RESTORATION, RECONSTRUCTION, AND MUSEALIZATION OF THE NATIONAL HISTORICAL MUSEUM DESIGN

1. INTRODUCTION AND BACKGROUND

Beneficiary country
Albania.

Contracting Authority
UNOPS

ToR approved by the National and Technical Councils of Material Heritage

History
The National Historical Museum is the largest museum institution in Albania and one of the most important. The museum was built in 1981 according to the project designed by a team with the best specialists of the country, in the fields of history, linguistics, archeology, ethnography, cartography, architecture and art, committed to this museum, working in an organized way, according to the relevant sections, for almost 3 years, until its opening. The museum line was

based on the isolation of Albania, manifesting its liberation and battles throughout the centuries of wars and self-defense. His political message was one of successful self-determination in line with the goal of "defending a country surrounded by enemies". The working group was led by distinguished personalities such as Alex Buda, Stefanaq Pollo, Selami Pulaha, Skënder Anamali, Emin Riza, Burhan Çiraku, Kleanthi Dedi, Iljaz Goga, Rrok Zojzi, Abaz Dojaka, Ramadan Sokoli, Enver Faja, Nina Shehu, Vilson Kilica, Fatmir Haxhiu, Myrteza Fushekati, Met Deliu, Aleksander Meksi, ect.

The National Historical Museum, together with the mosaic of the facade, as an integral part of it, holds the status of Cultural Monument of Category II, declared as such by the Ministry of Tourism, Culture, Youth and Sports, with Decision no. 122, date 05.03.2007.

Currently, conservation-restoration works are being carried out in this mosaic with EU funds through the EU4CULTURE program.

The restoration, reconstruction and musealisation of the National Historical Museum is a long-awaited and high priority project.

Since the completion of Skanderbeg Square work, the Museum has become a wonderful public space, enlivened by a community that is increasingly using this urban space. The new design of the Museum has to find and address the opportunity to play a direct role in the center of the capital and to relate to other objects within the Historic Center. The fact that during the summer the square is filled with cultural and economic activities, (also offering ancillary services such as underground parking and a wide social platform), has turned Skanderbeg Square into an open stage. As the largest structure in front of the square, the new reconstructed Museum and its message will be of special importance and will create a network of visible links over the neighboring structures.

Mission

The National History Museum aims to foster understanding and appreciation of Albania's history to the local, national and international public and to promote dialogue between the citizens about the past, the present and the Albanian future. For this purpose, he acquires, preserves and studies material and non-material evidence of Albanian history and cultural heritage, which communicates and presents them in an environment that promotes education and entertainment.

Museum Collections

Among the most valuable collections of the Museum are those evidencing the archaic period and the protourban Illyrian period of Albanian culture.

The Medieval Period pavilion has more than 300 objects, and it testifies the continuity from the Illyrian period, to the Albanian one. The collection of objects of the Medieval period includes: the heraldic emblem of Albanian princes, columns of destroyed cathedrals, reliefs and icons of

the greatest Albanian iconographers such as Onufri (XVI century), David Selenica and Kostandin Shpataraku of the XVIII century.
Another important and valuable object is the epitaph of Glavenica, worked with gold by an Albanian prince of the XIV century, Gjergj Arianiti. The collection of this period has been added to the new iconic pavilion containing an iconostasis from Elbasan and 50 icons taken from the collection of the Institute of Monuments of Culture collected from cult objects during the last 50 years in the entire territory of Albania. Other Pavilions contain documents and testimonies of other periods, for example documents of the Albanian national resistance, of the Independence and the establishment of the Albanian state.

Data on Museum funds and pavilions
There are about 6000 objects in the museum premises, which belong to a relatively long period of time, beginning in the IV century BC and until the second half of the XX century.
The National History Museum (NHM) has in its funds objects of Albanian cultural heritage, the most interesting part of which belong to periods from Paleolithic to late Antiquity (IV century BC). These are exhibited within the Archaeology Pavilion, which has over 400 objects in itself.
The museum is conceived so that the presentation is done through eight pavilions.

- Ancient Pavilion;
- Medieval Pavilion;
- National Renaissance Pavilion;
- Independence Pavilion;
- Icon Pavilion;
- Antifascist National Liberation War Pavilion;
- Communist Terror Pavilion;
- Mother Teresa Pavilion.

Status of "National History Museum, Tirana"
By Order No. 122, dated 05.03.2007, the National History Museum object, Tirana, has the status of a second category Cultural Monument. As such, this object is protected, based on Law No.9048, dated 07.04.2003, on "Cultural Heritage", amended, article 27, "second category monuments are constructions of prominent value, mainly in their exterior appearance". It is part of the area proclaimed "e Cultural Monument Ansamble of the main axis and the Historical Center of the city of Tirana", approved by the Council of Ministers Decision No. 325, dated 12.04.2017.

Investment data
The evaluation for investment in restoration, reconstruction, and musealization of the National Historical Museum in Tirana, has been estimated at approximately 14.000.000 eur (vat excluded) including the production of new musicological content such as images, text, models, replicas and videos.

Previous studies and the new context
The National Historical Museum in Tirana has been the subject of previous studies and projects such as an international ideas competition celebrated in 2015 and an architectural project

developed in 2018. These Terms of Reference have taken into account the terms drafted and approved, in order to integrate and achieve the most up-to-date results, in defense of the values of heritage and national importance that the object carries. They have been very useful for providing concepts and technical solutions that have been integrated into the current ToR, but they have become obsolete due to some important events produced in the last years:

- The earthquake of 26 November 2019 produced several damages in the building of the National Historical Museum that need to be deeply evaluated. The new project of restoration and reconstruction of the National Historical Museum needs to integrate into a single technical project the technical solutions required for the restoration of damages and the possible reinforcement of the damaged structures with the technical solutions for the restoration, reconstruction, and renovation of the building focused on updating its museology and functionality. The project must take into consideration the approved project "Reinforcement Intervention and Rehabilitation of 12 buildings in the Municipality of Tirana, Kruja, Lezha, Kavaja, Mirdita: National Historical Museum", which is related to the problems caused by the earthquake, and which was approved by Decision No. 536, dated 24.12.2022.

- The COVID-19 pandemic that the World Health Organization (WHO) declared a Public Health Emergency of International Concern on 30 January 2020 and a pandemic on 11 March 2020 has changed the way we use public buildings introducing many different protocols. The museums have also been affected by these protocols, generating a new generation of museums that put special attention on the design of circulations, the physical contact between visitors and objects, and the social distance between visitors. The new design of the National Historical Museum needs to include these new protocols.

- The implementation of the new Law on Energy Performance of Buildings approved in Albania aims to guide the design of new buildings in compliance with the Directive 2012/27/EU of the European Union. The implementation of this new law forces us to revise the design, detailing, and technical specification of previous projects developed before that law that become obsolete with the new and more exigent rules. The new design of the National Historical Museum needs to follow the new Albanian standards in energy efficiency, becoming a model of environmental sustainability for Albanian public buildings.

- The technical developments experimented in the last years with technologies such as AR, VR, and immersive experiences have produced a large impact on the conceptualization and design of new exhibitions. These changes are produced in part because of the reduction of the cost of these technologies that make them more affordable. But also because they produce sensorial experiences and mix the real and virtual worlds, becoming more attractive for the general public and especially for the digital generations. These new technologies require different spatial conditions than the traditional ones and a new way of understanding the infrastructure of the museums. The new design of the National Historical Museum needs to be re-conceptualized and designed to integrate these new technologies with the objective of becoming a modern and attractive experience for all generations.

- The renovation in the last years of existing museums and the planning of the opening of new museums in several Albanian cities are generating a new national museological structure in which the National Historical Museum will take a central position. In this new context, the new design of the National Historical Museum in Tirana needs a reflection about its central role rethinking the museological themes presented to create links without overlapping with the themes presented in the growing network of Albanian museums.

2. DESCRIPTION OF THE ASSIGNMENT

2.1 Objectives

The new national museum should make an effort to present more diversity of themes of Albanian history and society including the historical changes in the social structures, in the economy, or the relation between production and the environment. The pavilions should include:

- Archeology;
- Language, alphabet;
- Ethnography, Bijou, Costumes;
- Sculptures;
- Books
- Wars
- Connection through East and West countries
- Kids

2.2 **Requested services**

2.2.1 Design service

- Creation of a new civil space that provides for people's interest for cultural heritage and their interactive participation;
- Increase communication through transparency, volume and movement remodeling. To increase transparency, eliminate barriers, to re-evaluate inside/outside communication with the square;
- Increase communication through activities. The museum should stay in harmony with the square, creating a two-way communication between the two. Evaluation of the possibility of underground use (in the inner courtyard and surrounding areas) for an organized management of parking, auxiliary and technical facilities
- Use of the terrace of the Museum as an attractive point for various activities that can be included in the program (open bar, panoramic viewing point, creative space, resting spaces);
- Rehabilitation and new design of the inner courtyard;
- The museum must be accessible to everyone and have a specific focus on people with disabilities, so as a they can easily access the collections, be part of the itineraries as well as artistic enjoyment

- Exhibition areas should be designed in such a way as to anticipate the movement with a focus not on the individual, but on the group thus, creating some transitory spaces along the way.
- Communication and access analysis.

Address the following functional areas (but not only):

- Entrances should be organized and designed to promote an architectural square which is identified with a unique space of all the buildings. The museum should include flexible, contemporary areas and proportional exposure;
- Main entrance, place of gathering, information, orientation, ticketing, special entries (egg. for service premises, fund, auditorium, library) all focused to create an attractive entrance, which welcomes and conveys the message that the museum is open to all.
- Administration Unit - efficient and flexible space for staff, volunteers and visitors, including security and secure offers of services;
- Exhibition Spaces (temporary exhibitions, permanent exhibitions);
- Research center, collections and restoration laboratory space - ideally close to collections, with interpretation and wide public access, to provide a unique insight into the museum's extensive collections.
- Digitization Center - laboratory space for digitization
- A very efficient, secure and easily accessible collection structure that provides public access to the collections through the Center for Research.
- Library;
- Audience space- A clear description of the so-called space dedicated to the audiences. In the program, this space should have an intelligent form and representation and possibly several functions at once and a manageable capacity for the places (auditors, scenes, cinemas, lecture halls). This space should be adaptable to other functions as well as accompanying the audience communication with the support areas via mobile panels. So predict localization, technical infrastructure, access and well-studies capacity;
- Creation of educational classes at the National History Museum. Spaces for education programs are never enough. There must be several of them and in different forms of organization and capacity, scattered in the museum. A special access should also be provided for them;
- The intelligent space (multipurpose room) that allows the possibility and has the infrastructure to take different forms and shapes, which can also be made available to different educational programs;
- The Concept of a permanent pavilion for blind people could be named: "The Tangible Pavilion".
- Service areas (restaurant, bar, meeting room, souvenir and bookstore) and other functions that help the museum become financially stable;
- Assistance spaces such as wardrobes, security boxes, etc.

Restoration

- The restoration project of the exterior of the building should achieve preservation and highlight the values of the cultural, historical, urban and environmental heritage of the historical center in the city of Tirana.
- The facade of the object: Restoration interventions on the facade of the object, which is a cultural monument of II category, has to be preserved as such highlighting its values in terms of volumes and exterior view;
- Internal courtyard mosaic - Analysis of the existing situation, the project of consolidating the mosaic, its restoration;
- Restoration of heritage objects in the inner courtyard. Analysis of the existing situation, adjudication for placement and settlement, proposals for intervention operations.
- Analysis of the existing situation (stability and structure of the building, technical systems, finishing touches);
- Increased and improved conditions for collections and improved mechanical and electrical systems;
- Expositors - (against ultraviolet light and reflective glasses) within which re-exposure and re-composition will be applied;
- Methods of conservation of objects, the museum collections, the scientific restoration laboratory, the digitization laboratory of collections, (it should ideally be a separate unit). Creation of proper conditions and equipment with appropriate infrastructure and related furniture
- A specific lab for digitization of objects should be established, by expanding the lab for conservation of the objects.
- Information - Creation of a digital database where all data on artifacts, documentation and cataloging of objects in the fund will be preserved.
- Aspiration/air condition systems – In compliance with the proper systems of functioning, the studio needs to analyze and calculate the system costs for use and maintenance.
- Lighting systems;
- Signage;
- PSA System (People with special abilities);
- Security system - emergency plan for the object and monitoring system
- Optimal protection of a museum can be achieved by taking into account different levels of protection. The entire outside area of the building should be included in the risk analysis. This also applies to the entire public area which is not necessarily the museum's responsibility and includes roads, car parking, etc.
    - Mechanical protection measures - walls, windows, openings, mechanical protection, protection of independent items, protection of paintings, security of screens;
    - Electronic surveillance - surveillance concepts, special detectors, hold detector, protected zones, access control and indicating equipment, safe cuts, types of IAS alarms;
    - Access control;
    - Video technology - Purpose of video technology, applications, camera location, documentation;

- Protection against vandalism - Technical precautions against vandalism may include: transparent panels in front of the object, Storage/exposure of items in showcases If possible, exposure of authentic copies;
- Fire protection;
- Water and other natural and environmental hazards. In addition to the risks of fire, robbery and vandalism described above, artworks and collectors' items of special value need to be protected also from a range of other hazards. Small and often underestimated hazards have great potential for damage and destruction. (damage caused by water, damage caused by natural hazards, damage caused by lightning strikes and overvoltage);
- Documentation of all technical measures (air conditioning systems and their configuration, fire protection, security and access control systems etc.) constitutes the basis for a smooth operation as well as effective problem solving. It must be updated continuously;
- Placing a system for measuring thermo-hygrometric parameters and their automatic correction;
- Painting of museum premises with ultraviolet UV absorbing ink.

Museum narrative

Evaluation and analysis of the issues (and furthermore):

- The proposal to design the museum narrative divided into 3/4 different layers of all the itineraries and pavilions. History can be shown and read for three different levels of visitors. The visitor should feel free to choose how deep he will be involved without falling into linearity. This narrative should also be transferred to space;
- Museum of the Museum! Partial conservation of the building mentality and the way history has been shown up before intervention.
- Within the journey, masterpieces of collections shall be highlighted and glorified;
- Methodology, access - Experimenting with the museum, not visiting it;
- Determine how long history will be shown;
- Creating a family museum;
- Exhibitions - A new thematic concept for the exhibition, its communicative potential, in an efficient, transparent, accountable and hierarchical way;
  - digital inventory;
  - Managing collections. Unpublished collections should be evaluated and prepared for presentation;
  - Preventive collection protection of objects;
  - Categorization of collections;
  - To present the topics of exposure;
  - Research on history, ethnography and socio-economic development of Albania;
  - Education through culture program;
  - Reconnect of the Museum;
  - Communication.

Complementing the physical Exhibition with an Interactive-Virtual Experience

The architecture of the existing museum was specifically linked to the exhibition, which was conceived as a walkable timeline made of a sequence of rooms. Each room represents one historical period and it is separated from the previous room by steps that indicate the distance in time between periods. This rational mechanism, that links space and time in a the way that each point of the museum is related to a moment in history provides a clear and simple understanding of the history. But at the same time, it reduces the spatial flexibility of the building, the capacity for transforming the exhibitions, and the potential for a contemporary museum to provide other types of interpretations.
The existing exhibition follows the classical mechanism for interpretation of history that was commonly accepted by the modern movement in the 1970s and 1980s. In the 21st century, our world is very influenced by technological developments such as the internet, social media, and virtual reality. Time and space can be unfolded thanks to the internet, which allows us to be present in different places at the same time meeting different people via video conference.
Technology allows us to stay physically in the exhibition of the museum and, at the same time, to visit virtually historical places such as the ruins of Apollonia. Technology can also allow us to travel in time being transported to Illyrian or Roman times.

From past to future

The new National Museum should not only be focused on presenting the past, but also on analyzing our present and speculating about our future. Connecting past, present, and future is a must in a contemporary historical museum, and technology is one of the main tools to establish this connection.

New dimensions thanks to new technologies

The traditional museum of history collects mainly artifacts, which are shown to the public for presenting different episodes of history. Contemporary museums are supported by new technologies to provide complementary information to the one provided by the artifacts allowing visitors to experiment at the same time other types of experiences. Some of the new technologies that could be used in the new national museum are:
- Augmented Reality (AR) and Virtual Reality (VR).
- Immersive Experience.
- Interactive Devices.

Multiple interpretation lines for different target groups

The National Museum needs to attract and be able to communicate with the largest possible audience. This audience is formed by individuals who have very different cultural backgrounds, different interests, and respond to different types of stimuli. The potential audience can be

grouped into several target groups that share a common interest. To reach all these different groups the exhibition should not have only a single system of interpretation, but several intertwined mechanisms that stimulate the attention, understanding and participation of the different groups.
A preliminary list of target groups are:
1. Age: 1.a. Children / 1.b. Young people / 1.c. Adults / 1.d. Elderly
2. Knowledge in history: 2.a. Average knowledge / 2.b. Experts
3. Special groups: 3.a. Blind people / 3.b. Handicapped people

Time Expended in the visit

Different visitors plan to spend different amounts of time visiting the museum according to many factors such as their cultural interest and amount of free time to spend in Tirana. The exhibition should provide to all of them a rich and interesting experience independently of the time spent in the museum. Therefore, the exhibitions should be planned according to three speeds: quick visit (around 1 hour), relaxed visit (around 2 hours), and slow visit (around 3 hours or more).

Plural vision of the Albanian history

The existing museum, built in 1981, was created to project a single vision of Albanian history influenced by political factors of that time such as the cold war, reaffirmation of communist values, fight against capitalism, and the prohibition of a religious cult.
The new museum needs to make an effort to revisit this vision, promoting, on the contrary, a plural vision of Albanian History. This plural vision needs to show many hidden layers such as:
- Multi- religious Albania.
Besides the many religious wars that have marked Albanian history, Albania had many periods of religious coexistence and today is a world example of a peaceful multi- religious society. Many artifacts of the collection of the museum are related to different religions and the interpretation of these artifacts should be framed within the wider context, providing a global and plural vision.
- Visibility of the role of women in Albanian Society.
The new national museum should make an effort to understand and underline the role of women in Albanian history. Not only by presenting important historical figures such as Musine Kokalari or mother Theresa, but also anonymous women that contributed in a silent way to the domestic and national economy by raising the children, making carpets, cultivating orchards, taking care of the animals, and many times combining many of these works together.
- Diversification of historical themes reducing the over-exhibition of weapons.
The national museum was created during the cold war, at a moment in which Albania suffered from international isolation and citizens lived under the fear of a foreign attack. Perhaps for this reason the national museum at that time put emphasis on presenting together with heroes and battles many historical weapons such as decorated guns and swords, although many of them were specially created in the 1980s for the museum. The new national museum should make an

effort to present more diversity of themes of Albanian history and society including the historical changes in the social structures, in the economy, or the relation between production and the environment.

Integrated Educational Program

The museum needs to have permanent educational spaces to develop educational programs. They are multifunctional spaces equipped with projectors for audiovisuals and working spaces for manual works. These spaces could be expanded to other parts of the museum to allow workshops to be held in direct contact with specific artifacts of the collection. Educational programs could be focused on three main target groups: children, young people, and experts. Independently of the level of knowledge of each group, the educational program should become a place for reflection about Albanian history with the possibility of visualizing these reflections. The results of the educational workshops could be spread to the public via lectures, exhibitions and publications. The new museum should become a cultural hub for Tirana.

Mutating Museum

The existing museum was conceived as a static presentation of Albanian history that was complemented with space for temporary exhibitions. Once an Albanian has visited the permanent exhibition they will not probably visit it again for a long time, reducing the number of potential visitors. The permanent exhibition of the new national museum has to be conceived as a constant mutating exhibition focused on investigating and presenting different aspects of Albanian history supported by its large archive.

Involvement of Albanian specialists and stakeholders

During the course of design development the consultant shall consult with stakeholders including individual consultations with different experts in the field who have the experience of working with National Historic Museum and other Museums in the country.

Further to this, the consultant is expected to engage in wider stakeholder discussions after each design milestone is reached. This is to be done through public consultation cycles organized during the design phase.

2.3 Deliverables

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SCHEDULE A.1.1

	Feasibility study	**Duration**
	• Overall potential of the building and its functions in view of the values and preservation of those • Sustainable future use including: • Urban study • Analysis on the efficiency of proposed technical systems. • Museum concept including aspects of holistic museum collection management (starting from artifacts displacement, storage during the works, conservation, and placement after the works, narrative lines and universal access both including physical and all other aspects of access) • Functional Scheme Programming Final idea of the project • Restoration, new-concept and musealization cost analysis • Economic viability for investment taking into account the maintenance and daily operation of the building, functions and and collections • Marketing Plan • Realistic Timeline	**20 calendar days**
	• Presentation of findings (to be done in conjunction with a presentation of preliminary design and costing	

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SCHEDULE A.1.2

	Preliminary design draft 1	**Duration**
	Conceptual design including the following components: ● Conservation design reflecting the changes in organization of space and musealization ● Internal design including the refurbishment, distribution of spaces, connections and plan and vertical access ● Identification of artifacts and the evacuation, storage and re-display plan ● Museological design integrating new lines of exhibitions and narratives ● Structural design including all necessary interventions aiming to create stable and resilient structure ● Fittings and installations (HVAC system installations; Security system installations; Evacuation Plan; Control and monitoring system installations (mechanical and electrical systems); Fire protection installations; Sanitary installations; Plan of drainage, collection and distribution of rainwater; Relation on Mechanical Installation. ● Interior and exterior Lighting ● Report regarding energy efficiency ● Report regarding environmental impact assessment ● Technical reports and specifications ● Cost estimate ● Timeline and recommendation for implementation	**30 calendar days**
	● Presentation of findings (to be done in conjunction with a presentation of feasibility study	
	Preliminary design final draft	**60 calendar days**
	Presentation to the Technical and National Council of Tangible Cultural Heritage Presentation to the National Council of Museums	

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SCHEDULE A.1.3

	Detailed design draft 1 - **all drawings in A2/A1 formats depending on scale**	**Duration**
	Urban Design - Communication analysis, access; - Traffic operation and parking plan; - General plan of project area; - Proposed interventions; **Architectonic Design** - Analysis on existing conditions (stability and structure of the building, technical systems, refinishing); - The general plan; - Geometric identification and photography- identifying the typology of construction, techniques; - Documentation and observation of the existing conditions of artistic– architectonic elements; - Restoration interventions and methodology of interventions: consolidation, reinforcement, cleaning, additions; - Plans of each floor (dimensioning); - Plans of each floor (furnishing); - Identification of an intervention plan (breakdowns and additions, the situation before and after interventions); - Horizontal and vertical movement scheme; - Arrival scheme of persons with special needs; - Functional scheme, space organizations; - Technical Sections; - Technical facades (specification of various refinishing materials); - Pavement plans of each floor (details, materials and their format); - Lighting Plans of each floor, of facades and external alterations; - The plan of terrace (dimensioning); - Drainage Plan (technical details); - Project/analysis on acoustic; - Analysis of the treatment of natural and artificial lighting (decorative lighting); - Window evidence plan (window tables, details and their specifications); - Details of the main fragments of perimeter development and entrance moments; - Sanitary details; - Signaling- drafting communication plans and horizontal, vertical design - 3D view of the object (exterior + interior); - Photomontage; - Every functional area (ex: libraries, conference halls, etc.) shall be part of the general project, but must have detailed as a	**60 calendar days**

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	separate unit the full project package (architectonic, constructive, mechanical, electrical, furnishing). **Conservation proposal** - Documentation of the historical information; - Analysis on existing condition; - Consolidation Project; - Restoration Project; - Recommendations on maintenance and conservation; - Report on consolidation and restoration interventions and methodology **Structural design** - Analysis on existing condition; - Structural analysis of the building; - Depending on the level and type of intervention shall be included (reinforcements, interior structural modifications); - Structural calculations; - Plans; - Divisions; - Structural details (detailed analysis on interventions); - Calculations and schemes of interventions (iron tables); - Report on structural interventions. **Electrical design** - Wiring Plans - External and internal lighting; - Scenic lighting; - Decorative lighting; - Lighting of exhibitors; - Emergence Lighting; - Computer Network Installation Plans; - Power plans; - Calculations and schemes of electrical plans; - Various calculations for potential energy growth; - Report on electrical installations; **Mechanical design:** - HVAC system installations; - Security system installations; - Evacuation Plan; - Control and monitoring system installations (mechanical and electrical systems); - Fire protection installations; - Sanitary installations; - Plan of drainage, collection and distribution of rainwater; - Report on Mechanical Installation.	

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	Furnishing Project: - Details for each furniture; - Technical specifications of materials; **Disaster Risk Management Plan;** **Report on evaluation of impact on the environment;** **Report on Energy efficiency;** **Report on evaluation of underground;** **Multimedia design for Digital Narrative** - Multimedia technological design with equipment necessary to underpin the interpretation and musealization narratives **Museum Narrative:** - Detailed scientific report of museum narrative. **Design of museum for reformulation of museum line:** - Plan for evacuation, storage and securing of artifacts during implementation; - Detailed implementation project for reformulation of the museum line. Three dimensional view; - Project for the objects to be exhibited; - Project for types of exhibitors. Three dimensional view; - Project for maps and models to be exhibited; - Project for texts and their presentation graphic; - Project for digital communication (type of used technology and their content). **Technical Reports** (Format A4: for all trades as outlined above) - Description of concept,settings, used standards, methodology, calculations; - Stages/ phases of performing the restoration and reconstruction of the object; - Various problem analysis for each phase; - Conclusions and recommendations **Technical Specifications** (Format A4: for all trades as outlined above) The consultant must prepare technical specifications for each of the trades. For each trade following description needs to be developed and submitted	

	- Detailed description of standards required for quality implementation - The installation; - Allowed Formats; - Recommended color; - Sketches, drawings or photography - All other information allowing quality implementation of designed interventions **Cost estimation** - Implementation Cost estimate (based on DCM No. 2, dated on 8.5.2003 "On classification and structure of costs in construction works"); - Technical analysis for available price based on the DCM no. 627, dated on 15.7.2015. "On approval of technical manuals of construction works prices and their technical analysis". - Technical price analysis for all restoration works evaluated on the bills based on technical manuals of restoration works prices and their technical analysis (2018). - For items not included in these Manuals, a price-based analysis of market testing by taking three offers from economic operators operating in our country (offers that will become part of the submitted document). **Works Graphic** Detailed structure of the implementation works. Evaluation of the possibility of using certain areas of the object for administration and storage of museum funds at various stages of advancement of works.	
	● Presentation of findings	
	Final design final draft	**90 calendar days**
	Presentation to the Technical and National Council of Tangible Cultural Heritage Presentation to the National Council of Museums	
	Upon completion of the detailed design, the design is subject to approval by the National Council of Material Heritage, the National Council of Museums and UNOPS internal review, as well as approval under the Law on Territorial Planning and applicable laws.	

Standards, architectural and structural requirements of the building

Standards

Every proposed intervention must be in accordance with:

- Law No. 27/2018 on Cultural Heritage and Museums

- Decision of the Council of Ministers (DCM) No.1125 dated 30.12.2020, "On the approval of the design regulation, implementation of conservation and protection interventions in material cultural assets, their supervision and testing"

(DCM) No.. 1099, date 24.12.2020 “For the approval of treatment methods, technical norms, criteria and models of interventions in the field of preservation of cultural assets”

(DCM) No..582, date 3.10.2018 “For the declaration of the historical center of the city of Tirana, the definition of its protected area and the approval of the plan for preservation, protection and administration”.

- Law on “Territorial Planning and Development”

- International Conventions of Restoration.

Contract must use the best international standards for that type of object (ICOM, EUROCODES etc.). Quality Management System: ISO 9001: 2015; Information Technology System: ISO / IEC 20000-1: 2018; Information Security Management System: ISO / IEC 27001: 2013; Occupational Health and Safety Management System: ISO 45001: 2018; Social Responsibility Management System: SA 8000: 2014; Energy Management System: ISO 50001-2012; Environmental Management System: ISO 14001-2015; Integrated Management System: PASS: 2012.

Throughout all phases of projection, the design team shall analyze the detailed information for the work progress, sustaining and collaborating with the Ministry of Culture and Institute of Cultural Monuments.

Architectonic and structural requires of the object
The Contractor is required to analyze and validate all the architectural, structural and engineering elements of this area of intervention such as: stability, conservation status, materials, details, etc.

General Requires
Lighting
Lighting of interior space is a very important part of the projection/electrical design.

Internal Lighting
Lighting is recommended to be calculated according to the appropriate type of light for the typology of museum objects. Particular attention must be paid to the internal lighting (artificial) and the combination between: functional, decorative and scenic light.

External Lighting
Regarding external lighting, it shall fit with the architecture, preserving the frontage vision that is exposed on the main pedestrian street of the city. They will serve not only to increase the architectural values of the building, but also to attract the attention of passersby. The external lights will be equipped with an automatic light switch on, depending on the sunlight. Distribution of cables, easy, will be carried out through an auxiliary room. The lighting lines should be different in any space and they should be fed by the main electrical panel and should be equipped with a thermo-magnetic fuse.

Emergency lighting and evacuation
Emergency lighting must become operational only after electrical interruptions and in extreme cases of fire. Emergency lighting should be integrated into the lighting system in order not to affect the light system of the building. The entire system must be controllable.
The existence of an emergency must be clearly distinguishable using the illuminated EXIT sign and staff must use special evacuation signals. Considering that emergency lighting needs to be fueled by batteries or the UPS centralized system, it is recommended to use LED output signs as they consume less and last longer. Appearance of emergency lights and evacuation should be projected in relation to the mobility of the building.

Security requires and electrical system
Fire detection and alarm system
The project shall predict the installation of the dictation, alarm and rescue system in case of fire risk, according to Law no. 8766, dated on 05.04.2001, article 23. The fire system must include the entire building. This system must be divided into zones and each of them should communicate independently with the fire retardant system (fire extinguishing through hydrants and spraying). The entire system must be based on "Fume Detectors" which by being addressable will provide accurate information on the location and the area where the fume level is above the allowed rates and independent of the water supply network, but by providing a water reservoir, which is always preparedness, connected to a convenient pumping station to supply the fire protection network with the required flow rate, for a time of ≥ 60 min if necessary.
Install internal fireplugs on each floor covering the entire surface of the building. As well as, an external fireplug for the firefighter auto pumps.
Must be predicted and installed a portable fire fighting system with foam or fume for server halls, or distribution boards.
For particular spaces, there must be an intelligent fire detection central system for the fire detection, signaling, alarm and extinguishing. The center will be equipped with a screen, where individual problems and concerns during the system operation could be identified in the Albanian language. The test must be also equipped with an automatic signaling system in case of fire detection from the fire department through telephone line. The alarm system will be accompanied with emergency light signaling. The designer of the fire detection and alarm sytem shall envisage an automatic telephone line through the control and monitoring panel of the fire detection in the building to the city fire department. The electrical network of the fire detection and alarm system is different from the other networks in the building and consists of copper

conductors with flexible PVC pipes which do not transmit combustion under floor or plaster or from similar cables and pipes as well.

CCTV system and surveillance
The camera surveillance system is an important element for the security of the exhibited objects and for the entire building. The CCTV system should guarantee not only the quality of services that it provides but also the continuity and safety at work. This quality is achieved through the "Integrated Camera System" where all cameras are digital and addressable.

The monitoring camera system shall be composed of color cameras, installation of cameras of various types and with remote controls; digital video-recorder with a hard disc, providing a qualitative connection to the LAN4 network and with a high recording and storing capacity, classification of recorded images according to dates and hours. These cameras will be installed at the building entrance and indoors.

Telephone and internet network, TV signal, entry phone
(telephone network control- repairing or replacement as needed). The telephone network will be realized through wires and distribution boxes in order to enable telephonic communication from the source of the line and the central device, as well as far away from the building. For each work area, there will be at least one plug for the internet, in the most suitable place, through the LAN system. "LAN" network, "Rack" switches for a certain number of computers depending on the computer users. All computers shall be equipped with standard network cards and cables with connectors of the type RJ45. All computers have a network right of access defined by the central server. TV signal distribution network - the installation of antennas and active satellite and terrestrial elements should be envisaged. LAN network will enable the connection of all information devices to the central server, touch Screens, monitors, projectors, etc.

Sound system
The installation of the sound system must be made in such a way in order to facilitate communication in the entire construction area. In each corridor or meeting place, ceiling loudspeakers for direct announcements from the information center. Referring to cable networks, channels of low frequency waves. The meeting hall will be equipped with a conference sound system (if such a hall is included in the project). The sound system will be integrated in the fire detection system for emergency and building evacuation announcements.

Information signs
A very important component in this task is the communication and orientation through sign boards, architectural devices, which lead to a comfortable and natural orientation of the area users. Internal and external sign boards of standards should be included in the projection project.

Mechanical Installations
Fire protection system
The fire protection device, which will be used in the museums, must adapt with the category of fire which the museum objects might be subject to and should protect these objects against

damages which might result from the firefighting product. So water and fume fire fighting equipment should not be used in the museums. In such cases must be applicable an aerosol fire extinguishing equipment.
The aerosol fire extinguisher is recommended because it does not damage, pollute or leave any remnant in materials (mainly valuable artifacts) which will be kept in the theatre archives and exhibition halls and it is efficient in extinguishing all categories of fire.
Aerosol fires should be fixed and portable and should be projected to be installed in special areas. The fixed aerosol fire extinguishing equipment will be installed in the ceiling, combined with the architectural solutions in order to provide the most efficient fire protection.
The fire extinguisher system consists of the aerosol capsules and the electrical system (which shall be treated in the respective electrical projects). The fire protection electrical panel should automatically send warning signals to the fire department. The projection team must calculate the capacities of fire extinction for the fixed and portable fire extinguishers and design the project in compliance with the norms of UNI ISO 15779:2012.

Heating, ventilation and air conditioning system (HVAC)
The HVAC microclimates in the interior spaces of the museum by ensuring the required parameters of temperature relative air humidity, controlling air flows and providing filtration and purification of air according to the specificities of each space. Another requirement of the HVAC system is to ensure the stability of the above mentioned parameters during visiting hours and to ensure the preservation of the archives and exhibited objects after visiting hours.
The above mentioned factors shall be considered considering the complexity of the exhibition and storage spaces compared with entry-exit spaces, surrounding walls, visitor passes and other factors such as the artificial and natural lighting, air flows, as well as the exterior air filtration during visiting hours etc.
The typology of the air conditioning system shall be chosen by the project designer and it might be of the type water to water, water to air, or air to air completed with all the automatic components.
The air conditioning apparatus shall be separated into two central devices which will function individually. One of the devices shall be part of the theater which will serve for heating and cooling and which has to meet the thermal comfort conditions of the visitors (temperature, humidity etc.) 50% +/-5% calculated on a daily efficient functioning (visiting hours) and stationary functioning (after visiting hours and during the night). The other device shall be part of the storage space and shall function only for air cooling including dehumidification, as the requirements that must be fulfilled by this device are specific (temperature 0-15 ˚C, humidity 30-40% +/-3% etc.), designed to function uninterruptedly for 24 hours.
During the project design, the designer must combine with the other disciplines especially with the architecture in order to ensure suitable technical environments for the installation of devices (chillers, air centrals and dehumidifiers), such as a space might be on the terrace of the building or at the space of the yard in compliance with the planning composition of the building and the supporting level of the building structure. The positioning and dimensioning of these devices shall be further elaborated after an approximate definition of the volumes and positions of the spaces where these devices will be installed.

Regarding the interior hydraulic and air distribution network, shall be addressed the architectural solutions as well as the projection of the encased installations in suspended walls or technical flooring and /or encased installations in side walls in compliance with the exhibiting requirements of the objects in halls. For the air conditioning system, the project designer must calculate the thermal capacities and design the project in compliance with the norms of UNI 10820, UNI 10586, UNI 10389.

Water supply system

Drinking water will be provided from the public water supply network. This system will guarantee a two-day sanitary water reservoir in case of failings in the system. Drinking water must be stored in special concrete tanks or combined with the tank in order to be protected from fire which is installed in the centralized technical area. Water supply systems must fulfill two services: Provide water to be used for sanitary services and for technological needs (HVAC system). This system will be complemented by the water treatment plant whose main purpose shall be the mitigation of the corrosive effects of mitigated technological water.

The water pump system, as in the case of fire water pumps, shall be automatically stored with extra electrical power from the moto generator. It will guarantee the necessary water quantity at three bar pressure at the entry of sanitary spaces.

To guarantee equal pressure, in each floor of the building, will be installed pressure reducing valves adjusted at three bars.

Technological water for the needs of the HVAC system will be provided by the twin motor inverter pumps to guarantee constant pressure. Special pumps will be installed that will feed the primary network of air treatment and terminals as well as those serving to middle energy sources (heat pumps, boilers). Hydraulic separators will be used to link the two networks.

The distribution system must be realized through plastic pipes, PEHD (high density polyethylene pipes) from water intake points to technical facilities and to all other building spaces. Concerning interior spaces, the magisterial pipes for the sanitary water will be made of PP-R and will be used for the floor pipes in the interior of sanitary spaces, PE-Xa pipe. For the technological water needed for the HVAC system, the magistral pipes will be made of black thermal isolated steel, whereas the junctions to the terminals might be copper pipes or PE-Xa pipes.

Distribution at the interior of plastic pipes for sanitary and kitchen areas shall be achieved through collectors in plastic boxes fixed in walls.

The hot sanitary water will be provided through electric boilers, whose capacity will depend on the number of the hydro-sanitary equipment which will be supplied with hot water from every boiler.

Use of spaces by people with disability

The aim of this section is to ensure that all projects with social interest should envisage the use and the access, for people with disability.

Specific language of the contract

The language in this contract shall be English and Albanian.

3. EXPERTS PROFILE

The Consultant team is required to consist of i) core team and ii) support team. The Consultants team will be led throughout the project term by a team leader with international experience in the Design, Conservation and Project Management of Museums.

- Team leader

Degree in Architecture; minimum 20 years of international experience in museum design, project management; Demonstrated experience in designing museums of national and international importance. The team leader, in case he will be international, is expected to be present in Albania and to be the main interlocutor with UNOPS, who will assist in the engagement of central and local government officials.

i) Core team

The technical group further consists of the main team and the support team:
Main team members

- Conservation architect

Degree in Architecture, Minimum 15 years of international experience in museum design and conservation of historic structures. Demonstrated work experience in the design and conservation of museums of national and international importance.

- Restoration architect

Degree in architecture/ engineering, with 20 years of experience in designing similar typologies and licensed in the field of cultural heritage for subcategories A6 and A7.

- Structural engineer

Degree in structural engineering, Minimum 15 years of international experience in structural design and renovation of historic structures. Work experience demonstrated in structural renovation for museums and complex historical structures

- Mechanical engineer

Degree in mechanical engineering, Minimum 15 years of international experience in designing multiple mechanical systems in historic structures. Work experience demonstrated in museums and complex historical structures

- Electrical Engineer

Degree in electrical engineering, Minimum 15 years of international experience in designing multiple electrical systems in historic structures. Work experience demonstrated in museums and complex historical structures

- Curator:

Degree in Museum studies/Art history/History and related field. Min 15 years of international experience with complex museums' re-organization and re-conceptualization. Demonstrated experience in creating multiple and complex narratives in museums of national and international importance.

- Historians (Multiple historic periods)

Degree in History and related field with at least 15 years of experience in historical research and historical interpretation. The team should gather historians with the in-depth knowledge pertaining core historic periods currently exhibited at the Museum including Prehistoric period, Period of Antiquities, Medieval period, Ottoman period, Albanian national movement period, Independency and Building the Albanian state period, 2nd World War period, Socialist period. The team should be composed of historians of local and international origin.

- Ethnographer

Degree in Ethnography/History/Art History and related fields. In-depth knowledge of Albanian ethnography with a minimum of 15 years of work experience in ethnography.

- Museum exhibit designer

Degree in Architecture/Interior design and related fields. Min 15 years of international experience with complex museums' re-organization and re-conceptualization. Demonstrated experience in designing exhibitions for museums of national and international importance.

- Specialist in conservation of the artifacts

Degree in Museum Studies / Art History / Conservation / History and related fields. Minimum 15 years of international experience with museum collections, exhibition and maintenance of artifacts of various materials.

- Albanologist

Degree in Albanology/History and related fields. In-depth knowledge of the Albanology field. In-depth knowledge of the language, customs, literature, art, culture and history of Albanians. Minimum 15 years of work experience demonstrated in Albanian as the main point of research and engagement at work.

- Archaeologist

Degree in Archeology and related fields. In-depth knowledge of the Archeological field. Minimum 15 years of work experience demonstrated in archeology.

- Iconographist

Degree in History/Art History and related fields. In-depth knowledge of Albanian iconography with a minimum of 15 years of experience working with icons and iconography.

ii) Support team

- Audience/engagement specialist

Degree in Museum studies/Journalism/Communication/Education and related fields. Min 10 years of international experience with complex museums' re-organization and re-conceptualization. Demonstrated experience in designing exhibitions for museums of national and international importance.

- Interpretation specialist/Educationalist

Degree in Museum Studies/History of art and related fields. Min 10 years of experience in shaping interpretation which allows universal access. Demonstrated experience in developing interpretation concepts for museums of national and international importance.

- Multimedia expert

Degree in Visual Arts/Electronics/Design and related fields. Min 10 years of experience in creating permanent and temporary multimedia content in a museum environment. Demonstrated experience in implementing contemporary and non-invasive concepts which allow inclusion and innovative learning.

- Archivist

Degree in Museum studies/History of Art and related fields. Min 10 years of experience in working with archiving systems and cataloging. Demonstrated experience in working with Complex Museums with different typologies of objects.

- Marketing/branding expert

Degree in Business and marketing/Tourism and related fields. Min 15 years of experience in working with developing marketing and branding strategies for cultural institutions.

Other members of the support team

The team will be supported by a team with a minimum of 10 years experience including: architects, hydraulic engineers, geological engineers, geodetic engineers, environmental engineers, electronics engineers, electrical engineers and economists.

The Consultant will be evaluated and selected on the basis of the composition of the proposed team and profile, qualifications and experience of the relevant members.

No changes in the composition of the team and the team members will be allowed during the implementation of the task.

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4. CONSULTATION AND SCIENTIFIC REVISION

The consultant shall engage in consultations throughout the implementation of the design service as defined in the article "Involvement of Albanian specialists and stakeholders"

5. DELIVERABLES

Nr	**Deliverables**	
	Inception implementation plan including stakeholder engagement	5 calendar days
	Feasibility study (schedule A.1.1)	20 calendar days
	The consultant presents the findings to MoC, UNOPS and EUD	
	Preliminary design (schedule A.1.2)	**90 dite calendar days total**
	Preliminary design - first draft	30 calendar days
	Presentation of the first draft of the preliminary design to MoC, UNOPS and EUD	
	The consultant presents the first draft of the preliminary design to a wider group of specialists and stakeholders including MoC, UNOPS and EUD	
	Preliminary design - second and final draft	60 calendar days
	Presentation of the second draft of the preliminary design to MoC, UNOPS and EUD	
	The consultant presents the second draft of the preliminary design to a wider group of specialists and stakeholders including MoC, UNOPS and EUD	
	Presentation to the National Council of Tangible Cultural Heritage	
	Detailed design development (schedule A.1.3)	**150 calendar days total**
	Detailed design - first draft	**60 calendar days**
	Presentation of the first detailed design draft to MoC, UNOPS and EUD	
	Presentation of the first detailed design draft to a wider group of specialists and stakeholders including MoC, UNOPS and EUD	
	Detailed design - second and final draft	**90 calendar days**

	Presentation of the second detailed design to MoC, UNOPS and EUD	
	Upon completion of the detailed design, the design is subject to approval by the National Council of Material Heritage, the National Council of Museums and UNOPS internal review, as well as approval under the Law on Territorial Planning and applicable laws.	

4. RESPONSIBILITIES OF CONSULTANT

The team of consultants will provide the service taking into account the highest standards of design and implementation.

5. MONITORING AND EVALUATION

Procurement and monitoring of the service will be done according to the procurement regulations of UNOPS, the Albanian legislation in force and the management of contracts.