

MUSEU
NACIONAL
D'ART DE
CATALUNYA



NEW MUSEUM
NEW MNAC

2029

ARCHITECTURAL PROJECT

EXTENSION OF THE MUSEU NACIONAL D'ART DE CATALUNYA

MARCH 2026

· Press Kit ·

Cover and back cover photograph: Palau Victòria Eugènia, exterior view of the entrance to the New MNAC.

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THE MUSEU NACIONAL D'ART DE CATALUNYA LOOKS TO THE FUTURE

The extension of the Museu Nacional d'Art de Catalunya is a project of the utmost importance for Catalan culture and for the country as a whole, with a clear international orientation. The project marks the realisation of the Museum's primary mission: to present Catalonia's artistic creation across its full history, from its origins to the present day, on a permanent basis. The MNAC – the great public repository of Catalan art from all periods – is unwaveringly committed to this purpose, ensuring the art is accessible to everyone, permanently and in the best possible conditions.

The extension brings to fruition the founding project of the Museum's first director, Joaquim Folch i Torres, conceived in 1934 but tragically interrupted and fractured by the Spanish Civil War and the Franco regime. It forms part of a historical continuity charged with meaning and legitimacy. Long awaited, it now finds its ideal moment within a broader context of urban renewal, which seeks to redefine Montjuïc as a leading cultural destination and to use the centenary of the 1929 Barcelona International Exposition to drive structural change.

The extension also responds to the challenges of the 21st century, embracing the ability to imagine possible futures and address the rapid transformations faced by museums worldwide. In this respect, it represents a unique opportunity to move beyond the conventional encyclopaedic museum model and propose new forms of institutional identity – broadening perspectives, recovering silenced narratives, re-examining established hierarchies and acknowledging conflict and historical memory, among many other concerns.

Four core values underpin the project: a fundamental commitment to public service, placing people and their real needs at its centre; its role as a museum for the whole country, even though it is physically located in Barcelona; a collective and plural approach, drawing on the support and engagement of a broad network of strategic alliances across the cultural sector and civil society forged over recent years; and finally, the principles of sustainability, climate commitment and responsible heritage stewardship as non-negotiable foundations.

The extension is a major undertaking and a singular opportunity, approached with both enthusiasm and a profound sense of responsibility. The project aims to firmly establish the MNAC as a museum unrestricted by period or era, providing Catalonia and its capital, Barcelona, with a fully realised National Museum. Its artistic programme will reflect Catalonia's rich cultural tradition and befit a European cultural capital, capable of showcasing its heritage and creators on the international stage.

In the years ahead, supported by the administrations involved in its governance and a wide network of collaborators, and confronted with an immense and inspiring range of challenges, the MNAC will strive to transform and renew itself – keeping pace with the great leap forward represented by the extension.

At a time when public culture across Europe seems threatened by the spectre of populist authoritarianism, against a backdrop of war and troubling polarisation, the MNAC extension stands as a resolute commitment to placing the arts, culture and their institutions at the heart of public life.

Pepe Serra

Director

March 2026



Aerial view of the Palau Nacional and the Palau Victòria Eugènia.

A TEN-POINT CASE FOR A LEGITIMATE AND NECESSARY EXTENSION

1

FULFILLING THE MUSEUM'S PRIMARY MISSION: PERMANENTLY SHOWCASING CATALONIA'S ARTISTIC CREATION ACROSS ITS ENTIRE HISTORY TO THE PRESENT DAY

The Museu Nacional d'Art de Catalunya, founded in 1934 by its first director Joaquim Folch i Torres, has experienced a turbulent history, marked by major events such as the Spanish Civil War and the Franco regime. These disruptions have so far prevented the Museum from realising its original vision: a national art museum that permanently showcases Catalonia's artistic creation, unrestricted by period, and accessible to all under the best possible conditions.

During the Franco era, the Museum was split across two buildings, with its collections divided between the Palau Nacional and the Parc de la Ciutadella. Although the collections were reunited at the Palau Nacional in 2004, the permanent display remained chronologically limited to works created before the Spanish Civil War. This left more than two generations of artists and creators unrepresented – decades that were crucial for the country, culturally rich and complex, and which vividly reflect Catalonia's history over the past century.

For the past twenty years, the need to expand the Museum's space has been evident: to accommodate artistic production from the 1940s onwards, including essential new areas such as photography, visual media and comics. The long-awaited extension will finally address a unique cultural gap in Europe: the lack of permanent representation of the country's full artistic output. This is a mission unique to the Museu Nacional: if the Museum does not undertake it, no other institution will.

2

OPPORTUNITY AND CONTEXT: 1929–2029, TWO MILESTONES ROOTED IN THE SAME PLACE

An undertaking of this scale and significance for Catalan culture – and for the country as a whole – can only come to fruition when political consensus, institutional maturity and the right moment align. That moment has now arrived.

The target date of 2029, marking the centenary of the 1929 Barcelona International Exposition, together with the wider Montjuïc redevelopment project and the profound urban transformation it entails, provides the ideal context in which to complete the Museum's extension. A century after the event that placed Barcelona on the world stage, this expansion renews that momentum and carries it forward with a contemporary, forward-looking vision.

The project will also help consolidate Montjuïc as one of Europe's leading cultural hubs. Here, the MNAC stands alongside major institutions such as the Fundació Joan Miró, the Mies van der Rohe Pavilion, CaixaForum Barcelona, the Museu d'Arqueologia de Catalunya, the Teatre Lliure and the Mercat de les Flors, among others – together forming a cultural landscape of exceptional density and international reach.

3

A HUMANIST COMMITMENT IN TIMES OF UNCERTAINTY: ART AND CULTURE AT THE HEART OF PUBLIC LIFE

In the present moment, more than ever, it is vital to reaffirm that art and culture are essential tools for understanding the human condition. They offer a rigorous and critical perspective through which to deepen our understanding of the world, of life and of the choices we face today.

This perspective must be ambitious, grounded and shared – capable of nurturing the creative imagination needed to envision meaningful futures. In the face of abuses of power, a broad climate of conflict, the rise of populism, the spread of alternative realities and widening inequality, the extension represents a clear commitment to prioritising the arts and placing culture, its institutions and its achievements at the centre of public life.

It is entirely fitting that this renewed, humanist commitment to culture should be embodied in a museum that has witnessed both the best and the worst of the human condition. Within the span of less than a decade, it hosted an International Exposition celebrating human progress and later served as a place of refuge for cultural heritage during one of the most devastating conflicts of the 20th century (1936–1939). This memory is not merely historical – it strengthens the Museum's responsibility in the present.

4

A MUSEUM FOR THE WHOLE COUNTRY: NATIONAL REPRESENTATION AND A COHESIVE ART NETWORK IN CATALONIA

While the extension will take shape in Barcelona, its scope is national. As an institution of strong symbolic significance, the Museum assumes responsibility for representing artistic creation across the whole of Catalonia, in all its breadth, beyond the capital. A core mission of the MNAC is to bring together the most comprehensive possible representation of Catalan art across its history and to make it accessible to all.

The New Museum will have a direct impact on Catalonia's museum ecosystem, particularly the Network of Catalan Museums, of which it is the leading institution. An active policy of collaboration in recent years has expanded the network from four to twenty-seven institutions — a major shift that has also redefined the Museum's role at a national level.

This growth has strengthened both its responsibilities and its capacity to support and work with museums across the country. The extension will enable the MNAC to fully consolidate this coordinating role, meeting the level of ambition it requires, and ensuring that Catalonia's art museums find in the Museu Nacional a stable extension of their work, as well as a robust platform for support, collaboration and coordination.

5

THE MUSEUM AS A HOME FOR ARTISTS: FROM HERITAGE TO CONTEMPORARY CREATION

The extension will place artists firmly at the heart of the Museum, where they rightly belong, in what is ultimately their home. The Museum is a living institution that, regardless of the chronology of its collections, exists in a continuous present. Living artists, in particular, play a vital role in shaping it as a space for dialogue and contemporary creation, bringing critical insight and constant reinterpretation. Artists work within the Museum and help shape its future collections, and it is the institution's responsibility to support, validate and protect their work.

Since it moved beyond the chronological cut-off of the Spanish Civil War, the Museu Nacional has included works by contemporary artists in both its permanent galleries and temporary exhibitions. This approach will be further developed in the new spaces, encouraging meaningful dialogue between past and present.

The extension is also essential to ensure the Museum can fulfil its fundamental role of safeguarding the vast body of works in its care. The continuous growth of the collections, combined with increasingly saturated storage facilities, is making both conservation and public access more challenging. The incorporation of new disciplines and artistic formats in recent years — particularly in contemporary art — has accelerated this growth, placing greater demands on conditions for conservation, display and public engagement. Expanding, freeing up and reorganising space is therefore essential if the Museum is to fully fulfil its mission.

6

A 21ST-CENTURY AGORA: AN OPPORTUNITY TO TRANSFORM THE “ENCYCLOPAEDIC MUSEUM”

The Museum is actively engaged in the major debates shaping leading cultural institutions today, both in Europe and internationally, and plays a central role in the profound transformation museums have been undergoing in recent years.

The extension will allow the MNAC to tackle this challenge more fully, opening up new ways of working that will help redefine the museum model and expand activities already central to its mission.

Transforming the Museum means questioning who frames the gaze, who decides what is displayed and what is excluded, and from which perspectives it is interpreted. It requires an ongoing and far-reaching reassessment of the canon, a rebalancing of the viewer’s position and the multiplication of perspectives. It also involves recovering overlooked or silenced narratives, rethinking established categories and hierarchies, reviewing how and with whom the institution operates, and engaging critically with conflict and historical memory.

In this context, the MNAC must evolve into a space both attuned to the present and rich in meaning: a civic forum that people can truly claim as their own, closely connected to the society it serves and the issues that matter, while projecting a vision into the future.

7

THE MUSEUM AS A PUBLIC SERVICE. PEOPLE AT ITS HEART – EDUCATION, INCLUSION AND CARE AS GUARANTEES OF CULTURAL RIGHTS

The Museum exists for people – for society as a whole. Its public service mission must underpin the entire project. The extension is justified insofar as it strengthens the Museum’s capacity to create diverse contexts for experience, interpretation and engagement that respond to real needs and ensure the effective exercise of cultural rights.

The Museum should be a place of encounter – a space for cohesion and for individual and collective wellbeing. Enhancing accessibility, upgrading facilities and broadening opportunities for participation are essential, alongside reinforcing the Museum’s role as an active driver of equity and social transformation.

The Museum’s educational impact must grow in ambition, scale and depth. This is not merely a matter of increasing the number of activities, but of consolidating a model of critical, cross-disciplinary and intergenerational learning that places works of art in dialogue with the present and with contemporary challenges. Education, understood in its broadest sense, becomes a structural pillar of the New Museum and a key means of realising these rights.

At present, the Palau Nacional’s spatial and functional limitations significantly restrict this role – particularly in education, community engagement and meaningful participation. The extension will allow the Museum to take a significant step

forward in engaging with its audiences, making fuller use of its spaces, fostering new forms of public participation and strengthening its social and cultural impact as a public institution.

8

INTERNATIONAL PRESENCE: SHOWCASING CATALAN ART AND ARTISTS GLOBALLY

The MNAC holds the country's most extensive art collection, a unique resource for collective memory, for reflecting on the present and for shaping the future of Catalan art. Its collection is significant not only for Catalonia but also on a European and international scale. Universally important works, such as Romanesque and modernista art, among others, place the Museum firmly on the map of leading cultural institutions worldwide.

The Museum serves as a strategic platform for promoting Catalan art and culture on the international stage. In recent years, research initiatives, partnerships with key institutions and participation in global networks have strengthened this international profile. The extension will allow this presence to be fully realised, providing the Museum with spaces and infrastructure that meet the highest international standards, supporting more active participation in major exhibition circuits, enabling co-productions with top-tier institutions and facilitating more ambitious touring programmes.

Catalonia and Barcelona will therefore have a fully developed Museu Nacional, with an artistic programme that reflects their rich cultural and creative tradition, matching the expectations placed on a European cultural capital capable of projecting its heritage and creative output internationally.

9

STRATEGIC ALLIANCES FOR A NATIONWIDE COMMITMENT: A COLLECTIVE PROJECT EMBEDDED IN CATALONIA'S CULTURAL SYSTEM AND CIVIL SOCIETY

By its very nature, the extension project is collaborative and plural. The teams driving it extend beyond the institution itself, drawing on external expertise and reflecting an intergenerational approach that mirrors the complexity of the moment.

Over recent years, the Museum has pursued a sustained policy of dialogue and partnership with institutions, organisations and collectives across the country, producing tangible results. The extension comes at a moment when the Museum has gained a clear understanding of Catalonia's artistic and cultural ecosystem, its dynamics, and has established relationships of trust that provide a solid foundation for planning the future. The project's strength stems not just from the collections or the Museum's historical importance, but from its ability to listen, connect and work closely with Catalonia's cultural ecosystem, which has informed and been involved in every stage of the process.

Artists, families, foundations and institutions that preserve and study the work of creators are active participants in this effort, continuing a tradition in which civil society has contributed its best to the development of Catalonia's major cultural institutions.

In this way, the extension forms part of a sustained collective endeavour, based on cooperation with public and private institutions, organisations, associations, individuals and communities that reflect the diversity of voices and realities across Catalonia. Both existing and forthcoming partnerships will be pivotal in shaping the New Museum and are strategically essential for completing the collection of art from the second half of the 20th century.

10

SUSTAINABILITY AS A PRINCIPLE: CLIMATE COMMITMENT AND RESPONSIBLE HERITAGE MANAGEMENT

Sustainability is a central and cross-cutting principle of the extension project, set against a backdrop of climate emergency that demands the highest standards of responsibility from public institutions. The Museum treats this commitment not as an add-on, but as a structural principle guiding every decision.

In this context, the architectural intervention follows a principle of minimal impact, working carefully with the Palau Victòria Eugènia to respect its pre-existing structure while enhancing its volumetric, heritage and spatial characteristics. The project combines expansion with respect, creating new spaces without compromising the building's historical value.

The Museu Nacional is already a pioneer in environmental management: it holds ISO 14001 and EMAS certifications and implements an environmental management system that ensures all activities are carried out with maximum care for the environment and minimal impact.

As a member of the international Bizot group, the Museum adheres to the Bizot Green Protocol and follows ICOM's strategic recommendations, recognising the need for museums to review their practices and respond rigorously to the climate crisis. This commitment is reflected in efficient management of water and energy, reduction of waste and disposable materials, and the application of environmental criteria across all Museum operations.

The extension incorporates passive climate-control systems, renewable energy generation, locally sourced natural materials and strategies to minimise environmental impact across the building's entire lifecycle. It is designed to reduce the carbon footprint during both construction and operation, lower energy demand and achieve climate neutrality. The project aims for the highest LEED certification for outstanding energy performance, alongside WELL certification, which evaluates built environments in terms of comfort and indoor environmental quality – reflecting the Museum's public responsibility.

THE ARCHITECTURAL PROJECT

The extension of the Museu Nacional d'Art de Catalunya encompasses the restoration and heritage conservation of the Palau Victòria Eugènia, designed by Josep Puig i Cadafalch, alongside the reorganisation of key spaces within the existing Palau Nacional and the creation of a functional link between the two buildings. The result will be a single, fully integrated Museum, capable of delivering the full spectrum of its heritage, artistic and public service missions with the ambition and impact expected of an internationally recognised institution.

By extending and reorganising its spaces, improving access and achieving closer integration with the surrounding urban fabric, the Museum will be better placed to meet the diverse needs of communities, society and the cultural sector. This will provide the tools and spaces necessary to consolidate and project its role as a leading European museum, serving the people of Catalonia.



Exterior of the Palau Victòria Eugènia, entrance to the New MNAC.

PRINCIPLES OF THE ARCHITECTURAL PROJECT

TWO BUILDINGS, ONE MUSEUM

A covered corridor will link the two palaces, creating a unified spatial experience and connecting the entrance hall of the Palau Victòria Eugènia with the interior of the Palau Nacional. Fully accessible, this corridor will function as a covered boulevard capable of hosting independent uses – such as an auditorium or community spaces – while also providing a direct connection to the surrounding urban environment.

RESTORING A HERITAGE BUILDING

The project restores and breathes new life into the Palau Victòria Eugènia, a historic building designed by Puig i Cadafalch and inaugurated in 1923. Its architectural forms, spaces and historic significance are highlighted and enhanced, while being carefully adapted to meet the Museum's operational and cultural needs.

THE MUSEUM AS A WELCOMING SPACE FOR THE PUBLIC

The layout, quality of the spaces, clear organisation and connection with the exterior ensure the visitor experience is maximised and the Museum remains accessible and engaging for all.

MULTI-PURPOSE SPACES

The project addresses the Museum's continuing need to be adaptable. Exhibition spaces are highly versatile, able to meet current needs while remaining flexible for future programmes.

MINIMAL INTERVENTION

The Museum's operational requirements are met efficiently, in line with sustainability and performance standards, through a minimal and respectful intervention that preserves the integrity of the existing architecture.

THE COMPETITION

The project submitted by HARQUITECTES and Christ & Gantenbein, titled *Museum Passage*, was unanimously selected as the winner of the design competition organised by the Museu Nacional d'Art de Catalunya.

The competition was conducted in two anonymous phases and received thirty initial proposals from sixty-five studios across ten countries. Five of these were shortlisted to participate in a second, remunerated stage. The jury, two-thirds of whom were architects, included representatives from the Generalitat Government of Catalonia, the Spanish Ministry of Culture and Barcelona City Council – the administrations forming the Museum's Board – as well as members of the Col·legi d'Arquitectes de Catalunya and the Museum itself:

- General Secretariat of the Department of Culture (Generalitat Government of Catalonia): Mr Josep M. Carreté Nadal and Ms Mercedes Martínez Martos
- Directorate General of Cultural Heritage (Generalitat Government of Catalonia): Mr Joaquim Borràs Gómez
- Barcelona City Council: Mr Marc Aureli Santos
- Spanish Ministry of Culture: Ms Mercedes Roldán Sánchez
- Museu Nacional d'Art de Catalunya: Mr Pepe Serra, Mr Josep Llinàs and Ms Guida Ferrari
- Col·legi Oficial d'Arquitectes de Catalunya (COAC): Mr Enrique Granell Trias, Ms Inés de Rivera Marinello, Mr Antoni Casamor and Ms Carme Ribas Eix

The jury unanimously chose the HARQUITECTES and Christ & Gantenbein proposal, noting that it successfully meets both functional requirements and the sustainability and efficiency standards set out in the competition brief. They also particularly commended the way it opens the Museum to the city, reinforcing its role as a welcoming public space.

The winning design conceives the Palau Nacional and the Palau Victòria Eugènia as a single, integrated Museum through a covered passage linking all spaces, from the entrance hall of the Palau Victòria Eugènia to the interior of the Palau Nacional. This intervention not only increases exhibition space but also realises the Museum's mission as a national institution representing Catalan artistic creation. It enables the Museum to respond to the needs of diverse communities, society and the cultural sector, while reinforcing and expanding its public service role. The project also honours the uniqueness of the Palau Victòria Eugènia, adapting the historic building to meet both current and future Museum requirements.

JURY DECISION

“

The jury unanimously awarded the highest score to the *Museum Passage* proposal. They praised it for fully embodying the Museum’s values as a welcoming institution serving the public. Special recognition was given to the way it engages with its surroundings, opening the Museum to the city and vice versa.

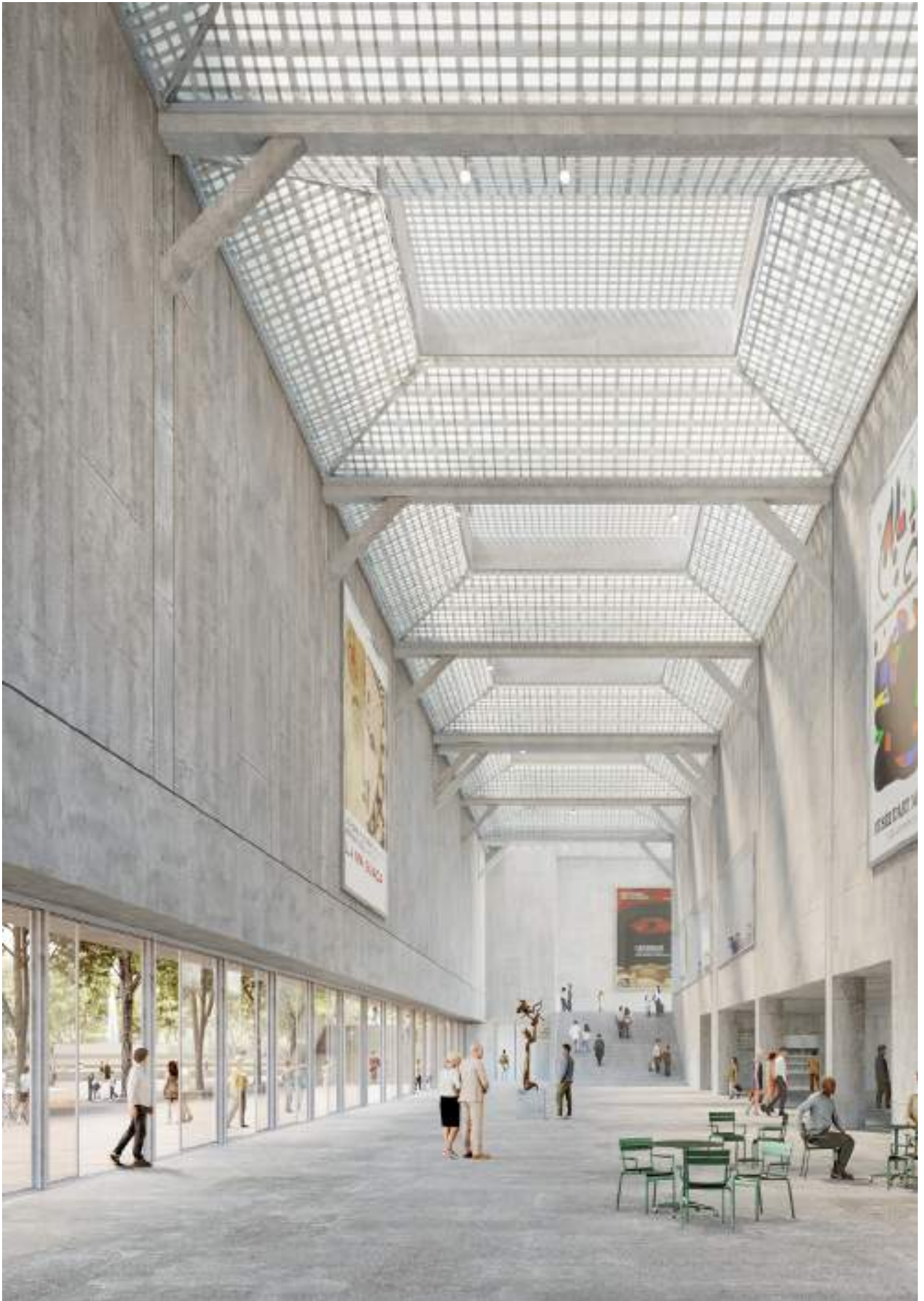
The proposal highlights the volumetric, spatial and heritage characteristics of the Palau Victòria Eugènia, skilfully adapting the historic building to meet the Museum’s evolving needs. The flexible design of the spaces, particularly the exhibition areas, was noted as a major strength, allowing the Museum to accommodate current requirements while remaining adaptable for future programmes. Moreover, the proposal stands out for its thoughtful layout and multifunctional use of space, enabling the Museum to maximise the visitor experience.

Overall, it effectively addresses both the functional needs of public use and Museum operations, while fully meeting the sustainability and efficiency standards set out in the competition brief.

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View of the Palau Victòria Eugènia lateral façade, Plaça de les Cascades.



Interior view, entrance to the New MNAC.

Browse the renderings
(visual representation of the
architectural project)



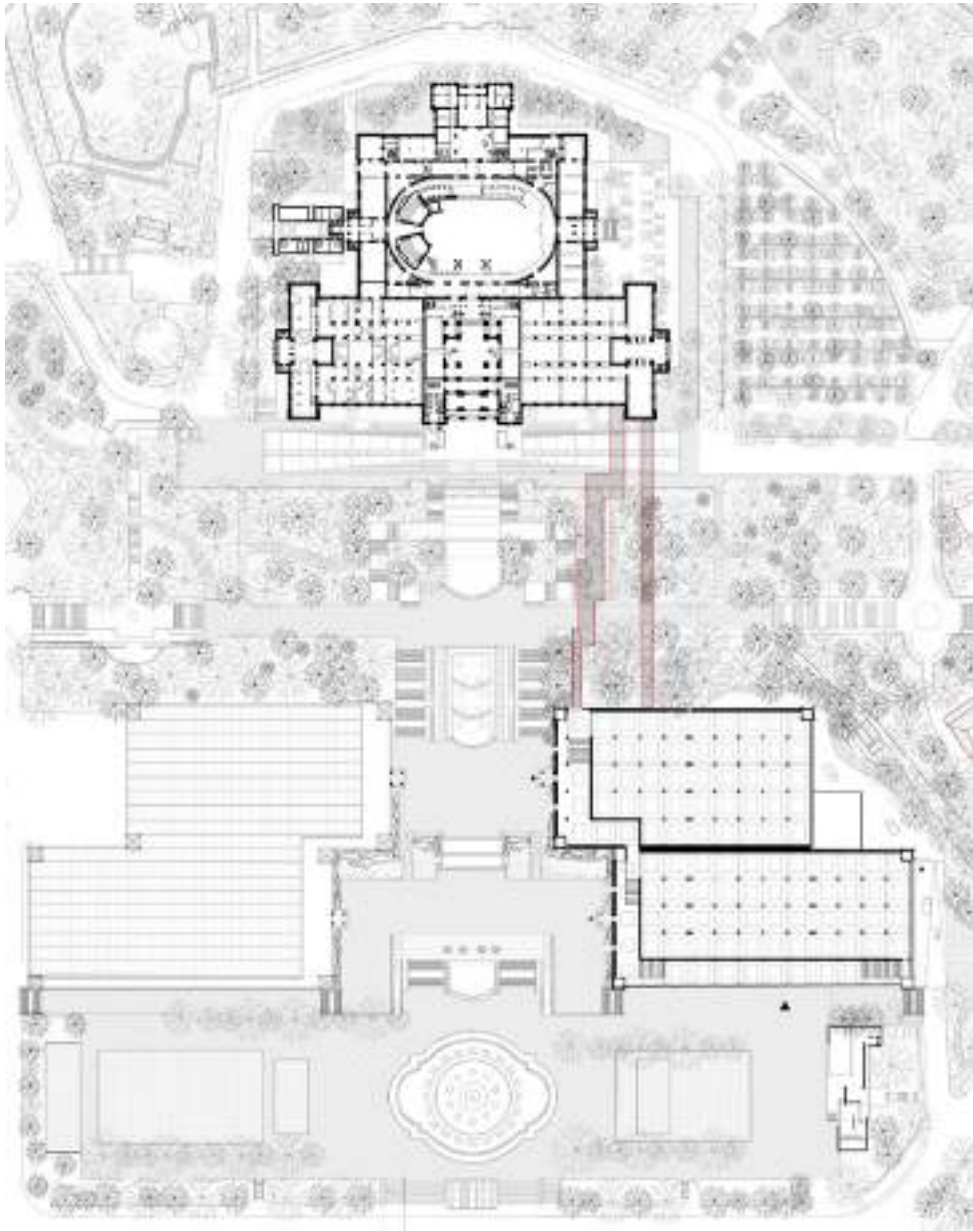
View of the interior passage.



View of the connecting bridge between the two palaces.

View of the link between the buildings from Passeig de Forestier.





General plan of the proposal, showing the connection between the two palaces.



Interior view of the covered passage.



View of the new entrance to the Palau Nacional.



DESIGN TEAM



HARQUITECTES

Founded in 2000 by David Lorente, Josep Ricart, Xavier Ros and Roger Tudó, this studio combines professional practice with teaching at the School of Architecture of the Universitat Politècnica de Catalunya (ETSAV and ETSAB), as well as at ETH Zurich and Harvard GSD.

Their most notable projects include the ICTA-ICP research centre at the Universitat Autònoma de Barcelona, the Cristalleries Planell civic centre, the Lleialtat Santsenca cultural centre, social housing for IMPSOL in Gavà, the new offices for Galenicum, the Clos Pachem winery in El Priorat and El Vapor Cortès for Prodis in Terrassa.

The studio is currently working on the MACBA museum extension, the rehabilitation of the Teatre Arnau, the La Teixonera civic centre in Vall d'Hebron and projects for the Ideal Flor cultural centre and the transformation of La Foneria Reial, all in Barcelona.

Their work has been widely published and exhibited and has received numerous awards, including the FAD Prize, the European Award for Architectural Heritage Intervention, the City of Barcelona Prize, the Erich Mendelsohn Award, the Berlin Art Prize and the CSCAE Architecture Prize.

DESIGN TEAM



CHRIST & GANTENBEIN

Christ & Gantenbein is an international architecture firm founded in 1998 by Emanuel Christ and Christoph Gantenbein, with offices in Basel and Barcelona. The firm comprises around 100 professionals from more than 20 countries and works on projects of all scales and types, from cultural institutions and infrastructure to housing, workplaces and urban masterplans.

Their most prominent projects include the extension of the Swiss National Museum in Zurich and the extension of the Kunstmuseum in Basel, both landmark interventions that integrate contemporary architecture into historically significant contexts. Other notable works include the Lindt Home of Chocolate in Zurich and the multifunctional Roche building in Germany.

Current projects include the MACBA extension in Barcelona, the Wallraf-Richartz Museum extension in Cologne, the new Kistefos Museum in Norway, the renovation of the main Kunstmuseum building in Basel, the rehabilitation of the Swiss National Library in Bern and the redevelopment of the University Hospital Zurich campus.

At Christ & Gantenbein, practice and research are closely intertwined. Since 2018, Emanuel Christ and Christoph Gantenbein have been full professors at ETH Zurich and have held academic posts internationally at institutions such as Harvard GSD, the Accademia di Architettura in Mendrisio and the Oslo School of Architecture and Design. Their work has been widely published and exhibited internationally.

TECHNICAL SPECIFICATIONS

INTERVENTIONS

Three complementary interventions:

1. RESTORATION OF THE PALAU VICTÒRIA EUGÈNIA

This palace currently has a built area of 14,397 m², plus an attached triangular wing of 490 m². To meet the functional requirements defined by the Museum, the existing space will be expanded to accommodate the full programme, bringing the total built area to approximately 22,400 m².

FLOOR AREA OVERVIEW

PUBLIC PROGRAMME		CURRENT	NEW MUSEUM*
	Access and reception area	6,947	8,923
	Commercial area	1,187	2,587
	Community engagement and public programmes area	324	1,011
	Exhibition areas	10,941	19,425
	Research and knowledge area	1,637	1,887
TOTAL USABLE AREA – PUBLIC PROGRAMME		21,036 m ²	33,833 m ²

INTERNAL PROGRAMME		CURRENT	NEW MUSEUM*
	Logistics and maintenance area	11,236	11,556
	Office area	2,705	3,160
	Restoration and conservation area	753	1,940
	Access, registration and collection management area	2,660	4,799
	TOTAL USABLE AREA – INTERNAL PROGRAMME		17,354 m ²
MINIMUM TOTAL BUILT AREA (including services and circulation spaces)		49,000 m ²	71,417 m ²

* Includes both the Palau Nacional and the Palau Victòria Eugènia.

2. BELOW-GROUND CONNECTION BETWEEN THE TWO BUILDINGS

A below-ground connection will link the two buildings, accommodating both visitors and the movement of artworks and technical infrastructure. This element is essential to ensure seamless circulation between the two sites, as well as the efficient internal management and logistics of the Museum.

3. PARTIAL REFURBISHMENT OF THE PALAU NACIONAL

Targeted interventions will address current limitations and deliver functional improvements across both public and internal areas, particularly in response to the relocation of several functions to the Palau Victòria Eugènia.

ESTIMATED BUDGET

Architectural Fees	Construction Works	ESTIMATED TOTAL COST OF THE ARCHITECTURAL PROJECT (INCLUDING VAT*)
€8,290,549.70	€104,378,717.39	€112,669,267.09

ESTIMATED PUBLIC FUNDING CONTRIBUTION FOR THE ARCHITECTURAL PROJECT (INCLUDING VAT**)		
Generalitat Government of Catalonia (50%)	Barcelona City Council (20%)	Government of Spain (30%)
€56,334,633.54	€22,533,853.42	€33,800,780.13

*Based on fee guidelines of the Col·legi d'Arquitectes de Catalunya (COAC), 2026.
** Distribution of the total amount according to each administration's contribution to the MINAC Consortium.

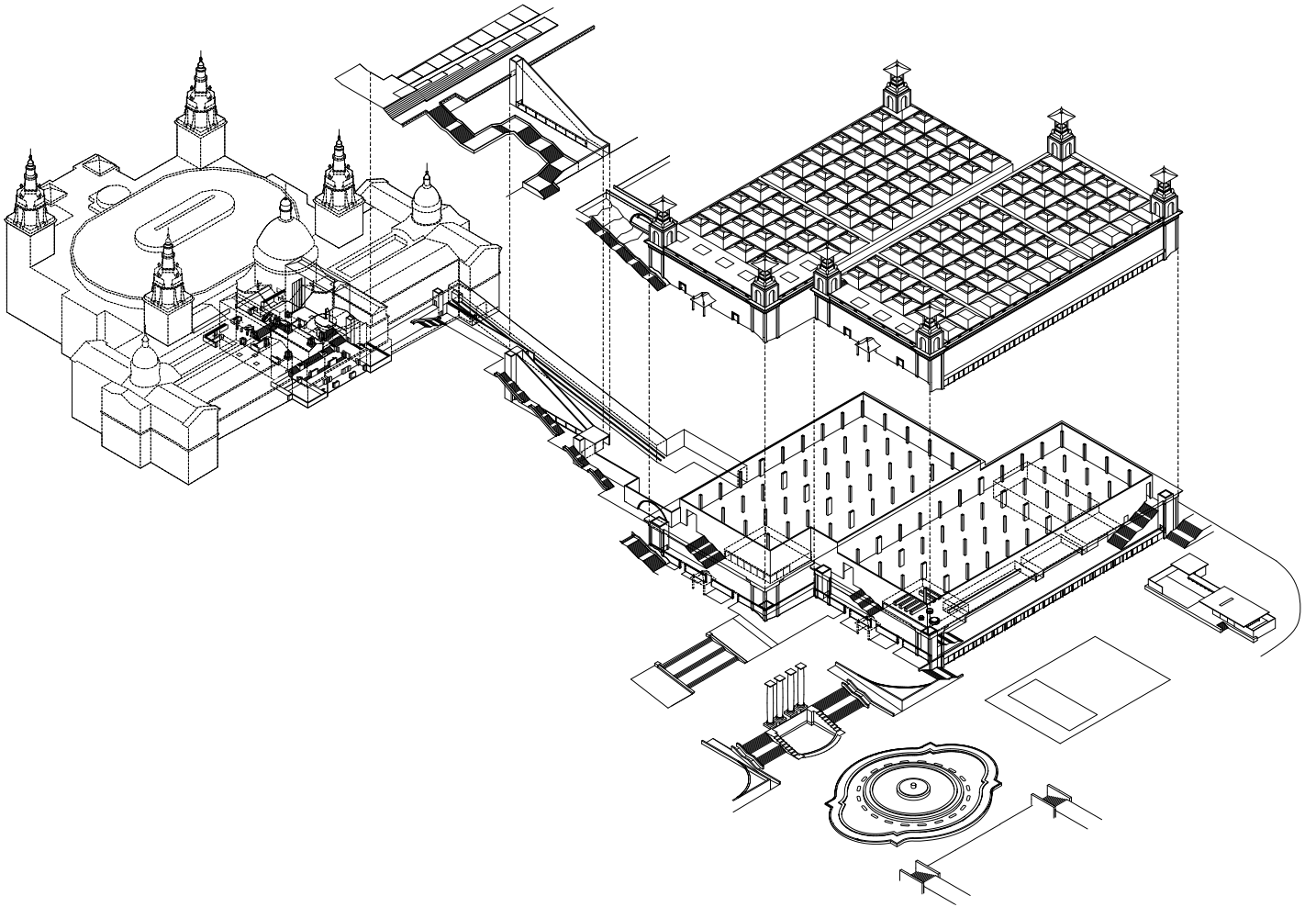
ESTIMATED TIMELINE

ARCHITECTURAL PROJECT

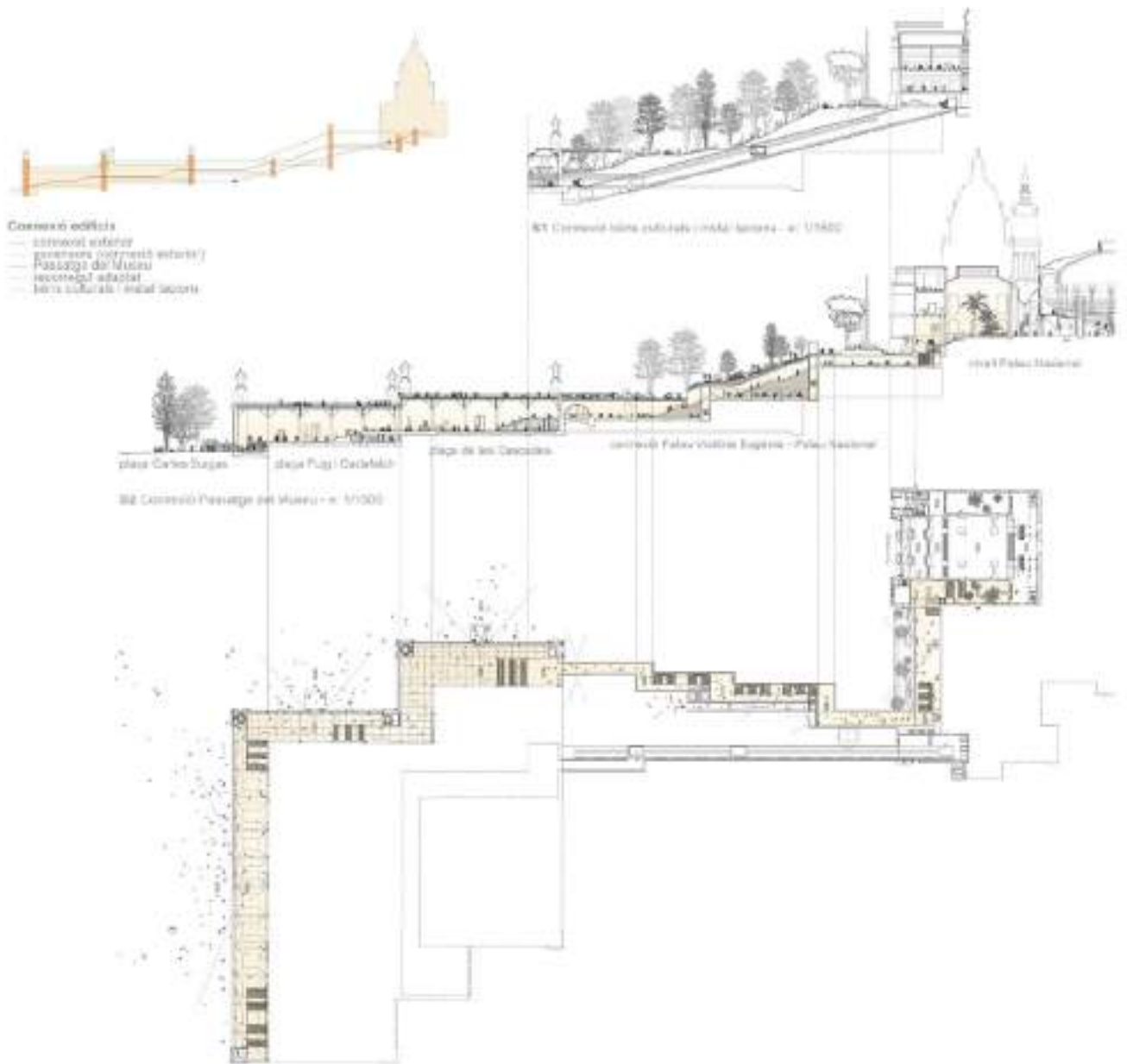
- Concept design: Q2 2026
- Developed design: Q2–Q4 2026
- Technical design: Q4 2026 – Q2 2027

CONSTRUCTION

- Tendering for construction: Q3 2027 – Q1 2028
- Start of construction (divided into two main work packages and several lots): Q1 2028
- Completion of the first lot of Block 1: Q3 2029



Axonometric view of the overall project.



Diagrams, floor plan and section showing the connection between the two buildings.



The Palau Nacional during construction.





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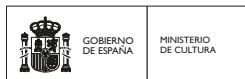
A Committed Museum



BIOSPHERE
committed entity



 **Generalitat
de Catalunya**



 **Barcelona
Capital Cultural
i Científica**

Barcelona 