designing each element of the hall.

STAGE

It is designed to function as an instrument in itself. As one of the options, the wooden stage can be with a large air pocket under the floor, vibrating from contact with instruments such as the contrabass, cello or piano. A hydraulic system can be proposed that will allow an easy reconfiguration. In this way, choral groups and instrumentalists can be positioned on flexible steps in height, following the best sound experience.

ORCHESTRA PIT

It is designed with mobile platforms to achieve the desired sound balance. This satisfies the acoustic needs of the instrumentalists depending on the show that is being performed and a better contrast is obtained between low and high waves.

ACCESS

The doors must ensure blocking of sound propagation. They will not have locking devices. The vestibule between them blocks the propagation of sound outside the hall.

WALLS

The walls of the hall can be made of wood supported by a layer of concrete, with an air pocket in between in order to provide better reverberation. It is also possible to consider the use of anchored acoustic panels for sound adjustment, gaining balance between frequencies and generating sound clarity, by the possibility of adjusting the direction of sound reflection or absorption.

BALCONIES *(if any)*

Recommended to be designed with two layers of large wooden beams under the balcony floor in order to transmit vibrations to the feet of members of the public, allowing them to hear and feel the music.

MATERIALS

The materials will be selected after the acoustic calculation, according to the grid of reflection, sound absorption and the simulation of the acoustic performance of the room (if applicable). Chairs with wooden backs are recommended, which reflect the sounds, the back and seat cushions can be made of sound-absorbing material, and the wooden platforms for them can be perforated, for a better performance of the sound reaching the listener. Ceilings and walls can be made of plaster or wood for reverberation, and railings can be pieces of solid wood cut into acoustic shapes in order to spread sound energy. The floor will be made of wood with an air pocket under it. Walkways (steps, platforms separating areas) can be carpeted.

ZENITHAL LIGHTING *(if exists)*

Designed to give performers and members of the public the feeling of time and weather, the skylights should be made of four layers of glass in order to block out the sounds of the city. The sound absorption solution should be wisely chosen in order to avoid unwanted vibrations in the glass.

The main hall of "Serghei Lunchevici" National Philharmonic in Chisinau, before the fire.

SECONDARY HALL

A secondary hall should be provided, capable of accommodating an audience of about 250 people. This must be a flexible space, able to present several types of performance and audience configurations. A space with good acoustic quality will be designed, but it does not need to correspond to the acoustic quality of the main hall. Particular attention will be paid to:

- visual and sound boundaries;
- connection to the main hall, backstage and side aisle arrangements;
- design and location of the control room; entrances and exits (including escape routes).

SUMMER STAGE/OUTDOOR THEATER

The concept should contain a summer stage area (outdoor theater – depending on the volumetric design). The summer scene and the edifice should be complementary facilities, being an extension of the building and the internal functions of the Philharmonic. An associated indoor performance space will be provided to facilitate outdoor events, festivals and performances. There should be considered the relationship between the outdoor stage and the spaces for artists inside the building (it could be integrated into the building, if necessary, depending on the project).

BACKSTAGE

The spaces behind the stage incorporate waiting and training areas for artists before going on stage. The area behind the stage could be designed as a single space to support both concert halls or be made as separate units dedicated to each hall. Dedicated control rooms for sound, production and lighting control should be provided. It is necessary to provide a number of facilities for artists. These include:

- Individual and group locker rooms, with lockers, restrooms and showers;
- Equipment storage space;
- Artist's common room (green room) for use before and after the performance. This should include a small bar area;
- 4 rehearsal rooms (Symphonic Orchestra, *"Doina"* Academic Choral Chapel, *"Folclor"* Folk Music Orchestra, Concertino Accordion Band).

There will be considered a high degree of flexibility in the behind-the-scenes space and artist spaces. These include the rehearsal studio – which, if needed, could be a large space for orchestral and/or choral rehearsals, and could be combined with other spaces, for example – the artist's common room (taking into account the necessary acoustic quality, which should be close to that of the main hall).

Artists' access ways should be adequately located so as not to diminish the convenient access of visitors.

SERVICE SPACES

Service access to the building is required. It should meet performance and event requirements as well as the day-to-day necessities of the building (e.g., food and beverage, office supplies). Adequate storage rooms, located in the immediate vicinity of the loading compartment, as well as delivery, packaging, care, preparation and workshop spaces must be provided. Separate workshops should be organized for the processing and preparation of stage equipment and decorations. There should be adjoining storage rooms and a small workshop desk. An adequate service space should be provided for the maintenance of spaces, production rooms and equipment, as well as vertical connections placed in efficient places to serve the building. Workspaces are a high-security environment in the building and adequate levels of fire resistance and climate control will be ensured.

FOOD & BEVERAGE

A series of spaces for food & beverage should be planned. There will be a restaurant designed to serve up to 100 people. It should have a social and relaxing atmosphere and be considered an important meeting place in Chisinau. The relationship between the restaurant and the foyer will be taken into consideration. The restaurant should be able to turn into the main bar to support the Concert Halls.

At least two more cafes must be provided with an appropriate storage area. The kitchen will be located in order to ensure that all spaces will communicate effectively.

STAFF SPACES

The offices and staff spaces must be carefully located in the immediate vicinity of the main functions of the building (concert halls), as well as the front and rear facilities. Permanent workspaces should be provided for up to 20 employees. The anticipated spaces for staff are:

- Anteroom/secretariat/reception;
- Accounting office (in connection with the secretariat);
- Administrator office;
- Offices for administrative staff for PR, marketing, events and promotions (5 offices);
- Offices for administrative staff for human resources management, operations and facilities, including catering (5 offices).

Note: The description of the administrative spaces is provided for information purposes. It is possible to opt for an open space design solution for office spaces. Competitors are encouraged to think creatively and provide their own interpretation of programmatic requirements where they see fit.

Short-term storage should be scattered among the workspaces provided; long-term archive storage being planned in a dedicated room. Additional staff facilities are expected such as copy/resources space, buffet, kitchenette. Separate restrooms for staff will be provided, as well as showers and locker rooms (for catering staff). Additional staff who do not require a permanent workspace but will use the given facilities include employees for organizing events or exhibitions in the foyer. The design and work environment should be contemporary and

comfortable. Daylight is needed in every workspace. Appropriate environmental conditions should be ensured for the comfort of staff. A high degree of flexibility and efficiency in the design of staff spaces is desired. Staff spaces may be centralized or dispersed, as appropriate, within the project. A separate staff entrance must be provided, close to one of the security points of the building.

UNDERGROUND PARKING

Underground parking should have a minimum of 75 parking spaces (with appropriate access to the building's function groups). Also, there should be 5-7 above-ground parking spaces for staff and administration. Attention will be paid in order to reduce the flow of vehicles so as to minimize crossings and potential congestion. Pedestrian access from the car park to the main foyer and the artist foyer must be provided, taking into account natural lighting and ventilation. It is possible to consider the use of the portion of the Philharmonic's servitude land, available from Vasile Alecsandri street (cadastral number 0100206.282, *see the material in the annex*).

Note: For the most part, the existing functional zoning can be adapted with the annexation of the missing spaces, according to the rules in force (see the material in the annex).

SPACE TYPE	**Area (m^2)**	**Breakdown**	**Area (m^2)**
FOYER	750	Entrance hall/Foyer	600
		Information center/Reception/Ticketing	35
		Security	20
		Cloakrooms/Lockers	30
		Public restrooms	45
		First aid room	20
FOOD & BEVERAGE	300	Restaurant	180
		Cafeteria/Bar	50
		Kitchen	70
CONCERT HALLS	1000	MAIN HALL (750 seats)	750
		SECONDARY HALL (250 seats)	250
STAFF SPACES	250	Staff entrance	20
		Office space	150
		Copy/resource room	20

		Staff storage facilities	20
		Buffet	10
		Staff restroom facilities	30
BACKSTAGE	700	Backstage area to Halls	70
		Sound, production and lighting room	30
		Performers dressing rooms, lockers, restroom and shower facilities	200
		Instruments/equipment storage	50
		Common room/Green room	75
		Rehearsal studio for Symphonic Orchestra	100
		Rehearsal studio for Choral Chapel	75
		Rehearsal studio	50
		Rehearsal studio	50

SPACE TYPE	**Area (m^2)**	**Breakdown**	**Area (m^2)**
SERVICE SPACES	650	Service entrance	20
		Security	25
		Delivery, packing. Crate storage	40
		Preparation space and storage	200
		Workshops	50
		Instruments storage	50
		Workshop office	15
		Furniture and prop storage	50
		Cleaners room	25
		Reuse and recycle room	25
		Equipment storage	150
TOTAL	**3650**		**3650**

Note: The surface requirement in the area schedule is indicated only for the main functions. Other public spaces, as well as the auxiliary spaces necessary for the proper functioning of the Philharmonic, are left to the fair judgment of the participants, depending on the specific configuration proposed in the project.

The surfaces are indicative, they may undergo changes due to the spatial and structural constraints of the building. The area schedule and the description of spaces are provided for guidance purposes. Competitors are encouraged to think creatively and provide their own interpretation of the programmatic requirements of the building and the footage associated with the functions or function areas, where appropriate.

FINAL PROVISIONS

DESIGN DEVELOPMENT AND SUBMISSION

The calculation parameters of the constructive elements (e.g.: Seismicity - 8 degrees) and the resistance structure can be considered in the design process. The definite parameters, as well as electricity, telecommunications, water supply and sewerage networks, will be established in the later stages of the project, after the completion of this competition.

For all spaces, apart from the large hall and the small hall, it is recommended, as far as possible, to use natural lighting and natural ventilation, to reduce energy consumption, which is a desideratum of the design program.

Contestants will submit a general cost estimate demonstrating the economic feasibility of the solution.

Each participant can submit only one project in the competition, under the conditions provided by the Competition Rules and Regulations.

CONTENTS REQUIRED FOR SUBMISSION:

The projects will be presented on A0 format sheets, 841 x 1600 mm, which will include the following pieces:

1. Site plan scale 1:200 or 1:500, which includes:
    - marking of car and pedestrian accesses, height regime, North indication, characteristic indexes (site area, built-up area – building footprint, developed floor area, the land use coefficient (L.U.C., the ratio between the developed floor area), land use percentage (L.U.P., the percentage ratio between the built-up area and the site area);
    - the contour of the building (the projection of the closed volume in plan); roof plan with drainage slopes;
    - other elements - pergolas, alleys, trees, cars, carport, etc.;
2. Plans scale 1:100 or 1:200; ground floor landscaping;
3. Section views scale 1:100 or 1:200;
4. Elevation views scale 1:100 or 1:200;
5. Street elevations;
6. Axonometries / street view perspectives / aerial perspectives, characteristic for a better understanding of the solution;
7. Interior perspective view of the main hall;
8. Other visual materials, considered to be appropriate for understanding the solution;
9. Text presenting the proposed solution, maximum 1,000 words.

Submitting will be done both in physical and digital format (pdf).

ASSESSMENT CRITERIA

The Jury will review and select the winning solutions based on the following criteria:

A. The creativity, originality and landscape/urban/architectural/artistic quality of the design – 55% of the final assessment (maximum 55 points).
Evaluated on a scale of 1 to 50: creativity (A1 – max. 20 points), originality (A2 – max. 15 points) and landscape/urban/architectural/artistic quality (A3 – max. 20 points) of the proposed solution.
It is counted by summing the points awarded by the jury for the following aspects:

- A1 – a symbiosis between the character and history of the place and contemporary needs (max. 20 points);
- A2 – originality of solutions regarding the proposed interventions in the public space in order to achieve the objectives detailed in the outline brief (max. 15 points);
- A3 – The character of the public space resulting from the proposed intervention and the overall atmosphere of the design (max. 20 points).

B. Viability, rationality and sustainability of proposals – 30% of the final assessment (maximum 30 points).
Evaluated on a scale of 1 to 30: the viability (B1 – max. 10 points), the rationality (B2 – max. 10 points) and the sustainability (B3 – max. 10 points) of the proposed solution.
It is counted by summing the points awarded by the jury for the following aspects:

- B1 – The degree of viability of the proposed solution regarding the technical aspects of the objectives established by the outline brief (max. 10 points);
- B2 – Proposing effective solutions in terms of price/quality ratio (max. 10 points);
- B3 – The degree of inclusion of the proposed solution in the concept of "sustainable development" (the development process that meets current needs without jeopardizing the ability of future generations to meet their own needs) (max. 10 points).

C. Achieving the objectives established by the outline brief – 10% of the final assessment (maximum 10 points).
There is evaluated on a scale of 1 to 10 the degree of achieving the objectives mentioned in the outline brief.
D. The quality and clarity of the design presentation in such a way as to illustrate the competitor's ability to implement the proposed solution - 5% of the final evaluation (maximum 5 points).
There is evaluated on a scale of 1 to 5 the competitor's ability to implement the proposed project.

Calculation algorithm:

A + B + C + D = (A1+A2+A3) + (B1+B2+B3) + C + D = 55 + 30 + 10 + 5 = 100 maximum points possible.