



Niccolò Guasti

National Archaeological Museum

A Totally Renovated Museum

PRESS PACK



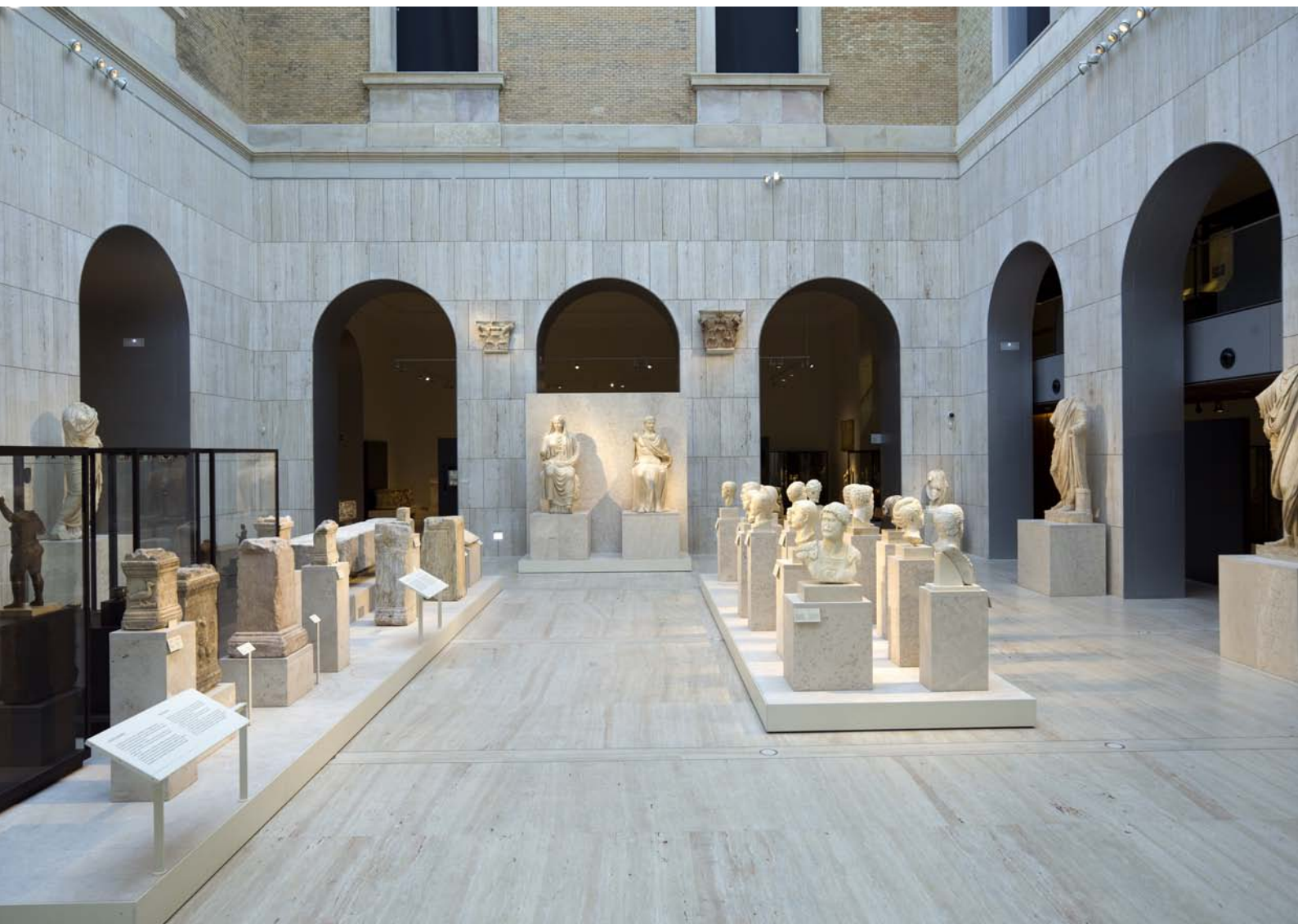
MAN MUSEO ARQUEOLÓGICO
NACIONAL

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1.

The new National Archaeological Museum

Luis Asín



A Great National Museum Project for the 21st Century

The National Archaeological Museum (Museo Arqueológico Nacional / MAN) has opened its doors to the public following a complete overhaul of both the building and museographic design. This project has been a long time in the making, and it is also the Spanish Ministry of Education, Culture and Sport's most ambitious undertaking in an archaeological museum to date in terms of its aim, scale, cost and institutional relevance.

The National Archaeological Museum is Spain's most important history museum: a public institution whose mission is to offer society a rigorous, attractive, thought-provoking interpretation of the past, the significance of the material culture from which modern-day Spain's different peoples are descended, and the Mediterranean arena from Antiquity to recent times, presenting a rich, dynamic synthesis of our history and our culture.

The MAN has begun **a new chapter in its history, 147 years after its founding,¹ with a completely revamped image and facilities** after six years of intensive architectural and museographic renovations, including a final phase in which the museum remained closed to the public for two and a half years. Thanks to this ambitious remodelling, today the MAN is one of the most important archaeology and history museums in Europe.

The museum **set out on this new course with the aim of offering the best public service** by providing totally renovated facilities to cater for the needs and interests of its many different audiences.

As an urban landmark, the National Archaeological Museum stands at the end of the so-called "Golden Mile" or "Art Walk" of Madrid's museums, where other state-affiliated institutions like the Prado, the Thyssen-Bornemisza and the Reina Sofía museums are also located.

A Long-Awaited Reopening

The public reopening of the MAN is **the culmination of a process that began in the year 2000** and was set in motion with the 2002 Master Plan, offering citizens an avant-garde public space where tradition and modernity converge in a dialogue between past and present.

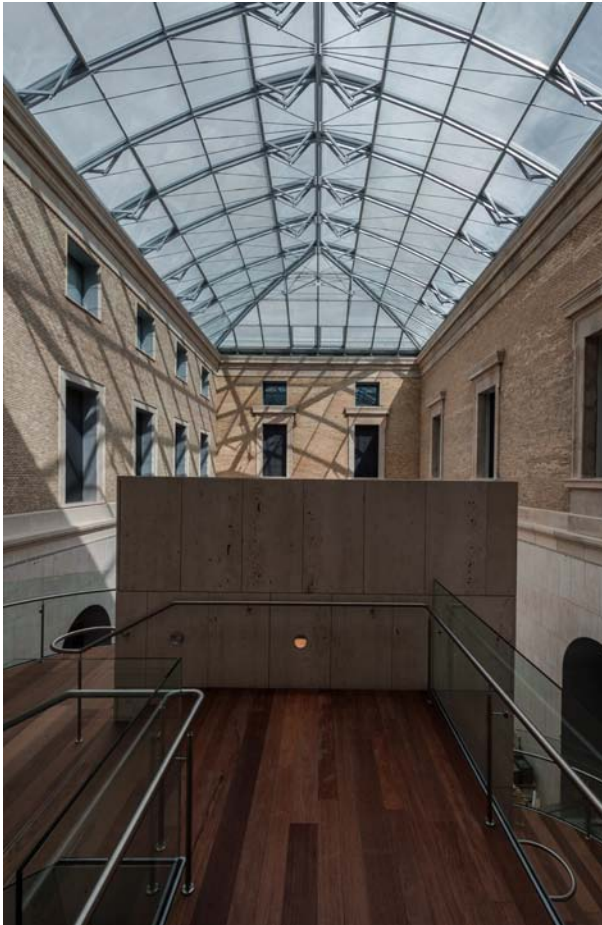
The guiding principles of this ambitious overhaul of the museum have been **quality, innovation and accessibility**. Both the timescale and the figures involved in the undertaking testify to the complexity of this state-sponsored project for the most important archaeology museum in Spain and one of the most prominent on the international scene, given the exceptional quality of its collection, the scope of the intervention in the historic building, and its museographic orientation towards different types of visitors.

The initiative of the Ministry of Education, Culture and Sport at the MAN, the results of which are now unveiled, has entailed a complete renovation of the building and the creation of new facilities and installations in every internal and public area of the museum, as well as a totally new exhibition design and layout.

The remodelling efforts are apparent at every turn: the main gate to the grounds; the tour of the Cave of Altamira replica under the museum garden; the entrances; the entire building, from the basement to the attic; the permanent exhibition divided among four floors, with new museographic resources and furniture; other public spaces and services throughout the museum; and all of the institution's internal work areas. The project has also vastly improved the museum's physical and cognitive accessibility to better serve visitors with special needs.

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Fue creado mediante Decreto de 20 de marzo de 1867 en el que, además de crear el propio Museo, se establece la primera red de museos provinciales con colecciones arqueológicas, y se crea un cuerpo funcionarios especializados en la custodia del patrimonio cultural (los actuales conservadores de museos). Se trata, por tanto, de una norma de gran trascendencia para la museología y la historia de los museos en España.



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Major Novelties in the National Archaeological Museum

A Splendid Building

Thanks to the ambitious renovation, the historic late 19th-century building has increased its total floor area, most notably in the public zones, with new reception areas, visitor information and care services and exhibition galleries, as well as improved connections and traffic flow. The architectural alterations are expressed in an understated, fresh, flexible language in surprising yet harmoniously balanced new spaces.

A Stroll through History

Nearly 10,000 square metres of surface area, with 40 rooms distributed among four floors and two large covered courtyards as singular spaces for contemplation and enjoyment, comprise the museum's new permanent exhibition. It offers a privileged overview of the history of Spain through archaeology, from the early days of hominisation to the 19th century. The museum is home to Spain's most important collection of archaeological artefacts: Palaeolithic bifaces and delicate ivories that combine aesthetic beauty with practical functionality, carved scapulae from Castillo Cave, the abstract aesthetics of the "Idol of Extremadura", the classical beauty of the Lady of Elche, Roman sculptures, the Romanesque crucifix of Ferdinand and Sancha, and the equestrian figure of Hector by Il Filarete are just some of the cultural treasures it houses.

A New Image

The museum's new corporate image is evident in all of its physical and digital resources as well as all its material formats and publications. Everything from the main entrance on Calle Serrano and the new vestibule to the tickets, the website, the graphics of the permanent exhibition, the signage throughout the museum, and all of its spaces, elements and services display a totally fresh, contemporary, attractive image.

New Offers and Services for the Public

The museum will offer a variety of services and conveniences for visitors and users: cloakroom, individual and group lockers, nursing room, new events halls with an extensive and versatile range of AV equipment, educational workshops, museum shop, cafe and garden terrace, as well as a new 600-square-metre temporary exhibition hall, all perfectly equipped, signposted and fully accessible.



Instituto de Patrimonio Cultural de España (I.P.C.E)

Luis Asin



Mika Cartier

Restoring and Preserving the Collection

The new presentation of the museum's cultural assets has involved an ambitious conservation and restoration programme overseen by the Directorate-General of Fine Arts and Cultural Assets and of Archives and Libraries, spanning everything from Egyptian mummies to huge mosaics. The majority of the pieces intended for the exhibition, as well as the extraordinary embroideries in the Great Halls, have been cleaned and restored.

A number of large pieces from the collection were mounted in the exhibition galleries, such as plasters, mosaics, coffered ceilings, furniture, sculptures from different periods and stone monuments like the great tower of Pozo Moro in the building's north courtyard, after all of its original sculptures were meticulously restored. These massive elements were set up in the galleries with scrupulous attention to conservation, exhibition and lighting requirements as well as the need to ensure the smooth flow of visitor traffic.

A Stellar Library

The MAN's extraordinary public-access library is Spain's leading reference centre in the field of archaeology, with over 120,000 volumes and a valuable collection of ancient documents. It occupies a singular space on the fourth floor, where the old metal trusses of the historic building's original roof have been restored. The library is equipped with designer furniture that makes the most of the available space to create a comfortable, inviting setting.

An Accessible Museum

The museum has gone the extra mile in terms of regulatory compliance and the quality and range of public services it offers to cater for the special needs of persons with physical, visual or hearing impairments. This has been achieved with the support of Fundación Orange and the collaboration of ONCE and Fundación CNSE.

A Restored Garden

With the museum's reopening, the city of Madrid has gained a splendid new cultural asset, a fully remodelled historic building in the city centre with new accesses and connections and a pleasant, recently redesigned outdoor garden open to the public. The first thing visitors see after passing through the front gate is a welcoming new reception area where the city penetrates into the museum, and the museum opens its arms wide to embrace the city.

NATIONAL ARCHAEOLOGICAL MUSEUM: KEY PROJECT FACTS

Owned by

Government of Spain

Managed by

Government of Spain, Ministry of Education, Culture and Sport
(Directorate-General of Fine Arts and Cultural Assets and of Archives and Libraries)

Funds invested (2006-2014):

Plans, designs and works	€ 38,847,614.68
Restoration of collections	€ 2,105,286.78
Supplies and equipment	€ 4,133,452.63
Permanent exhibition	€ 19,359,442.59
Other surveys and projects	€ 756,103.11
Total investment	€ 65,201,899.79

Project timescale

Works and museographic setup: 6 years (2008-2013)
Institution closed to the public: 2,5 years (since 25 July 2011)

Surface area gained

Total net floor area (NFA)

Before renovation: 19,280 m²

After renovation: 23,303 m²

Gain: 2,642 m² (+ 12,8 %)

Public area - NFA

Before renovation: 9,508 m²

After renovation: 13,689 m²

Gain: 4,181 m²/ + 44.0 %

Reception area - NFA

Before renovation: 314 m²

After renovation: 1,585 m²

Gain: 1,271 m²/ + 404.8 %

Superficie útil salas de exposición

Before renovation: 7,582 m²

After renovation: 9,872 m²

Gain: 2,290 m²/ + 30.2 %

Number of archaeological artefacts on display

13,000

2.

The architectural renovation

José Manuel Ballester



A History of Changes

Francisco Jareño designed a neoclassical building with a plinth of rusticated granite and stone on the central segment, windows and cornices, as well as on the two main facades on Paseo de Recoletos (the most imposing) and Calle Serrano. The four corners were shaped like towers, and brick was used to line the walls on the side facades. Inside, wrought iron was used for the columns (no longer extant) that once stood in the museum's two main courtyards, and the trusses of the attic space that was recovered during the recent renovation. In 1886 Antonio Ruiz de Salces was hired to draw up new plans, respecting what had already been built but adding new sculptural and pictorial decorations. The central section of the Serrano facade has a colonnade with Ionic capitals, and the sculpted ornamentation is much more understated than that of the library facade, with works by Berruguete and Velázquez and two cast-bronze sphinxes.

The museum building bears the traces of a **long history of renovations and expansions**. In 1931-1932 an ambitious modernisation project was begun, though only part of it was completed over the course of the following decade. Later, in the 1950s, a low-budget plan to renew the museography was drawn up and executed. The replica of the Cave of Altamira beneath the garden opened in 1964, and in 1968 major renovations began that involved the construction of a second basement, the modification of courtyards and a new exhibition design.

Towards the end of the 20th century, owing to the **addition of new services and the deteriorating condition of certain elements**, a number of specific architectural interventions and museographic renovations were undertaken gradually over time.



The Current Remodelling Project

The starting point of this renovation project was the **Emergency and Total Renovation Plan**, presented to the museum's board of trustees on 3 April 2000 to address the building's shortcomings. In 2002 a **Master Plan** was drawn up that called for a complete reorganisation of the premises due to infrastructure problems, such as poor spatial distribution, obsolete facilities and systems, accessibility issues, and the need to comply with new regulations and modernise the exhibition. With these conclusions in mind, the museum embarked on a sweeping reorganisation programme divided into two stages: the first involved completely remodelling the building's architecture, and the second focused on overhauling the permanent exhibition and providing new museographic facilities and resources in public and internal spaces.

The contract for the architectural design project was awarded to a temporary joint venture formed by Frade Arquitectos S.L. and Prointec, S.A., in July 2006. After the plans had been drawn up, the renovation works contract was awarded in June 2008 to Acciona Infraestructuras, S.A. The works were carried out between 2008 and 2012, and final delivery was made on 17 May 2012. Given the magnitude of the project, the works were broken down into separate packages so that the museum could remain open during practically the entire process, continuing its basic research, conservation and exhibition activities without losing its public presence. While the renovation was underway, the museum also tackled other smaller projects, such as working on the facades to prevent the disintegration and detachment of building materials (2011), cleaning the brick walls and installing a monumental lighting system on the main facade (Calle Serrano, 2012), adapting the historic garden (2011-2012) and conditioning the replica of the polychrome ceiling from the Cave of Altamira in the museum gardens (2012).

The project entailed a **general renovation of the distribution of the building's uses and functions**, reorganising traffic flows, ensuring compliance with accessibility and fire safety regulations, improving internal areas and public services, and fully modernising the museum's infrastructures. The key to its success is that it strikes a perfect balance between respecting the historic building and meeting the needs of a contemporary museum by combining tradition with progress and strengthening the relationship between building and collection without detracting from either one. The aim was not only to restore the museum to its former glory but also to modernise and adapt it to a changing society, which now demands museums that bear little resemblance to the inflexible models inherited from the 19th century. The first order of business in the remodelling project was to maintain the first building's original structure and use it to bring everything together in a contemporary architectural design. The new design maximises the building's architectural strengths without indulging in nostalgic visions of the past, and fundamental architectural and historic elements of Jareño's design that had disappeared in the course of interventions over the years have now been reinstated. The main idea was to combine the emotional appeal of turn-of-the-century museums with communicative effectiveness and the requirements of modern technology in a way that appeals to today's audiences.

In short, the MAN has been remodelled according to a balanced project that solved the problems the institution faced in the past and enhanced the value of both the museum and its collections without detracting from the building's intrinsic merits, avoiding gratuitous stylistic excesses.



José Manuel Ballester

PRINCIPAL BENEFITS OF THE REMODELLING WORKS

New entrance

The museum's new entrance, which eliminates architectural barriers and creates a spacious reception area, is the first thing visitors see when they come to the museum.

More surface area

The works increased the floor area from 27,550 m² to 30,165 m². This gain is most apparent in the net floor area, which has increased from 19,280 m² to 23,303 m². Most of the additional space is in the public areas (an increase of 4,181 m² or 44.0 %).

Covered courtyards

The courtyards have been integrated into the exhibition as new spaces of reference. They are designed to be eye-catching centres of attention, flooded with natural light thanks to their new climate-control glass roofs. Given their size and multiple viewing points, the courtyards are reserved for large-format pieces that can be contemplated from various angles.

Connection hubs

The creation of two new hubs that physically and visually connect the courtyards with the rest of the exhibition facilitates the circulation of visitors within the museum and streamlines the flow of foot traffic.

Mezzanine

The mezzanine added above the passageway abutting the wall of the National Library on the first floor serves as an observation deck overlooking both courtyards and increases the flexibility of the museum's tour itineraries. This space, built on a smaller scale than the rest of the rooms, is also ideal for displaying smaller-format pieces.

Attic level

The project has recovered hitherto unused spaces like the attic floor, adapting it to house the library, historical archive, restoration workshop and other internal facilities. Moreover, the new zone reserved for administration and official events has increased the surface area of this floor.

Spatial distribution

Space has been optimised and rationalised by using the main floors for the permanent exhibition and the top two floors for internal functions such as offices, storage, work areas for researchers, etc.



Mika Cartier

2. The architectural renovation



Lorenzo Plana

Luis Asín



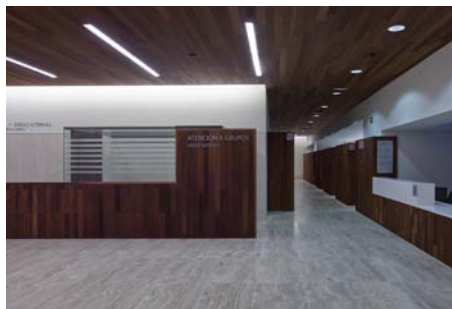
Luis Asín



Dr. Sombra



Niccolò Guasti



Luis Asín



Lorenzo Plana



Niccolò Guasti

The Museum's New Facilities

With the completion of the works, all of the museum's public and internal spaces have been equipped with specific facilities tailored to their particular functions. In this respect, the **principal public areas** in the museum are as follows:

The **events hall (181 seats) and lecture hall (64 seats)**, both on the basement level, fitted out with specific, functional, modern furniture as well as high-quality audiovisual equipment and a wide range of features for hosting all types of activities and events, with image, sound and simultaneous interpretation.

The **reception, information, ticket office and sales desk area** on the ground floor, representing a significant improvement in the museum's visitor services. On entering the museum, a large reception and information area gives way to a fully furnished ticket sales area with signage and information at the public's service. For the greater convenience of visitors, there are also individual lockers and lockers for school groups as well as a space for welcoming and organising tour groups.

The **activities room** (140 m²), located behind the ticket sales area on the ground floor, is fitted out with furniture specifically designed for the different workshops and educational activities to be held in this space.

The **museum shop and cafe** on the ground floor (134 m² each) have been designed as special public services and furnished in keeping with the aesthetics and materials of the museographic project.

The **three historic great halls** (274.16 m² in total) on the building's second floor have been adapted to today's specific furnishing and lighting needs in accordance with the conservation requirements of the extraordinary embroideries and other cultural assets displayed there.

The **library** (1,336.34 m²) in the attic space on the fourth floor, with the restored metal roofing trusses of the original building, offers a new reading room with special furniture designed specifically for this singular, appealing space. The bookshelves incorporate lintels spanning the aisle that runs beneath the trusses to make the most of the available space.

Other spaces like the small nursing room on the basement level round out the institution's catalogue of public services.

Specific furniture and fittings have also been provided for both the **internal spaces** containing the collections (storage areas on the third and basement floors and restoration workshops on the third and fourth floors) as well as internal spaces not housing collection pieces (offices, locker rooms, etc.).

All museum spaces have been fitted with security systems and equipment (CCTV and presence detectors) and are clearly identified by signage elements.



Luis Asín



Luis Asín

3.

The permanent exhibition

Luis Asín





Luis Asín



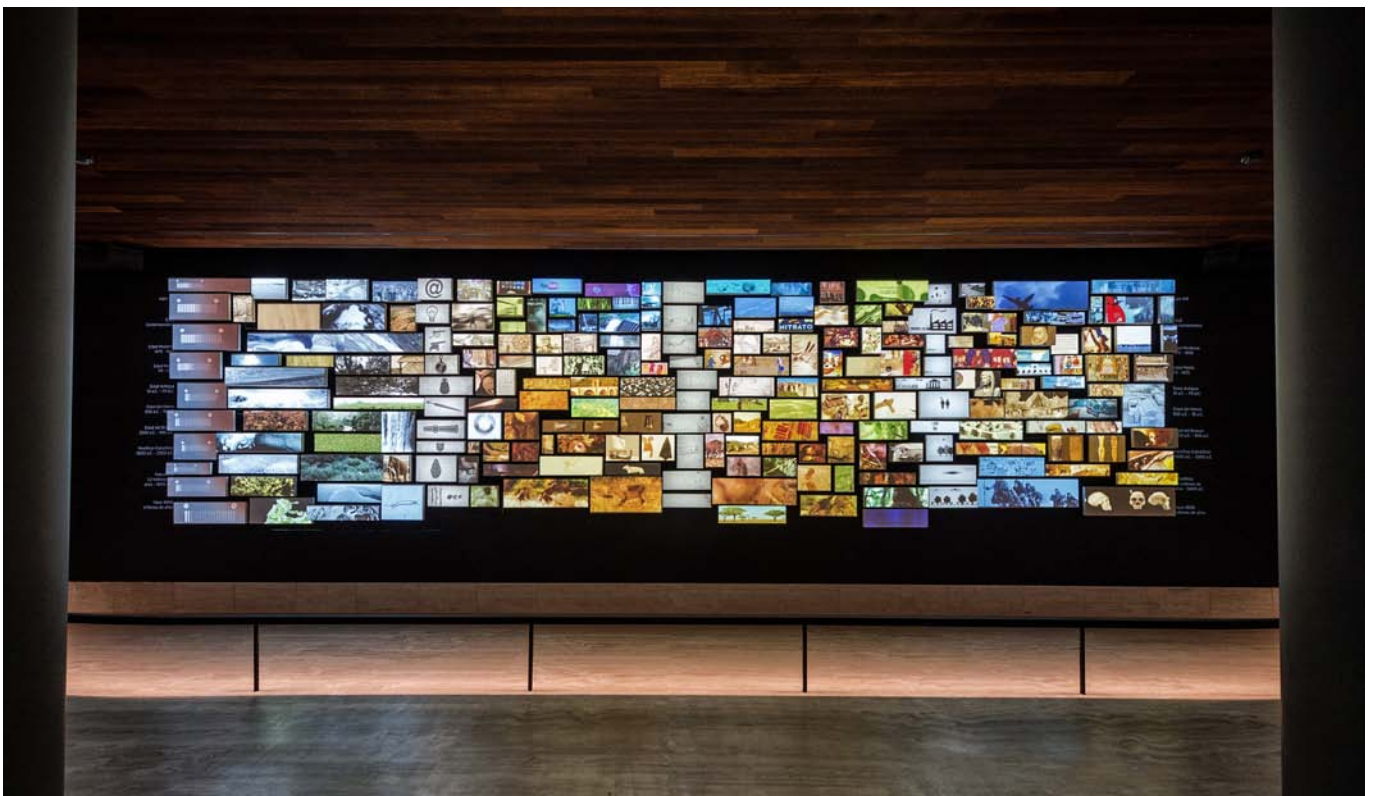
Lola Hernando

The Exhibition Narratives

The new permanent exhibition consists of **40 galleries** on the ground floor, first floor, mezzanine and second floor, organised according to the three general thematic areas contemplated in the museum's exhibition programme:

Thematic Area 1 Archaeology and Heritage (Galleries 1-3)

At the beginning of the tour itinerary, with a novel conceptual and museographic approach, offers a multimedia presentation of the main subjects addressed in the exhibition. It presents a visual introduction to the field of archaeology and archaeological heritage (working methods, trends, research subjects, collective concept, shared communal assets) as well as the principle themes and material resources displayed in the following galleries. This introduction is accompanied by a cultural timeline, a multimedia presentation of the most important archaeological sites in Spain from the early days of hominisation to the date of the MAN's opening, as well as a comprehensive interactive feature about archaeological projects pursued by Spanish researchers in foreign countries.



Mika Cartier



Mika Cartier



Luis Asín



Luis Asín



Dr. Sombra

**Thematic Area 2
Spain, A Place of Cultural Encounters
(Galleries 4-30)**

The core and pillar of the permanent exhibition, reviews our history from the origins of humanity to the 19th century through the museum collections, complemented with stimulating display resources (illustrations, scale models, AV productions, interactive and scenographic elements). This area offers a chronological overview of the various cultures that have emerged on the Iberian Peninsula and its island territories by displaying examples of their material culture, evidencing this land's cultural diversity as well as historical continuities and changes. It is broken down into several thematic units:

- The Palaeolithic Universe
- Late Prehistoric Landscapes and Societies
- Novelties of the New Millennium
- The Formation of the Pre-Roman Peoples
- Iberia, a Cultural Mosaic
- Roman Hispania
- From Late Antiquity to the Middle Ages
- The Medieval World
- The Early Modern Era



Luis Asín



Fernando Velasco

Thematic Area 3

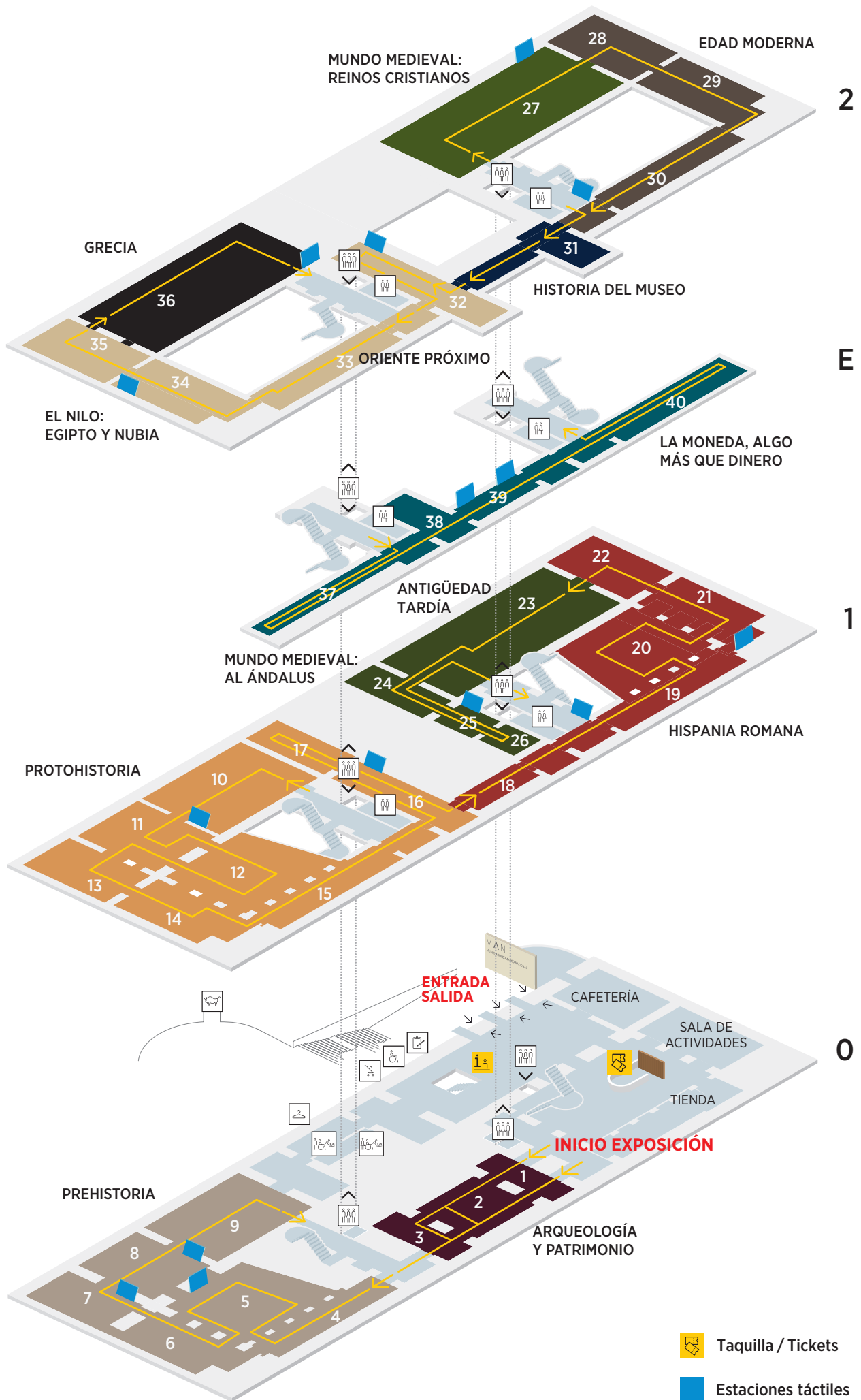
From Cabinet to Museum (Galleries 31-40)

Narrates the history of the museum and how its collections were formed and grew by different means, such as archaeological expeditions or state acquisitions of cultural assets, giving rise to the existing holdings of artefacts from locations outside the Iberian Peninsula such as the Nile Valley (Egypt and Nubia), the Ancient Near East, Greece, and the museum's collection of coins and medals. This area contains the following thematic units:

- The Repository of Our Past
- The Ancient Near East
- The Nile: Egypt and Nubia
- Greece
- Coins, Much More Than Money



Fernando Velasco



Summary of the museum collections by chronological and cultural area

Prehistory



Santiago Relanzón

Collections from the Iberian Peninsula, dating from the beginning of the hominisation process to the Late Bronze Age around the 10th-9th century BC. Important sites include Áridos, San Isidro, Torralba and Ambrona, Castillo Cave, Los Millares and El Argar. Some of the highlights are artefacts from the Cave of Los Murciélagos in Albuñol (Granada), Ciempozuelos, the Huelva Estuary, gold and silver objects from Cehegín, Sagrajas, Bodonal de la Sierra and Axtroki, and the stelae of southeast Iberia.

Protohistory



Santiago Relanzón

Collections from the Iberian Peninsula dating from the first millennium BC, including relevant pieces such as the ladies of Galera, Elche, Baza and Ibiza, the Pozo Moro monument, artefacts from Osuna, Lebrija and La Aliseda, and Vettonian verraco sculptures. This area covers important sites like Azaila, Baza, Numancia, La Mercadera, Cogotas, La Osera and Cerro de los Santos; gold and silver pieces from Mengíbar, Javea, Perotito, Abengibre, Salvacañete and Drieves; and three bulls' heads from Costitx representing the Talayotic culture.

Roman Hispania



Santiago Relanzón

Includes artefacts retrieved from archaeological digs (Mérida, Tiermes, Arcóbriga, Clunia, Valdetorres, etc.), monumental pieces from Hispano-Roman sites (Medina Sidonia, Baena, Tiermes, etc.) and pieces from foreign lands acquired by collectors (Livia and Tiberius from Paestum), togate and palliata figures (Baelo Claudia, Emérita, Medina Sidonia) and others. The collection of ancient laws (Malacitana, Salpensana, Osuna tablets, etc.) and various monumental pieces are some of the highlights.

Late antiquity and the Medieval period



Santiago Relanzón

Includes remarkable Visigothic collections of artefacts such as the Guarrazar Hoard and others discovered at excavation sites (Segóbriga, Mérida, El Carpio de Tajo, Herrera de Pisuerga, Castil Tierra), as well as notable specimens of Hispano-Islamic (Madinat al-Zahara) and Nasrid archaeology. Highlights of the collection of Christian artefacts include the crucifix of Ferdinand and Sancha, columns from San Pelayo de Antealtares, capitals from Santa María la Real in Aguilar de Campoo, San Pedro de las Dueñas, and the portal of the Monastery of San Pedro de Arlanza.

Early Modern Era



Pablo Linés

The 16th to 19th centuries are represented by a diverse assortment of artefacts: Renaissance bronzes and hard stone pieces; religious and secular funerary sculptures; religious and secular silver and jewellery; scientific instruments and firearms; pottery, tapestries, furniture, musical instruments, vellums and fans, and garments. Also of note in this area are examples of the products manufactured at Alcora, Buen Retiro and La Granja.

Egypt, Nubia and the Near East



Raúl Fernández

Includes pre-dynastic pieces as well as funerary collections with death masks, mummies (such as that of Nespamedu) and decorated sarcophagi (Deir el-Bahari and Amenemhat); grave goods related to everyday life; and sculptures of deities in bronze (Osiris, Isis, Ptah, Amun, etc.) and stone (Nectanebo and Harsomtus-em-hat). The Near East collection covers the Samarra period, the Ubaid period, the reign of Gudea (represented by the king's head), the Uruk period and the pottery of the Islamic period.

Greece



Fernando Velasco

The museum's collection of Greek vases is one of the largest in the world, with pieces by some of the most famous pottery painters like the Berlin Painter (amphora with discus, 490 BC), Aison, whose signature is found on the kylix depicting Theseus and Athena, and Asteas, author of the krater illustrating the madness of Hercules. It also includes sculptures, weapons (Corinthian helmet) and significant pieces such as the Neo-Attic Moncloa Puteal or well head.

Numismatics and medals



Fernando Velasco

This collection contains coins, medals, manufacturing tools, weights and scales. The coins document the entire cultural and chronological sequence from their invention in Asia Minor and China to the present day. Highlights include the collection of Greek and Roman coins and the ancient Hispanic and Hispano-Islamic series, as well as early modern and contemporary Spanish issues. The sections devoted to medals, seals and glyptics are also quite significant. In addition, this area boasts an excellent collection of non-monetary currencies from Africa, the Americas and Oceania.

A Timeless Museographic Design

The permanent exhibition layout, created by the same studio that designed the architectural renovation, is expressed in an understated, fresh, flexible language in a harmoniously balanced space. Technology takes a back seat to the artefacts on display. **The visual language of the exhibition** meshes perfectly with that of the architectural remodelling in its concept, materials and volumes. Taking the museum's idiosyncrasies into account, and considering the fact that the building is as representative of the institution as the pieces it holds, the museography has been designed to reflect and harmonise with the building, creating a museum that conveys a sense of calm and quietude to visitors from both a formal and conceptual standpoint

Just as the exhibition layout designed in the 1970s served the institution well over the last 40 years, the new MAN's installation must retain its appeal for decades to come, but museography can capture visitors' attention without being strident or riotous. It is a graceful nod to the museum's past, combining the experience afforded by turn-of-the-century museums with communicative effectiveness and requirements of modern technology.

With the museum's extraordinary collection as its starting point, the design follows the exhibition narrative, combining contemplative and interpretative

aspects and offering an understated display format that exhibits and explains the pieces in a thought-provoking way, avoiding ephemeral interventions.

The visual language of the exhibition design is quietly effective, and each display system has been meticulously studied and arranged. Salient features of the new design include the versatile display supports, the complementary resources and, above all, the quality of the **new display cases**. The museum opted for a multiple system with different case models adapted to the wide variety of formats, volumes and characteristics of the collections: column-type cases with various configurations, cube cases, wall cases and sliding-door cases, with metal profiles around the perimeter and glass covers. The internal structure, mechanisms, plates and other profiles are made of anodised aluminium, a material chosen for its quality, good performance and endurance.

With regard to the **museographic accessories** that complement the artefacts, as visitors proceed through the galleries they will come across attractive and informative illustrations in various formats; different high-quality audiovisual productions with settings related to the area's theme or audiovisuals with moving-image graphics; hyper-realistic replicas; several dioramas; a variety of interactive elements; and a few scenographic reconstructions



Luis Asín

Restoring and Mounting the Collections

The restoration of the collections for the exhibition was coordinated by the Directorate-General of Fine Arts of the Ministry of Education, Culture and Sport via the Spanish Cultural Heritage Institute (IPCE) and the Deputy Directorate-General of State Museums.

The restoration work was carried out between the first quarter of 2011 and December 2013 at the IPCE headquarters, in the ministry's storage facility for cultural assets located in the town of Meco, and at the museum itself.

Careful analysis was required to come up with technical solutions for mounting the larger pieces in the collection (mosaics, coffered and panelled ceilings, plasters and sculptural monuments), with excellent results.

A case in point is the tower-shaped monument from Pozo Moro which, following the recommendations of the scientific committee of experts on Mediterranean funerary architecture and sculpture created for this

specific purpose in 2009, was ultimately mounted in an entirely different way from how it had been displayed prior to the renovation. A team worked on the monument for five years (2009-2014), carefully restoring, analysing and studying its stone pieces and finally mounting and installing it in the museum's north courtyard (Gallery 12) as one of the units in the Iberian Protohistory section.

Based on the restorers' expert opinions, and in light of recent studies on the monument, certain changes were made with regard to its earlier configuration: for example, one of the corner lions crowning the lower section of the tower was raised to the base of the second section. Some fragments of the haut-relief frieze on the tower's elevation were also moved to a different position, making it easier to read the iconographic programme which narrates a sacred story about the mythical origins of a dynasty—for example, part of the face of the goddess depicted on the tower's west side is now visible



Instituto de Patrimonio Cultural de España (I.P.C.E)



Instituto de Patrimonio Cultural de España (I.P.C.E)



Mika Cartier

Cataloguing and Digitising the Collections

While the institution was closed, the museum staff made significant progress on cataloguing and photographing the pieces in the exhibition. Over 8,000 cultural assets have been reviewed, studied and digitised in order to offer on-site visitors and virtual online audiences detailed, quality information about the heritage in its custody. This extensive compilation explains how the artefacts were created, their significance and associated figures, and their social and cultural context. The information is available on the museum's new website as well as via the Digital Network of Spanish Museum Collections (<http://ceres.mcu.es>), where the institution offers more than 25,000 cultural assets and over 52,000 images of its collections.



GVAM

A Museum Accessible to Everyone

The museum has gone the extra mile in accessibility, in terms of regulatory compliance, quality and the range of public services it offers for persons with physical, visual or hearing impairments. The museum's General Accessibility Plan is a comprehensive tool designed to facilitate the integration of people with special needs, one of the top priorities in the recent renovation project.

The museum has been assisted in this task by ONCE, Fundación ONCE, Fundación CNSE and Fundación Orange, which has also contributed partial funding to the accessibility project.

Some of the most important specific actions taken in this regard are as follows:

- The museum building is now fully wheelchair-accessible in both public and internal areas, with ramps, barrier-free doorways and lifts where necessary.
- Hearing induction loops have been installed at every visitor service point (information desks, ticket office, cloakroom, events hall, etc.) and on all audiovisuals in the exhibition with recorded speech or audio to provide a better experience for people with hearing impairments. All audiovisual productions are also subtitled.
- Visitors will also find 17 new tactile displays distributed throughout the exhibition itinerary, designed especially for the visually impaired, although all visitors are welcome to use them.
- The multimedia guides include special audio recordings for visually impaired visitors, and all information and screens are subtitled with sign language interpretation for persons with hearing impairments.

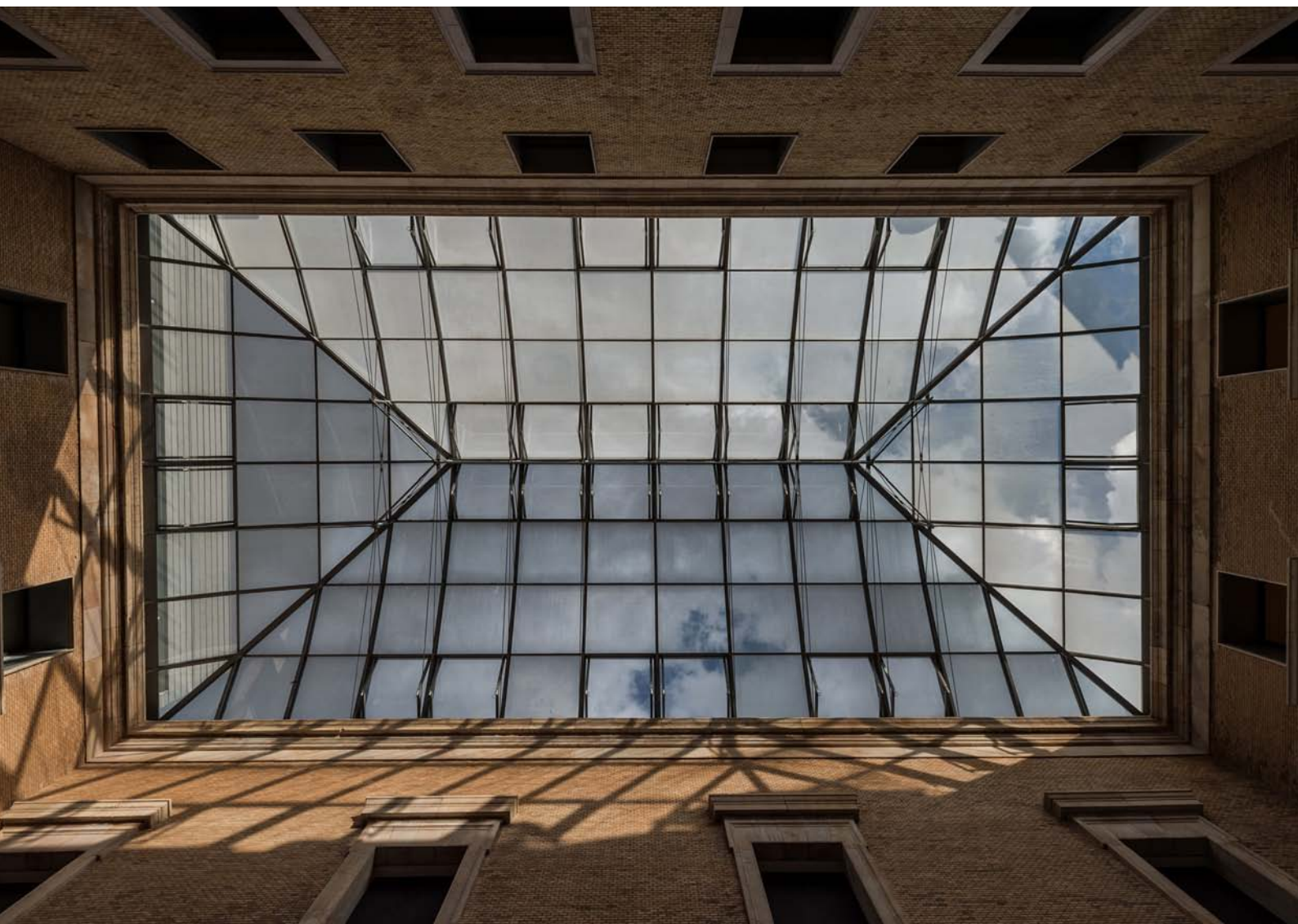


Ángel Martínez Levas

4.

The project's relevance in Spain and the World

Niccolò Guasti





Luis Asín

The complete renovation of the MAN is the most ambitious total museum remodelling project in the history of the Directorate-General of Fine Arts and Cultural Assets and of Archives and Libraries and one of the most significant museum undertakings of this century launched by the Ministry of Education, Culture and Sport, second only to the major expansions of the Prado Museum and the Reina Sofía Museum.

Museo Nacional del Prado

Opening: 30 October 2007

Cost: € 152.3 million (22,513 m²)

<https://www.museodelprado.es/>

Museo Nacional Centro de Arte Reina Sofía

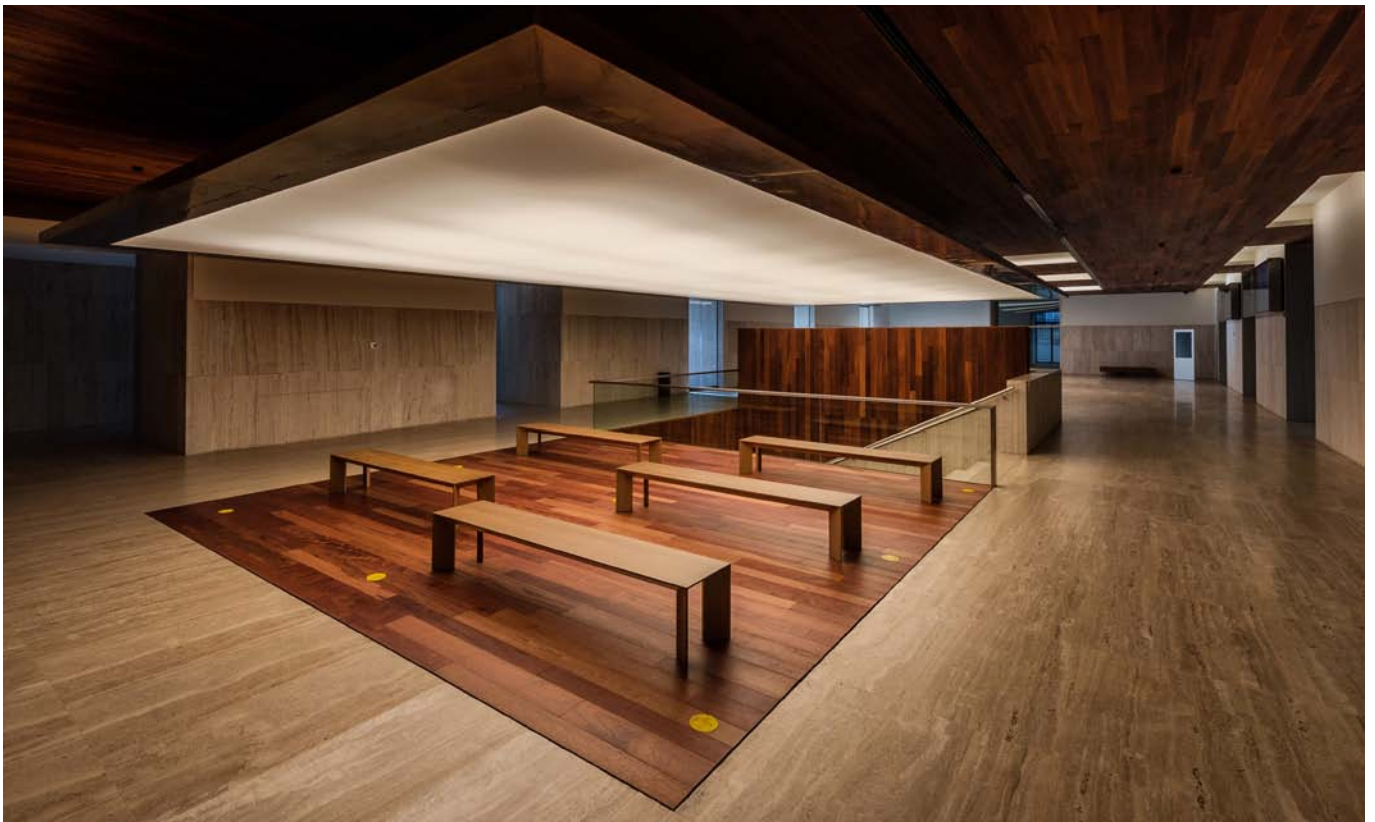
Opening: 26 September 2005

Cost: € 92 million (32,751 m²)

<http://www.museoreinasofia.es/>

The total cost of the project at the National Archaeological Museum amounted to 65 million euros, which translates into an investment of € 2,161/ m².

In the context of **Spanish archaeological museums**, and despite the number of projects launched to date, the total renovation of the MAN is, in terms of its scale, conceptual magnitude and cost, undoubtedly the most ambitious of any project undertaken in Spain in the 21st century.



Niccolò Guasti

Comparable International Museums

In the international arena, the MAN renovation is comparable to several major projects undertaken by other archaeological museums, primarily in Europe.

The recently created **Acropolis Museum** in Athens (2007), with a total surface area of 23,000 m², of which 14,000 m² are devoted to exhibition space, and whose total cost is estimated at around 130 million euros (€ 5,652/m²), is one of the biggest tourist attractions in the Greek capital. It is housed in a contemporary building facing the Acropolis and displays magnificent collections from the archaic and classical periods, with an emphasis on sculptures and reliefs from the Acropolis itself, such as the Moscophoros, the caryatids and Mourning Athena.

The **Neues Museum** in Berlin (2009), with a surface area of 20,500 m² and a cost of nearly 295 million euros (€ 14,390/m²), designed by Chipperfield Architects with J. Harrap, was an eagerly anticipated project that put an end to 60 years of dereliction after the original museum was decimated during World War II. It houses the collections of the Egyptian Museum and the Museum of History and Prehistory, boasting stellar artefacts from ancient cultures spanning the region from the Middle East to the Atlantic and from North Africa to Scandinavia. Its most famous treasure, the bust of Nefertiti, is displayed magnificently in its museography.

Another notable project is the recently inaugurated **Musée des civilisations de l'Europe et de la Méditerranée (MUCEM)** in Marseille (2013), a contemporary anthropological museum with a surface area of 40,000 m² and a cost of approximately 190.95 million euros. Its primary mission is to showcase the diversity of Mediterranean civilisations from prehistory to the present day, using a multidisciplinary approach and contemporary museography.

Another example on a smaller scale is the **Gallo-Romeins Museum** in Tongeren, Belgium (2009), which won the EMYA (European Museum of the Year) award in 2011. The museum building, largely underground in reference to its archaeological theme, exhibits over 2,000 artefacts which, accompanied by a plethora of museographic resources, narrate the history of humankind from our origins to the end of the Roman period. With a surface area of 12,600 m², the project's final price tag was 19 million euros.

The remodelling of France's **Musée national de Préhistoire** was also a significant undertaking. It was inaugurated in July 2004 in the old fortress of Les Eyzies-de-Tayac in the Valley of La Vézère. The building's contemporary design corresponds to the museum's needs, but it is also perfectly integrated with the landscape and houses a very important collection of prehistoric artefacts made of stone, bone and ivory, accompanied and enhanced by fascinating museographic resources.

Another relevant project in terms of scope and cost, although it was only a partial intervention, is the creation of the **Queen Elizabeth II Great Court** at the **British Museum** in London, designed by Foster & Partners. It opened in the year 2000 and cost over 120 million euros. The space formerly occupied by the British Library was converted into an enormous reception area with various public services, and two new spaces were created for exhibition and educational activities.

We might also mention the remodelling of the **Islamic Art galleries** at the **Musée du Louvre** in Paris, where 100 million euros were spent to renovate a surface area of 5,000 m². A highly original project was designed for these spaces by the Italian architects Ricciotti and Bellini. The new galleries, located under a courtyard, have a glass and metal roof designed to imitate a flying carpet. They will be used to display a selection of the museum's 18,000 Islamic art pieces, which span a period of 1,200 years and comprise objects from Asia, Africa and Europe, including Spain.

Neues Museum Berlin

Inauguración: 16 octubre 2009
Inversión: c. 295 millones de €
Premio Mies van der Rohe 2011
<http://www.neues-museum.de/>

Museo de la Acrópolis Atenas

Inauguración: 20 junio 2007
Inversión: c. 130 millones de €
<http://www.theacropolismuseum.gr/>

Great Court, British Museum Londres

Inauguración: 6 diciembre 2000
Inversión: c. 120,6 millones de €
http://www.britishmuseum.org/about_us/the_museums_story/architecture/great_court.asp

5.

Key figures and data

Luis Asín



FUNDS INVESTED BY THE MINISTRY OF EDUCATION, CULTURE AND SPORT IN THE NATIONAL ARCHAEOLOGICAL MUSEUM, 2006-2014

	WORK PLANS/ DESIGNS	WORKS	RESTORATION OF COLLECTIONS	SUPPLIES AND EQUIPMENT	PERMANENT EXHIBITION	OTHER SURVEYS AND PROJECTS	TOTAL
2006	210,128,00 €	101.166,20 €		182.248,40 €		30.958,38 €	524.500,98 €
2007	492.820,00 €	35.174,76 €	124.403,74 €	131.470,90 €		43.975,68 €	827.845,08 €
2008	122.656,81 €	5.358.015,82 €	22.500,00 €	246.299,41 €		126.295,11 €	5.875.767,15 €
2009	520.373,74 €	8.235.558,75 €	129.087,74 €	104.118,42 €		15.127,18 €	9.004.265,83 €
2010	312.090,68 €	11.634.818,20 €	1003748,02	1.367.792,05 €		110.834,51 €	14.429.283,46 €
2011	341.231,04 €	8.486.963,75 €	161382,76	697.342,14 €	5.921.228,19 €	210.717,67 €	15.818.865,55 €
2012	77.118,40 €	2.787.186,95 €	281183,60	589.340,19 €	9.129.578,83 €	95.152,84 €	12.959.560,81 €
2013	4.312,00 €	127.999,58 €	382.980,92 €	768.227,97 €	4.258.080,57 €	94.967,34 €	5.636.568,38 €
2014				46.613,15 €	50.555,00 €	28.074,40 €	125.242,55 €
TOTAL	2.080.730,67 €	36.766.884,01 €	2.105.286,78 €	4.133.452,63 €	19.359.442,59 €	756.103,11 €	65.201.899,79 €



NET FLOOR AREA BY FLOOR

With breakdown of floor areas for the most important spaces

GALLERY	295.27 m²	Systems/equipment	202.35 m ²
BASEMENT FLOOR	4,135.28 m²	Systems/equipment	431.81 m ²
		Staff	159.60 m ²
		Cultural assets storage	1,109.12 m ²
		Loading dock	86.82 m ²
		Events hall	470.06 m ²
		Temporary exhibition	595.21 m ²
GROUND FLOOR	3,962.47 m²	Reception area	662.52 m ²
		Ticket office	166.05 m ²
		Shop	134.31 m ²
		Cafe	133.53 m ²
		Multipurpose room	139.74 m ²
		Permanent exhibition	1,762.28 m ²
FIRST FLOOR	4,060.89 m²	Permanent exhibition	3,453.99 m ²
MEZZANINE	915.47 m²	Permanent exhibition	440.25 m ²
SECOND FLOOR	3,768.95 m²	Administration	159,71 m ²
		Cultural assets storage	228,60 m ²
		Great Halls	274,16 m ²
		Permanent exhibition	2,437,37 m ²
THIRD FLOOR	3,332.31 m²	Administration	541.82 m ²
		Cultural assets storage	1,962.28 m ²
		Restoration	163.05 m ²
FOURTH FLOOR	2,832.36 m²	Administration	877.48 m ²
		Cultural assets storage	98.63 m ²
		Library	1,336.34 m ²
		Restoration	132.84 m ²
TOTAL	23,303.00 m²		

IMPACT OF FUNDS INVESTED BY THE MINISTRY OF EDUCATION, CULTURE AND SPORT IN THE NATIONAL ARCHAEOLOGICAL MUSEUM

TOTAL COST/ m² FLOOR AREA MUSEUM	Total cost of MAN remodelling € 65,201,899.79	Total floor area in m ² 30,165 m²	€ 2,161.51 /m²
COST OF WORKS/ m² OF FLOOR AREA	Cost of works + remodelling project MAN € 38,847,614.60	Total floor area in m ² 30,165 m²	€ 1,287.84 /m²
COST OF PERMANENT EXHIBITION/m²	Total cost of permanent exhibition 16,135.769,76 €	NFA permanent exhibition in m ² 9,239,27 m²	€ 1,746.43 /m²
COST OF PUBLIC AREA FACILITIES/m²	Total cost of public area facilities 2,353,236,67 €	NFA public area in m ² 3,817,00 m²	€ 616,51 /m²
TOTAL FLOOR AREA GAIN	Former floor area 27,550 m²	Current floor area 30,165 m²	Gain 2,615 m² / + 9,5 %
TOTAL NET FLOOR AREA GAIN	Former NFA 19,280 m²	Current NFA 23,303 m²	Gain 2,642 m² / + 12,8 %
FLOOR AREA GAIN BY FUNCTIONAL AREA	Former NFA	Current NFA	Gain
Public area	9,508 m²	13,689 m²	4,181 m² / + 44.0 %
Internal area	9,772 m²	9,614 m²	- 158 m² / - 1.6 %
FLOOR AREA GAIN - PUBLIC AREAS W/O COLLECTIONS	Former NFA public areas w/o coll.	Current NFA public areas w/o coll.	Gain
All public areas except exhibition galleries	1,926 m²	3,817 m²	1,891 m² / + 98.2 %
FLOOR AREA GAIN - RECEPTION AREA	Former NFA reception area	Current NFA reception area	Gain
Including associated services	314 m²	1,585 m²	1,271 m² / + 404.8 %
FLOOR AREA GAIN - EXHIBITION	Former NFA exhibition	Current NFA exhibition	Gain
Including permanent and temporary	7,582 m²	9,872 m²	2,290 m² / + 30.2 %
FLOOR AREA GAIN - TEMPORARY EXHIBITION	Former NFA temporary exh.	Current NFA temporary exh.	Gain
Including associated services	538 m²	639 m²	101 m² / + 18.8 %
FLOOR AREA GAIN - EVENTS HALLS	Former NFA events hall	Current NFA events hall	Gain
Including associated services	362 m²	637 m²	275 m² / + 76.0 %
FLOOR AREA GAIN - RESTORATION	Former NFA restoration	Current NFA restoration	Gain
Including associated services	140 m²	477 m²	337 m² / + 240.7 %
FLOOR AREA GAIN - LIBRARY	Former NFA library	Current NFA library	Incrementos
Including associated services	750 m²	1,336 m²	586 m² / + 78.1 %

THE EXHIBITION IN FIGURES

Number of archaeological artefacts on display	13,000
Exhibition itinerary length	3 km
Number of display cases	337
Number of AV productions	55
Total runtime of AV productions	200
Number of light fixtures	2,210
Number of graphic panels	728
Number of explanatory labels	2,583
Number of original illustrations	329
Number of original maps	86
Number of collection display supports	12,000

THE WORKS IN FIGURES

Workplace accidents	0
Man-hours invested	1,000,000
Structural steel used	1,500 toneladas
Natural stone cladding surface	13,000 m ²
Glass surface	2,000 m ²
Wood cladding surface	17,000 m ²

DIRECT EXTERNAL EMPLOYMENT IMPACT**Building remodelling works (2008-2012)**

Total number of people	1.079
Total number of companies	81
Average workers per day in the building	100 (up to 150) people

Museography contract (2011-2013)

Total number of people	200
Total number of companies	30
Average workers per day in the building	50 people

Address

Museo Arqueológico Nacional
C/Serrano 13, 28001 Madrid, Spain
Tel.: (+34) 915 777 912
Fax: (+34) 914 316 840

Tour bookings

Tel.: (+34) 915 780 203
vistasman.grupo@meccd.es

e-mail

secretaria.man@meccd.es

Website

Museo Arqueológico Nacional
<http://www.man.es>
Digital Network of Spanish Museum Collections
(CERES)
<http://ceres.mcu.es>

Visiting hours

Tuesday to Saturday: 9.30 am to 8 pm
Sundays and holidays: 9.30 am to 3 pm

Closed: every Monday, 1 and 6 January, 1 May, 24,
25 and 31 December, and one local holiday.

The ticket office closes 15 minutes before the end
of visiting hours

Archive hours

Monday to Friday: 9 am to 2.30 pm

Library hours

Monday to Friday: 9 am to 2.30 pm

Prices

General admission: 3.00 euros.

Concession: 1.50 euros.

Free admission: Saturdays from 2 pm to closing
and Sundays

Admission is also free on 18 May (International
Museum Day), 12 October (National Day of Spain),
16 November (World Heritage Day) and 6 December
(Spanish Constitution Day)

Getting here

By train:
Recoletos station

By bus:
Lines 1, 9, 19, 51 and 74, stop opposite the museum.
Lines 5, 14, 27, 45 and 150, stop on Paseo de
Recoletos.
Lines 21 and 53, stop on Colón.
Lines 2, 15, 20, 28, 52 and 146, stop in Plaza de la
Independencia.

By metro:
Serrano (Line 4) and Retiro (Line 2) stations

Public parking facilities: Plaza del Descubrimiento-
Centro Colón

Accessibility for disabled persons

The building is fully accessible to persons with
reduced mobility.

The museum offers wheelchairs, multimedia guides
with subtitles and sign language screens, and
communication systems fitted with hearing induction
loops.

There are tactile maps of every floor in the exhibition
and 17 tactile displays throughout the tour itinerary.

Press contact

Ministry of Education, Culture and Sport
prensa.cultura@meccd.es
(+34) 91 701 73 41 / 08

National Archaeological Museum
prensa.man@meccd.es
(+34) 91 577 79 12