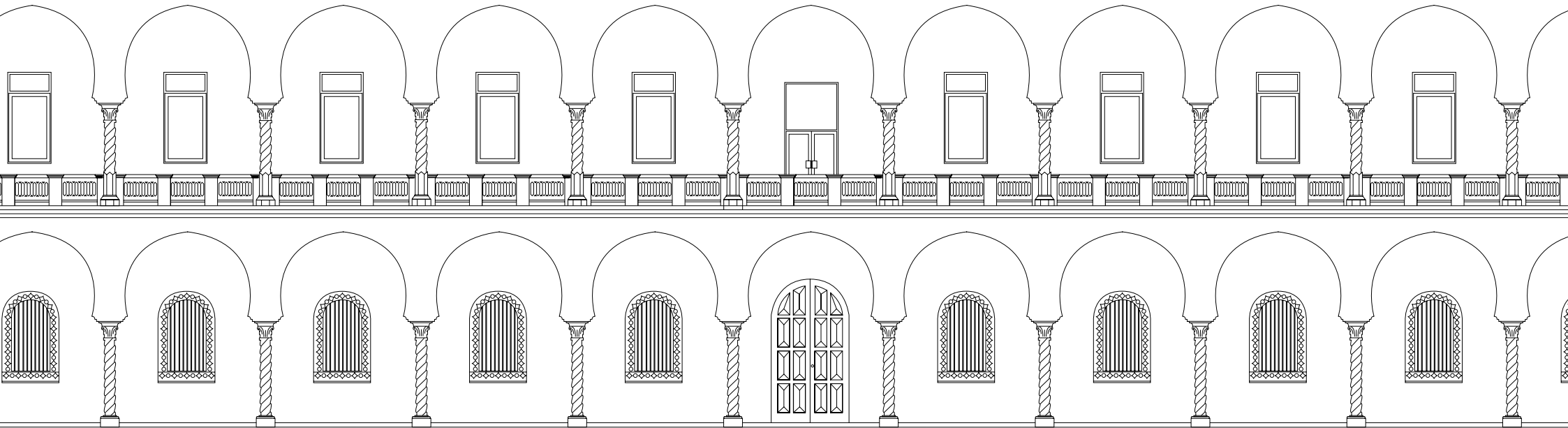


Carthage competition (Tunisia)



Requalification of the Acropole of Byrsa
and rehabilitation of the National Museum of Carthage

International multidisciplinary design competition - Open single stage



تونس وجهتنا
TOUNES WJHETOUNA



EXPERTISE
FRANCE
GROUPE AFD



GENERAL SUMMARY

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EDITO

Is there any need to introduce Carthage, the foundation of Elyssa-Didon, the homeland of Hannibal, and the residence of the presidents of the Tunisian Republic from Bourguiba? It is world-renowned and its inclusion on UNESCO's World Cultural and Natural Heritage list attests to its exceptional universal value and invaluable contribution to the history of Humanity.

Set atop the hill of Byrsa, the city's, its museum, one of the very first in Africa, is intended as the museum of the PhoenicoPunic civilisation and that of the history of one of the greatest metropolises of the ancient Mediterranean, rivalling in power, splendour and influence with the likes of Athens, Rome and Alexandria

The plan to rehabilitate it comes just at the right time to bear witness to the fruitful cooperation between Tunisia and the European Union and, above all, to contribute to reinforcing Carthage's renown as a Mediterranean cultural and tourist hub and to restore an image somewhat tarnished by the attacks it suffered in recent years.

The Carthage National Museum, after the completion of this ambitious project, in line with a vision that believes in the central place of cultural heritage in modern societies and as a lever for sustainable development, is slated to become the portal that will bring a bright light to this metropolis that has generated great figures of universal history such as Elyssa-Dido, Magon, Apulée or Saint Augustine, whose memory has come down to us through the centuries.

For this project, the Tunisian minister of cultural affairs mandated Expertise France as the organizer of the competition and the contracting authority. This project marks the start of a programme to preserve and enhance this remarkable site, a part of world heritage. It is also an illustration of the Tunisian government commitment to place culture in general, and cultural heritage in particular, at the heart of its civilisational project and its vision of sustainable development.

Hayet GUETTAT GUERMEZI
Minister of Cultural Affairs



Carthage is, by virtue of its legend and history, forms the link between the Middle East, North Africa and Europe. Today, “Carthage is no more the name of its greatness, stamped out of the world,” as Malraux put it in *Les Voix du Silence*.

Yet Carthage remains a powerful symbol of Tunisia's multicultural identity and openness on to the world. Carthage the Phoenician-Punic, Roman, Christian, Vandal, Byzantine, Arab... the city is today the Tunisian Carthage.

This site, exceptional for its history and vestiges, also belongs to our collective imagination; and since 1979, the city has been listed as a UNESCO World Heritage Site. By consequence, the responsibility to save Carthage, to preserve and showcase archaeological sites, is also collective.

This is why, as a message of friendship from Europe to

Tunisia, the EU has offered to work alongside Tunisia to help show the museum and the Carthage site in their finest light.

As part of the European programme *Tounes Wjhetouna*, aimed at supporting the diversification of tourism and the showcasing of heritage in Tunisia, we have planned a budget of some 10 million to finance the studies and rehabilitation works for this museum site.

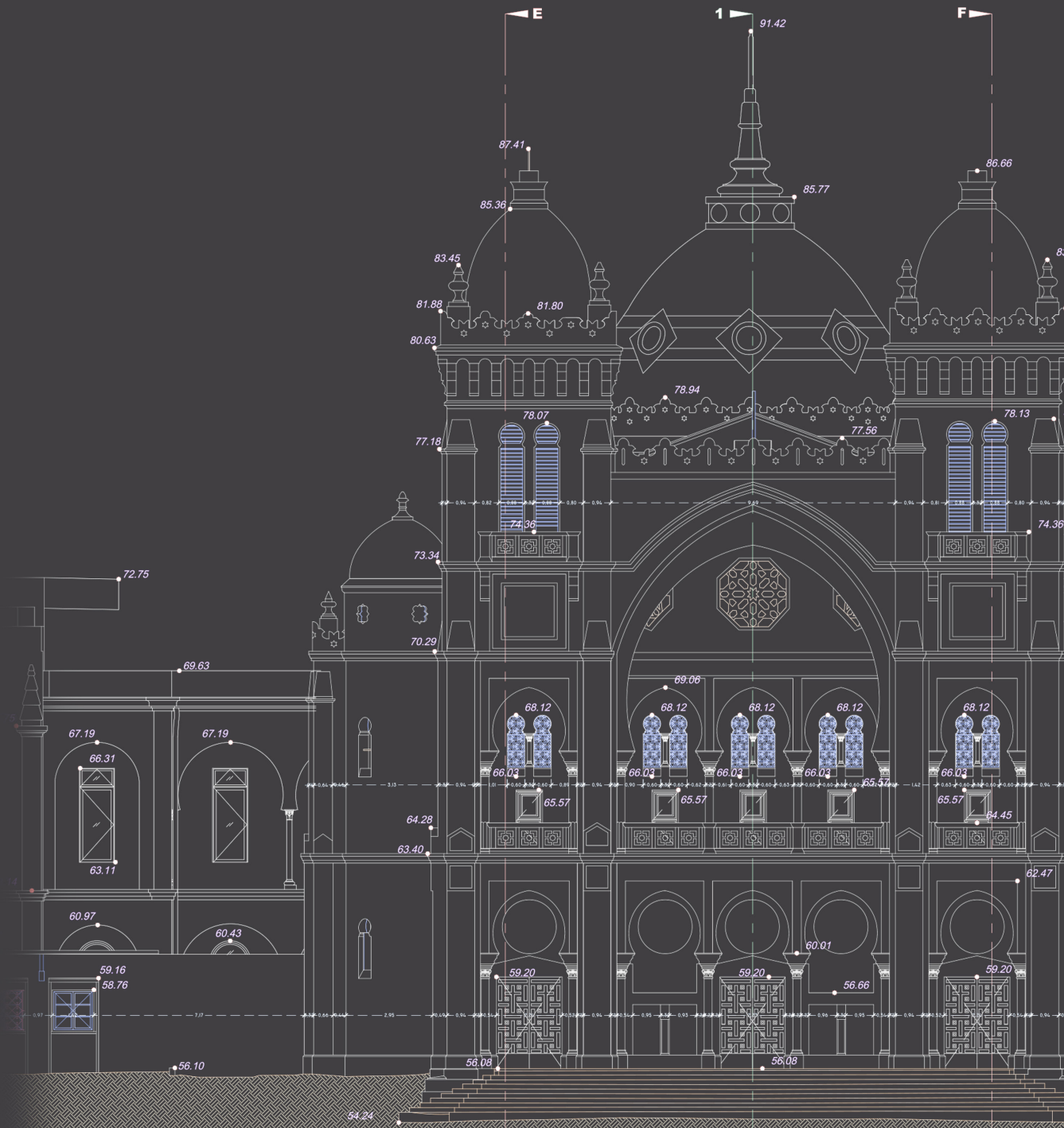
The development of the Carthage site will help enhance the cultural offer, contribute to the country's economic development, but also project a strong image of Tunisia in the world.

Marcus CORNARO
European Union Ambassador to Tunisia





Regulation section



SUMMARY: REGULATION SECTION

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ARTICLE 1: PURPOSE AND SCOPE OF THE COMPETITION

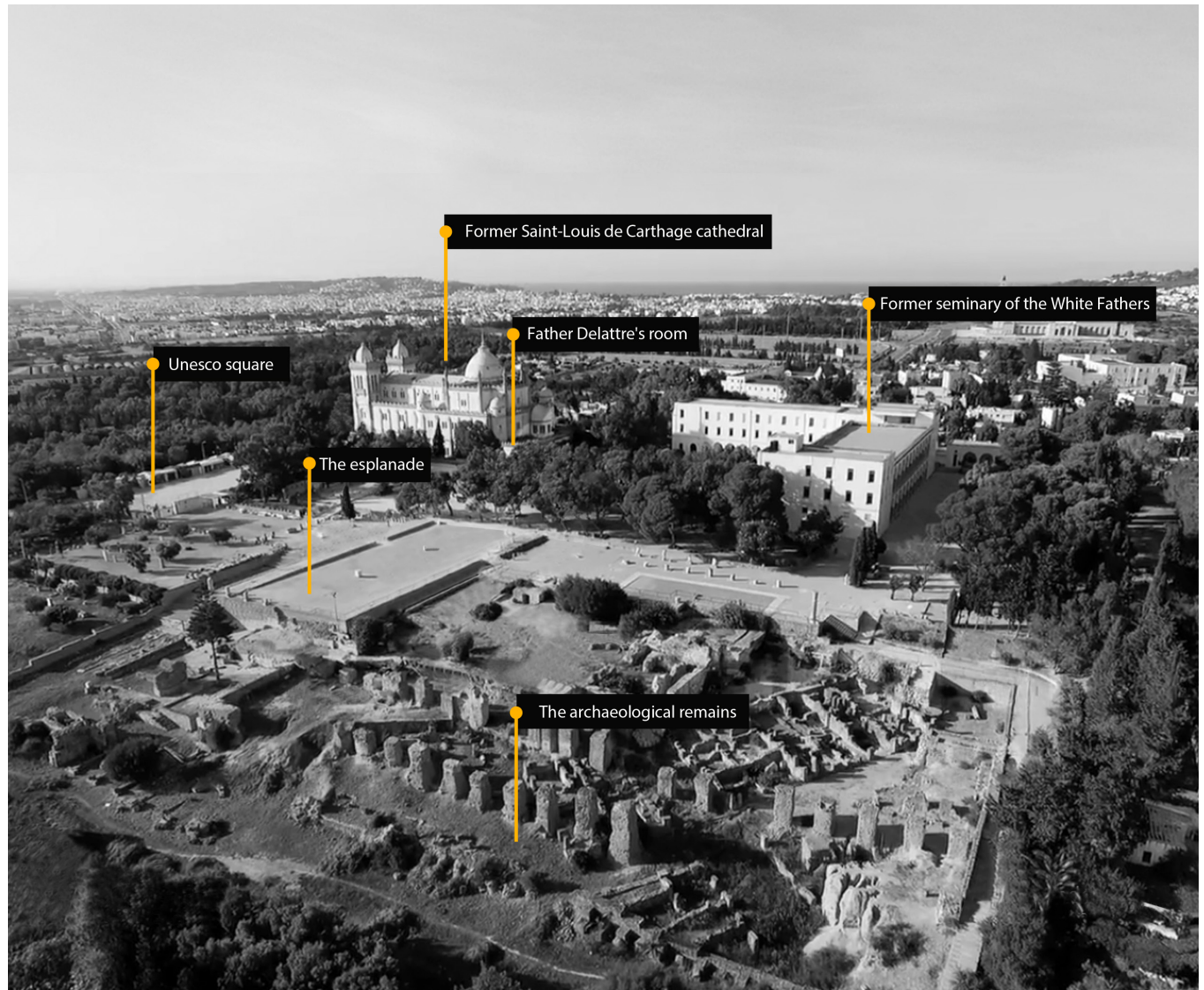
Article 1.1 - Carthage, an UNESCO World Heritage Site in Tunisia

Carthage is an archaeological site of almost 500 hectares set on a hill overlooking the Gulf of Tunis and the surrounding plain. A metropolis of the Punic civilisation in Africa and capital of the province of Africa in Roman times, Carthage played a central part in Antiquity as a great commercial empire.

Founded at the end of the 9th century B.C. by Elyssa-Didon, Carthage is an exceptional place where several successive cultures (Phoenician-Punic, Roman, Paleo-Christian and Arab) intermingled, spread and flourished. This metropolis and its ports fostered large-scale trading in the Mediterranean.

The archaeological site of Carthage has been listed on the UNESCO World Heritage since 1979. The main known components of the site of Carthage are the Acropole of Byrsa, the Punic ports, the Punic tophet, the necropolises, the theatre, the amphitheatre, the circus, the villa quarter, the basilicas, the Antonine baths, the Malaga cisterns and the archaeological reserve.

The competition concerns one of the sites of Carthage, the Acropole of Byrsa, which includes archaeological remains, outdoor spaces (UNESCO square, Esplanade, patio and gardens) and historic buildings (former cathedral, former seminary and Père Delattre room).



ARTICLE 1: PURPOSE AND SCOPE OF THE COMPETITION

Article 1.2 - The history of the Carthage National Museum

19th century

- 1852: The Saint-Louis Archaeological Museum is founded
- 1875: The White Fathers seminary is founded
- 1890: The Saint-Louis Cathedral of Carthage is inaugurated

20th century

- 1920: National order to protect Carthage as a historic area
- 1964: agreement signed between the Vatican State and the Tunisian Republic (modus vivendi) to donate the church and the seminary to the Tunisian Republic
- 1979: the site of Carthage is listed as an UNESCO's World Heritage
- 1985: national order to classify Carthage
- 1992: concession agreement signed to transform the Saint-Louis Cathedral of Carthage as a cultural center: Acropolium©
- 1996: the Carthage cultural site is created

21st century

- 2000: closing of part of the museum's exhibition rooms
- 2009: declarations of integrity and authenticity as well as protective and management measures (new UNESCO Guidelines)
- 2018: closing of all museum exhibition but access to

archaeological remains and administration still open to the public

- 2021: end the Cathedral concession contract (Acropolium ©)
- 2022: approval on the delimitation of the protection and development plan for the Carthage site (PPMV)



ARTICLE 1: PURPOSE AND SCOPE OF THE COMPETITION

Article 1.3 – The competition's objectives

The competition's main objectives are as follows:

- To find the best enhancement and revitalisation concept for this archaeological site listed as an UNESCO World Heritage.
- To find the best architectural, landscape and planning concept for this new place of cultural life.
- To find an innovative museography illustrating the history of one of the greatest metropolises in the ancient Mediterranean.
- To provide functional communication between a national museum, a scientific and research centre, and recreational and cultural facilities.
- To find the best solutions for access to the site and manage the various flows around it.
- To set the project within a sustainable and inclusive development approach to response to the ecological, energy and environmental transitions challenges.



ARTICLE 2 – COMPETITION

Article 2.1 – The competition organiser

Expertise France S.A.S. (hereinafter referred to as «Expertise France») is the organiser of the competition and the contracting authority. Expertise France, designated as delegated project manager, under a mandate agreement with the client and project manager (the Tunisian Ministry of Cultural Affairs), acts in the name and on behalf of the latter. This project is carried out within the framework of the Tounes Wijhetouna programme financed by the European Union (financing agreement between Tunisia and the European Union - https://ec.europa.eu/neighbourhoodenlargement/sites/near/files/c_2018_8190_tunisia_aap_2018_part_2_merged_en.pdf).

Expertise France is responsible for overseeing all related issues and for monitoring the results of the competition. Expertise France is responsible for contracting, financing and monitoring the winning team in charge of project implementation and the construction companies.

- The organiser's representative is: Jérémie Pellet, Managing Director of Expertise France S.A.S.
- The project is managed at Expertise France by: the Department of Governance, Justice & Human Rights
- Governance and Rule of Law Division - Culture & Heritage Unit Address of head office: 40, boulevard de Port-Royal 75005 Paris Website : <https://www.expertisefrance.fr>

In this UIA endorsed competition, Expertise France assumes with appointed teams among its collaborators the role of organizer and contracting authority.

Expertise France invites architects, in teams composed of **architects and landscape architects**, to take part in the

INTERNATIONAL MULTIDISCIPLINARY DESIGN COMPETITION

Open single stage

*Requalification of the Acropole of Byrsa and
rehabilitation of the Carthage National Museum
-Tunisia-*

(hereinafter referred to as the “competition”).

Article 2.2 – Eligibility

This competition is open to architects from all countries having diplomatic relations with Tunisia, constituted in a grouping of architects and landscape architects (<https://www.diplomatie.gov.tn/>)

Eligible architects must be authorized for architectural practice in their respective country of residence or origin.

Nota bene: teams including a Tunisian architect (registered with the Order of Architects of Tunisia – OAT) in the project team are recommended.

If the winning project team does not have a Tunisian architect, it must partner with at least one Tunisian architect registered with the Order of Architects of Tunisia.

Article 2.3 - UIA Endorsement

This competition is organised with the approval of the OAT and endorsed by the International Union of Architects (UIA - <http://www.uia-architectes.org>.)

The UIA endorsement was given on the English version of the competition rules. The UIA shall not be held responsible for translation into other languages or differences with the original French version.

ARTICLE 2 – COMPETITION

Article 2.4 - Legal framework

The competition will be conducted in accordance with the General Principles of Public Procurement Law as derived from the European Directive 2014/24/EU, the UNESCO Standard Regulations for International Competitions in Architecture and Town Planning, and the UIA Best Practice Recommendations (See: https://www.uia-architectes.org/wpcontent/uploads/2022/02/2_UIA_competition_guide_2020.pdf) DOWNLOAD THE UIA COMPETITION GUIDE (ENGLISH).

The competition is implemented in accordance with the principles of equality, non-discrimination, mutual recognition, proportionality, transparency and confidentiality requirements.

The synopsis of the legal framework is attached in appendix A.03.

The notice of competition will be published in the Official Journal of the European Union (OJEU) and the communication channels of UIA, Expertise France and website project : www.patrimoine3000.tn

Article 2.5 - Access to documents and interaction during the competition

All the documents for participation in the competition can be obtained free of charge by download from the organiser's contractor profile at the following link: <https://www.marchespublics.gouv.fr/>

As pertains to the competition entry documents, competitors

may download them only on the State Purchasing Platform (PLACE): <https://www.marches-publics.gouv.fr>.

The consultation documents are available free of charge, and directly accessible in full.

To remedy any issues encountered in using the PLACE platform, competitors are provided with:

- A summarised guide (FR/ENG) for accessing PLACE is attached ;
- Two remote presentation dates (in English/French) from the PLACE platform are offered: Tuesday 13 September 2022 and Tuesday 6 December 2022 (competitors will be informed well in advance of the exact time and how to connect to this presentation)
- a user's guide is available on this website to facilitate operations on the platform (<https://www.marches-publics.gouv.fr/?page=entreprise.EntrepriseGuide&Aide>).
- The PLACE platform also offers on-line assistance <https://www.marchespublics.gouv.fr/assistance> open to those having filled out an incident declaration form in advance. After filling out the form, users may call the hotline for assistance from 9 a.m. to 7 p.m.

Upon downloading the participation application, competitors are invited to provide their name, an address and the name of a correspondent so that they can benefit from all the additional information sent out during the consultation process, in particular any details and clarifications provided by the Organiser.

Expertise France would like to remind all competitors that it is their responsibility to provide valid contact details. The

email address entered for downloading will be the only address used to inform the competitors of any changes to the documents, for correspondence and for sending additional information during the consultation phase.

Nota bene : PLACE is the only channel of communication between the organiser and the competitors.

Requests via other communication channels are prohibited and will not be taken into account by the organiser. Except for problems with post arrival at destination where the UIA Secretariat can be contacted (See : article 4.3.1 Submission of hard copy).

Article 2.6 - Questions and answers – Additional information

Should they require additional information to prepare their response, competitors may ask questions in writing, in French or English. These questions may be submitted ONLY via the electronic platform <https://www.marchespublics.gouv.fr> and no later than **7 OCTOBER 2022**. These questions will be anonymised and answered in writing and sent to all competitors via the PLACE digitisation platform no later than **28 OCTOBER 2022**.

The answers will be approved also by the jury.

Nota bene: no questions asked outside this channel will be taken into consideration.

ARTICLE 2 – COMPETITION

Article 2.7 - Language, currency and unit of measurement

French is the official language of the competition.

The competition documents are provided in English and French, and the information must be identical in both languages. Should a discrepancy be found between the two versions, the French one shall prevail.

Competitors must submit their project in French.

Documents in any other language must be accompanied by a translation into French. All texts inserted into the drawings must therefore be in French and, if there is no room for translation into English on these, they must be accompanied by a translation into English in A4-page format.

The jury will work in French and English. When needed simultaneous translation will be provided during the jury session.

The monetary unit used is the euro, excluding value-added tax.

The unit of measurement is the meter.

The timeframes listed in all documents are in calendar days.

The times listed in all documents are stated in GMT+1.

Article 2.8 – Processing of personal data

Pursuant to Article 13 of Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data (GDPR), competitors/tendering parties are informed that personal data (in particular surname, first name, e-mail address, login data) collected using the services of the State Purchasing Platform (<https://www.marches-publics.gouv.fr>) as part of the present procurement procedure and as part of the performance of the contract may undergo processing operations.

- Where processing is carried out with the PLACE offices, the Ministry of Action and Public Accounts – the State Purchasing Department and Expertise France, the contracting authority, are jointly responsible for the processing of personal data.
- For processing carried out outside the PLACE offices, Expertise France, the contracting authority, is responsible for the processing of personal data.

Identity and contact details of the Data Controller and its representative:

*For the PLACE platform:

The Ministry of Public Action and Accounts
59, boulevard Vincent Auriol
75703 Paris Cedex 13

Represented by the Director of State Purchasing

Operational Data Controller:

The State Purchasing Department represented by its Director Contact details of the personal data protection officer: le-delegue-a-la-protection-des-donnees-personnelles@finances.gouv.fr

*For the contracting authority:

Expertise France

40 Boulevard de Port Royal

75005 Paris, France

Represented by its Director General, Jérémie Pellet

Operational Data Controller:

The Information Systems Department represented by its Director Contact details of the personal data protection officer: informatique.libertes@expertisefrance.fr

The legal grounds justifying the data processing correspond to sections c) and e) of Article 6.1 of the GDPR, namely that:

- processing is necessary for compliance with a legal obligation to which the contracting authority is subject;
- processing is necessary for the performance of a task carried out in the public interest or in the exercise of official authority vested in the contracting authority;

The purposes of the processing are:

- The management and monitoring of the present procurement procedure,
- The management and monitoring of the award of a contract.

ARTICLE 2 – COMPETITION

The recipients or categories of recipients of personal data are exclusively the authorised staff of the contracting authority, the ministries and the State operators responsible for awarding and executing this contract, as well as their service providers that provide assistance in these activities.

These data are retained throughout the duration of the award and execution of the contract, as well as during the DUA applicable to the contract. In accordance with the provisions of Articles 15 to 21 of the GDPR, persons whose personal data are collected have a right of access, rectification and erasure of this information concerning them.

They also have a right to restrict processing and to oppose this processing on legitimate grounds. The exercise of the rights of information and any other exercise of rights of data subjects in relation to the processing operations carried out may be made to the Data Protection Officer of the contracting authority.

Individuals whose personal data are collected in connection with the present procedure have the right to lodge a complaint with the French Data Protection Authority (CNIL).

Article 2.9 – Remedies and time limits for appeal

The body responsible for appeal procedures is: the Paris Administrative Court 7, rue Jouy 75004 PARIS, France; e-mail: greffe.ta-paris@juradm.fr

Information about the lodging of appeals can be requested from the Registry of the Paris Administrative Court, 7 rue de Jouy, F-75004 Paris; e-mail: greffe.ta-paris@juradm.fr



ARTICLE 3 – PROCEDURE

Article 3.1 - General organization

This international multidisciplinary design competition shall run in accordance with an open procedure in single stage

- The competitors are invited to submit their proposals anonymously (article 4.4.2).
- The proposals will be presented to an international jury in charge of evaluating and ranking them, determining the prizes and awarding any honourable mentions (article 3.5).
- Anonymity will be respected throughout the competition and the evaluation process.
- The jury will review and evaluate the submitted projects based on the evaluation criteria (article 4.5).
- The jury will rank the best projects and award prizes to the top five.
- At the end of the competition, all projects evaluated will be shown in a public exhibition (article 4.8).
- At the close of the competition, during which the submitted projects will have been evaluated anonymously, negotiations will follow with the winner of the competition in order to conclude a full services contract. This contract will cover all the tasks listed in article 5.
- The full services contract shall be drafted using the Expertise France templates and shall be governed by French law. (Appendix A.09:template contract).
- The winning team will be fully responsible for putting together the team of specialists necessary to carry out all aspects of the project.

Article 3.2 - Estimated budget

Estimated construction cost (excluding VAT) : **6,5M€**

These costs are given as an indication.

The construction cost estimation is detailed on page 63 of this document.

The budget financed by the European Union is the financial framework competitors must take under consideration when elaborating their projects. On the basis of the competition results the budget will be verified, confirmed or adapted.



ARTICLE 3 – PROCEDURE

Article 3.3 – Timetable (temporary)

The competition stage	Date	Notes
Launch of competition	Tuesday 6 September 2022	
Online briefing for use of PL ACE website	Tuesday 20 September 2022 & Tuesday 6 December 2022	
Deadline for submitting questions	Monday 7 October 2022	Questions must be submitted no later than 7th of October 2022
Deadline for responses	Friday 28 October 2022	The answers to the questions will be provided until 28th of October 2022 All questions and answers will be published anonymously in the Question and Answer Log, which will be made available to the competitors and uploaded to the organiser's electronic platform https://www.marches-publics.gouv.fr .
Deadline for submitting electronically registration forms	Friday 2 December 2022	https://www.marches-publics.gouv.fr .
Deadline for submission of projects (electronic + paper)	Tuesday 5 January 2023	Competition Submission deadline. Competitors must have submitted their entries by Tuesday 5 January 2023 at 12:00 (GMT +1) at the latest. This deadline applies to both electronic submission (send to : https://www.marchespublics.gouv.fr). and hard copy submission -delivered in person to the address below or sent by post / courierdate of postmark - to : competition Secretariat - Expertise France / 20 rue Ibn Nafis-SOPIC Building, ZI Kheirredine, 2015 Lac 3 – Tunis) . Our offices are open from Monday to Friday from 8.30 am to 6 pm. As a reminder, competitors must send their entries in both ways.
Deadline for receipt of the paper version of the projects (sent by post no later than 5 January 2023)	Friday 27 January 2022	In case of difficulties with the postal services, please contact the UIA secretariat
Jury session	Between late February and early March 2023	
Winner Announced	Monday 13 March 2023	
Public exhibition	Tuesday 14 March to Monday 5 June 2023	
Estimated Start of studies	June 2023	
Estimated Start of construction	March 2024	
Opening of Museum	June 2026	

ARTICLE 3 – PROCEDURE

Article 3.4 – The technical committee

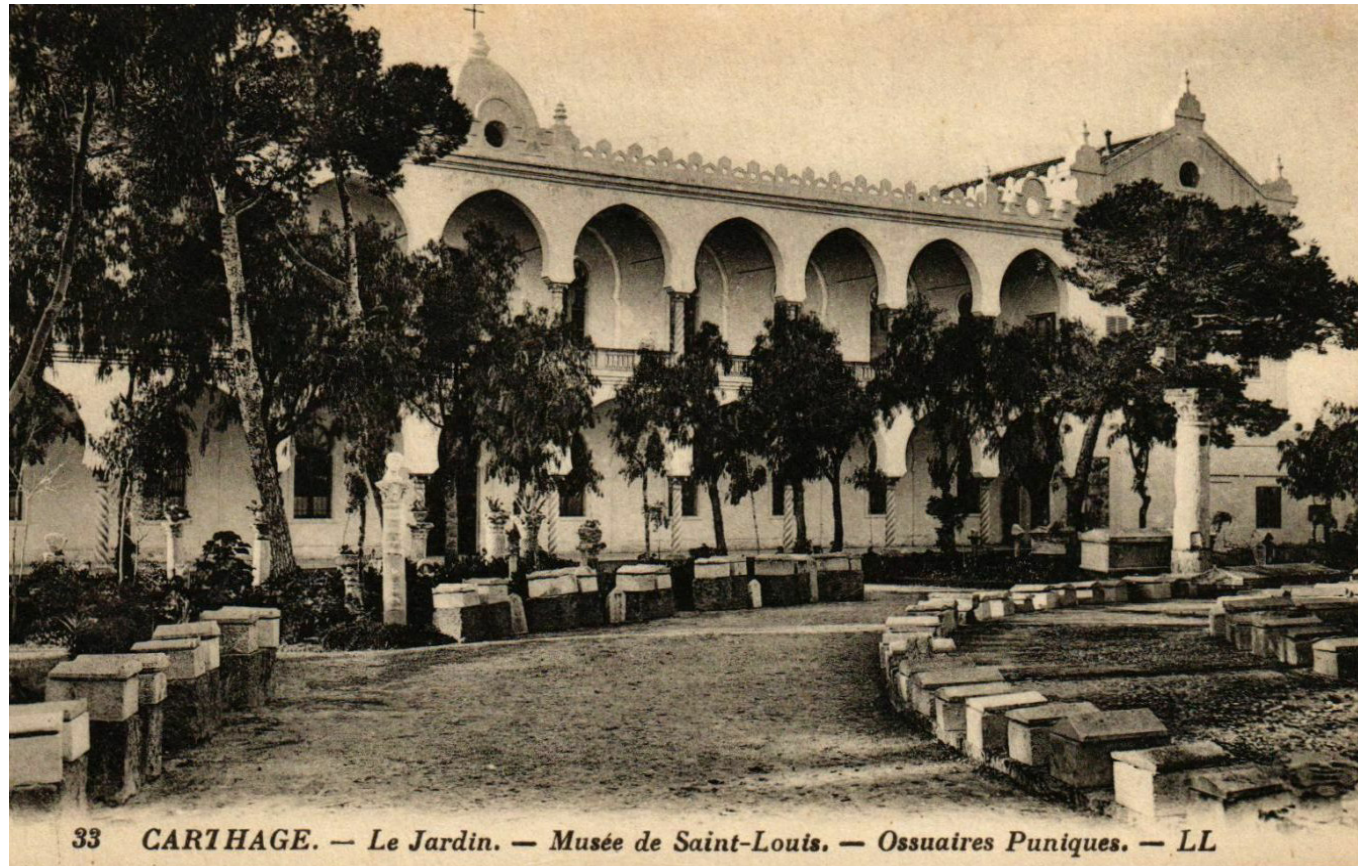
Appointed collaborators of Expertise France will assume the task of competition manager and technical committee.

The technical committee is composed of architects and experts appointed by the competition organiser. Before to the jury session, the projects submitted will be examined by the technical committee.

The competition secretary (reception committee), composed of persons of total confidence who do not come into contact with the jury will be responsible for the destroying of the wrapping paper that might contain the sender's address requested by international post and carriers.

The technical committee will ascertain that the projects have been submitted on time and whether the submitted material is complete, in accordance with the submission requirements (article 4.3). In addition, the technical committee will review the compliance of each submitted project with the key requirements set out in the regulations and programme and will note any non-compliance.

The technical committee will prepare a report with the results of the preliminary examination and present it to the jury at the beginning of the evaluation process. The jury will decide about any deficiencies or irregularities of submitted entries.



ARTICLE 3 – PROCEDURE

Article 3.5 - Composition and functioning of the jury

Article 3.5.1 - Composition of the jury

The jury is made up of seven (7) members with voting rights and three (3) alternate members who participate in all sessions and discussions, but vote only if they replace a voting member. The jury is made up of the following persons :

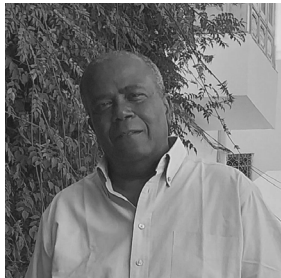
JURORS



Alberto Veiga
Architect/ Barozzi Veiga, Spain
(UIA representative, Jury Chair)



Fathy Kouched
Architect/ Tunisia,
(Ministry of Cultural Affairs)



Lamine Hibet
Architect/ Tunisia,
(OAT representative)



Gabriela Carrillo
Architect/Taller de arquitectura,
Mexico

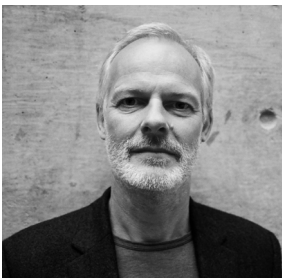
ALTERNATES



Grichka Martinetti
Architect/ Atelier PNG, France
(UIA representative)



Ammar Khammash
Architect/ Khammash Architects,
Jordan



Neil Porter
Landscape Architect/ Gustafson, Porter +
Bowman, United Kingdom



Meriem Chabani
Architect and urban planner/ New South,
France/Algeria



Momoyo Kaijima
Architect/ Atelier Bow Wow,
Japan



Nawel Laroui
Landscape architect/ Alealea,
Tunisia/ Spain

An UIA Observer will assist and advise the jury on matters of procedure and form and will oversee the proper conduct of the jury's evaluation session.

UIA Observer: Either ICC Co-director Regina Gonthier or Jerzy Grochulski.

ARTICLE 3 – PROCEDURE

Specialists :

The Jury may call on specialists (from other relevant disciplines and related fields like cost expert, museography, archeology, museology, cultural heritage, economist etc.), whose responsibility is to provide expert and technical insight during its work. The specialists will prepared a report in their field of expertise and be invited at the jury session give their expert opinion and answer questions the jury may have, but do not have the right to vote.

The members of the jury, experts, observers, technical committee, competition secretariat and organiser are bound by confidentiality requirements and may not reveal any information about the sessions and deliberations of the jury. The ranking must remain secret until the identification envelopes are opened after the ranking and jury report has been signed by the jury.. The jury president will open the identification envelopes of the projects which have been awarded a prize in presence of the jury. The rest of the envelopes may be opened afterwards by the competition manger team.

Article 3.5.2 – Evaluation of projects by jury

The jury will meet in person in Tunis and will see, discuss and evaluate all entries.

For the jury evaluation meeting the panels of all enties will be exhibited in an adequate space where the jury will hold the meeting.

The projects will be examined and evaluated confidentially and in anonymised format, in the absence of representatives of the competitors or third parties, who are not part of the jury, official observer, invited specialist or designated members of the technical committee and competition manager team assisting the jury.

After reviewing the report of the Technical Committee, the jury will decide on the exclusion of projects that do not fulfil the minimum requirements set out in the competition rules. If, during the evaluation process, the jury finds a breach of the minimum requirements that was not listed in the Technical Committee's report, the jury may decide to reject the application.

The jury shall evaluate the applications on the basis of the evaluation criteria listed in Article 4.5.

The jury discusses and evaluates all projects not excluded at the start of the session for justified formal reasons.

The specialists will be invited to give their expert opinion at the request of the jury.

There will be no ties. Ex aequo prizes are not allowed.

The jury must allocate all prizes announced. The winner of the competition is the first prize winner. However, the first prize winner will only be offered a contract if they have met the eligibility requirements

The jury is independent in its decisions and sovereign in matters of evaluation. Its decisions are final and must be accepted by the competitors. By submitting an entry, the competitors declare that they accept the decisions of the jury.

The jury will deliberate behind closed doors. The jury will produce a report documenting the evaluation process, the grounds for its decisions, the ranking of the prize-winning projects and any recommendations for further development of the project.

All jury members present will sign the minutes of the jury meetings, the ranking list, the conclusions and the recommendations. The jury will approve the final version of the jury's report.

The jury's report will be sent to all competitors who have submitted a project and who have registered for this competition. It will be also published online on the competition homepage and will be available in paperform during the exhibition.

The jury will be assisted by a representative of the Technical Committee. Simultaneous translation in French and English will be provided.

ARTICLE 4 – REQUIEREMENTS

Article 4.1 – Requirements regarding the skills of the team

Participating teams should include: **an architect and a landscape architect**. The teamleader must be an architect.

In addition to these two skills, it is recommended that teams consider early collaboration with one or more of the following additional skills: **museography, archaeology and engineering**. The team may be enlarged after registration.

The members of one team may not participate in any other teams. This would be grounds for exclusion after the fact.

Individuals and legal entities, other organisations, branches thereof, or a group of such persons operating under a partnership contract may participate in the competition. It is not mandatory to create a legal entity if a group of temporarily-formed entities wishes to submit a project.

Nota bene : those not entitled to participate in the competition or to assist competitors are: jury members, experts, persons involved in the preparation and running of the competition, members of the technical committee, members of the jury and their relatives, current partners, employees, employers and students.

Article 4.2 – Legal and regulatory requirements

The competitors must have the legal and regulatory capacity to pursue the professional activity of an architect in their country of residence, establishment or origin. Legal entities fulfill this specific criterion if their statutory objects include architectural services and/or activities.

If the lead architect of the winning project team isn't registered at the Tunisian Order of Architects, he/she must request his registration in the case declared by the jury as the first prize winner.

Only eligible competitors who do not fall into one of the situations described in the appendix A.04 «Declaration of Honour» are allowed to participate in the competition.

Competitors may be individuals or companies and must, at the date of submission of the application, meet all regulatory and legal requirements.



ARTICLE 4 – REQUIEREMENTS

Article 4.3 – Submission requirements and deliverables

Nota bene : the technical committee will undertake the preliminary examination on electronic documents. The jury will evaluate the projects on the exhibited hard copy panels. Please note that electronic and hard submissions must be identical.

The project and other documents specified in this competition regulations must be prepared and submitted in compliance with the requirements provided in this article.

A competitor may submit only one project. If a Competitor submits more than one project (as an individual Competitor or a partner in a group of Competitors), all his/her submitted projects will be discarded from the Competition after the opening of the identification envelopes with retrospective consequences.

The competitor shall bear all costs related to the preparation and submission of the design, and the Contracting Authority shall neither be liable nor obliged to compensate these costs, irrespective of the procedure and the outcome of the competition.

The entry of each competitor, in electronic version (sent via <https://www.marches-publics.gouv.fr>) AND in «paper» version, must be in all parts IDENTICAL sent at the latest on **5 january 2022 before midnight (12:00 pm GMT+1)**

(the postmark or currier stamp being proof for timely submission). It is the competitor's responsibility to provide the organiser with proof of having sent the package with the hard copy by post within the deadline.

The package submission, including the 4 design panels in A0 format (118.9 x 84.1 cm), must be received by Friday 27 January 2023 at 18:00 (GMT+1).

Whatever the form used by competitors to submit their entries, all documents must be made anonymous by the competitors. The content of both digital submission and submission in paperform must be absolutely identical.

The organizer will make arrangements with the Tunisian post and customs authorities to facilitate arrival of packages and prevent packages being held or opened at customs.

The organizer holds no responsibility for the delay of postal services or other unanticipated circumstances conditioning that the projects were not delivered or were delivered too late.

Competitors must declare that the parcel has NO VALUE in order to avoid taxation at Customs.

Competitors are advised to follow their package on the homepage of the post or currier and if there is a problem to notify the UIA Secretariat : Mwiyaithi Wanjira (m.wanjira@uia-architectes.org).

4.3.1 Submission of “hard-copy”

In order to preserve anonymity, the packages with the hard copy entries will be either delivered to the competition secretariat address:

- or directly against receipt by the reception committee ;
- or sent by registered post with acknowledgement of receipt

The competition secretariat office is open from Monday to Friday from 8.30 am to 6 pm. The project and other documents shall be prepared and submitted in accordance with the requirements set out in this Article.

All competition documents must be submitted in two envelopes placed inside a single package, which will bear only the following code and text:

International multidisciplinary design competition -open single stage-
REQUALIFICATION OF THE ACROPOLE OF BYRSA AND REHABILITATION OF THE CARTHAGE NATIONAL MUSEUM - TUNISIA -
Competition Secretariat - Expertise France / 20 rue Ibn Nafis-SOPIC Building, ZI Kheirredine, 2015 Lac 3 – Tunis-TUNISIA
PIN code
MAIL WITHOUT COMMERCIAL VALUE

ARTICLE 4 – REQUIEREMENTS

4.3.1.1 - ENVELOPE 1: the project

This envelope must contain all plans and documents required for the understanding of the architectural project. The following deliverables must be submitted by the competitors in the first envelope

1/ One report (not exceeding 10 pages A4 recto - Arial font size 10), which will describe the concept of the requalification of the Acropole of Byrsa and the rehabilitation of the National Museum of Carthage, will state the urbanistic principles of the future development of the surrounding areas and will explain the architectural and functional solutions chosen. The order of content of the report is as follows.

The report should contain, in order, a description of :

- the urban and landscape integration concept;
- the architectural concept;
- the scenographic concept;
- the environmental approach; o the structural concept
- the structural concept;
- the materials used;
- the functional organization between the spaces ;
- the organization of the different flows towards the Acropole ;
- a brief description of construction operations according to the model provided in Appendix A.07.

2/ Four (4) bords (display of the plates according to the chart in appendix A.06) :

- in A0 format (118.9 x 84.1 cm)
- in vertical orientation ;
- in color printing ;
- mounted on rigid cardboard (maximum thickness 2.5 mm);
- with the PIN code according to the model provided.

Board 1 - General

- a perspective view illustrating the identity of the project;
- a master plan of the Acropole of Byrsa (scale 1:500) representing the different volumes and landscaping design on the competition site.

Board 2 - Architecture

- general plan of the ground floor (scale 1/500) ;
- plans of all floors (scale 1/500);
- a longitudinal section and a transversal section on the Acropole of Byrsa (scale 1/500) representing the integration of the project in its immediate environment;
- 4 facades (scale 1/500).

Board 3 - Museography

- interior view of the museographic project through the selected archaeological pieces (Appendix B.09)
- installation detail of the main item (scale 1:20);
- plans, elevations, sections, perspective views of the permanent exhibition (scale 1:100 or 1:200)

Board 4 – Landscaping

- a general view of the UNESCO square highlighting the accesses;
- a distant view of the Byrsa hill allowing to appreciate the visual integration of the project in its landscape and historical environment.
- plans, elevations, sections, perspectives views of the landscaping concept (scale to be determined by the competitor);

3/ One copy of each board in A3 format.

ARTICLE 4 – REQUIEREMENTS

4.3.1.2 - ENVELOPE 2: the competitor's identification envelope

The competitor identification envelope (sealed in such a manner that it cannot be opened without damaging), and must bear the code and the following wording:

International multidisciplinary design competition
-open single stage-

REQUALIFICATION OF THE ACROPOLE OF BYRSA AND
REHABILITATION OF THE CARTHAGE NATIONAL MUSEUM -
TUNISIA

Competition Secretariat -

Expertise France / 20 rue Ibn Nafis-SOPIC Building, ZI Kheirredine,
2015 Lac 3 – Tunis- TUNISIA

PIN code

DO NOT OPEN BEFORE THE JURY HAS SIGNED THE
RANKING

The competitors shall submit the following to the organiser:

- an Competitors Identification and authorization for publication Form (filled out and signed) (appendix A.05);
- the completed and signed “Declaration on Honour” form. It must be completed, signed and submitted by the competitor, by each member of a group of competitors (if the design is submitted by a group of competitors), and by each subparticipant, in order to meet the eligibility requirement (appendix A.04) ;
- authorization or other document granting the right to

sign the project, in case the project is not signed by the head of a legal entity, but an authorized person.

All pages of the documents (including appendices) submitted in the envelope 2 must be numbered and bound together so that it is not possible to insert, remove or change pages without damaging the binding.

4.3.2 Electronic submission

Nota bene : competitors are reminded that they should not make their electronic submission at the last moment on «PLACE» as the system may be overloaded.

All electronically transmitted files must be anonymous in accordance with the principles of anonymity set out in Article 4.4.2.

To make their submission, competitors must connect to the Government Procurement Platform (PLACE) at the following address: <https://www.marches-publics.gouv.fr/?page=Entreprise.Accueil>.

There, applicants will find a downloadable “user's guide” that specifies the conditions for using the State procurement platform, in particular the technical prerequisites and the electronic certificates.

Should they wish to do so, competitors may contact on-line support, open every working day from 9:00 a.m. to 7:00

p.m. to receive technical assistance in carrying out these operations.

Competitor/submitting parties are invited to test the configuration of their workstation and respond to a test consultation, in order to ensure the proper functioning of the IT environment. On the site, they are provided with assistance that presents the operating procedure for submitting electronic bids. Several documents and information are available in the “help” section of PLACE:

- * User's manual to facilitate operations on the platform;
- * Telephone assistance;
- * Self-training module for competitors;
- * Frequently Asked Questions;
- * IT tools.

Submitting parties informed that they must be equipped at least with Internet browsing software. It is not mandatory that they be equipped with an electronic signature tool. For their submission, competitors/submitting parties must send files in the following computer formats: DWG (.dwg), TIFF (.tif) or JPEG (.jpg), PDF, RTF, ZIP. Any computer file saved in a different computer format shall be declared null and void.

After submission of the bid on the platform, a message will appear indicating that the bid submission has been successfully completed, and an acknowledgement of receipt sent to the competitor/submitting party by email, establishing with certainty the date and time of the

ARTICLE 4 – REQUIEREMENTS

submission, the date and time of end of receipt serving as the reference.

Where no confirmation of receipt or electronic acknowledgement is received, the response has not been received by the contracting authority.

Competitors shall ensure that messages sent by the State Purchasing Platform (PLACE) in particular, nepasrepondre@marches-publics.gouv.fr, are not treated as spam.

IMPORTANT!

Any file forming part of the submission must be free of any and all computer viruses and, for this purpose, must first be processed by the competitor/submission party using regularly-updated antivirus software. The same applies to any other file exchanged as part of this consultation.

The contracting authority may, for security purposes, eliminate any file containing a computer virus. Consequently, such files will be deemed to have never been received.

Competitors are alerted to the length of time required for large electronic files to reach their addressee. The average upload and download time can vary depending on various parameters such as the technical capacity of the hardware, the type of internet connection used, traffic on the network, etc.

As the date and time of the end of delivery are authoritative for the submission of a paperless response, competitors/submission parties are invited to incorporate room for manoeuvre into their paperless response process.

Article 4.4 - Anonymity and Competition Secretariat (Reception Committee)

4.4.1 Competition Secretariat (Reception Committee)

The organiser will appoint a Competition Secretariat (Reception Committee) composed by persons of confidence who do not enter in contact with the jury to:

- receive and record incoming projects;
- unwrap the packages and destroy eventual wrapping paper with addresses indicating the expeditor ;
- cover the registration codes on each plate of the entries and allocate new numbers ;
- anonymise and hand over to the technical committee the entries for the preliminary examination ;
- store in a treasury the author identification envelopes ;
- bring the identification envelopes to the president of the jury who will open those of the prize-winning projects in front of the jury after the ranking results and jury report has been signed by the jury.

Any breach of the anonymity rule by a competitor that cannot be lifted by the Competition Secretariat (Reception Committee) will result in the project's exclusion by the jury. Anonymity will be lifted after the jury has ranked the design proposals and signed the results and jury report.

ARTICLE 4 – REQUIEREMENTS

4.4.2 Anonymity

The principle of anonymity in the context of the competition is of paramount importance and must be respected and maintained throughout the competition, including during the submission process and up to the awarding of prizes and the signing of the ranking and the jury report by all jurors and the UIA Observer.

Any entry judged as intentionally violating the principle of anonymity will be excluded by the jury from the evaluation process.

All documents, sketches and materials must be submitted in anonymous form, as described below. The design proposal must not contain any reference to the identity of the author or authors. None of the drawings, documents or materials shall bear or display in any way the name of the author or authors, their signature, logo, brand, slogan and any other element that might indicate in any way the identity of the competitor. No indication of the participant's actual name or anything that may involve the participant's affiliation shall be specified on any of the submitted materials.

To ensure anonymity, all submitted drawings will be identified and marked only by a Personal Identification Number (PIN). Participants will select a PIN consisting of two letters in (2) Latin characters and four (4) Arabic numerals. The PIN may not contain any other symbols or characters.

DT1959

[draft PIN code]

The PIN code must be listed on the back of all design proposal documents. This code must be shown in all documents exclusively in the following format: Arial, 24 points, black, centred, in a 60x15mm frame.

The envelope must show only the PIN code, the name of the competition and the name and address of the organiser. The Competition Secretariat will receive the envelopes, set aside the identification envelopes and ensure that they are kept safely in a safe or secure room until the jury has awarded the prizes, ranked the entries and signed the results report.

The Competition Secretariat (Reception Committee), will cover the identification number of each entry and give a new number to each entry. These numbers will be used by the jury when discussing the design proposal during the evaluation process.



ARTICLE 4 – REQUIEREMENTS

Article 4.5 - Evaluation criteria

Projects will be ranked by the jury according to the evaluation criteria.

- Pertinence of overall concept and ability to strengthen the site's "UNESCO World Heritage" identity
- Respect of environmental quality, natural confort and energy efficiency
- Innovation, originality and creativity of the overall proposal
- Quality and appropriateness of architectural expression
- Quality of the outdoors spaces treatment
- Consistency of the functional organization with the expectations of the program
- Quality of the scenographic concept
- Feasibility and potential to implement the project regarding the technical and financial constraints

The order of the criteria listed does not reflect any priority.

Article 4.6 - Prizes awarded

The total prize money available for the announced prizes is EUR 200,000.

Five prizes will be attributed.

The following sums will be attributed to the prizes:

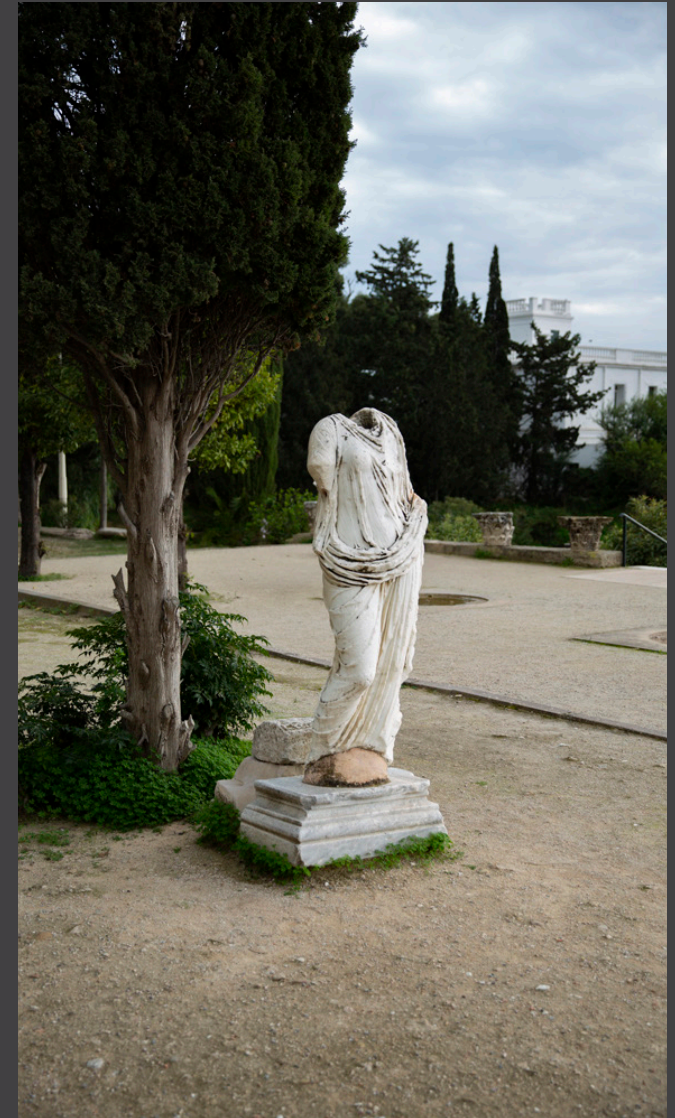
- **1st prize : € 50,000**
- **2nd prize: € 45,000**
- **3rd prize: € 40,000**
- **4th prize: € 35,000**
- **5th prize: € 30,000**

The jury may, at its discretion, award honorary prizes to projects displaying specific merits.

All prize money will be paid out.

The prizes will be paid within 30 days after the final results of the competition are announced.

Any taxes or charges on the prizes which the winners may be obliged to pay in their country will be at their expense, and will not be offset by the Contracting Authority.



ARTICLE 4 – REQUIEREMENTS

Article 4.7 - Designation of the winner

Article 4.7.1 - Registration with the Order Of Architects Of Tunisia (OAT)

For the awarding of the full service contract:

- if the first prize winning project team does not include a Tunisian architect, it must partner with at least one Tunisian architect of its choice registered with the Order of Architects of Tunisia;
- if the principal architect of the first prize winning project team is not registered with the Order of Architects of Tunisia, he must secure registration;
- the grouping of foreign and Tunisian architects must be joint and solidary ; the principal architect and the associated architects are subject to Tunisian regulations regarding the practice of the profession of architect.

Procedures for registration with the Order Of Architects Of Tunisia (appendix A.08)

Nota bene : The documents provided by the winner must be in French or English (with a French translation).

- temporary registration on the roll of architects is effected through the Minister of Equipment and Housing;
- foreign architects authorised to exercise the profession of architect of Tunisia are subject to all the obligations

relating to the exercise of this profession set out by Tunisian legislation;

- the Order of Architects of Tunisia will provide a template application form;
- the application for registration must be sent to the President of the Order of Architects of Tunisia and submitted to the Ministry of Equipment along with the following application materials:
 - * a certificate, proof of exercise as an architect in the country of residence or of origin, certified as compliant (certified by a competent national authority or the Embassy of the competitors country in Tunisia);
 - * a copy of the passport;
 - * an extract from the criminal record;
 - * payment of registration fees (approximately 150 euros);
 - * an OAT visa right for the building permit file (Decision No. 1 September 2017).

The decision to register the foreign principal architect shall be made by decision of the Council of the Order of Architects of Tunisia no later than 72 hours after receipt of the request from the Ministry of Equipment (as evidenced by the stamp of the order office). The Order and the Ministry will facilitate the procedure.

Article 4.7.2 - Confirmation of eligibility and final results

Once the Secretariat of Competition has verified the eligibility documents of the first prize winner and competitors awarded the 2nd to 5th prizes, the final results of the competition will be officially proclaimed and made public.

Based on the decision of the jury, the organiser will announce the results of the competition and pay the prizes to the authors of the winning projects within 30 days of the official announcement of the results.

The announcement of the results will be followed by the awards ceremony and the inauguration of the public exhibition of the projects. Representatives of the jury and authors of the award-winning projects will be invited to this event by the organiser.

The results will be published by the UIA in the UIA Newsletter.

Article 4.7.3 – Publication of the notice of award in the OJEU

The organiser will send notice of award for publication to the OJEU within a maximum of 30 days from the signing of the contract.

ARTICLE 4 – REQUIEREMENTS

Article 4.8 - Public exhibition

After announcing the results, the Organiser will arrange an exhibition of all submitted projects accepted at the evaluation process. The names of the authors, as indicated in the identification envelopes, as well as the ranking, will be mentioned in the exhibition and in all publications.

All projects will be publicly exhibited for at least twenty days at a location and on dates that will be announced with the results of the competition.

The organisers reserve the right to hold other public exhibitions and publications of all the awardwinning projects. The organizer will organize also online exhibition. Non-winning entries may be collected by the competitors concerned at the time and address indicated to them after the announcement of the competition results and the end of the exhibition mentioned above. Competitors may also ask the organiser to send them the plates by post at their own expense.

The plates will be kept for a maximum of one month after the exhibition. After this date, the organiser is under no obligation to keep the panels, which will therefore be destroyed.

Article 4.9. – Author's rights - publication and rights

Competitors retain all copyright and intellectual property rights on their submitted creations. No changes may be made to them without the written consent of the authors.

The organiser may use the winner's project only if the competitor is mandated with the full service contract. No project, even if it has been awarded a prize, may be used for another design proposal, in full or in part, by the organiser and any future partners without the written consent of the competitor and its explicit agreement to transfer the respective intellectual property rights to agreed terms. By submitting a project proposal and participating in the competition, competitors guarantee that they are the sole authors and owners of the rights to the projects they have submitted and that they do not infringe the intellectual property of a third party. For this purpose, competitors must provide a duly signed publication's declaration (appendix A.05) to be submitted in envelope 2. All declarations made by the author are considered legally-binding. The author's declaration must be signed by the principal architect and is legally binding on all members of the consortium.

In the event of an infringement by a competitor, the organiser is entitled to claim compensation from the competitor for all damages and costs arising from this infringement and reserves the right to take legal action, including criminal prosecution.

The materials (drawings, sketches, documents), in paper or digital form, of the winning competitors become the property of Expertise France. Thus, all property rights on any medium containing the creations submitted by the competitors will be transferred to the contracting authority as of their submission.



ARTICLE 4 – REQUIEREMENTS

These media will not be returned to the winning competitors. By entering the competition, competitors agree that the organiser and the Tunisian Ministry of Cultural Affairs reserve the right to retain them until the end of the exhibition for possible future exhibitions to promote the project.

By entering the competition, competitors fully agree to grant the Tunisian Ministry of Cultural Affairs, the Delegation of the European Union, Expertise France, the International Union of Architects (UIA) and the Order of Architects of Tunisia (OAT) the right to use, store, exhibit, reproduce, show, print, publish, communicate to the public the submitted project or copies thereof without the written consent of the competitor, with the aim of communicating or informing about the results of the competition and promoting the project and for research on the history of architecture.

This right applies to paper, electronic, digital (including social networks as a downloadable or nondownloadable file) or verbal formats. The name(s) of the author(s), as indicated by the competitors, will always be listed with their drawing. The above-mentioned rights are granted, for an unlimited period of time, for all the above-mentioned forms of use, worldwide.

The organiser has the right of first publication and has the right to document, publish and expose the draft competition after the conclusion of the competition procedure and to have them published by the International Union of Architects (UIA) and the Order of Architects of Tunisia

(OAT) for the promotion of the planned competition and architectural research, without being obliged to pay any further compensation or request other consent from the competitors to do so.

Competitors and the organiser are not allowed to publish the submitted drawings before the results of the contest are made public. The prior publication of drawings and visualisations submitted by their author shall be considered grounds for disqualification and exclusion.



ARTICLE 5 – SCOPE OF THE CONTRACT

Article 5.1 - ICOMOS analysis and recommendations

As this is a project on a UNESCO World Heritage site, the winning project of the competition will be sent to ICOMOS so that it can integrate the technical recommendations of its college of experts in the perspective of the contractual negotiation phase with the contracting authority.

Competitors should note that these recommendations will only concern the points of attention to be developed in the technical and architectural studies of the winning project selected by the jury.

Article 5.2 - Contract negotiation

Eligibility is a condition for the award of the full service contract by the Contracting Authority ; if the competition prize winners are not eligible, they cannot be awarded the project management contract.

The competition will be followed by a negotiated procedure. The Contracting Authority will negotiate the full service contract with the first prize winner of the competition or the second ranked project according to the recommendation of the jury if the first prize does not fulfil the eligibility criteria or formal and legal requirements stated in the declaration on honor.

The negotiation concerns the technical, administrative and financial conditions of the full service contract. Subject to the aforementioned negotiations, the project management mission awarded at the end of the competition is composed

of:

The basic services (R. 2431-4 and R. 2431-5 of the CCP): This mission covers architecture, landscaping and technical engineering covering all specialities:

- Preliminary design studies (APS);
- Final design studies (APD) including the building permit file;
- Project studies (PRO);
- Assistance to the client for the award of public works contracts (AMT);
- Management of the execution of public works contracts (DET);
- Assistance to the project owner during the acceptance operations and during the period of the guarantee of perfect completion (AOR).

Additional services :

- museography (also integrating, either internally or in partnership, complementary skills in terms of: scenographic lighting, signage and graphics, digital and multimedia creation);
- Fire safety systems (SSI).

Any additional services (PSE) to be included in the review

- BIM (building information modeling) mission ;
- Planning, control and coordination (OPC) ;
- Dynamic thermal simulation (DTS) ;
- Physical models ;
- Image and video synthesis.

Nota bene : the contract refers to French law (See the articles of the Public Procurement Code :

https://www.legifrance.gouv.fr/codes/section_lc/LEGITEXT000037701019/LEGISCTA000037724578/#LEGISCTA000037730123)

The full service contract attributed to the architect winner includes in all phases also the construction phase and the architectural direction.

If no contract for carrying out the project has been signed within two years of the announcement of the competition results the first prize winner shall receive as compensation a further sum equal to the amount of the first prize.



SUMMARY: PROGRAM SECTION

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The geographic location

The city of Carthage is located about 20 km from the historic heart of the Tunisian capital, 15 km from Tunis-Carthage airport and 11 km from the port of la Goulette.

Carthage is accessible via the national road RN9, the road of Goulette as well as via the railway line TGM (Tunis-La Goulette-Marsa).

The archaeological site of Carthage









The Acropole is located at the top of the hill of Byrsa in the heart of an archaeological site composed of 12 archaeological areas accessible to the public. This location on this highest point gives panoramic views of the entire site.

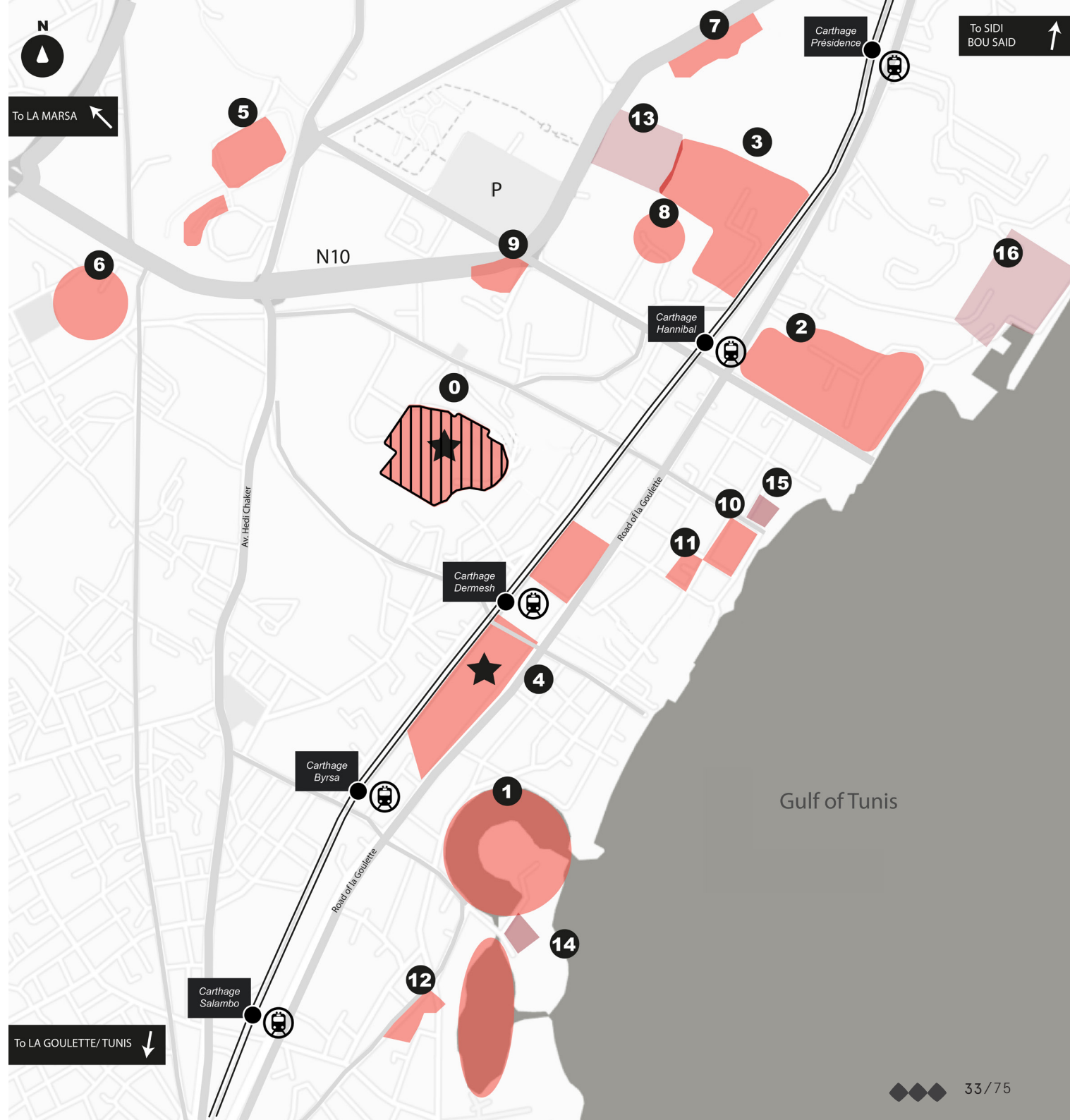
IDENTIFICATION OF ARCHAEOLOGICAL SITES AND MAJOR URBAN LANDMARKS AROUND THE SITE

- 0: Carthage Museum and Punic-Roman site
- 1: Punic ports
- 2: Archaeological park and Antonine baths
- 3: Odeon and roman villas
- 4: Museum and paleochristian basilica
- 5: Aqueduct and cisterns of the Maalga
- 6: Roman amphitheatre and chapel of Saint Perpetue and Felicite
- 7: Damous el Karita basilica
- 8: Roman theatre
- 9: Columns monument
- 10: Magon district
- 11: Didon district
- 12: Tophet

OTHER LANDMARKS

- 13: Malek Ibn Anas Mosque
- 14: Oceanographic Museum
- 15: Beit el Hikma
- 16: Presidential Palace

-  Competition site
-  Archaeological sites of Carthage
-  Urban landmarks
-  Road network primary - secondary - tertiary
-  Parking
-  TGM lines and stations
-  Museums
-  TGM stations (Tunis, La Goulette, La Marsa)



The history of the site and the museum

FROM THE FOUNDATION TO THE INFLUENCE OF CARTHAGE AS A MEDITERRANEAN METROPOLIS

«Whoever enters Carthage every day of his life and only gaze at it, would find each day a new wonder which he had not noticed before.»

ABU UBAYD AL-BAKRI, *Description of septentrional Africa, 11th century*

Founded by the Phoenicians in the 9th century B.C., Carthage is a major archaeological site overlooking the Gulf of Tunis from the top of its hills.

It includes a plurality of vestiges scattered on the hill of Byrsa and the surrounding plain, stands witness of the Punic, Roman, Vandal, Byzantine and Arab presence.

Its main components are the baths of Antonin, the vestiges located on the hill of Byrsa, the Punic ports, the Tophet, the Roman villas, the theater, the amphitheater, the circus, the necropolises, the basilicas, or the cisterns of La Maalga.

As a major site in Tunisian and Mediterranean history, Carthage attracts a lot of tourists. Before the attacks of 2013 and 2015 and the health crisis, its sites and its museum attracted more than 800 000 visitors per year.

If the foundation of Carthage is part of the «Phoenician colonization» that led to the establishment of many cities, it stands out with its legendary founder Elyssa-Didon. Historical sources date its foundation in 814 B.C. and the oldest archaeological evidence discovered to date, assigns it to the first quarter of the 8th century B.C. Carthage quickly developed numerous trades across the Mediterranean, which continued to grow throughout the Punic period.

From the 6th to the 4th century B.C., it asserted itself as a Mediterranean metropolis. It developed an expansionist policy that was illustrated by the conquest of new territories such as Sicily and Sardinia. This period also witnessed the development of a Punic African Carthaginian culture, which is reflected in particular by the invention of an alphabet and the development of typical craft productions.

The end of the Punic period was notable for the wars between Carthage and Rome, which ended in the capture of Carthage by the Romans in 146 B.C. and its destruction.

Carthage has risen from its ashes under the impetus of August around 29 B.C. and again witnessed a prosperous era. It then became an attractive capital city due to its wealth, its monuments, its intellectual life, its way of life and leisure. It then became the main site of the Roman imperial administration in Africa as the capital of the province of Proconsular Africa. Moreover, it played a decisive role in the history of Christianity, that rose early in the city.

In 439, it was taken by the Vandals, who made it the capital of their kingdom for a century. Its reconquest by the troops of Belisarius in 533 was part of Justinian's utopian ideal of restoring the Roman Empire in its entirety and giving a stronghold to the Catholic Church in Africa. It held the seat of the prefect of the praetorium in charge of Africa and of the archbishop of Carthage, who had an decisive function in the political and administrative life of the city.

Carthage, which started to lose its splendor in the last days of the Byzantines, was taken by the Arab-Muslim armies in 698, after three decades of Berber-Byzantine resistance. Despite this conquest, some sources indicate the presence of an archbishop in Carthage until the end of the 10th century.



FIGURE 1 : PUNIC PRESENCE IN THE MEDITERRANEAN. SOURCE: SERGE LAN-CEL, CARTHAGE, FAYARD, 1992. P 98

The history of the site and the museum

VALUING THE ARCHAEOLOGICAL COLLECTIONS OF CARTHAGE: THE PROGRESSIVE CREATION OF A NATIONAL MUSEUM

The first Museum of the Aegean was created in Carthage in 1852 by the Abbot François Bourgade. This museum, housed in the garden and outbuildings of the Saint-Louis chapel, hosts the first objects discovered in the ruins of the site.

After the departure of Abbot Bourgade in 1858, the activities of the museum ceased until 1875. It was then reopened under the impetus of the White Fathers. On the hill of Byrsa, the White Fathers built a complex of buildings.

After the country's independence, these disused buildings were handed over with the collections by the Vatican to the Tunisian government in 1964. The museum was then placed under the responsibility of the director of national museums, Abdelaziz Driss, assisted by three White Fathers, and comes to occupy the entire site of the former seminary.

The presentation of the museum's collections is enriched by archaeological discoveries, especially during UNESCO's international campaign from 1972 to 1992. The Museum serves a double function: on the one hand, it conserves and values the objects from archaeological excavations and, on the other hand, its mission is to present and to offer visitors the necessary tools adapted to the understanding and interpretation of the sites,

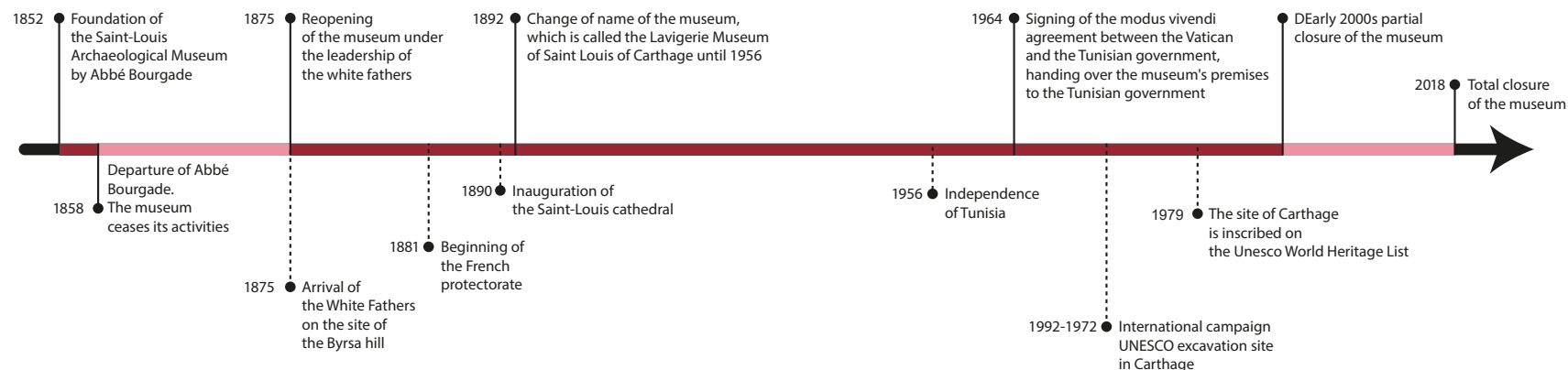
one of the great metropolis of Antiquity and the Phoenician-Punic civilization that made the history of the western basin of the Mediterranean.

Due to structural instabilities, the museum partially closed in the early 2000s, then was fully closed in 2018. Pending its reopening, only certain external locations of the site are accessible to visitors.



THE ROOM OF THE PUNIC MUSEUM IN THE SEMINARY OF THE WHITE FATHERS. SOURCE : NATIONAL MUSEUM OF CARTHAGE

Chronology of important Museum events since its creation



The history of the site and the museum

THE MAIN HISTORICAL STRATA OF THE SITE

The hill of Byrsa stands for the core of the Carthaginian metropolis from the foundation of the city until the end of the antiquity. The archaeological remains discovered so far and the various buildings bear witness to the passage of the different civilizations that shaped the site of Carthage.

This remains represent essentially the Phoenician-Punic period, the Roman period and the arrival of the White Fathers towards the end of the 19th century.

The adjacent diagram represents the different historical strata.

Phoenician-Punic period

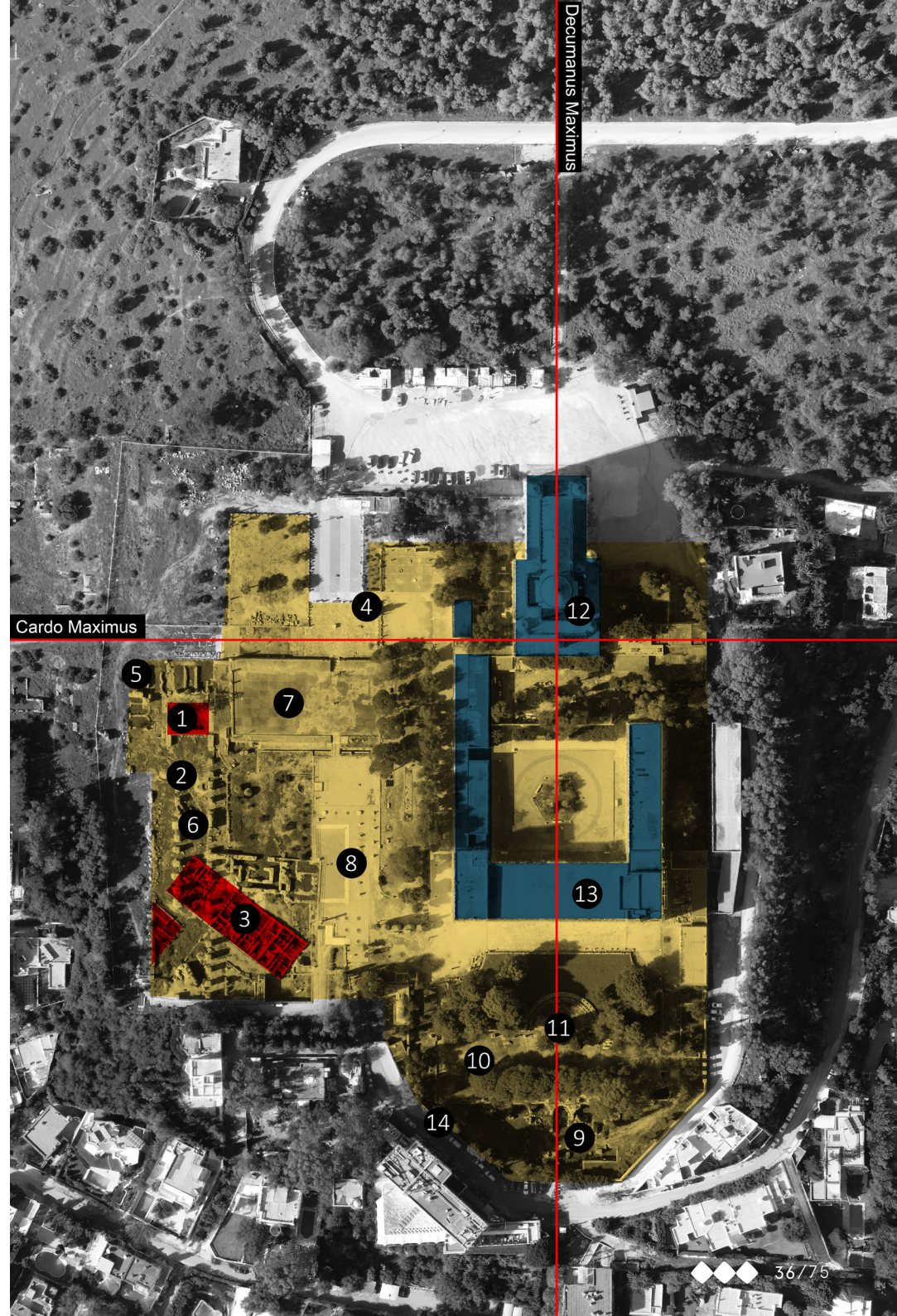
- 1-The archaic necropolis
- 2-The site of the metallurgical workshop
- 3-The residential area known as Hannibal's
- 4-The well tomb of the so-called young man of Byrsa

Roman period

- 5-The anonymous temple
 - 6-The 2 rows of piles supporting the platform
 - 7-The Roman library
 - 8-The temple of Aesculapius
 - 9-The apses of Beule
 - 10-The civil basilica
- The Decumanus Maximus and the Cardo maximus

The White Fathers' period

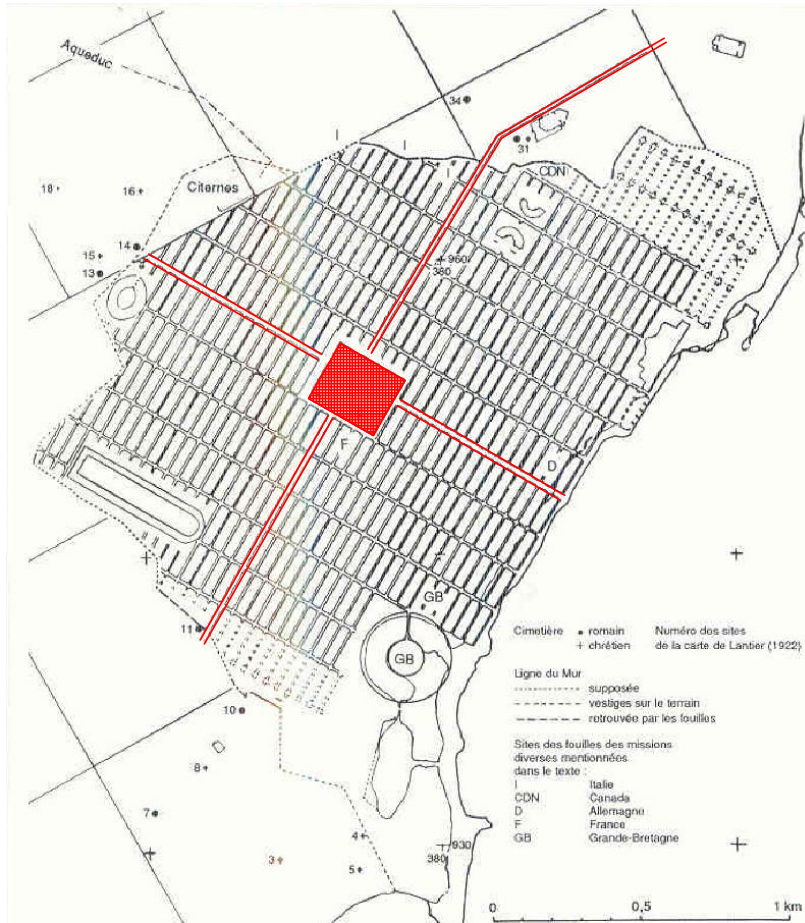
- 11-Site of the Saint-Louis chapel (1840)
- 12-The cathedral (1884-1991)
- 13-The seminary that housed the first museum in Tunisia (1875)
- 14-The polygon, delimiting the lapidary garden and exhibiting archaeological pieces



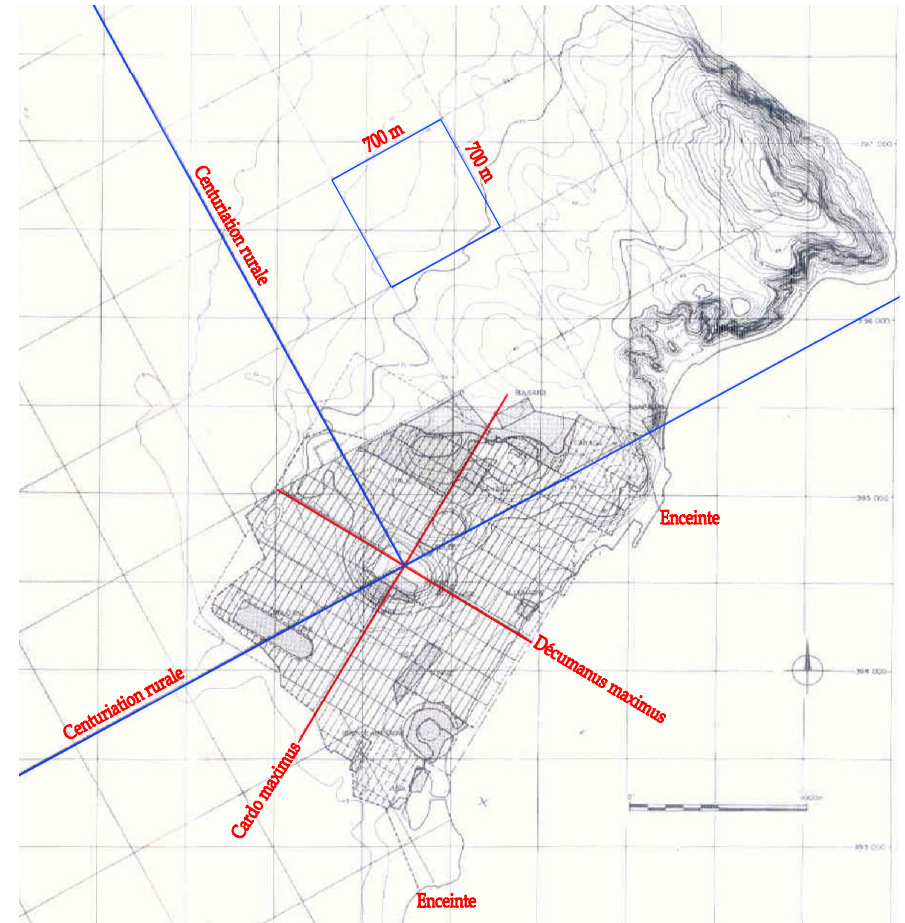
The history of the site and the museum

CADASTRATION AND HISTORICAL STRATIFICATION OF CARTHAGE

The Hill of Byrsa, a striking geographical landmark of the Carthaginian territory, was the urban heart of the city of Carthage in both Punic and Roman times, housing in turn the Punic and Roman temples as well as the forum, the library and other infrastructure of the roman era. At the present location of the former Cathedral of St. Louis was the groma, the point where the two roads of the Roman city, the Decumanus Maximus and the Cardo Maximus intersect.



Map of Roman Carthage - Hurst and Roskams 1984 In To save Carthage. sld A. Ennabli Unesco/INAA 1992



Topographic map illustrating the Roman urban plan and the layout of the enclosure in the 5th century. Urban cadastration and rural centuriation from the point of intersection of the Decumanus Maximus and the Cardo Maximus, Hill of Byrsa Based on the plans by Charles Saumagne, Henri Hurst and S. P. Roskams In. To save Carthage. sld A. Ennabli Unesco/INAA 1992

The history of the site and the museum

RECOGNITION OF THE UNIVERSALITY OF CARTHAGE

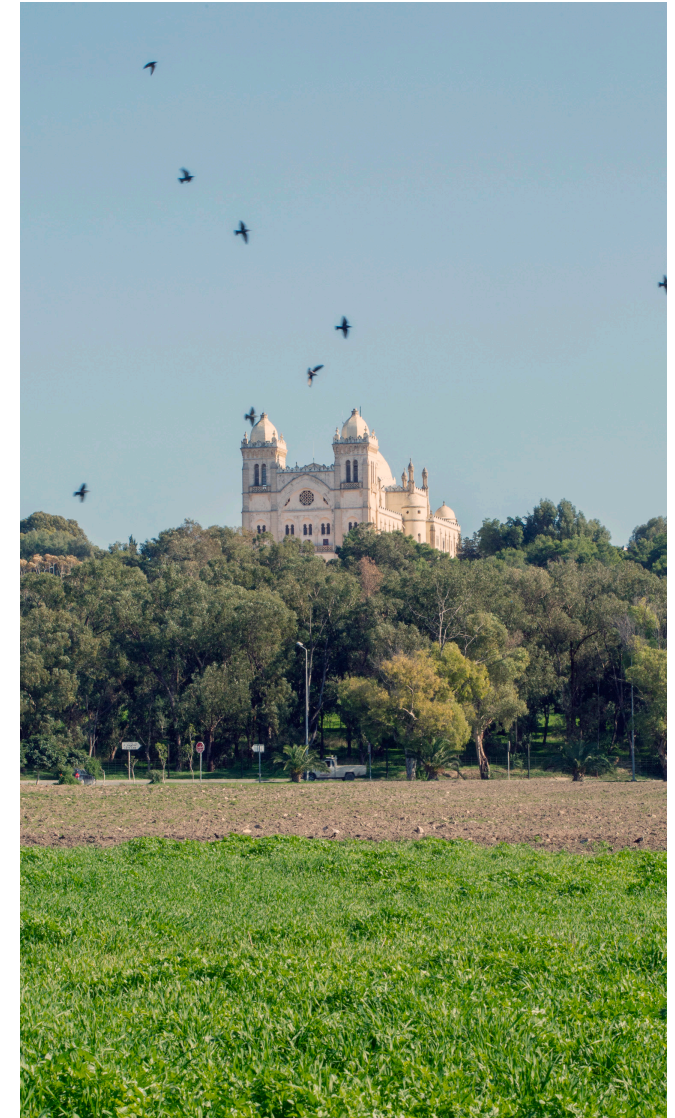
After prosperous periods during which Carthage positioned itself among the greatest Mediterranean capitals, it was gradually abandoned after the Arab conquest. Since then, a real fascination for its ruins and monumental vestiges is reflected in the writings of Arab geographers and chroniclers. The arrival of the first Western visitors from the 18th century contributed to the recovery of its myth.

Writers, such as François-René de Chateaubriand and Gustave Flaubert, reignite the interest and imagination around this site, like the success of the novel Salammbô, in 1858. At the same time, scholars and researchers tried to identify its historical location, and began to survey and explore its ruins.

The excavations in Carthage during the French Protectorate (1881-1956), developed under two schools, the White Fathers and the Antiquities Service, will foreshadow the Tunisian archaeological school. The excavations were carried out within international and Tunisian teams as part of the international campaign under the aegis of UNESCO within Tunisian coordination (1973-1992/2001), contributing to an unprecedented development of knowledge of the site.

Birthplace and home of diverse cultures, Carthage was listed at the Unesco World Heritage List in 1979.

Carthage stands among the great Mediterranean civilizations of antiquity that played a leading role as a trading empire. Carthage also has a particular artistic and literary resonance around a universal imagination, nourished for example via its legendary foundation by the Tyrian princess Elyssa-Didon.



The regulatory context of the site

THE ARCHAEOLOGICAL CRITERIA TO LIST THE SITE OF CARTHAGE AS AN UNESCO WORLD HERITAGE

The archaeological site of Carthage is a site scattered in the actual city of Carthage and has been listed as a UNESCO World Heritage Site since 1979.

The Tunisian government inscribed the site on the list of list, on the occasion of the third session of the World Heritage Committee, which is taking place in Egypt. Subsequently, a subsequently, a classification plan was approved by decree of the President of the Tunisian Republic on 7 October 1985.

To be listed on the World Heritage List, sites must have Outstanding Universal Value and meet at least one of the ten selection criteria defined by UNESCO.

The three criteria selected for the archaeological site of Carthage are justified as follows:

Criterion (ii): Phoenician foundation linked to Tyre and Roman refoundation on the orders of Julius Cesar, Carthage was also the capital of a Vandal kingdom and the Byzantine province of Africa. Its antique ports bear witness to commercial and cultural exchanges over more than ten centuries. The Tophet, a sacred place dedicated to Baal, contains numerous stelae where numerous cultural influences are in evidence. Outstanding site of blossoming and diffusion of several cultures that succeeded one another (Phoenico-Punic, Roman, Paleochristian and Arab); Carthage has exercised considerable influence on the development of the arts, architecture, and town planning in the Mediterranean.

Criterion (iii): The site of Carthage bears exceptional testimony to the Phoenico-Punic civilization being at the time the central hub in the western basin of the Mediterranean. It was also one of the most brilliant centers of Afro-Roman civilization.

Criterion (vi): The historic and literary renown of Carthage has always nourished the universal imagination. The site of Carthage is notably associated with the home of the legendary princess of Tyre, Elyssa-Dido, founder of the town, sung by Virgil in the Aeneid; with the great navigator-explorer, Hannon, with Hannibal, one of the greatest military strategists of history, with writers such as Apulée, founder of Latin-African literature, with the martyr of Saint Cyprien and with Saint Augustin who trained and made several visits there.



The regulatory contexte of the site

Heritage code

In 1994, Tunisia adopted the law relating to the code of archaeological, historical and traditional arts heritage (Law n°94-35 of 24 February 1994).

Link to download the heritage code: https://en.unesco.org/sites/default/files/tn_actarchaehisthrtgetradarts1994_fretof.pdf

Classification decree 1985

The project falls within the legal framework of the classification plan for the sites of Carthage and Sidi Bou Said, which was approved by decree on 7 October 1985.

This one delineates the perimeters:

- of the archaeological non aedificandi zone;
- of the historical sites and monuments;
- of natural sites.

Urban Development Plan (UDP) and Urban Regulations

The first UDP for the municipality of Carthage was carried out in 1978 and revised in 1985, the last UDP, developed by the Ministry of Equipment was implemented in 2006 by virtue of Decree No. 2006-1910 of July 10, 2006, approving the revision of the urban development plan for the town of Carthage (governorate of Tunis).

Protection and Enhancement Plan (PPMV)

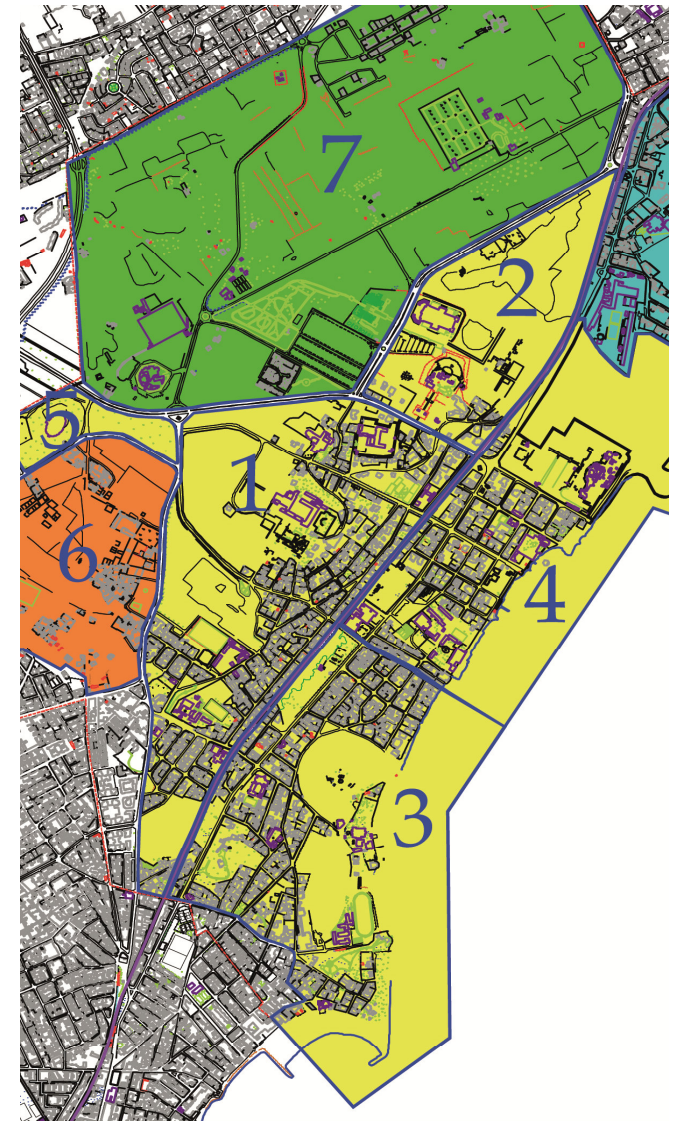
The Carthage - Sidi Bou Said Protection and Enhancement Plan (PPMV), is in the process of being approved. It includes in particular:

- a plans for areas within which the archaeological protection rights-of-way and the urban planning rules relating to and use and occupation apply ;
- A program plan for landscaping.

The Protection and Enhancement Plan» (INP 2022) is conceived as a program plan of landscaping that lists seven park projects that constitute in their entirety the cultural site of Carthage-Sidi Bou Said, namely:

- The ancient park of Carthage
- The park of sports and recreation of Yasmina
- The country park at La Maalga
- The natural and cultural park of the valley of Amilcar
- The natural and cultural park of the Sidi Bou Said cliffside - The forest park of Sidi Dhrif
- The urban park of Sidi Bou Said.

This document aims to organize the site of Carthage, particularly the flows, the parkings and tourist shops.



Appendix B.01: regulatory texts

The natural environment

THE CLIMATE DATA

Carthage is characterised by a Mediterranean climate with a semi-humid nuance, taking full advantage of the regulating influence of the sea (humidity and sea breeze) as well as of the latitude (36.9 North).

In Carthage the annual average relative humidity is around 71%.

- October: 73.36%.
- July: 65.02%.

These climatic data represent the monthly norms calculated according to the standards of the World Meteorological Organization during the period from 1981 to 2010.



	January	February	March	April	May	June	July	August	September	October	November	December
Minimum temperature (°C)	7,6	7,7	9,2	11,4	14,8	18,6	21,3	22,2	20,1	16,8	12,2	8,9
Maximum temperature (°C)	16,1	16,8	19	21,7	26,1	30,6	33,8	34,1	30,4	26,5	21,2	17,3
Precipitation (mm)	63,1	49,2	39,2	38,5	23,6	12,9	4	7,1	56,3	47,7	54,8	75,2
Insolation (h)	164,1	176,8	220	235,8	291,4	317,3	354,6	327,3	250,7	220,7	175,2	157,8
Dominant wind direction	WSW	W	W	NW	NNW	N	N	N	NNW	WNW	SW	WSW
Wind gusts (kts)	30	30	32	28	29	27	27	27	27	29	29	29
Wind speed (kts)	8	9	10	9	10	10	9	9	8	8	8	8

Reference : National Institut of Meteorologie and Windfinder.

The natural environment

Physical environment

The climatic conditions are important to consider in order to propose buildings adapted to the local context in terms of natural light and adapted temperature.

The site of Byrsa Hill has been occupied by different civilisations which have overlapped to form the present landscape which is not particularly sensitive from an environmental point of view due to its history and its integration into the present urban fabric.

Natural environment

The creation of the present museum landscape was made possible by the fencing of the site in the 1980s, which allows the Byrsa hill to be surrounded by dense vegetation, mainly pine and eucalyptus trees.

This relatively dense vegetation mosaic provides a vegetal setting for the remains of the site while providing a scenography for the lapidary objects displayed in the museum gardens.

On the basis of the diagnosis and the impact study (EIESP), it is recommended that this vegetation be preserved as an integral part of the project, creating a landscape specific to the site.

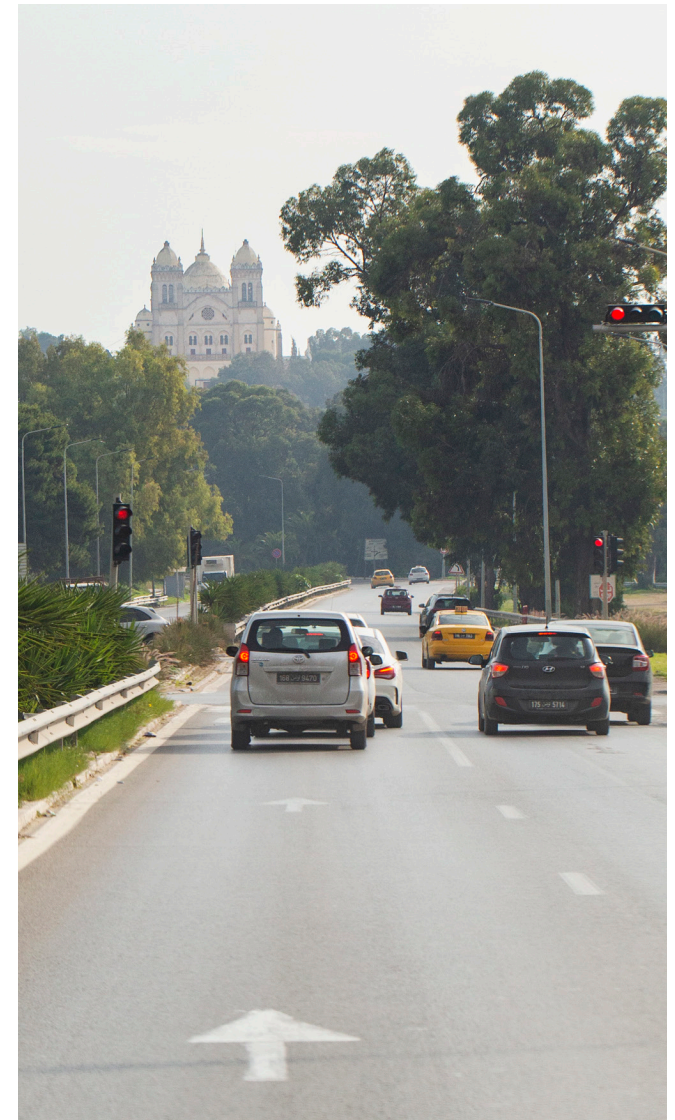
Pollution

The Carthage site is particularly sensitive to atmospheric pollution due to the urbanisation of the area and to NO₂ and SO₂ emissions from the chimneys of the Radès power station.

This exposure tends to impact the historic buildings as well as the archaeological collection.

Similarly, the current management of waste on the site exposes it to a risk of pollution which will have to be controlled as part of the rehabilitation (zero waste programme).

Appendix B.02: synopsis of the environmental, social and heritage impact assessment (EIESP)



The natural environment

Vegetation

Vegetation is an important component of the site.

Among the species making up the flora of the garden and the surroundings of the National Museum of Carthage, one can note the presence of spontaneous plants characteristic of the site: angelica, acanthus, etc.

The planting of fruit trees in the wooded areas bears witness to the nourishing function of the garden of the former seminary, which illustrates the tradition of the gardens of the convents and the very fertile agricultural history of Carthage.

Remarkable trees are present on the site and develop as singular subjects or in the form of alignments structuring shaded alleys such as pines and eucalyptus. These alleys characterise the historic landscape of the site.

This vegetation has a climatic regulating function, influencing the comfort of the outdoor spaces but also the potential cooling of the air entering the buildings, thus favouring the natural ventilation of the buildings.

Appendix B.03: architectural, technical and landscape diagnosis

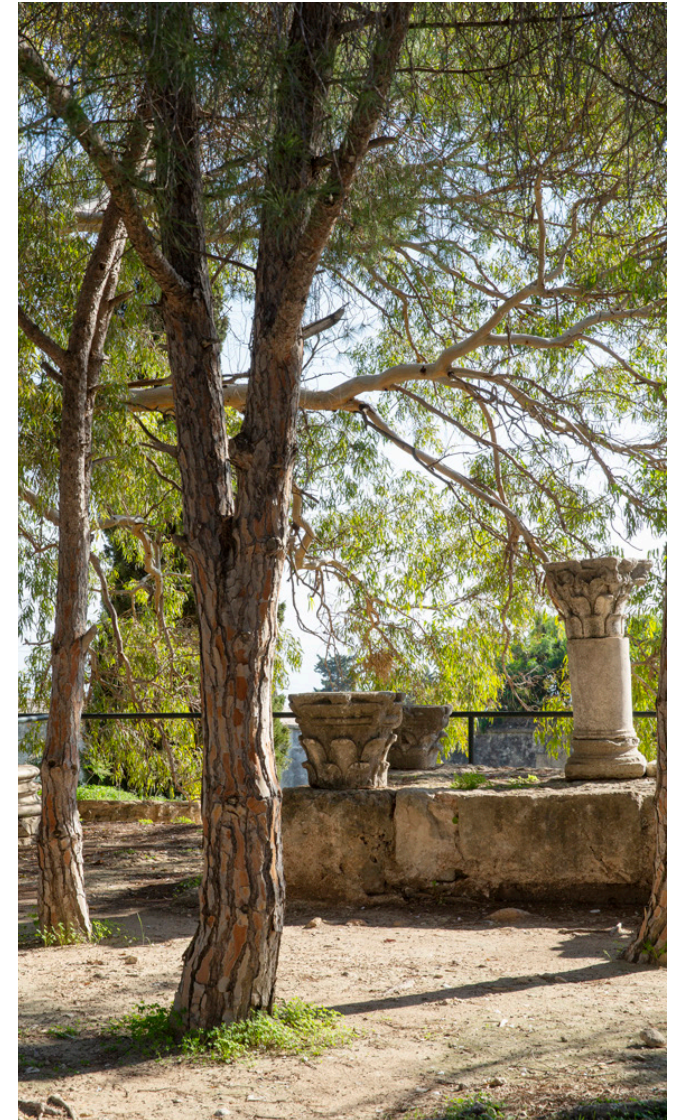
Appendix B.04: topographic and architectural survey

The historical landscape

The acropolis of Byrsa dialogues with its distant environment, notably from the Gulf of Tunis, the heights of Gammarth or the city's plains. The atypical silhouette of the former cathedral stands as an urban landmark that structures the historical landscape of this emblematic site. The building of the former seminary can be seen in the heart of the vegetation of the Byrsa hill, one of the rare green lungs of Greater Tunis. This vegetation cover and the topography of the Byrsa hill play a revealing role in the historical heritage built.

The landscape reading of the site of ancient Carthage by the visitor depends on the good perception of the Acropolis. The hill of Byrsa, whose summit is at 55-56 m, is “the largest monumental area in the Roman world” (Pierre Gros, archaeologist 1992). On this platform was built the Capitol, an architectural reference of a voluntary urbanism, which was destroyed and replaced by the Saint-Louis cathedral and the White Fathers’ seminary. For the visitor, the Capitol, now a cathedral, is the reference point for the Byrsa hill, which functions as an orientation table for measuring the landscape and identifying the eternal images of the protected site.

The location and species of vegetation present on the site are indicated in the landscape diagnosis.





Malek ibn Anas mosque

Former cathedral Saint Louis of Carthage

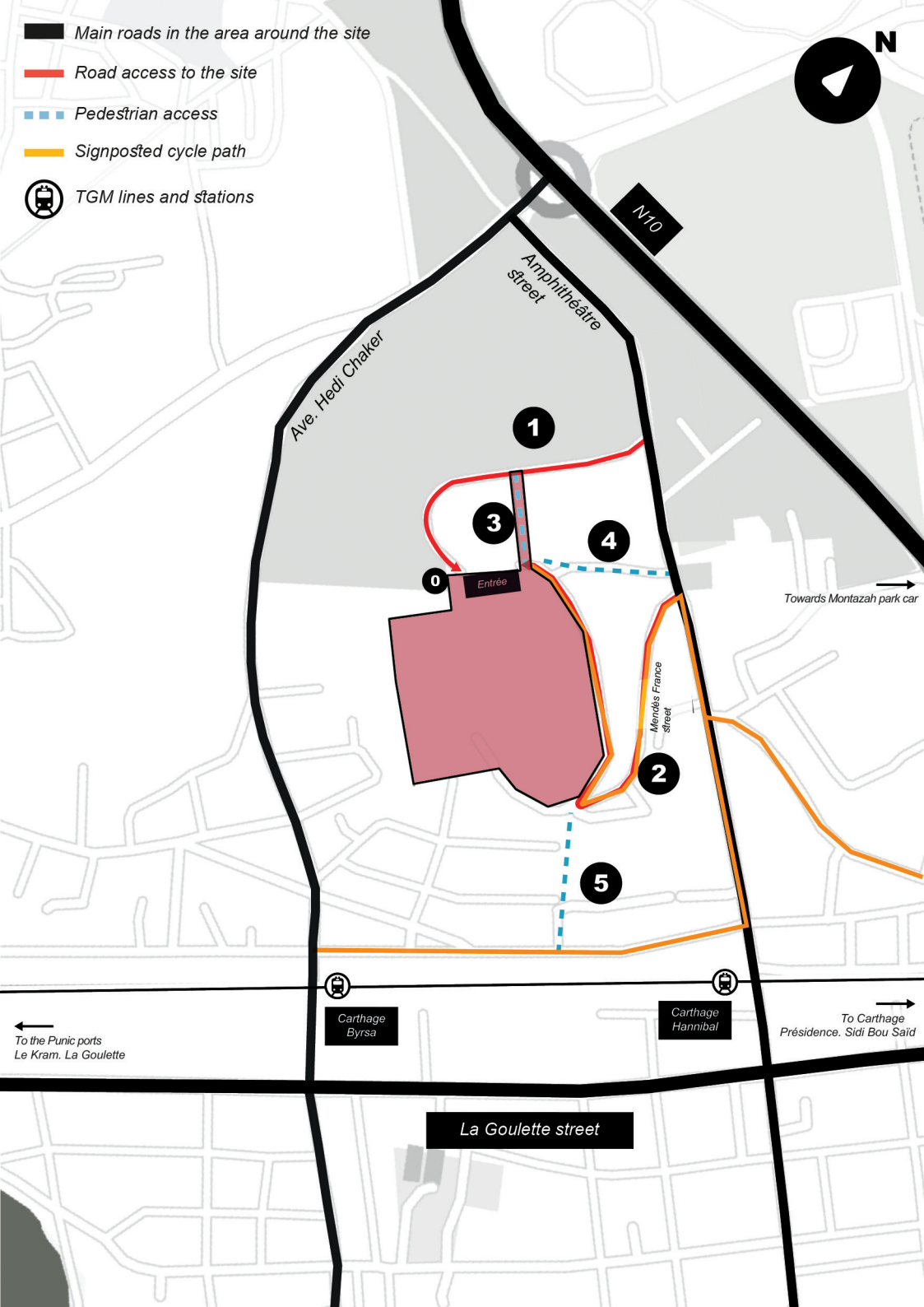
View from
Cité les Pins



Former cathedral Saint Louis of
Carthage

View from
Punic ports of Carthage





The access to the site

The climb of the hill of Byrsa to the constitutes the premises of the visit.

Access using a vehicle is mainly carried out from the amphitheater road, using a serpentine road on the western flank of the hill of Byrsa [1] to a forecourt serving as a car park deprived of any development, the Unesco square [0]. This road provides a fast link with the N10 road and at its extremity, with the parking lot of the Montazah Park. Access to this road using a vehicle is equally possible from Mendès France road, which leads to a road bypassing the north side of the site [2]. It is currently a congested road due to its use as a parking space by the neighboring «Villa Didon» hotel visitors.

Pedestrians can access the site using the main access road, by taking the stairs located in the axe Decumanus Maximus facing the former cathedral [3] as well as using two paths leading respectively to the amphitheater road and John Kennedy street [4,5]. These are mainly linked with two stations («Carthage Hannibal» and «Carthage Byrsa») of the “TGM”, the railway line that connects the center of Tunis to the northern suburbs.



The main components of the competition site

This competition relates exclusively to the Acropole of Byrsa. Nevertheless, the conceptual approach must be global and take into consideration the issues related to the entire site of Carthage.

The main components of the competition are:

1 : the former cathedral of Saint Louis of Carthage : Built in 1890 on the traces of a Punic temple, desacralized since 1964 and have hosted these last 30 years cultural activities.

2 : the former seminary of the White Fathers which housed the National Museum of Carthage until its closure

3 : the father Delattre's room which houses the offices of the National Heritage Institute agents in charge of the conservation of the archaeological site.

4 : the related buildings built in the 1990s with no historic value

5a : the UNESCO Square, which currently includes a chaotic parking lot and a dozen small traders

5b : the stairs in the Decumanus Maximus axis

6a : the esplanade overlooking the Gulf of Tunis and representing the ruins of the ancient library and the Roman temple (areas that can be visited)

6b : the Punic and Roman districts (areas that can be visited)

6c : the apses of Beulé

7 : the large patio

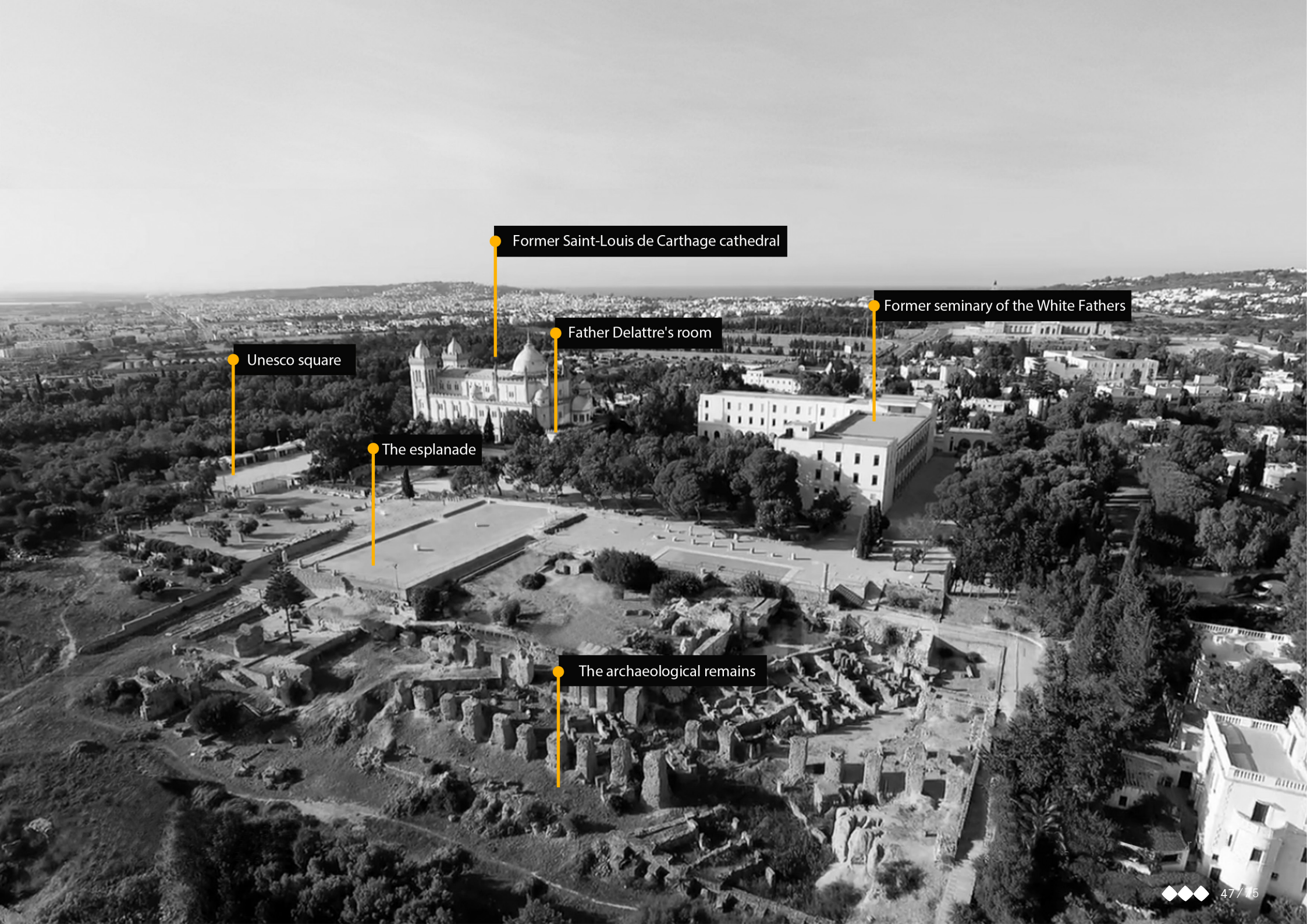
8a : the lapidary garden

8b : the eucalyptus alley

8c : the trees areas and small gardens

9 : the immediate surroundings of the site





Former Saint-Louis de Carthage cathedral

Former seminary of the White Fathers

Father Delattre's room

Unesco square

The esplanade

The archaeological remains

The list of existing areas

Total area of the Byrsa (competition area)		5 Ha
The main components of the site	Marck	Existing surface area
Former Saint-Louis de Carthage cathedral	1	2000 m ²
Former seminary of the White Fathers	2	5700 m ²
Father Delattre's room	3	107 m ²
Related buildings that can be demolished	4	1700 m ²
UNESCO square	5a	7000 m ²
Stairs in the axis of the Decumanus Maximus	5b	330 m ² (number of stair : 22)
The esplanade	6a	5000 m ²
The Punic and Roman district	6b	9600 m ²
The apses of Beulé	6c	
The large patio	7	2300 m ²
The lapidary garden	8a	14800 m ²
The eucalyptus alley	8b	
The wooded areas and small gardens	8c	
The immediate surroundings of the site	9	1400 m ²

Appendix B.04: topographic and architectural survey

The technical diagnosis

The former Saint Louis cathedral

The state of building preservation presents points of weakness both at the structural level and at the level of safety. Cracks are visible in the large dome of the junction and in the small domes of the two towers in the facade. These disorders are due to the loosening of the tie rods and the poor condition of the waterproofing.

The state of conservation of the upper masonry, the roof of the nave and the exterior plasterwork is poor.

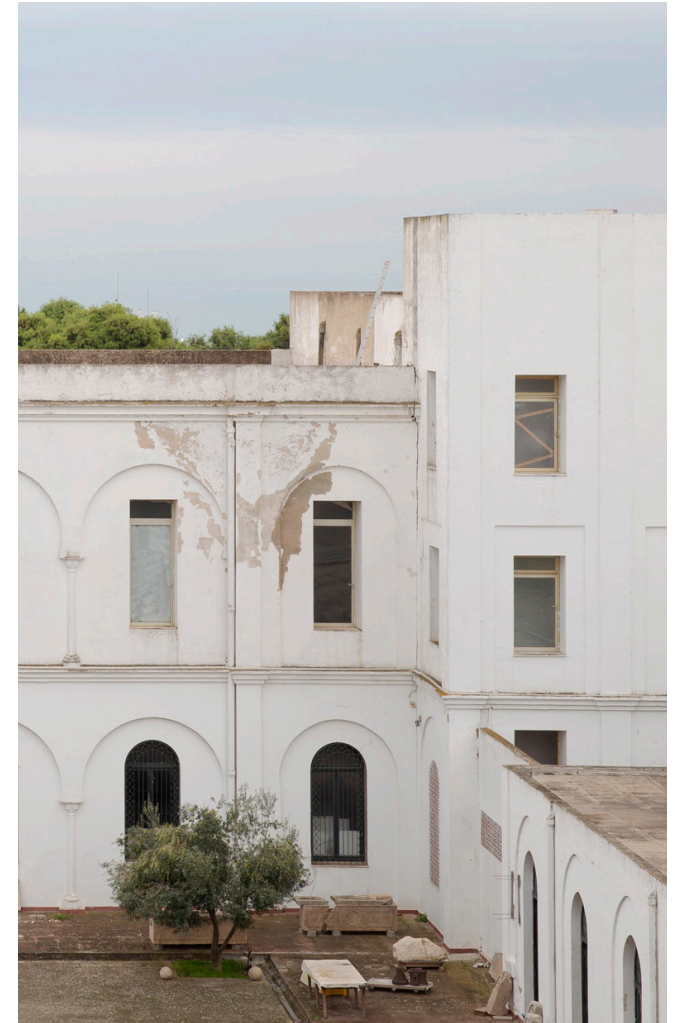
The stained glass windows and the metal elements in the facades need restoration work.

The former seminary of the White Fathers

The walls and structures of the former seminary buildings are generally well preserved but show some disorder. These disorders of various natures were noted, in particular, at the level of the structure and the sealing.

The original structures of the buildings of the former seminary are made up of a peripheral load-bearing envelope (walls or posts), completed, in the case of the East building, by a longitudinal partition wall. Some of the slabs of the different floors show structural deficiencies, with a limited bearing capacity.

The current power of the electrical installation is considered sufficient for the current operation of the site. This installation needs to be upgraded according to current safety standards. Similarly, the lighting and air-conditioning systems need to be completely overhauled in accordance with the standards while meeting the energy saving objectives.



Appendix B.03: Architectural, technical and landscape diagnosis

Appendix B.05: synopsis of the structural expertise

The goals of the project

This site has a potential to become a symbolic cultural place reflecting the history of the civilisation of one of the greatest metropolises of the ancient Mediterranean and should be functionally integrated into its territory, which is listed as an UNESCO World Heritage.

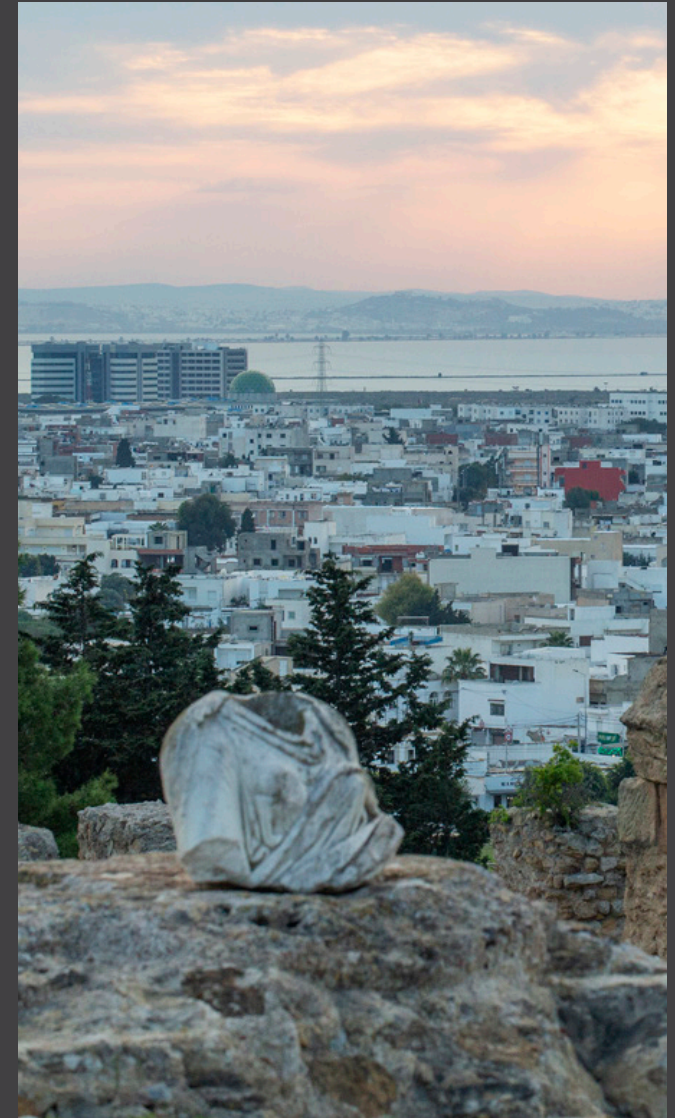
The project should be designed as a new living space open to all and dedicated to culture and leisure offering visitors a unique experience.

The project will be structured around the following main areas :

- **conservation center** including the reserves, the laboratory, the workshops, the storage and the excavation depots;
- **valorization of the collections**, including permanent exhibition and temporary event allowing a renewed offer;
- **cultural and educational activities** including a documentation center, a library and an auditorium;
- **administration and logistical services**;
- **reception, conviviality and service areas** open to the public, including the main museum shop, the restaurant, relaxation areas and facilities for artistic performances.

The permanent exhibition will have to enhance the collections through innovative mediation devices that will create dialogue between the historic buildings and the emblematic archaeological landscaped.

Access to the site and the museum's reception functions must be adapted to a variety of public (individuals, groups, schools, etc.) and respect the universal accessibility conditions.



The target public

The functional organization between the various functions and components of the must be fluid and take into consideration the diversity of the public. The table below presents the objective of attendance at cruising speed: approximately 500,000 visitors per year.

The target public mentioned only indicates the attendance of the National Museum of Carthage and does not take into the total attendance of the whole site of Carthage.

	Target	
Local individuals	10%	50 000
Schoolchildren and groups of young Tunisians	10%	50 000
Domestic tourism (groups and individuals)	8%	40 000
Maghrebi tourists (groups and individuals)	2%	10 000
Other tourists (groups and individuals)	70%	35 000
Specialists	Memo (integrated with individual public)	
TOTAL	100 %	500 000

The project requirements

- The project should strengthen the identity of the museum as a gateway to the World Heritage site.
- The architectural solutions should be in harmony with the history and the new function of the site.
- Extensions and developments should not interfere with the outstanding universal value (OUV) and the historic landscape of the site.
- None of the logistical or maintenance facilities should be visible outside the building.
- Spaces should be suitable for different uses and audiences.
- The planned building should be easy to maintain and maintenance should be economical and energy efficient.
- The design should be part of a holistic approach that respects the choice of materials, taking into account their local availability, low carbon impact, durability and maintenance



The project requirements

Attributes and outstanding universal value (OUV) of the site: The archaeological and visual significance of the entire Byrsa Hill.

The entire Carthage site, including the perimeter of the competition, is strewn with « visible » archaeological remains (excavated or partially excavated) and others buried under the large patio (7), the lapidary garden (8a), the eucalyptus trees (8b), wooded areas and small garden (8c) or historic buildings (1,2 and 3).

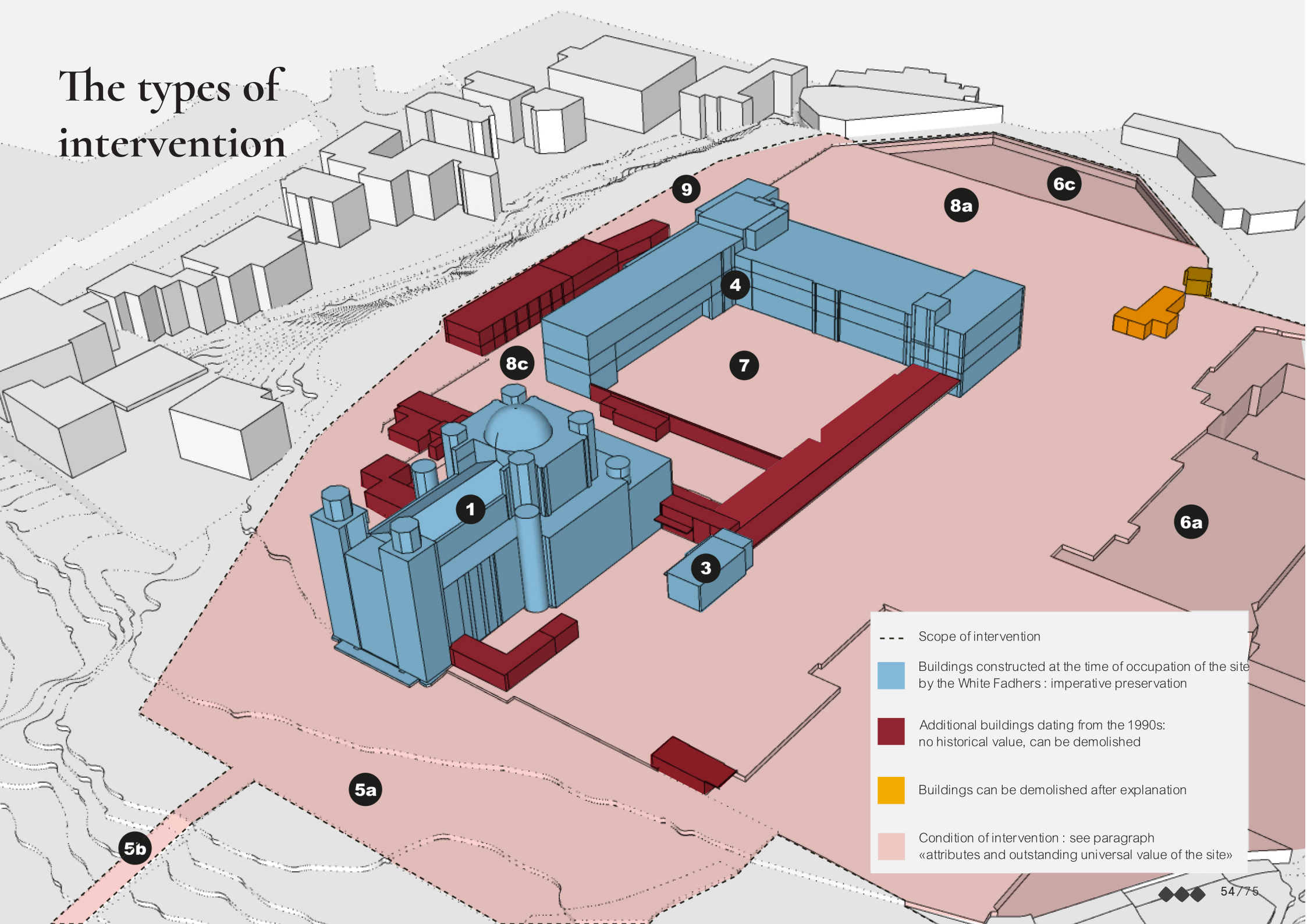
Carthage has 12 visitable sites and two museum. The hill of Byrsa forms the center of this Punic as well as Roman archaeological landscape. It was on the top of this that the groma was located, the intersection point of the two founding axes of the Roman city, the Decumanus Maximus and the Cardo Maximus (plan page 36)

From the top of Byrsa Hill, the whole World Heritage site can be observed with 360 panoramic views, the former cathedral and seminary are visible from different places from the site of Carthage and beyond (pictures page 44).

The perimeter of the project is considered as non-aedificandi archaeological zone, all interventions on the competition site must comply with the following conditions:

- **all horizontal or vertical extensions as well as outdoor facilities must respect the integrity of the urban landscape and take into consideration the potential presence of archaeological remains at the depth of 15 cm;**
- **light and removable installations are recommended. Nevertheless, if the selected project plans infrastructure constructions, a geotechnical campaign and preventive excavations must be anticipated in coordination with the project owner and the contracting authority;**
- **be supervised throughout the intervention by an archaeologist;**
- **any new architectural creation must be integrated into the broader urban and historical landscape.**

The types of intervention



The types of intervention

Total area of the Byrsa (competition area)	5 Ha
Existing floor space	9507m²
The programmatic needs of the project	6195 m²
Related buildings that can be demolished	1700 m²
Highest point of Saint Louis Cathedral	91.42 general level of tunisia
Highest point of seminary of the White Fathers	73.29 general level of tunisia





The project expectations

A - ARCHITECTURAL

The architectural program (6 195 useful m²) could be deployed between three historic buildings, the related buildings (if maintained) and possible extensions.

A1-Former Saint Louis of Carthage cathedral (2000 m²)

Restoration of the facades including the stained glass windows and the interiors.

A2-Former seminary of the White Fathers (5700 m²)

Structural reinforcement.

A3- Father Delattre's room (107 m²)

Restoration of the building

A4- Related buildings (1700m²)

Restoration or demolition conforming the types of intervention (page 54).

A5- Any horizontal and vertical extensions

This extensions should respect the integrity of the urban and historical landscape

Focus :

- **All the competition's site is a non-aedificandi zone (page 53).**
- **The designers can choose any new vocation into the different building**
- **The architecture and physical characteristics of the former cathedral doesn't seem adapted to conservation and exhibition activities.**
- **The former cathedral rooftop offers a potential to the archaeological zones and the views of the site of Carthage and the hill of Byrsa.**
- **If any extension, light and flexible constructions are recommended.**
- **The designers have to take into consideration the potential presence of archaeological remains at a depth of 15cm.**

The project expectations

B - MUSEOGRAPHIC

A scenographic concept must be proposed on the basis of the museographic programme (page 68).

In order to illustrate this concept in the board 3 -Scenography- a detailed selection of a part of the Roman period's collection is provide to the designers (Appendix B.09).

This concept should be :

- innovative, interactive and didactic
- illustrate the history of one of the largest cities in the Mediterranean;
- make the link between the museum's collections and the archaeological sites;
- present an itinerary, spaces, furniture, presentation devices, sound, visual and sensory environments, scenographic lighting, signage, graphics, digital and multimedia creation allowing visitors to immerse themselves in the history of Carthage;
- provide relevant messages to all categories of visitors.

Focus

- **The permanent exhibition can be developed in all interior and exterior spaces within the project site, and in compliance with the norms of preventive conservation.**
- **Particular attention should be paid to children and young people public.**

Appendix B.08: permanent exhibition program (message, atmosphere, number of pieces, categories, sizes, sensitivity)

Appendix B.09: museographic selection zoom



The project expectations

C - LANDSCAPED

C1-Acropole of Byrsa

The ubiquitous vegetation on the Byrsa hill should be integrated as a revelation of the historic buildings. This landscaping should facilitate the reading of the whole of the Carthage site through a specific mediation and interpretation system (page 71).

The following panoramas and visual axes should be highlighted:

- the Gulf of Tunis, the lake and the sebkhas, the Bou Kornine and Korbous mountains and the island of Zembra;
- the amphitheatre to the north-west, the Maalga cisterns to the north-west, the theatre and the Roman villas to the north, the Baths of Antoninus to the north-east, the hippodrome circus to the south-west, the Punic ports to the south-east and the tophet to the south.

Focus

- **This landscaping should facilitate the understanding of the historic urban landscape of the site of Carthage.**
- **The enhancement of the panoramas and visual axes can be developed from the rooftop of the former cathedral, the floors of the former seminary of the White Fathers and the esplanade.**



The project expectations

C2 - The UNESCO square, including the staircase Decumanus Maximus (7000m²)

The development of the square consists of:

- access and organization of the various flows on the site: pedestrian, bicycle, bus, car (excluding parking areas) ;
- a drop-off area for visitors: bus and coach ;
- a bicycle park with an electric charging point;
- freely accessible leisure and recreation areas equipped with appropriate urban furniture ;
- areas and facilities for artistic performances ;
- public sanitary facilities ;
- the development and enhancement of the Decumanus Maximus staircase ;
- the lighting of the square and the former cathedral.

Focus

- The square in front of the former cathedral must be free of any parking area
- Particular attention must be paid to pedestrian and bicycle pathway and in general to gentle connection.
- The development of the forecourt should facilitate the historical reading of the square and take into account water run-off, dust and leveling problems.
- Access to the site and the museum must be adapted to person with reduced mobility (PRM).

Nota bene: it is brought to the attention of the designers that the Tunisian Ministry of Cultural Affairs will manage all the necessary solutions to the problems of parking and tourist stalls for the whole of the Carthage site within the framework of the protection and development (PPMV), under study. These interventions are therefore not included in the scope of the competition.



The project expectations

C3 - The archaeological area of the project perimeter: the esplanade (former library and Roman temple), the archaeological remains (Punic/Roman), the Beule apses

Enhancing and securing the existing pedestrian paths by providing :

- spaces for relaxation, with a varied atmosphere;
- the enhancement of panoramic views.

Nota bene: *it is brought to the attention of the designers that the archaeological remains of the Beulé apses adjacent to the stone garden are in danger of collapsing. These threats particularly concern the immediate surroundings of the wall separating the museum grounds from those of the Villa Didon hotel and the condemned southern entrance (see zone 6c, main components of the site). Work to reinforce the ground is planned by the project owner. These interventions are therefore not included in the scope of the competition.*

C4 - Green spaces: the large patio, the tree-lined areas, the lapidary garden and the small gardens

Enhancement by creating :

- Relaxation areas with a varied atmosphere;
- botanical and didactic gardens.

C5 - The immediate surroundings of the site

Restoration of the surroundings and development of a car park with 15 spaces dedicated to the administration (including PMR spaces and two-wheeled parking spaces: bicycles and motorbikes)

Focus

- **The different historical layers of the site must be highlighted.**
- **All spaces should be accessible to PRM.**
- **The role of vegetation as a climatic regulator must be taken into account.**
- **The choice of surfaces and plant species should take into account the archaeological character of the subsoil.**
- **The outdoor facilities should interact with the permanent exhibition.**
- **Spaces should be provided for the organisation of outdoor cultural events.**
- **Mediation devices and signage should be designed and harmonised for the whole site.**



The expected technical and environmental performances

The project aims to achieve the Sustainable Development Goals (SDGs) and environmental quality while ensuring the best possible conditions for the conservation of the collections and comfort, particularly acoustic, visual and olfactory, for the public and staff.

The designers must :

- respect biodiversity on the site ;
- use local and responsible construction products and processes
- take a particularly careful approach to air and water management
- and water management;
- integrating the management of a low environmental impact site;
- respect the texts in force in Tunisia.

OPERATING OVERLOADS

The bearing capacity of the floors must be adapted to the maximum operating overloads expected in the various spaces. The operating overloads are assumed to be uniformly distributed over the surface of the different spatial entities concerned.

The designers should propose structural solutions adapted to the operating overloads (reinforcement or replacement of existing floors, structural reinforcement, etc.).

Charge d'exploitation pour les principaux types d'espaces	
Public reception area (hall, shop, restaurant, changing rooms, toilets, etc.)	450-500 DaN/m ²
Auditorium, educational workshops, resource center	450-500 DaN/m ²
Permanent and temporary exhibition space	600-800 DaN/m ²
Offices, meeting room	250 DaN/m ²
Reserves: - Transition space - Reserve classic objects - Lapidary reserves	600-800 DaN/m ² 800-1000 DaN/m ² 1000-1500 DaN/m ²
Logistics and storage	450 DaN/m ²
Caretaker accommodation	150 DaN/m ²

The expected technical and environmental performances

CLIMATE TREATMENT

The aim is to control the climatic environment and ensure the slowest possible fluctuations in the ranges of values allowed in the display and conservation areas of the collections.

The values of the targeted climatic ranges are:

- **storage rooms:** 19 °C to 24 °C with 40-60% RH with 95% optimality; stability requirement. Tolerance: increase to 24°C over 5% of the time. Maximum tolerated variation: temperature: 1°C in one hour and 3°C over 24 hours; humidity: 5% in 24 hours;
- **the exhibition and display area for the museum's collections:** relatively stable temperature within a range of 19°C (at the time when the temperature is lowest outside) to 24°C (at the time when the temperature is highest outside) with a requirement for stability of humidity around 40 to 60% while taking into account the number of visitors (heat input, etc.). Maximum daily variation: temperature: 3°C over 24 hours; humidity: 5% over 24 hours;

To achieve the predefined objectives, it will first be necessary to intervene on the quality of the building envelope in order to adapt it in terms of thermal inertia, protection of glazing and potential for natural ventilation.

In premises without collections, the climatic treatment will be primarily for the comfort of visitors and staff. These rooms will not require the same type of climate control as spaces with collections. It is not necessary to provide dynamic control of humidity in these spaces.

Temperature control

Winter: 20°C +/- 1°C. Without humidity control.

Summer: the objective of lowering the indoor temperature in relation to the outdoor temperature is of the order of -4 to -5°C through mixed solutions (passive and active) with an optimal temperature of the order of 25°C +/- 1°C. Appropriate devices should be put in place to regulate the use and operation of natural ventilation and mechanical ventilation.

Particular attention should be paid to the central and terminal regulation of heating systems.

CONTROL OF ENERGY CONSUMPTION

This objective, combined with the requirement for climatic comfort, particularly in the hot season, leads to a particular consideration of the performance of the building envelope (or of the intervention on the existing building), the orientation of the openings as well as the optimisation of natural ventilation.

A level of performance must allow the building to comply with the current regulations "at least", but also to anticipate the foreseeable evolution of the thermal regulations.

The construction cost estimation

This estimate has been drawn up under the economic conditions of Tunisia in April 2022. The studies and works are financed by the European Union (see Article 2.2 of the regulations).

	Marck	Main component of the site	Floor area (m²)	Estimated cost of work (€)	Content of the intervention	Indicative ratios (€)
Building	1	Former cathedral	2 000 m²	600 000 €	Restoration of the facades including the stained glass windows and the interiors. Possible interior works for the new vocation of the place	Global envelope
	2	Former White Fathers' seminary	5 700 m²	2 800 000 €	Rehabilitation of the building	Between 350€ and 600€/m2
					New construction	About 600€/m²
	3	Father Delattre Hall	107 m²		Restoration and enhancement	Between 350€ and 600€/m2
	4	Related buildings (if maintained)	1 700 m²		These buildings may be subject to: - demolition - light intervention (refreshment work) - moderate intervention (refurbishment work) - heavy intervention (reconstruction work)	Demolition: about 30€/m² Intervention: between 350€/m² and 650€/m²

The construction cost estimation

Landscaping	5a	Unesco square	7 000 m²	550 000 €	Design and quality treatment of the square	Between 80€ and 100€/m2
	5b	Staircase (Decumanus Maximus)	330 m² (22 marches)		Development and enhancement of the staircase	Between 80€ and 100€/m2
	6a	The esplanade (former library an Roman temple)	3 400 m²	750 000 €	Development and enhancement of the pedestrian pathway Harmonisation of signage and coverings Making safe and accessible access Mediation device Development of a performance area in the lawn	Between 80€ and 100€/m2
	6b	The Punic and Roman district	9 600 m²			About 50€/m²
	6c	The apses of Beulé				
	7	The large patio	2 300 m²			
	8a	The lapidary garden	7 200 m²			
	8b	The eucalyptus alley	2 800 m²			
	8c	The small gardens and wooded areas	4 600 m²			
	9	The immediate surroundings of the site	1 400 m²			
Scenography	**	Permanent and temporary exhibition	**	1 800 000 €		Global envelope taking into account some specific imported equipment and others manufactured locally
Grand total (excluding VAT)				6 500 000 €	Excluding risks, updates and the potential evolution of the program	

The scalability of the building and equipments

The constructional and organizational provisions of the project must ensure the durability of the building in accordance with its heritage value.

However, certain provisions will have to be made for the finishing work and the technical systems to allow certain areas to be adapted to the needs of the future (exhibition rooms, workshops, work and The building must meet the requirements of sustainability.)

The building must meet the following sustainability requirements:

1- No heavy intervention should be necessary on the buildings (structure, structural works, etc.) during the twenty years or so.

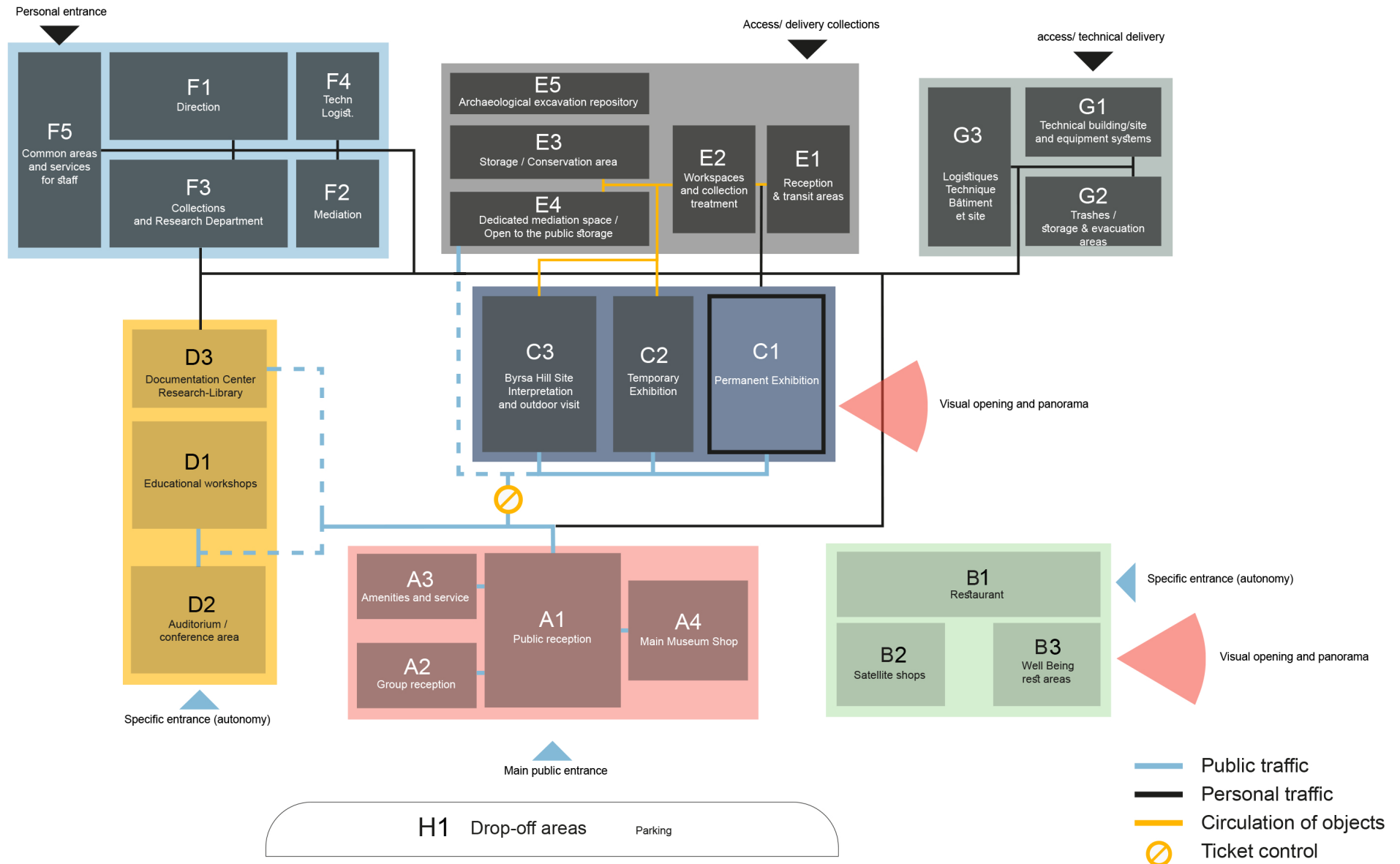
2- The building should meet the following sustainability requirements. It will be necessary to provide for the possibility of intervening the partitioning can be easily removed (easily dismantled partitioning) the impact on floors and ceilings) to allow for the evolution of the operation.

3- No intervention on the technical systems (HVAC, lifts, networks, etc.) during the ten years following commissioning, apart from routine regular maintenance.

The museographic and scenographic elements (showcases, furniture, supports, lighting, picture rails, etc.) will be designed for a period of about ten years. However, the scenography will be subject to regular partial renewals as new items are introduced in the collection



The fonctionnal diagram



The general table of areas of program

area in m² of use

A. Public entrance and services	440
B. Retail and food services	400
C. Galleries and exhibition spaces	2200
D. Cultural services	660
E. Storage & related spaces	1570
F. Administration & management	450
G. Technical/logistical areas & systems	475
H. Landscaping	PM
TOTAL	6195

The functional program is developed in **appendix B.07**

The permanent exhibition

SEQUENCES, STAGES AND GREAT HISTORICAL FIGURES

The permanent exhibition should be organised chronologically and thematically, following a timeline from the mythical origins of Carthage to the contemporary period.

The proposed scenography should help to better perceive the evolutions, the influence and the influences that have made the cultural wealth and the fame of Carthage.

The museography between each of the chronological sequences will highlight the moments of rupture and continuity.

SEQUENCES

This exhibition is divided into seven sequences defined as follows:

- Sequence 1: **Foundation and development of the city**
- Sequence 2: **Punic Carthage**
- Sequence 3: **Roman Carthage**
- Sequence 4: **Vandal Carthage**
- Sequence 5: **Byzantine Carthage**
- Sequence 6 : **From the Arab conquest** (to the contemporary period)
- Sequence 7: **The rediscovery of Carthage**

These seven historical sequences will have different weights according to their respective importance in the history of Carthage and the collections available.

Sequences 1 to 2: because of their importance and in order to mark important developments, they will be the only ones to be covered by chronological subsequences.

Sequences 1 to 5: these correspond to the period during which Carthage played a major role in the Mediterranean. They will be based on the collections and on the interpretation of the sites.

Sequences 6 to 7: these last two sequences (from the Middle Ages to the present day), when Carthage no longer has any political, economic or spiritual pre-eminence, will be visually differentiated, making use above all of new technologies, archive documents and evocations. The link with the land will be less marked in the absence of significant existing remains.

Two themes will be given special treatment. Their importance and complexity are the subject of the creation of two transchronological escapes:

- **the Tophet sanctuary**, which was active from the time of the foundation of Carthage until its destruction in 146 B.C. ;
- **the christianity in Carthage** from the Roman period until the 11th century.

STAGES

Four major stages mark this chronological journey:

- **the transformation** of Carthage from a simple trading post to a major power in the western Mediterranean between the sequences «Archaic Carthage» and «Carthage, the Punic metropolis of the West»;
- **the refoundation** as a Roman city by Augustus between «Carthage in the time of wars» and «Roman Carthage»;
- **the destruction and abandonment** of the city between the «Byzantine Period» and «The Arab Conquest»;
- **the archaeological rediscovery** at the time of the last sequence.



The permanent exhibition

HISTORICAL FIGURES

Eight emblematic personalities linked to Carthage (historical or mythological figures) should be presented throughout the permanent exhibition according to a specific scenography recognizable by the visitors.

Elyssa for the Foundation

Magon and Hannibal for the Punic period

Apuleius for the Roman period

Saint Augustine for the trans-chronological focus on Christianity

Genseric for the Vandal period

Justinian for the Byzantine period

Hassan Ibn Numan for the medieval period (the Arab conquest)

THE DREAMED CARTHAGE

The myth of Carthage is so strong that it has given rise to a multitude of works (fine arts, literature, music, cinema, comics, advertising, etc.).

The dream of Carthage will not be a theme in itself, but will be gleaned throughout the exhibition according to the periods evoked by the works.

This approach should make the scientific facts less dry and sometimes materialise, thanks to the artist's imagination, facts for which no material traces have been preserved (Dido's pyre, Hannibal's crossing of the Alps, etc.).

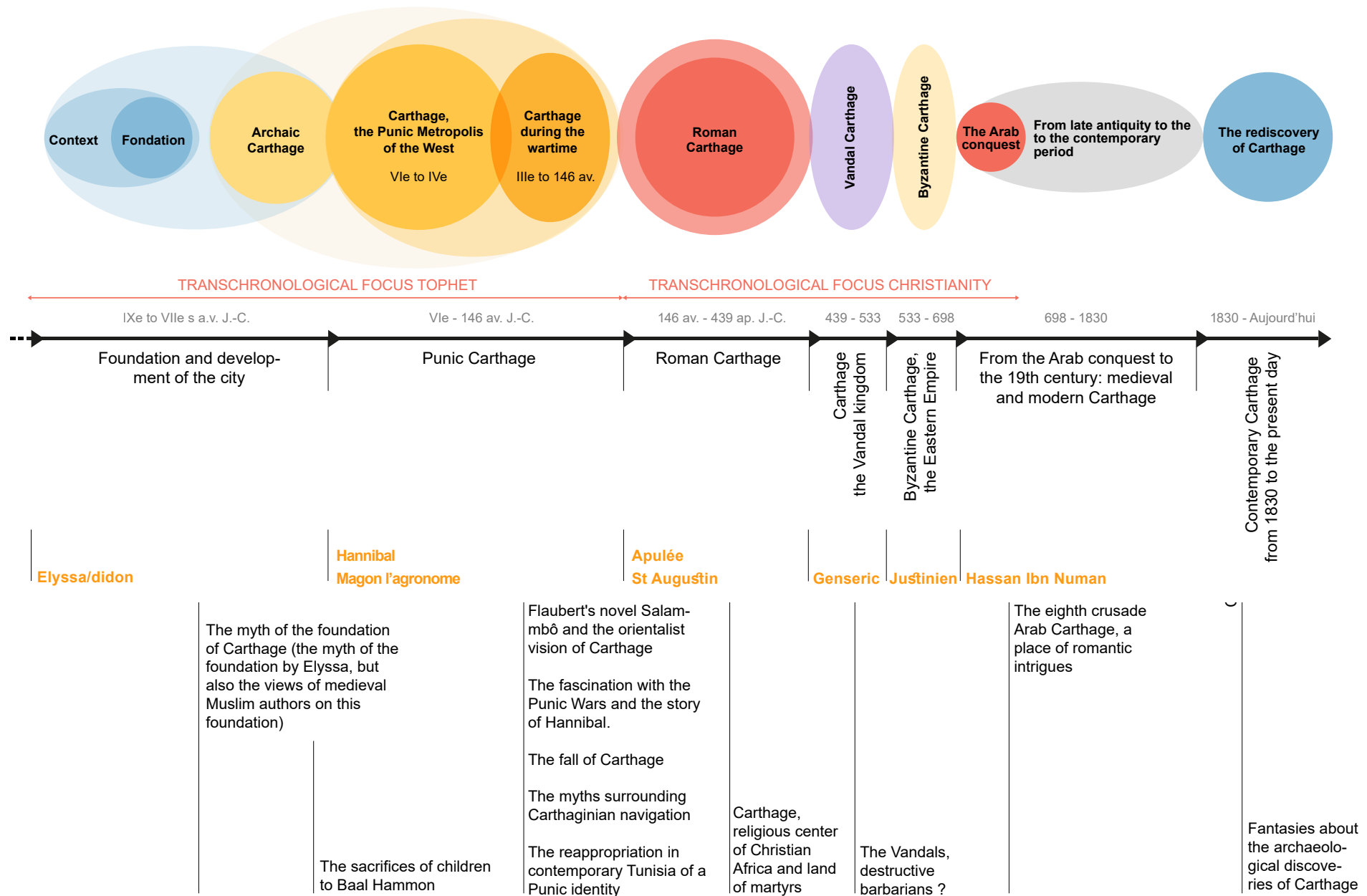
The comparison between the dreamed Carthage and the Carthage revealed by archaeology should be an important means of mediation in the exhibition.

The evocations of the dreamed Carthage will be the subject of a specific museographic and scenographic approach and will highlight various works and documents.

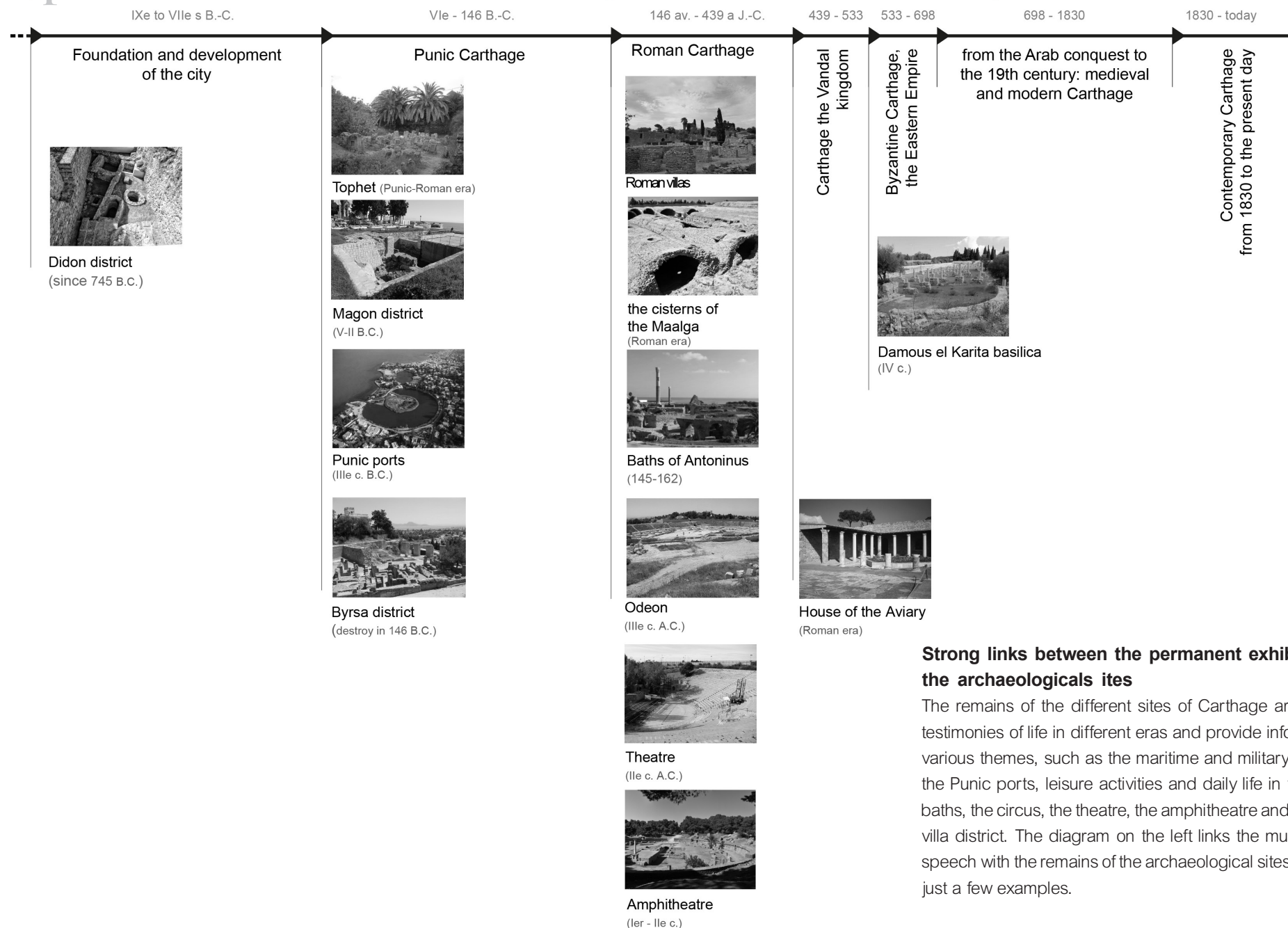


Alfons Mucha, Salammbô, 1896, private collection

The permanent exhibition



The permanent exhibition



Strong links between the permanent exhibition and the archaeological sites

The remains of the different sites of Carthage are priceless testimonies of life in different eras and provide information on various themes, such as the maritime and military aspects of the Punic ports, leisure activities and daily life in the thermal baths, the circus, the theatre, the amphitheatre and the Roman villa district. The diagram on the left links the museographic speech with the remains of the archaeological sites. These are just a few examples.

List of appendices

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Urban Regulations	X	
UNESCO Classification	X	X
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Appendix B.02 - Synopsis of the environmental, social and heritage impact assessments	X	X
Appendix B.03 - Architectural, technical and landscape diagnosis	X	X
Appendix B.04 - Topographic and architectural survey :ground floor, different floors, facades, sections (.dwg, PDF and .e57)	X	X
Appendix B.05 - Synopsis of the structural expertise	X	X
Appendix B.06 - ICOMOS report	X	
Appendix B.07 - Functional program	X	X
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Photos and videos

www.patrimoine3000.tn

Photo report : <https://patrimoine3000.tn/galerie-photo-carthage-privee/> (Password: Gal22@eXf*)

Video report: https://www.youtube.com/watch?v=03sgJRXa_Gc

Virtual visit current state link: <https://patrimoine3000.tn/vr-prive> (Password: P3000!Etr@cd*)

Virtual visit of the old museum before closing: <https://goo.gl/maps/1pnUVrzFdRB5XkY39>

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Report on the state of conservation of the archaeological site of Carthage, 2021: <https://whc.unesco.org/fr/soc/4075>

Carthage Site Brief, 2017 (search for “Carthage” in the Title Filter tab on the INP website): <http://www.inp.rnrt.tn/index.php>

Presentation of the Carthage Museum: <https://www.tunisiepatrimoine.tn/musees/musee-de-carthage/apercu/>



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