



Museo Nacional del Ecuador

**Open Call for Architectural schematic design
proposals for the New Building of the National
Museum of Ecuador**

Participation Rules
Stage 1

Presidency of the Republic of Ecuador

President

Daniel Noboa Azín

Vice president

María José Pinto González-Artigas

Ministry of Education, Sports and Culture

Minister

Gilda Alcívar García

Deputy Minister of Culture

Romina Muñoz Procel

Undersecretary of Social Memory

María Carla Freile Freile

National Museum of Ecuador

Chief executive officer

Carlos Montalvo Puente

College of Architects of Ecuador - Pichincha

President

Diego Ordóñez Holguín

Vice president

Daniela Loaiza Jiménez

International Advisor

Hernán Crespo Bermejo



Museo Nacional
del Ecuador

**UNA OBRA DE
DANIEL NOBOA**

**EL NUEVO
ECUADOR CUMPLE**

OVERVIEW

Scope

The Government of Ecuador, through the Ministry of Education, Sports and Culture and with the technical advice of the College of Architects of Ecuador (CAE-P), calls for the preparation of the architectural preliminary project for the new building of the National Museum of Ecuador—an institution that safeguards more than 1.2 million cultural and heritage assets spanning 12,000 years of history and forming the most important collection in the country.

The objective is to consolidate the National Museum as a cultural platform of national significance and a touristic reference for Quito, the first UNESCO World Heritage City, through a new building that integrates exhibition rooms, conservation and research areas, educational spaces, public areas, and a landscape plan that strengthens its relationship with the urban environment.

Location and area of the property

- Av. Eloy Alfaro and Av. de la República, Iñaquito parish, Quito - Pichincha - Ecuador
- 13.004,65 m²

Minimum projected area for the new building

- 25,000 m²

Requirements and modality

- National and international Open Call

The Open Call is aimed at national and international architects with multidisciplinary teams who can demonstrate, through previous projects, the ability to undertake a project of this scale and complexity, showing solvency in architectural conceptualization, urban integration, and the programmatic resolution of cultural facilities.

Stages

The Open Call will be carried out in two stages:

- **Stage 1:** Open Call for the submission of credentials and portfolios.
- **Stage 2:** Architectural Design Proposals (Schematic design), in which only the teams selected in the previous stage—those that demonstrate the professional and technical solvency and experience required for a project of this magnitude—will participate.

Recognition

Stage 1 does not include financial prizes; its objective is to select the teams with the necessary solvency to advance to the next phase. In Stage 2, there will be only one winner, who will receive USD 450,000 for the complete delivery of the preliminary project.

Stage 1 Submission Deadline

February 17, 2026 – 23:59 (UTC-5)

Applications must be submitted by email to: convocatoria@museonacional.gob.ec

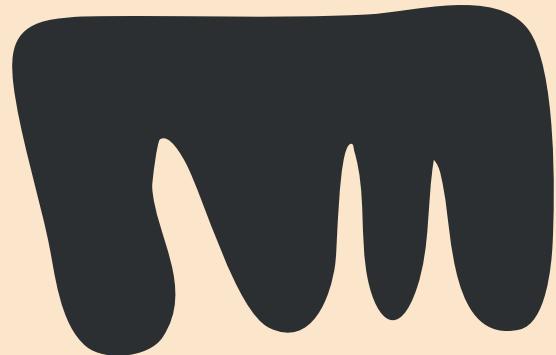
Questions regarding the open call should be sent to: preguntas@museonacional.gob.ec

Website:

<https://construccion.museonacional.gob.ec>

- I. NATIONAL MUSEUM
OF ECUADOR**
- II. LOCATION**
- III. PARTICIPATION
REQUIREMENTS - STAGE 1**
- IV. SCHEDULE AND DELIVERY
METHOD - STAGE 1**
- V. SELECTION PROCESS
- STAGE 1**
- VI. ANNEXES**

I. NATIONAL MUSEUM OF ECUADOR



I. NATIONAL MUSEUM OF ECUADOR



Educational activities at the "Guillermo Pérez Chiriboga" Archaeological Museum and Galleries



Central Bank of Ecuador building that housed the museum from 1969 to 1995



Current entrance to the National Museum of Ecuador, Edificio de los Espejos, Casa de la Cultura Ecuatoriana

The National Museum of Ecuador was inaugurated in 1969 as the *Guillermo Pérez Chiriboga Archaeological Museum and Galleries of the Central Bank of Ecuador*, under the direction of architect Hernán Crespo Toral.

Its first home was the Central Bank's headquarters building, located across from Alameda Park, where the museum quickly became one of the country's most significant cultural institutions. From this location, it advanced the preservation, research, and interpretation of Ecuador's archaeological, ethnographic, and artistic heritage, assembling collections that represent diverse regions and cultural traditions of the nation.

During the 1980s, following a period of notable institutional growth and increasing international visibility, a public tender was launched for the construction of a purpose-built museum building in Itchimbía Park. The process, however, was ultimately declared void.

In 1995, the museum's exhibition spaces were temporarily relocated to the newly constructed *Edificio de los Espejos* of the *Casa de la Cultura Ecuatoriana*, opening to the public on June 30 under the name *National Museum of the Central Bank of Ecuador*. The collections storage areas were transferred to the Aranjuez Building on Reina Victoria Street. Simultaneously, plans were developed to install the National Museum permanently within the Central Bank's headquarters, with the aim of dedicating the entire building to cultural functions and relocating banking services to what is now the North Platform. This initiative, however, did not come to fruition.

In 2007, the cultural functions of the Central Bank were transferred to the Ministry of Culture and Heritage, which subsequently promoted several projects aimed at improving the museum's facilities. In 2015, the National Museum closed to undergo a comprehensive architectural and museographic renewal, reopening in May 2018 within the same building. Today, the National Museum of Ecuador is one of the most visited museums in the country; however, it continues to operate in a facility that no longer meets its technical, spatial, operational, or institutional needs. Notably, the museum is currently able to exhibit less than 1% of its collections due to limited gallery space, insufficient museographic infrastructure, and inadequate environmental controls for the safe display of artworks and cultural objects.

The construction of a purpose-built facility for the National Museum of Ecuador represents an unprecedented milestone in the nation's cultural policy and a decisive advance in the stewardship of its cultural heritage. It offers a strategic opportunity to redefine the museum's role in contemporary society, strengthening its leadership in the research, conservation, and dissemination of Ecuador's cultural patrimony and collective memory. This project will reinforce cultural identity and social belonging among Ecuadorians, establishing an institutional legacy for generations to come.



The National Collection

The National Collection brings together a wide diversity of Ecuador's cultural and heritage assets, ranging from archaeological objects and colonial and republican works of art to historical documentary collections and modern and contemporary artworks. It includes ceramics, textiles, documents, books, sculptures, paintings, and audiovisual records, along with other artistic media and typologies that reflect the creative and material richness of the country's diverse peoples, cultures, and artists.

The National Museum safeguards and manages an essential part of this collection, organized into specialized collections reserves according to their nature, period, and typology:



Archaeology Reserve:

62,103 from the cultures and societies that developed in what is now Ecuador, spanning early lithic tools—such as obsidian projectile points—to Manteno stone seats and the emblematic Tolita Sun.

Colonial and Republican Reserve:

5,353 including colonial altarpieces; sculptures by Bernardo de Legarda; and drawings, paintings, and devotional works from the republican period, notably pieces by Joaquín Pinto.

Modern and Contemporary Art Reserve:

2,538 works by key figures of Ecuadorian art, including Luis A. Martínez, Araceli Gilbert, and other leading exponents of twentieth- and twenty-first-century artistic production.

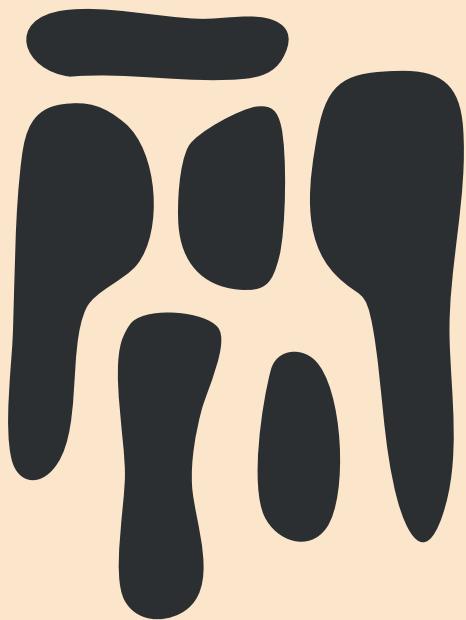
Human Sciences Library:

Approximately 210,000 bibliographic holdings—books, journals, newspapers, maps, atlases, and rare printed materials—many of them patrimonial and dating from 1480 to the present. The library integrates notable collections such as those of Jacinto Jijón y Caamaño and Isaac Barrera, with strengths in the social sciences, arts, and national history.

Historical Archive of the National Museum:

918,673 archival documents, including colonial manuscripts through the early twentieth century, as well as photographic collections, musical scores, sound and radio recordings, cartography, posters, and other documentary materials essential for the study of Ecuador's historical development.

II. LOCATION



II. LOCATION

The new building of the National Museum of Ecuador will be situated on a 13,004.65 m² site located on the southwestern corner of Eloy Alfaro Avenue and Republic Avenue, in the city of Quito, Ecuador.

The plot forms part of the *"La Pradera"* Urban Action Unit, a strategic node for urban development and the creation of high-quality public space in the city's central–northern corridor. The area is envisioned as the anchor of a future pedestrian boulevard that will connect public facilities, green areas, and recreational spaces, consolidating a high-quality urban environment.

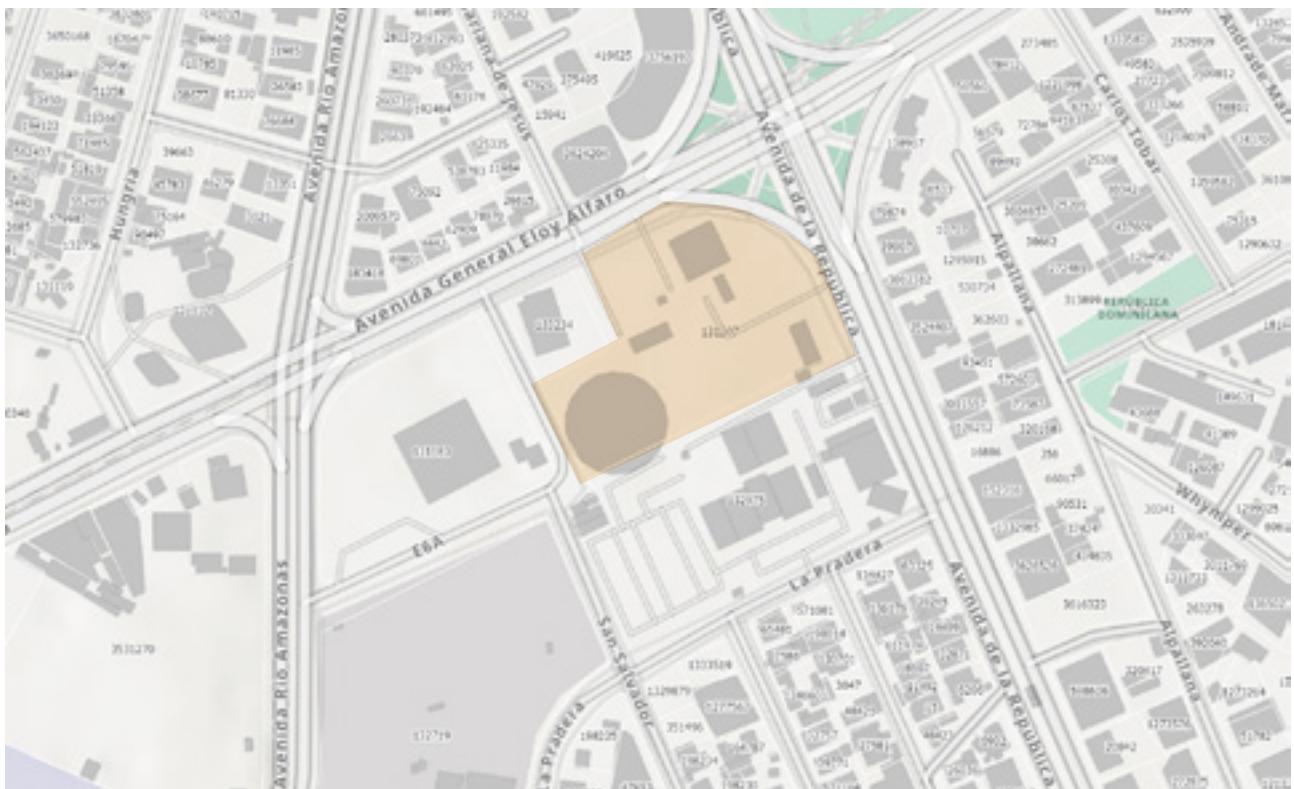
The site lies diagonally across from La Carolina Park, one of the most emblematic and frequented public spaces in Quito, attracting an average of 400,000 visitors per month. This exceptional location positions the project at the heart of one of the capital's main cultural and recreational districts, offering a unique opportunity to integrate the museum seamlessly into the broader urban fabric and enhance its visibility, accessibility, and public impact.

The property benefits from an excellent connectivity within Quito's metropolitan public transport system:

Direct access to the *"La Carolina"* station of the Quito Metro, which receives an estimated daily influx of more than 10,000 passengers.

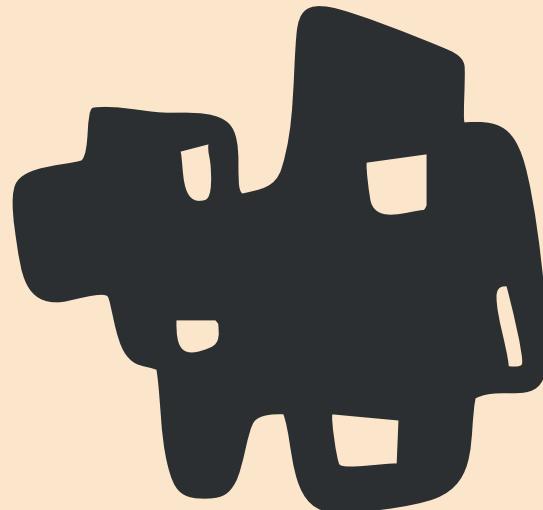
Proximity to the Trolleybus and Express bus line systems, enabling efficient access from multiple areas of the city and strengthening the site's regional integration.

The combination of its strategic location, multimodal connectivity, and high-quality urban surroundings positions this site a strategic point for the development of the new National Museum of Ecuador, ensuring the integration of culture, public space, and mobility within the active fabric of the contemporary city.





III. PARTICIPATION REQUIREMENTS - STAGE 1



III. PARTICIPATION REQUIREMENTS - STAGE 1

STAGE 1: CALL FOR CREDENTIALS AND PORTFOLIOS

The National Government of Ecuador, through the Ministry of Education, Sports and Culture, invites national and international architecture professionals to submit their credentials and portfolios. Based on this evaluation, the teams that will participate in **Stage 2— the Open Call for Architectural design proposals (schematic design) of the new building of the National Museum of Ecuador**—will be selected.

1. Modality of the Open call

National and international Open Call

2. Participants

Applying teams must demonstrate the technical, creative, and professional capacity necessary for the development of the project, as well as previous experience that validates their suitability to undertake a museum building of this scale and complexity.

The following may participate:

- Natural persons or legal entities, national or foreign.
- Multidisciplinary teams, made up of professionals from different areas related to architectural, museographic, urban, and engineering design, must designate a Project Director (the team's representative).
- The team must demonstrate experience, technical and interdisciplinary capacities, incorporating specialists in the various areas related to museum design and associated typologies.
- Professionals whose degrees and professional registrations are duly validated by SENES-CYT (for Ecuadorians) or by the competent authority in their country of origin (for foreign participants) will be eligible.



The basic team will be made up of, at least:

- Project Director (Architect)
- Séniior Architect 1
- Séniior Architect 2
- Urban Landscape Specialist
- Museum Specialist
- Structural Engineering and Civil Projects Specialist
- Specialist in Eco-efficiency, Sustainability and Energy Resources

The following are not eligible to participate:

- Individuals who have a second-degree consanguinity or affinity relationship, and/or a corporate or partnership relationship (shareholder, partner, etc.), with any member of the Stage 2 Jury.
- Individuals who maintain an employment relationship with the Ministry of Education, Sports and Culture.
- Individuals who are involved in legal disputes with the Ministry of Education, Sports and Culture.
- Individuals who are currently disqualified, suspended, or otherwise restricted by the College of Architects of Ecuador (applicable only to Ecuadorian architecture professionals).
- Any natural or legal person who has been involved, in any capacity, in prior studies, advisory services, consultancies, preliminary designs, or preparatory work related to the project shall be disqualified from submitting subsequent claims regarding the designs or any results arising from this process. This provision ensures transparency, prevents conflicts of interest, and protects the technical integrity of the competition.
- Individuals who have been involved in the preparation of the technical bases of this competition.
- The same professional may not be part of more than one team.

3. Enabling documents

The qualifying documentation comprises the formal and verifiable requirements that applicant teams must submit to demonstrate their interest, technical capacity, and professional experience—including the evaluation of their portfolio—prior to their classification for the next stage of the Open Call.

3.1. Letter of interest and commitment

A letter of interest and commitment signed by the Project Director, who will act as the official representative of the team, expressing the team's motivation to participate, its willingness to undertake the project, and its agreement to the terms of the competition. The letter must be submitted in accordance with the format provided in Annex 1.

3.2. Team Members

The base team must be composed of at least the positions described below. The team's portfolio will be supported by the experience of each of its members, who must comply with the following requirements:

Member	Degree	Verifiable experience	Specific experience with the form of presentation described (Attached in PDF)
Project Director	Architect	More than ten (10) years of verifiable professional experience	Experience in the design of public-use building in general, and cultural buildings or museums in particular, whether as the author or as a member of the responsible firm, will be valued.
Sénior Architect(s) 1	Architect	More than ten (10) years of verifiable professional experience	Experience in the design of projects for public-use building in general, and for cultural buildings in particular—whether as the lead designer or as a member of the responsible firm—will be valued.
Sénior Architect(s) 2	Architect	More than ten (10) years of verifiable professional experience	Experience in the design of projects for public-use building in general, and cultural buildings in particular, for which they are the author or in which they have participated as a member of the responsible firm, will be valued.
Author specializing in Urban Landscape	Architect	More than ten (10) years of verifiable professional experience	Experience in public-use building projects in general, and in cultural buildings in particular, in which they have been responsible for the landscape design and outdoor spaces or have participated as a member of the authoring firm, will be valued.
Museum designer	Architect / Designer / Set Designer	More than ten (10) years of verifiable professional experience	Experience in designing exhibitions on different topics, and especially in exhibitions on archaeology, art, or any cultural or science exhibitions, will be valued.
Structural and civil works engineer	Civil Engineer	More than ten (10) years of verifiable professional experience	Experience in public-use building projects in general, and in cultural buildings in particular, in which they have been responsible for the structural design will be valued.
Specialist in eco-efficiency, sustainability and energy resources	Architect or sustainability specialist.	More than five (5) years of verifiable professional experience	Experience in public-use building projects in general, and in cultural buildings in particular, where they have been responsible for integrating environmental and energy-efficiency criteria will be valued.

3.2.1. Team member verification documents:

- A list of all team members, specifying their roles in accordance with the requirements and using the format provided in Annex 2. The list must indicate whether each team member is part of the architecture firm or is participating under a specific contractual agreement.
- A Curriculum Vitae for each team member, including a 150-word summary highlighting their relevant professional background, as well as their participation in projects, awards, and recognitions related to public-use buildings (not residential or industrial). Each CV must be submitted as a single DIN A4 PDF file.

3.2.2. Team experience

Teams interested in participating must demonstrate their technical, creative and delivery capacity, for which they must submit:

- A list of at least three (3) built public-use building projects, specifying their typology and surface areas, demonstrating programs and technical solutions of high complexity. The list must follow the format provided in Annex 2.
- A list of at least one (1) cultural building project constructed and/or under construction—such as museums, cultural centers, public libraries, auditoriums, concert halls, or related typologies—specifying its typology and surface areas, and demonstrating programs and technical resolutions of high complexity. The list must follow the format established in Annex 2.
- A list of awards and recognitions received by the team members, submitted in accordance with the format provided in Annex 2.

3.2.3. Portfolio of projects of the team to be evaluated:

Applicant teams must submit a portfolio of projects authored by the participating architecture firm(s) or professionals that are part of the team, demonstrating compliance with the general and specific experience requirements below.

General Experience:

A. Applicants must submit a selection of at least three (3) built public-use building projects, specifying their typology and surface areas, demonstrating programs and technical solutions of high complexity. For each project, an A3 sheet containing the following information must be included:

- **Project:** Name and description of the project (max. 150 words)
- **Year:** Year of construction
- **Location:** Country and city
- **Promoter / Client:** Name of the client or commissioning entity
- **Gross Floor Area:** Expressed in square meters
- **Useful Floor Area:** Expressed in square meters

- **Authors:** List of authors and co-authors
- **Graphic Documentation** (Format: 1 DIN A3 per project)

Specific experience:

B. Applicants must submit at least one (1) cultural building project, built and/or under construction—such as museums, cultural centers, public libraries, auditoriums, concert halls, or related typologies—specifying its typology and surface areas, and demonstrating programmatic and technical resolutions of high complexity.

- **Project:** Name and description of the project (max. 150 words)
- **Year:** Year of construction
- **Location:** Country and city
- **Promoter / Client:** Name of the client or commissioning entity
- **Gross Floor Area:** Expressed in square meters
- **Useful Floor Area:** Expressed in square meters
- **Authors:** List of authors and co-authors
- **Graphic Documentation** (Format: 1 DIN A3 per project)

The projects presented in the portfolio must include plans and photographs accompanied by a descriptive text. When possible, a web link providing additional information about the project may be included.

The certificates of authorship or co-authorship of the projects presented must be attached as an annex.

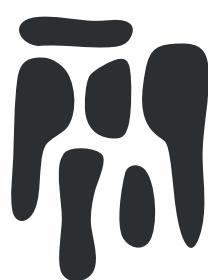
C. Awards and Recognition:

Submit the team's awards and recognitions, including the name of the award, year, country, and a description of up to 50 words each, following the format provided in Annex 2.





View of Quito, 1860. Rafael Salas. Oil on cardboard. National Collection of Ecuador.



IV. SCHEDULE AND DELIVERY METHOD - STAGE 1

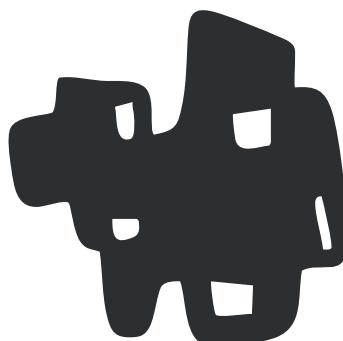


IV. SCHEDULE AND DELIVERY METHOD - STAGE 1

1. General Schedule for Stage 1

The following calendar establishes the official dates for Stage 1 – Call for Credentials and Portfolios – which runs from the launch of the call to the selection of the teams that will advance to Stage 2. Applicants are encouraged to carefully review each milestone to ensure compliance with the established deadlines

STAGE 1 - Call for Credentials and Portfolios		
N.	MILESTONE	DATE
1	Official launch of the Open call	December 2, 2025
2	Questions from participants Inquiries will be received from the launch of the contest until January 13, 2026, at 23:59 (UTC-5).	January 13, 2026
3	Responses to participant inquiries Responses can be submitted until January 20, 2026 at 23:59 (UTC-5). The answers to the queries will be published on the Open Call's website.	January 20, 2026
4	Portfolio and credential delivery Applicants may submit their documentation until February 17, 2026 at 23:59 PM (UTC-5).	March 03, 2026
5	Publication of selected teams and formal invitation to finalists Those selected will be contacted by the Portfolio Selection Committee and the selected teams will be published on the open call's website until the 03 of March 2026.	March 03, 2026
6	Publication of selected teams and formal invitation to finalists Those selected will be contacted by the Portfolio Selection Committee and the selected teams will be published on the open call's website until the 03 th March 2026.	Until the 03th of March, 2026
STAGE 2 – Schematic Design Proposals Architectural		
N.	MILESTONE	DATE
1	Publication of technical bases Stage 2	<i>Coming soon</i>



2. Questions & Answers

Participating teams may submit questions to the following email address: preguntas@museonacional.gob.ec, between December 2, 2025 and January 13, 2026, until 23:59 (UTC-5), in accordance with the established schedule.

Responses to the inquiries will be provided by the organizing body of the competition and will be sent through the email designated by Tuesday, January 20, 2026, at 23:59 (UTC-5), in accordance with the established calendar.

For additional information, applicants are encouraged to check the official competition website: <https://construccion.museonacional.gob.ec>

3. Form of Delivery of the Requirements Stage 1

The Project Director, acting as the official representative of the applicant team, must submit the enabling documentation detailed in Section III, Requirements to Participate, numeral 3 (Enabling Documentation) of these technical bases. All documentation must be submitted in digital format and must include the corresponding signatures of responsibility.

The email must be sent with the subject line indicated in the template (Annex 3) and must include the complete identification of the applicant team.

All applications and enabling documentation must be sent to the following email address: convocatoria@museonacional.gob.ec

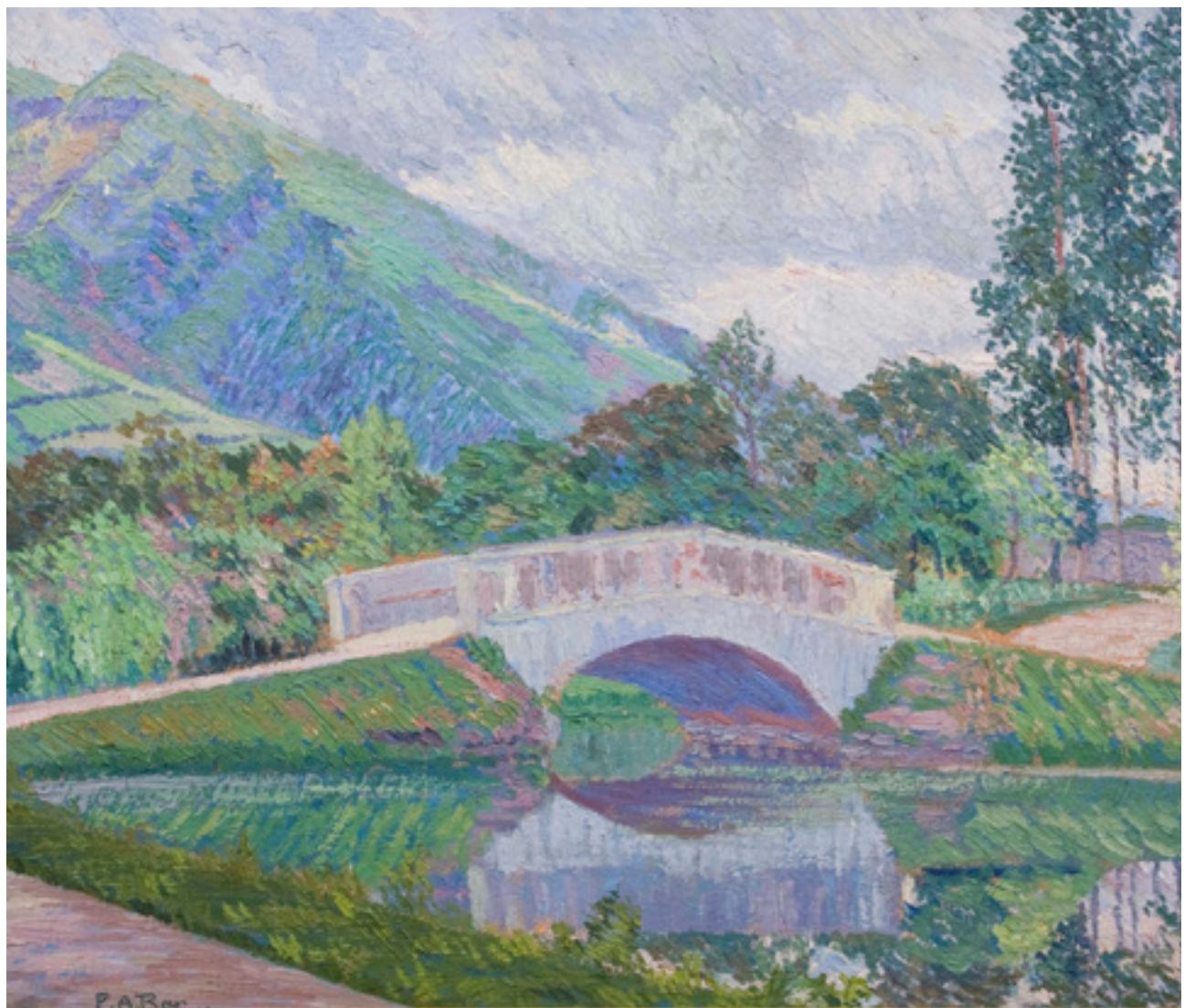
Files must not be attached directly to the email. All supporting documentation must be uploaded to a cloud storage platform (Google Drive, OneDrive, Dropbox, etc.) in strict compliance with the following requirements:

- **Consolidation:** All documents must be contained in a single compressed file in .ZIP format.
- **Data integrity:** An MD5 hash code corresponding to the .ZIP file must be provided to verify that the information has not been altered.
- **Access:** The download link must be included in the body of the email and configured with public or unrestricted read permissions to ensure immediate access.
- The deadline for submission is February 17, 2026 at 23:59 (UTC-5).
- Once submitted, the documents may not be edited.
- No submissions will be accepted after the deadline.

The organizer of the Open Call will confirm receipt of the application in response to the email sent by the representative of each team.

4. Language

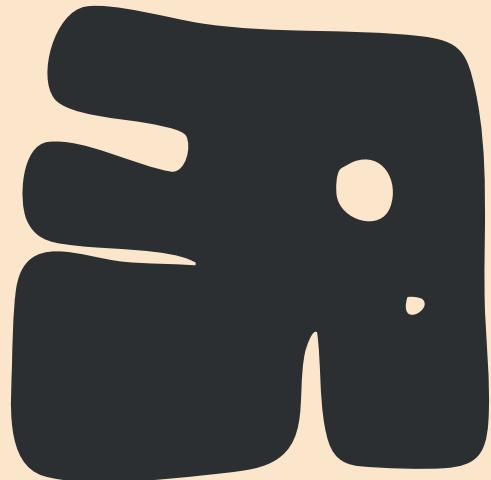
Since it is a national and international competition, the documentation may be submitted in Spanish or English.



Paul Bar, *Puente de la Alameda*, 1915. Oil on canvas. National Collection.



V. SELECTION PROCESS - STAGE 1



V. SELECTION PROCESS - STAGE 1

The selection criteria established for Stage 1 are intended to identify teams that demonstrate the professional, technical, and creative capacity required to advance to Stage 2 of the open call. The evaluation will be based on the strength of the credentials, the quality and relevance of the portfolio, and the team's proven experience in related projects, ensuring that those selected possess the necessary profile to develop the schematic architectural design for the new building of the National Museum of Ecuador.

1. The Portfolio Selection Committee

The Portfolio Selection Committee is the body responsible for analyzing and evaluating the documentation submitted by applicant teams during Stage 1, ensuring a transparent and impartial process aligned with the technical criteria established in these bases.

Its composition includes institutional representatives and specialists in architecture and museum design, who will ensure that the selected teams possess the professional solvency required to advance to Stage 2.

The voting members will deliberate and make selection decisions in accordance with the established evaluation criteria. The institutional delegates must be architects or specialists in museography in order to provide technical judgment during the evaluation.

The non-voting member will participate as an overseer of the process, contributing criteria and substantive knowledge regarding the needs of the project and of the National Museum of Ecuador. Their role is to accompany the review, provide observations, and ensure that the process is conducted with transparency and institutional relevance, even though they are not part of the final decision-making.

Stage 1 Portfolio Selection Committee of Stage 1 will be made up of:

Voting members:

Institutional technical delegates:

- Vice President of the Republic or their delegate
- Minister of Education, Sports and Culture or their delegate
- Ministry of Infrastructure and Transport or their delegate

Technical delegates:

- President of the College of Architects of Ecuador (CAE-P) or their delegate
- International specialist in museum design

No-voting members /Overseers:

Executive Director of the National Museum of Ecuador

The **Stage 2** Jury will be announced by **December 31, 2025**.

2. Evaluation Criteria

Before beginning the technical evaluation, it will be verified that the application has been submitted in full and in accordance with the provisions of the bases, including all enabling documentation,

signatures of responsibility, and required annexes. Only complete applications will proceed to the next phase of review.

In order to recognize the importance of situated knowledge and cultural relevance in a project of the scale and significance of the National Museum of Ecuador, all evaluation criteria will include an additional weighting for teams with local experience. This weighting seeks to ensure that the proposals reflect a deep understanding of the country's identity, spatial context, and cultural conditions, thereby strengthening the role of Ecuadorian architecture in the development of public facilities and spaces of high significance for society.

2.1. Evaluation of the Proposed Task Force

Compliance with all minimum requirements for the technical team will be verified, including the mandatory composition of the team, the professional qualifications of its members, and their respective credentials. This stage is enabling in nature: it does not assign scores and operates strictly as an exclusion criterion. Only teams that meet all requirements will advance to the subsequent evaluation stages.

A single professional may assume two roles within the core team, as long as they possess the necessary experience for each role.

2.1 Evaluation of the proposed technical team	
Member	Criterion
Project Director	Has 10 or more years of experience in the design of projects for public-use buildings in general, cultural buildings or museums in particular, either as the author or as a member of the responsible firm.
Sénior Architects 1	More than ten (10) years of verifiable profesional experience
Sénior Architects 2	More than ten (10) years of verifiable profesional experience
Urban Landscape Specialist	More than ten (10) years of verifiable profesional experience
Museum Designer	More than ten (10) years of verifiable profesional experience
Structural and civil works engineering	More than ten (10) years of verifiable profesional experience
Specialist in eco-efficiency, sustainability and energy resources	More than five (5) years of verifiable profesional experience



2.3. Evaluation of Team Experience - Portfolio

2.3.1. Evaluation of experience based on quantity of projects

This evaluation reviews the experience demonstrated through built projects or projects currently under construction, organized into two categories: public-use buildings and cultural buildings, as established in the technical bases. Quantification is carried out solely on the number of projects submitted and the minimum number required per building typology, verifiable through project sheets, certificates of authorship or co-authorship, and other supporting documents.

2.3.1. Evaluation of Experience by Number of Projects		
General Experience – Public-Use Buildings		
	Feature	Minimum
A	Public-use buildings	Must present a minimum of 3 projects. Can present more than 3 projects
Specific Experience - Cultural Buildings		
	Feature	Minimum
B	Cultural buildings	Must present a minimum of 1 project. Can present more than 1 project

2.3.2. Qualitative Evaluation of the Portfolio

The qualitative evaluation is the most significant component of the selection process and involves an in-depth assessment of the architectural, urban, and technical quality of the projects presented in the portfolio. It applies only to teams that have previously met all documentary verification requirements and the minimum profile of the proposed technical team.

The evaluation is based on the following four criteria:

Criterion 1. Typological Relevance and Coherence

This criterion assesses whether the submitted works are appropriate to the building type (public, cultural, or museum-related), whether they correspond to the complexity of the assignment, and whether they demonstrate experience comparable to the level required for a national museum.

Criterion 1. Typological and Scale Relevance and Coherence				
General Experience - Public-use buildings				
Project	Outstanding	Adequate	Limited	Insufficient
Public -use buildings	Projects that are totally pertinent and coherent with their scale and typology.	Projects with relevance and coherence appropriate to their scale and typology.	Projects with low coherence and out of typology.	Without relevance or coherence in scale or typology.
Specific Experience - Cultural Buildings				
Project	Outstanding	Adequate	Limited	Insufficient
Cultural buildings	Projects that are totally pertinent and coherent with their scale and typology.	Projects with relevance and coherence appropriate to their scale and typology.	Projects with low coherence and out of typology.	Without relevance or coherence in scale or typology.

Criterion 2. Conceptual, spatial and formal coherence

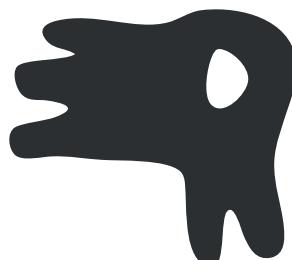
This criterion assesses the clarity of the architectural concept; the quality of interior and exterior spatial composition; the alignment between form, function, and program; and the expressive rigor of the architectural language demonstrated across the projects.

Criterion 2. Conceptual, spatial and formal coherence				
General Experience - Public-use buildings				
Project	Outstanding	Adequate	Limited	Insufficient
Public -use buildings	Architecture with excellent coherence and expressiveness	Architecture with adequate coherence and expressiveness.	Architecture with weak coherence, spatial , and unclear formal resolution.	Architecture lacking conceptual, spatial and formal coherence.
Specific Experience - Cultural Buildings				
Project	Outstanding	Adequate	Limited	Insufficient
Cultural buildings	Architecture with excellent coherence and expressiveness	Architecture with adequate coherence and expressiveness.	Architecture with weak coherence, spatial , and unclear formal resolution.	Architecture lacking conceptual, spatial and formal coherence.

Criterion 3. Technical, constructive and material soundness:

This criterion evaluates the quality of the architectural solutions, the appropriate use of materials and technical systems employed, and the level of definition achieved in the projects. It assesses the team's ability to develop buildings with solid technical resolution.

Criterion 3. Technical, constructive and material solidity				
General Experience - Public-use buildings				
Project	Outstanding	Adequate	Limited	Insufficient
Public -use buildings	High technical and material resolution.	Meets overall technical standards	Evident constructive weaknesses or deficiencies.	Poor or insufficient technical and material resolution.
Specific Experience - Cultural Buildings				
Project	Outstanding	Adequate	Limited	Insufficient
Cultural buildings	High technical and material resolution.	Meets overall technical standards	Evident constructive weaknesses or deficiencies.	Poor or insufficient technical and material resolution.



Criterion 4. Relationship with the environment: This criterion evaluates the project's integration within its urban and landscape context, the quality of its site placement, its handling of public space, its dialogue with the surrounding environment, and its sensitivity to contextual conditions.

Criterion 4. Relationship with the environment				
General Experience - Public-use buildings				
Project	Outstanding	Adequate	Limited	Insufficient
Public -use buildings	Impeccable site integration, appropriate scale, and a clear contribution to the urban environment.	Correct relationship with the environment	Weak or poorly integrated site placement.	Does not respond to the urban context.
Specific Experience - Cultural Buildings				
Project	Outstanding	Adequate	Limited	Insufficient
Cultural buildings	Impeccable site integration, appropriate scale, and a clear contribution to the urban environment.	Correct relationship with the environment	Weak or poorly integrated site placement.	Does not respond to the urban context.

2.3.3. Evaluation of awards and recognitions

Relevant awards, distinctions, and honorable mentions associated with the team's architectural works—or those of its members—granted by competent and discipline-related institutions will be evaluated.

First prizes will receive a higher weighting, while second and third places or honorable mentions will receive a lower weighting.

Only a limited number of awards will be considered for evaluation.

3. Selection of teams for Stage 2.

Stage 1 does not include monetary awards, as its purpose is to identify teams with the vision, experience, and technical soundness required to advance to the next stage.

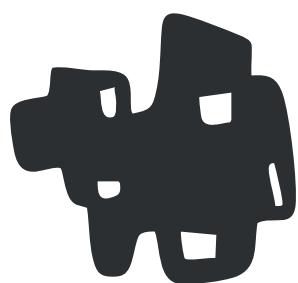
In Stage 2, the selected teams will present their schematic architectural design proposals. Only one team will be selected, which will receive a financial allocation of USD 450,000 (Four hundred fifty thousand american dollars). This allocation includes the complete delivery of the schematic design in accordance with the requirements established in Stage 2 bases.

If a selected team is composed of more than one firm, the firms must establish a formal consortium and officially designate a Project Director, who will assume the official representation of the team.

The second-place finalist and any honorary mentions, if granted, will not receive monetary compensation; however, their proposals will be included in the public exhibition of design alternatives, providing visibility and recognition within the process.



Araceli Gilbert, *Horizontal Construction*, 1973. Acrylic on wood. National Collection.





Effigy Bottle
3500–3350 BCE
Mayo-Chinchipe culture, Santa Ana–La Florida, Zamora
National Collection of Ecuador

VI. ANNEXES



ANNEX 1. Letter of interest

Call to submit credentials and portfolios for the selection of teams for participation in the Open Call for Architectural schematic design proposals for the New Building of the National Museum of Ecuador.

I, Arch. _____, with identification/passport _____, representative of the participating team for the selection of credentials and portfolios for participation in the Open Call for Architectural schematic design proposals for the New Building of the National Museum of Ecuador, hereby undertake, state my interest in participating in this process and commit, if selected, to submit the required proposal within the deadlines established and in accordance with the conditions set forth in the Participation Rules and all other project documentation.

Furthermore, I acknowledge that, if selected to participate in Stage 2 of the Open Call for the Design of the Architectural Preliminary Project for the New Building of the National Museum of Ecuador, I may have access to confidential or privileged information related to the project. I hereby agree to maintain the strictest confidentiality regarding such information and to refrain from disclosing it to third parties. I understand that any unauthorized disclosure may result in the termination of my participation in the process and the application of legal measures in accordance with applicable laws and regulations.

Place and Date: _____

Signature

[Name of Project Director] [Professional Title] [Phone] [Email] [Name of Team / Studio / Firm

ANNEX 2. Summary of the team roster, quantitative project experience and awards

TABLE 1. TEAM MEMBERS				
Nº	Full name	Role	Team Representative	Architecture Firm / Independent
1*		Project Director	X	
2*		Sénior Architect 1		
3*		Sénior Architect 2		
4		Urban Landscape Specialist		
5		Museum specialist		
6		Structural and civil works engineer		
7		Specialist in eco-efficiency and sustainability		

TABLE 2. TEAM EXPERIENCE										
2.1. GENERAL EXPERIENCE (PUBLIC-USE BUILDINGS)										
Nº	Project Name	Loca-tion	Typology	Gross Floor area (m2)	Usable Floor area (m2)	Year	Promoter	Authors	Verification document (link, certificate, etc.)	DIN A3, Rende-rings, plani-metry
1*										
2										
3										
4										
5										
6										
7										

TABLE 2. TEAM EXPERIENCE									
2.2. SPECIFIC EXPERIENCE (CULTURAL BUILDINGS)									
Nº	Project Name	Loca-tion	Typology	Gross Floor area (m2)	Usable Floor area (m2)	Year	Promoter	Authors	Verification document (link, certificate, etc.)
1									
2									
3									
4									
5									
6									
7									

TABLE 3. TEAM AWARDS AND RECOGNITIONS							
First Prize							
Nº	Name	Institution	Project Name	Year	Country	Container	Verification document (link, certificate, etc.)
1*							
2*							
3*							
4							
5							
6							
7							
Second, third prize and mentions							
Nº	Name	Institution	Project Name	Year	Country	Container	Verification document (link, certificate, etc.)

*Minimum Information

NOTE: Team members' Resumes do not have an established format or template, they must only meet the requirements stipulated in section III. Requirements to participate.

ANNEX 3. Submission Template Documentation and Application Stage 1

To: convocatoria@museonacional.gob.ec

Subject: *Credential and Portfolio Delivery – Stage 1 –*

Dear Members of the Organizing Committee,

I hereby submit the enabling documentation, credentials, and portfolio corresponding to Stage 1 of the Open Call for Architectural schematic design proposals for the New Building of the National Museum of Ecuador.

I act as Project Director and representative of the applicant team [Team Name, if applicable], in compliance with the requirements established in the technical bases, including all documentation duly signed and submitted in digital format.

The enabling documentation, annexes, and portfolio can be accessed at the following link:
I would like to confirm receipt of these documents.

I remain attentive to any additional communication related to the process.

Cordially,

[Name of Project Director] [Professional Title] [Phone] [Email] [Name of Team / Studio / Firm



Patria, 1922, Luis Mideros, Óleo sobre lienzo, Colección Nacional.





**There is only one National Museum
per country.
This is Ecuador's.**

Social Media:



@caepichincha
@museonacionalecuador
@lacoleccionnacional
@culturaypatrimonioec

<https://construccion.museonacional.gob.ec>



Museo Nacional
del Ecuador

**UNA OBRA DE
DANIEL NOBOA**

**EL NUEVO
ECUADOR CUMPLE**