

Butrint National Park

Visitor Center

International Design Competition

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BMF BUTRINT
MANAGEMENT
FOUNDATION



Search Statement

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Cover image shows the early Byzantine Baptistery in the ancient city.

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Executive Summary

The ancient city of Butrint has been revered as a rare and inspirational place for much of human history; it is also the most significant archaeological site in Albania and its chief cultural attraction.

Located in the south of the country, approximately 20 kilometers from the modern city of Sarandë and overlooking the Straits of Corfu, the historic site is known to have been occupied from circa 50,000 BC up to the 19th century AD.

Butrint's exceptional sense of place, cultural resonance and visual appeal comes from its rare combination of monuments within an unspoilt and spectacular natural setting, the wider National Park being endowed with hills, lakes, wetlands, salt marshes, plains, reed beds and coastal islands.

To visit the surviving Epirot Theater, Roman Forum and early Byzantine Baptistery, along with other Hellenic, Roman, Byzantine, Angevin, Venetian and Ottoman monuments, is to tour a timeline of Mediterranean culture and thought — all at a human scale and in the loveliest landscape and seascape.

Executive Summary

Celebrated in the Aeneid and in Cicero's letters to Atticus, and still remarkably undeveloped, the area, owned by the State of Albania, is now triply inscribed as a UNESCO World Heritage Site (WHS)¹, a National Park, and a Ramsar site (wetlands of international importance designated under the Ramsar Convention)².

In 2020, recognizing Butrint's vulnerability in the face of increasing visitor numbers (now multiplying post-pandemic) and environmental pressures, the Albanian Government approved the *Butrint National Park Integrated Management Plan (2020-2030)*³ to safeguard the site and promote sustainable community-based and environmentally sensitive tourism. The Plan led to the creation of a new autonomous body to oversee the site, the Butrint Management Foundation (BMF), which is chaired by the Ministry of Culture of the Republic of Albania.

The Plan aims to balance the provision of public access with the preservation of both archaeological and natural resources, and so help the site better manage rising visitor numbers.

¹ whc.unesco.org/en/list/570/

² rsis.ramsar.org/ris/1290?language=en

³ bmf.al/wp-content/uploads/2022/05/1-IMP-final-2020-Final.pdf

The **Butrint National Park Visitor Center International Design Competition** focuses on a key element of the Plan: a visitor center of up to 1,000 square meters. The center must receive, welcome and orient visitors, interpret the site, convey the Outstanding Universal Values of this WHS, and be a gateway to the wider National Park. It should also be a regional hub to promote local artisans and other nearby natural and cultural visitor attractions.

The center will be located approximately 1.5 kilometers from the entrance to the ancient city, in a spectacular location with panoramic views overlooking the Vivari Channel and the Mediterranean Sea. The exact site is to be determined through the competition, but is anticipated to be within proximity to an existing car park, which will be retained for some limited visitor parking.

Practically, the center needs to serve as an educational forum, a workplace for Foundation staff and, importantly, be a community gathering place; it should also provide refreshment and a shop. Other aspects of the competition include a new or extended ticket office (including staff workspaces and support facilities); improvements to the ancient city (core heritage area) entrance and secure boundary; wayfinding and interpretation; and improved mooring facilities.



BUTRINT LAKE

LANDSCAPE VISIONING
MASTERPLAN

VISITOR CENTER
LOCATION ZONE

circa 1.5 km

ANCIENT CITY

SITE
ENTRANCE

VIVARI CHANNEL

Executive Summary

The competition will also encourage participants to consider further opportunities within the wider park in the form of a landscape visioning masterplan, including a connectivity plan for the area between the visitor center and the core heritage area entrance.

Historically, Butrint has benefited from best practice interventions by international experts, notably in the pioneering archaeological work of Luigi Maria Ugolini in the 1920s and 30s, and in the setting up of the Butrint Foundation in 1993 by Lord Rothschild and the late Lord Sainsbury of Preston Candover, which has been instrumental in its preservation as well as encouraging research on it since the fall of communism in Albania in 1990. The site has subsequently been the focus of a huge number of archaeological, historical and ecological studies.

Accordingly, the new strategy for Butrint aims to create an exemplar cultural organization and an exemplar architectural intervention, one that is carbon neutral, meets the highest LEED standards in sustainable sites, and that will be a model within Albania and, indeed, globally.

A proactive and forward-thinking approach to sustainability will be key, to tackle the many challenges of the climate emergency, with rising sea levels being a particular threat to Butrint's low-lying peninsula.

The winning proposal needs to be world-class architecture and a unique statement for the site and Albania — raising Butrint's international profile and promoting a wider appreciation of Albania's many cultural and archaeological treasures.

However, the design must also respect the WHS and Outstanding Universal Values as well as the wider National Park, being sympathetic to the landscape and built cultural heritage, often described in international literature as a 'Homeric' landscape.

This will require a delicate balance between a new architectural intervention and a respect for the context that will satisfy the international cultural heritage community, including UNESCO's World Heritage Centre, ICOMOS Albania and ICOMOS International.

The challenge for both new and emerging studios as well as seasoned ones, will be to create a thought-provoking yet practical design — one that is efficient and functional but with charisma too.

Post-pandemic projections suggest that nearly 400,000 annual visitors will travel to the site by 2030. Circa 60 to 70 per cent of visitors are expected to be international, with 30 to 40 per cent domestic. Due to their proximity, Corfu and the nearby Ionian islands offer a key audience and, crucially, access to an international airport.

Initial funding of USD \$2.45 million has been secured, with the final budget (up to USD \$4 million) dependent on the winning design proposal and further engagement with project stakeholders.

The initiative is intended to make an immediate start post-competition, with construction scheduled to start in May 2024 and the new building due to be inaugurated by September 2025.

This is a two-stage international design competition comprising an open Expression of Interest period followed by a design stage for a shortlist of four competitors.

The client seeks a dedicated and gifted architectural team that will connect with the project values and create charismatic yet practical architecture that perfectly relates to the extraordinary cultural and natural setting.

After the design is selected, the winning team — if not licensed in Albania — will be expected to partner with an Albanian firm to help deliver the project.

At this first stage, teams are invited to submit proposals detailing their team composition, relevant experience, pre-qualification questionnaire and initial reaction to the outline brief for the project. No design work is expected at stage one. Both new talent and established studios are welcome to apply.

The deadline for stage one submissions is
14:00 GMT+1 Monday 24 October 2022.

competitions.malcolmreading.com/butrint





Project Vision and Objectives

Vision

The center must convey the Outstanding Universal Values of this World Heritage Site; serve as an educational forum and community gathering place; and be a regional hub for tourists to promote other nearby natural and cultural attractions.

📍 View of Butrint Lake with the Venetian Castle in the foreground

Project Objectives

Strategic:

- ★ Create an exemplary design — thought-provoking, charismatic and practical — that respects a landscape of national, historic and cultural significance.
- 👁️ Enhance the visual and sensory pleasure of arrival; and introduce new viewpoints through wayfinding.
- 🏰 Engage visitors with Butrint’s history and literature using new interpretative approaches to create a powerful learning and educational environment and enhance the experience of exploring the WHS and wider National Park.
- 🌲 Demonstrate sustainable place-making and conservation: protecting the surrounding heritage, archaeology and landscape.
- 🌱 Be an exemplar of sustainability — from design through to operations and use — and show understanding of local climatic conditions, including rising sea levels.
- 👤 Engage with and support the local community and economy; specifically, improve communication and improve opportunities available to local artisans.
- 🏛️ Serve as a model and set a standard for other cultural organizations within Albania.
- 🌐 Raise national and international awareness of the WHS, Butrint National Park, and Albania’s wider cultural and tourism offers.

Practical:

- ▮ Create a design able to cope with projected annual visitor numbers of around 400,000 by 2030 (with the majority anticipated over the summer months).
- 🏠 Incorporate a construction methodology driven by buildability; innovative use of local resources; participatory design methods; and minimal construction impact on archaeology and landscape.
- 👥 Provide staff with an efficient, highly functional workplace where they can work collaboratively.
- 🔒 Ensure security and safety for visitors, staff, and artifacts.

The *Butrint National Park Integrated Management Plan (2020-2030)* states the following vision for the wider site:

Butrint National Park will be recognized as a global leader in the sustainable management of mixed cultural and natural sites, becoming the hub of a regional tourism offer, providing a unique visitor experience, involving local communities and national institutions to serve as a model for other parks in Albania.



Competition

Client

The client for the project is the Butrint Management Foundation (BMF). The Foundation's Board is composed of five members and is chaired by the Ministry of Culture.

Competition Sponsor

The competition is generously financed by the Albanian-American Development Foundation (AADF) (aadf.org).

Competition Management

Malcolm Reading Consultants (MRC), an independent expert organizer of design competitions and procurement processes with over twenty-five years' experience, will lead and manage this two-stage competition process on behalf of BMF.

Stage One

The first stage of the competition is an open call for Expressions of Interest including proposed team composition, relevant experience, a pre-qualification questionnaire, and an initial reaction to the outline brief for the project. No detailed design submission is expected at stage one.

All submissions will be reviewed by the shortlisting panel comprised of the client and their advisors. All competitors (successful and unsuccessful) will be notified of the outcome of the first stage.

Competition

Stage Two

A shortlist of four teams will be selected to compete at stage two. These finalists will receive a detailed Design Brief and will be invited to attend a site visit and briefing workshop.

The final submission deadline for design concepts is expected to be late January 2023. Submissions will be made anonymously.

Selection of the winning design will be decided by the competition jury, which will comprise representatives of the client as well as independent membership.

Membership of the competition jury can be viewed on the competition website.

Honoraria

A contribution toward expenses of USD \$10,000 will be paid to each shortlisted design team, to be put towards the costs of preparing their tender submission, following the selection of the winner.

The honorarium will be paid directly by the sponsor. Competitors who are disqualified from the competition, or who withdraw prior to its conclusion, may not be eligible for payment of the honorarium.

Questions

All enquiries relating to the competition should be sent by email to butrint@malcolmreading.com.

There will be two Q&A logs published on the competition website during stage one:

- **Q&A Log One**
Questions to be submitted by 12:00 GMT+1 Tuesday 27 September. Log published Friday 30 September.
- **Q&A Log Two**
Questions to be submitted by 12:00 GMT+1 Tuesday 11 October. Log published Friday 14 October.

All Q&A will be published, unless questions are deemed commercial in confidence. **Please note that telephone enquiries will not be accepted.**

During the competition period, no contact should be made with the client, or members of the competition jury, in respect of this competition. Failure to comply with this restriction may compromise your position within the competition.

Competition

Eligibility

The competition is open to all design teams who meet the requirements as described within this document. We warmly encourage Expressions of Interest from across the globe.

The jury and employees (including staff, volunteers and Trustees) of the Ministry of Culture, BMF, and AADF, as well as selected representatives or officers of the relevant consent authorities, are ineligible to enter the competition.

Associates and direct family members of the above-mentioned organizations are also ineligible to enter the competition.

Anticipated Timetable

Stage One Launch	Wednesday 21 September
Deadline for Questions	12:00 GMT+1 Tuesday 11 October
Stage One Deadline	14:00 GMT+1 Monday 24 October
Stage Two Launch	Early November
Briefing Workshop/Site Visit	Late November
Stage Two Deadline	Late January
Jury	February

All dates 2022-23.

How to Submit

Stage one submissions should be made in digital format only, via the upload form on the website: **competitions.malcolmreading.com/butrint**.

Please read and take note of the Frequently Asked Questions (FAQs) associated with the online form.

Please allow adequate time when uploading your submission. Upon completion of the upload, the form will display a screen indicating your upload reference number. Please keep a separate record of this reference number and quote this in any correspondence regarding your submission. If this reference number is not displayed, your upload has not been successful.

You should receive an automatic email confirming receipt of your entry within two hours. If this is not received, please firstly check your spam folder, and only then email: **butrint@malcolmreading.com**.

Please note: the form will close automatically after the deadline. It will not be possible to accept entries after the deadline. Candidates are responsible for ensuring their submission has been received.

Teams Composition

The competition requires integrated multidisciplinary design teams comprising (as a minimum):

- **Architect (and lead designer)**
- **Landscape Architect**
- **Masterplanner**
- **Exhibition and Interpretation Designer**
- **Archaeologist**
- **Engineering disciplines, including sustainability**
- **Cost Consultant**
- **Wayfinding Consultant**

The disciplines noted above may be provided by individual companies forming a design team, or by one (multidisciplinary) company. In addition, competitors may include other disciplines central to the design approach.

The winning team will be required to include an architectural firm licensed in Albania as part of the design team for the project. This firm's license must cover design works related to archaeological sites as per the requirements of Albanian law.

Sub-Consultants

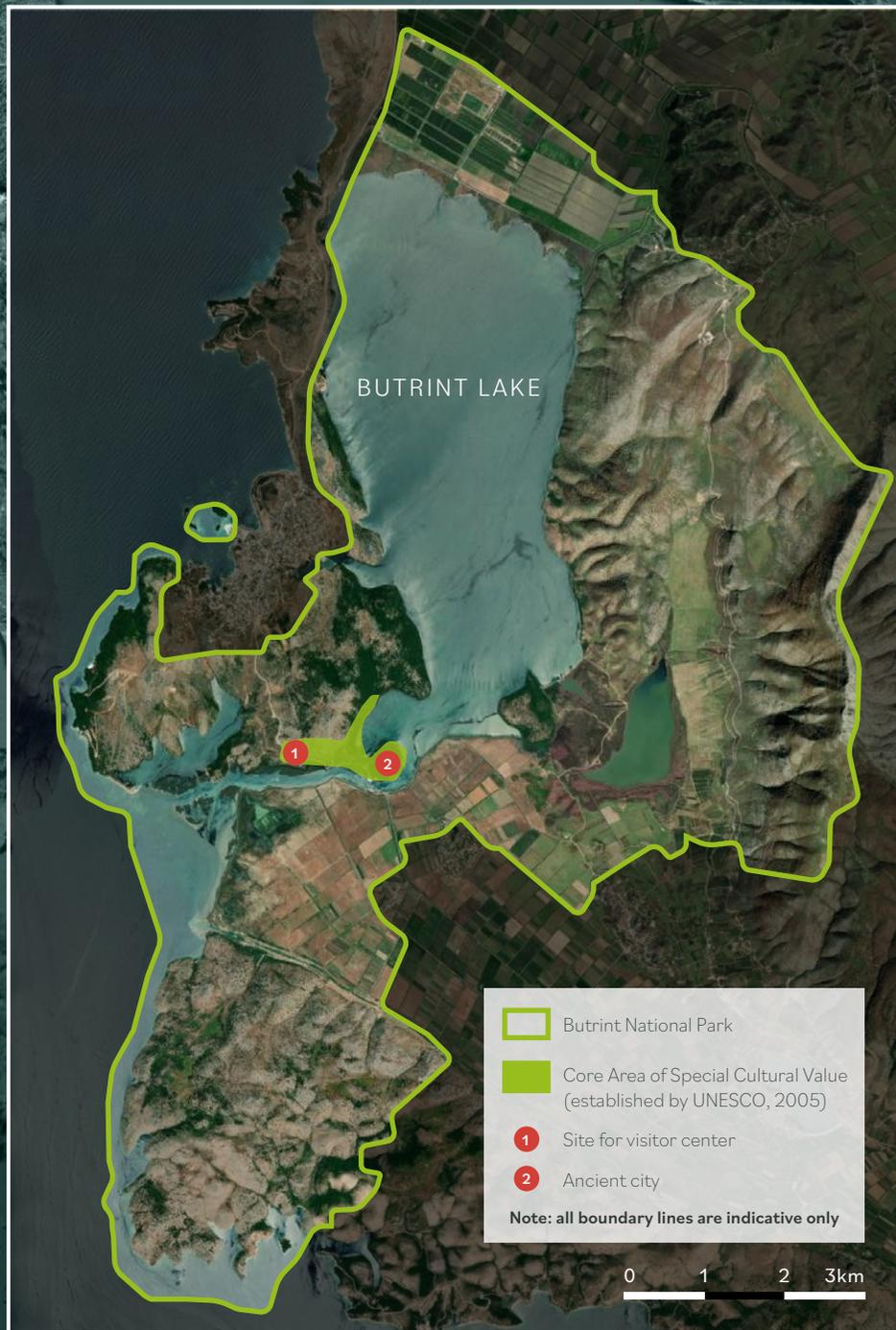
Sub-consultant companies may enter with more than one design team if they wish to do so. However, in the event that a sub-consultant company is shortlisted on more than one team, that company will be required to name different senior individuals for each team and will be expected to comply with the requirements for non-collusion, which may include the requirement to sign confidentiality agreements and to supply a management policy for potential conflicts of interest. Any proposed team changes will require prior approval.

Individual companies, including those with multiple offices, may not lead, and also be included in, more than one design team bid.

Finalization of the Design Team

It is the intention of the client to enter into contract with the winning design team as detailed on page 35. The client reserves the right to determine the final composition of the design team appointed for the project, and this may include the appointment of sub-consultants that are not suggested within the bid.

In addition, the client is not obligated to contract with all sub-consultants suggested by the winning design team. For the avoidance of doubt, this is to ensure the correct mix of skills and expertise and will not be imposed unreasonably.



Site and Context

Albania

Situated on south-eastern Europe's Balkan Peninsula with Adriatic and Ionian coastlines, Albania is steeped in history dating back to the middle of the Paleolithic period (100,000 – 40,000 BC). The country has assimilated many civilizations, including the Illyrian-Epirotes, Greeks, Romans, Byzantines, Venetians and Ottomans.

Having only recently opened its doors to international visitors — after the collapse of communism and the creation of independent political parties in 1990 — Albania has long been considered Mediterranean Europe's enigma. Home to a plethora of ancient Illyrian-Epirote, Greek and Roman sites, fortress towns, castles, and dramatic mountainous and coastal landscapes, Albania was described by the English poet Lord Byron as 'a country of the most picturesque beauty'.

Albania is home to four UNESCO World Heritage Sites — with four more on the Tentative List. The country's unique style of folk music, known as Albanian folk iso-polyphony, was inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2008.

With a population of almost 2.9 million, Albania has one of the most youthful demographics in Europe — with one fifth of the total population under age 15. Approximately half the working population is employed in agricultural work, which contributes to around a fifth of Albania's total GDP. With access to both the Adriatic and Ionian seas, the fishing industry is another significant contributor to the economy.

Though Albania's tourism sector was virtually non-existent before 1990, the country has become increasingly attractive to tourists, with the development of hotels and other tourist-oriented facilities complimenting the conservation of cultural monuments and the excavation of archaeological treasures — including Butrint. The country's capital, Tirana, a vibrant emerging global city with a population of just over half a million people, is the European Youth Capital for 2022.



Butrint National Park

Located 20 kilometers from the city of Sarandë in southern Albania, Butrint National Park spans an immense 8,622 hectares. With a varied terrain of hills, lakes, wetlands, salt marshes, open plains, reed beds, and coastal islands, the park is home to over 1,200 animal and plant species. The archaeological site of Butrint is also contained within its boundaries, making the park an exquisite cultural and natural site.

The exceptional quality of Butrint's landscape is testified by its numerous inscriptions and expansions of its boundaries, including as a UNESCO WHS (inscribed 1992; expanded 1999), and a National Park (inscribed 2000; expanded 2005 and 2013). In 2003, the Ramsar Convention on Wetlands — the intergovernmental treaty that provides the framework for the conservation of wetlands — designated Butrint a Ramsar Site due to its unique wetlands, high biodiversity level, and increased number of globally endangered species.

Butrint National Park's local, national and international values cannot be understated. The wetlands, lagoon and fresh waters within the park offer a rich agricultural and fishery resource for local communities. The environment supports a small-scale fishing industry, mussel farming, grazing flocks, fruit trees and olive groves. It is also a crucial coastal wetland site in Albania as a stop-over site for many migratory bird species. Globally threatened species, such as the white-headed duck, marbled duck, imperial eagle and white-tailed eagle have made Butrint's sky and waters their home. Several endangered European species also inhabit the park, including the dalmatian pelican, stripe-necked terrapin and wintering population of pygmy cormorant.

The park's coastal waters are also frequented by many species of conservation concern, including sea turtles, bottle-nose dolphins and, occasionally, the critically-endangered monk seal.

Despite their ecological importance, around 50 per cent of Albania's national lagoon areas have been lost through drainage and landfill projects since the 1950s. Agricultural, urban and industrial developments in the park's surrounding areas also continue to threaten the quality and nature of water flows through Butrint's unique wetlands. The health of the park's lake is critical to the wetland ecosystem and biodiversity of the park, with such threats only serving to increase the site's importance as a protected place in the future.

Site and Context

UNESCO World Heritage Site

Butrint is deeply embedded in both history and legend. According to the Roman writer Virgil, the city was originally founded by Helenus, a son of king Priam of Troy, who had moved west after the fall of Troy. Both Virgil and the Greek historian Dionysius of Halicarnassus recorded that Aeneas visited Butrint — or Bouthroton — after his own escape from the destruction of Troy.

Butrint was the first Albanian site to achieve UNESCO World Heritage status, in 1992. Initially comprising just 16 hectares, the core area was expanded to 2500 hectares in 2000 (aligning with the designation of the National Park), in recognition of Butrint's rare combination of outstanding archaeological and ecological value.

The most noteworthy archaeological site in Albania, the ancient city of Butrint is a microcosm of Mediterranean history. Key to Butrint's significance is the diverse cultural interventions represented here — Illyrian-Epirotes, Greeks, Romans, Byzantines, Angevins, Venetians and Ottomans have all left their mark on the archaeological record.

The city was abandoned towards the end of the Middle Ages. This was due to a combination of natural and man-made factors, including the fragility of Butrint's environment, as well as power struggles between Byzantium and successive Norman, Angevin, and Venetian states.

Key archaeological highlights include: an ancient Epirot Theater; a Roman Forum; ruins of an early Byzantine Baptistery inlaid with an early sixth century mosaic floor; and the well-preserved ruins of a paleo-Christian Basilica that was rebuilt in the ninth century.

Research has shown that the ancient city was much larger than the area inside the walled remains on the Vivari Channel's northern side, also encompassing a large area on the Vrina plain south of the Channel. It is estimated that only around five per cent of the city has been studied. This historic landscape rich in archaeological sites — many currently unexplored — means that the potential for new discoveries is considerable.

The condition of the site suffered in the decades after its original listing, leading to the site being placed on UNESCO's List of World Heritage in Danger between 1997-2005; however, in recent years, the situation has improved and conversations around extending the WHS are ongoing. A UNESCO Mission in 2005 initiated discussion around changing the status of the WHS to one of 'cultural landscape', broadening the definition — and physical boundaries — of the site to take full account of the significant natural resources it has to offer.

The World Heritage status of Butrint has major implications on the design of the visitor center, in that it must be accepted by the international cultural heritage community, including the World Heritage Committee, UNESCO'S World Heritage Centre, ICOMOS Albania, and ICOMOS International. Throughout its development — and this should be reflected in the concept design developed at competition stage — the project will be subject to Heritage Impact Assessments (HIAs) and Environmental Impact Assessments (EIAs) and should follow the applicable ICOMOS and UNESCO Guidelines for archaeological areas.

whc.unesco.org/en/list/570





Butrint National Park Integrated Management Plan (2020-2030)

On July 22, 2020, the Albanian Government approved the *Butrint National Park Integrated Management Plan (2020-2030)* (the Plan). The Plan was drafted in collaboration with the Ministry of Culture and the Ministry of Tourism and Environment (as co-proposers) and other line Ministries, alongside partner institutions such as the National Agency of Protected Areas (NAPA, or AdZM), National Institute of Cultural Heritage, the National Institute of Archaeology, University of Tirana, AdZM Vlorë, Sarandë Port, tourist agencies and guides, local self-government institutions, and representatives of the local community.

The Plan will support a threefold increase in the technical and administrative staff supporting the National Park's mission. The visitor center, along with the complementary facilities provided through this project, is an important cornerstone of delivering the aims and objectives of the Plan for both the core heritage site, as well as the wider National Park.

The Plan crystallizes the stakeholders' key strategic aims for managing visitor numbers through mobility strategies, orientation, and the new visitor center, as well as access and branding strategies. It offers practical solutions to the constraints faced by staff as well as visitors, ensuring that the site staff are working in fit-for-purpose, future-proofed facilities.

The first of its kind in Albania, developed after the approval of the New Cultural Heritage law in 2018, the Plan supports the cultural heritage and conservation development strategies of the Albanian Government.

The Plan is in line with the United Nations Sustainable Development Agenda 2030 and the decisions of the World Heritage Committee.

In particular, the Plan will ensure that all future construction in the National Park aligns with internationally recognized eco-tourism guidelines from organizations such as The International Ecotourism Society.

The Plan covers the whole of the National Park, representing a joined-up approach to tourism, community engagement, and research beyond the core heritage site. The Plan recommends that underwater archeological projects, for example, are explored as a way to showcase the site to a global audience.

In the long term, the Plan aims to define a new approach to heritage sites in the country, addressing issues related to decision-making between local and national government bodies, sustainable development, cultural tourism growth, management capacity building and a local community-focused approach.

bmf.al/wp-content/uploads/2022/05/1-IMP-final-2020-Final.pdf



Emerging Brief

The visitor center project is critical in realizing the aims and ambitions for Butrint National Park as set out in the *Butrint National Park Integrated Management Plan (2020-2030)*.

The scope of the project is wide-ranging, but with a simple premise: to improve and manage the visitor experience to Butrint — both the focused heritage offer and the wider National Park area — as a sustainable tourist destination.

The project includes:

- A new visitor center of up to 1,000 square meters (including associated public realm and lighting)
- Visitor parking
- A new or extended ticket office at the entrance of the ancient site (including staff workspaces and support facilities)
- Improvements to the core heritage area site entrance and secure boundary
- Wayfinding and interpretation

- Improved mooring facilities
- A landscape visioning masterplan, including a connectivity plan for the area between the visitor center and the core heritage area site entrance

The new **visitor center** is the nexus of the project, and will serve two separate, yet linked, purposes. Firstly, it will provide — for the first time — an interpretative overview of the UNESCO WHS of Butrint. Secondly, it will showcase the wider Butrint National Park, and the community-led, sustainability-focused tourism activities that are on offer, increasing opportunities for leisure activities such as birdwatching, cycling, boating and hiking.

Located some 1.5 kilometers to the west of the entrance to the core heritage area, the center will occupy a commanding site, on or close to an existing car park, within the 200-meter zone identified on the map on page 32. The site has panoramic views overlooking the Vivari Channel, from the open Ionian Sea in the west to the ancient city of Butrint to the east. The exact location of the center is not determined and forms part of the design challenge of the competition.

Emerging Brief

The site offers opportunities for the visitor center to sit harmoniously within its sloped and rugged terrain, while also have a charismatic physical presence as an important cultural building. Its design should be derived from its cultural, heritage and natural context, while providing an exemplary facility that will engage visitors and be of such architectural quality that it communicates the significance and spirit of the place.

The visitor center is anticipated to be up to 1,000 square meters in area, set over a maximum of two floors. The building will include welcome, information, orientation and exhibition spaces and associated public realm and lighting, as well as key visitor facilities such as food and beverage, retail shop, restrooms, workshop/meeting rooms, and support spaces including staff and back-of-house facilities. The existing car park is expected to provide bus and coach drop-off and some limited **visitor parking**.

An electric bus will carry visitors the 1.5 kilometers between the visitor center and the entrance to the core heritage area. Currently, entry to the ancient city site is visually underwhelming. The arrival sequence lacks presence, coordination and impact; giving the visitor no sense of the discoveries and pleasures ahead.

Once inside the site boundary, the existing ticket office is an afterthought, with inadequate facilities and services.

Improvements to the **ticket office** — either as an extension to the existing building or a replacement — will provide essential facilities for staff, while enabling them to provide a level of service that meets modern expectations.

Public realm **improvements to the core heritage site entrance** — both outside and inside the ancient city site — will also improve the sense of arrival and entry to the core focus of the WHS.

Linked to this, the ancient city's **secure boundary** is to be updated — along the same line as the current fence — to both secure the heritage site and improve the 'look and feel' of its external boundary treatment.

Wayfinding and interpretation are also important aspects of the project. A segment of the communist-era concrete fence is worthy of retention and interpretation, to provide an insight into the site's more recent history.

To support visitors arriving from across the Vivari Channel, additional interpretative wayfinding is to be provided within the southern ferry quay.

To support Butrint's wider tourism ambitions, **improved mooring facilities** should be provided at the northern ferry quay, including public realm improvements, to enable tourist activities such as boating and kayaking.

To ensure that the visitor center is well connected — both to the wider National Park and the ancient city — a **landscape visioning masterplan**, including a **connectivity plan** — also forms part of the scope of the project. This may include, for example, tourist viewpoints, wayfinding and interpretation, scenic trails and vehicular downgrading — and related pedestrian upgrading — of the route between the visitor center and the site entrance.

Although focused on the area between the visitor center and the ancient city, the masterplan should provide a blueprint for sensitive interventions into the wider cultural, heritage and natural landscape of Butrint.

Importantly, the project is to be an exemplar — for Albania and beyond — of locally-driven cultural, environmental, economic and social sustainability, attaining the highest LEED standards in sustainable sites. Critical to Butrint is to actively respond to the challenges of the climate emergency, and in particular rising sea levels that are a direct threat to the future of the core heritage area.



BUTRINT LAKE

LANDSCAPE VISIONING
MASTERPLAN

**VISITOR CENTER
LOCATION ZONE**

200m

CORE HERITAGE AREA
SECURE BOUNDARY

**SITE
ENTRANCE**

ANCIENT CITY

VIVARI CHANNEL

0 50 100 200 300m

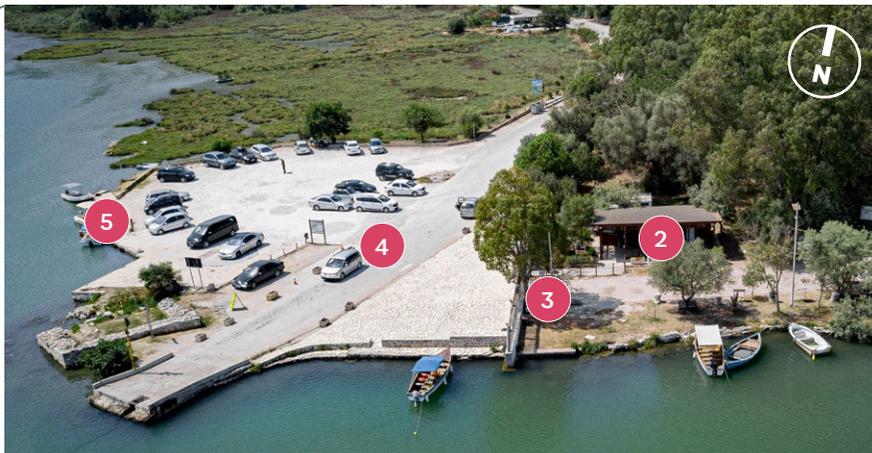
Project Scope



Visitor Center

The visitor center is to be located in proximity to the car park within the 200-meter radius indicated opposite.

- 1 Visitor parking and bus and coach drop-off and turn-around



Site Entrance

- 2 Ticket office
- 3 Core heritage area site entrance improvements
- 4 Public realm improvements
- 5 Improved mooring facilities

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ENTRANCE



Project Details

Budget

Funding, to the sum of USD \$2.45 million (excluding VAT), has already been secured and allocated to develop the project post-competition.

The client is seeking additional funding for the project up to a maximum construction budget of USD \$4 million (excluding VAT).

It is anticipated that the project will be delivered in phases.

Design Team Fee Budget

An anticipated design team fee budget of USD \$250,000 has been identified for post-competition design services (based on the current construction budget allocation). Should the construction budget increase, the design team fee budget may increase proportionally.

Anticipated Scope of Services

The scope of services for the winning team is anticipated to include full design team services for the development of the full implementation design, from inception through to completion of construction. If the winning team is not based in Albania, an architectural firm licensed in Albania to provide design services related to archaeological sites must be added to the team following the competition. This firm will prepare statutory applications and assist in delivery of the project during the construction stage.

The client intends to use a bespoke form of contract in order to procure the design team services for the project. Documents will be issued in the second stage to shortlisted teams.

Stage One Requirements and Evaluation

Stage One Requirements

At the first stage, competitors are required to submit:

1. **Expression of Interest**
2. **Pre-Qualification Questionnaire**
3. **Media Statement and Images**

Responses should be in electronic format only — please refer to page 17 for details on how to submit.

Expression of Interest

Format: Fifteen sides of A4, as one combined PDF (maximum 15MB). Your document must be in landscape orientation, readable if printed out at A4.

Please use your Expression of Interest to convince the client that you understand and can articulate an approach that meets their ambitions. Use your past experience to support this and suggest a team equal to the complexity of the project challenges.

Your Expression of Interest should include your response to Q1-4 below.

1. Practice Profile

Provide a summary of the details for the lead design firm expressing an interest in the project. Highlight your corporate design philosophy, skills and competencies, as well as any design awards and peer recognition.

Included within your answer to this question should be a proposed project organogram and CVs of both the proposed project architect and director/partner in charge from the lead designer.

2. Team Composition: Details of Proposed Team

Please demonstrate the relevant skills within your integrated, multidisciplinary design team for undertaking this project based on the requirements as set out in this document.

As a minimum this should include, but is not limited to, lead design architect, landscape architect, masterplanner, exhibition/interpretation designer, archaeologist, engineering disciplines, cost consultant and wayfinding consultant.

Please provide your response to questions one and two in no more than six pages. Hyperlinks to relevant sections on websites may be provided.

Stage One Requirements and Evaluation

3. Relevant Experience

Please provide details of three previous projects completed (built) in the last ten years as relevant examples.

These should be projects of a similar capital value to the Butrint project, within a significant cultural, heritage and/or landscape context, focused on buildings and their related public realm that make an important contribution to the cultural and social life of that location. Relevant experience at World Heritage Sites, or projects in culturally or naturally sensitive environments, should be highlighted where applicable.

At least one of your example projects must be from the firm proposed as the lead designer.

Your response should be highly illustrative, highlighting design quality and the particular relevance to the Butrint project including covering the following points:

- d. How the designs made a positive contribution to their location, focusing on holistic and sensitive placemaking.
- e. How you reconciled and integrated the needs and requirements of the client with the complexity of the projects' site conditions and constraints.
- f. How you approached the planning and approvals process, including engagement with the client and their advisors, statutory stakeholders and wider 'communities of interest'.
- g. How architectural and landscape design quality was realized through your approach to, and choice and palette of, materials and finishes.
- h. How the projects, in all their facets, embraced sustainability in their design, construction and use.
- i. How you worked as an integrated and multi-disciplinary team (including with executive teams, if relevant) to ensure that the projects kept to budget, balancing cost, quality and program.

Throughout your responses to the questions, you should cover how and why the projects were a success. What challenges were overcome throughout the course of the design or construction? How did you work as a team, what lessons were learnt, and how have you applied these on subsequent projects or in future phases? How did you maintain design integrity with multiple stakeholder inputs?

This project is challenging, and the client is particularly interested in responses which highlight experience of similarly complex projects, including your approach to construction management, delivery and phasing.

Please limit your response to question three to no more than six pages.

4. Project Understanding and Initial Response/Approach to the Project

What is your understanding of the *Genius Loci* (spirit of place) of Butrint, and how might this be translated into an authentic design approach for the project that responds to both the qualities and constraints of the World Heritage Site and wider National Park?

Present your understanding of the project as set out in this document and through any primary research you undertake. Outline your initial response to the project as described, and set out how you would approach a project of this type and complexity.

Please draw on your past experience in responding to this question. This could be presented as a mix of narrative, imagery and sketches.

Please note: there is no expectation at this stage to present a design. Rather, the client and their advisors are looking for insights into your design method and approach and an illustration as to how this could be applied to the project.

Please provide your response to question four in no more than three pages.

Stage One Requirements and Evaluation

Pre-Qualification Questionnaire

Format: Completed MS Word template saved as a PDF (maximum 15MB).

Please complete the Pre-Qualification Questionnaire (Appendix A). The Pre-Qualification Questionnaire is to be submitted by the lead consultant only.

The Questionnaire is provided as a MS Word file. It is not available in any other formats. Complete the template, and upload this to the online form as one single PDF (which should include all appendices and supporting information as required).

Media Statement and Images

Format: Text submitted using text field in online form; images in .jpeg format (maximum 5MB per individual file).

Please provide a 150-word snapshot of the design team. This statement should include the lead consultant's website (if applicable).

This statement can include some or all of the following: practice history/background, overview of built projects, awards, publications, exhibitions and design philosophy.

Include two .jpeg photographs of the lead designers from your proposed team. Please include all necessary copyright and caption information in the space provided.

Please note: the summary may be edited, and the images cropped, for media purposes without prior agreement. To clarify this will only be done for editorial purposes.



Stage One Requirements and Evaluation

Qualifying Criteria

Any competitor who fails to meet the minimum requirements as specified in the Pre-Qualification Questionnaire will be rejected.

Competitors who submit an Expression of Interest that meets the mandatory requirements as outlined in this document will be scored in accordance with the selection criteria set out below.

Evaluation Criteria

Expressions of Interest will be scored in accordance with the selection criteria set out below.

Criteria	Total Score Available	Weighting (of total submission)
Practice Profile	10*	10%
Team Composition: Details of Proposed Team	10*	30%
Relevant Experience	10*	30%
Project Understanding & Initial Response/Approach to the project	10*	30%

*Scored in accordance with the Scoring Approach on page 43.

Scoring Approach

Score	Classification of response	Reason for classification
1	Unacceptable in whole or part	No answer has been provided or the response fails to answer the question provided; all elements of the response are not justified or unsupported by evidence where required; fails to demonstrate any understanding of the question or the context.
2	Poor and significantly below requirements	Very significant gaps or lack of justification/evidence in response where required; responses given are very generic and not relevant in whole or part; fails to demonstrate considerable understanding of the question or context.
3	Poor and below requirements	A lack of content or explanation in one or more aspects of the question; significant gaps or lack of justification/evidence in response where required; responses given are generic and not relevant in whole or part; a degree of failure to demonstrate understanding of the question or context.
4	Satisfactory response but does not meet all requirements	The question is answered satisfactorily overall but some key aspects lack sufficient detail or explanation.
5	Satisfactory response that meets most requirements	The question is answered satisfactorily for the most part but some aspects lack sufficient detail.
6	Satisfactory response that meets most requirements and is a good response in some areas	The question is answered well for the most part but in areas is particularly clear and justified.
7	A strong response that is very satisfactory in all areas and exceeds expectations in some areas	The question is answered very well for the most part and in areas is particularly clear and justified.
8	A very strong response	The question is answered very well throughout and in all areas is clear and justified.
9	Outstanding quality response	The question is answered in an outstanding way throughout, meets all requirements and in all areas is extremely clear and justified.
10	Exceptional response that exceeds the requirements	The answer demonstrates an exceptional response that meets all requirements and exceeds the level of quality required in some key areas.



Client Organizations

Butrint Management Foundation

The Butrint Management Foundation (BMF) was established by the Ministry of Culture of the Republic of Albania and the Albanian American Development Foundation (AADF), for the purpose of administration, preservation, and protection of the Butrint cultural heritage areas. Its mission is to ensure public access and services and to promote study and research activities.

This mission will be accomplished by managing and developing the Cultural Property in the best possible way, ensuring the necessary financial means and specialized staff for its preservation and development for the entire duration of the indirect administration of BMF.

The Foundation's Board is composed of five members and is chaired by the Ministry of Culture.

Ministry of Culture

Albania's Ministry of Culture is responsible for the implementation of government art, culture and cultural heritage policies. A network of 28 national and regional institutions under the Ministry implements and supports projects, programs and activities related to preservation, restoration, management, valorization and promotion of culture and cultural heritage in Albania.

kultura.gov.al

Client Organizations

Albanian-American Development Foundation

The Albanian-American Development Foundation (AADF) was created in 2009 by the Albanian-American Enterprise Fund with the support and encouragement of United States Agency for International Development (USAID) and the United States Government. AADF is a not-for-profit corporation governed by a Board of Trustees which operates entirely in Albania.

The Foundation's mission is to facilitate the development of a sustainable private sector economy and a democratic society in Albania, and to contribute to stability in south-eastern Europe. To further its mission, AADF sponsors programs in education for sustainable development, entrepreneurship, leadership development, cultural tourism and eco-tourism.

aadf.org

Malcolm Reading Consultants

Malcolm Reading Consultants (MRC) is a strategic architectural consultancy that helps clients to imagine and define contemporary environments. MRC is the leading global specialist in devising and managing international design competitions.

Since 1996 we have developed an extensive global network of contacts, an outstanding portfolio of completed projects and an international reputation for fairness and transparency. We believe in the power of design to create new perceptions and act as an inspiration.

malcolmreading.com





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Перед 1 прототипом Дианы, прототипом
в 18 веке. 18 в. 18 в. 18 в.
Head of Diana, model of the famous.
18th century BC.



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Competition Terms and Conditions

By submitting an entry to stage one of the **Butrint National Park Visitor Center International Design Competition**, competitors confirm that they accept and will comply with the conditions noted within this Search Statement. All interpretations and decisions relating to these terms and conditions will rest with the client, the competition sponsor and the competition organizer. All decisions will be deemed to be final.

Language

The official language of the competition is English. All correspondence and submissions should be in English.

Amendments to the Search Statement

The competition organizer may, at any time prior to the stage one submission date, amend the Search Statement (including appendices); the organizer shall notify all teams of any such amendments in writing.

The Q&A logs and any other communications issued by the organizer to clarify the interpretation to be placed on parts of the documents, or to make any changes to them, are deemed to be an addendum to the Search Statement. Accordingly, all teams will be deemed to have taken account of all related changes or clarifications in preparing their stage one submission.

Competition Terms and Conditions

Conflict of Interest

Competitors should declare any actual, perceived or potential conflict of interest concerning the commercial, financial or other interests of the Ministry of Culture, BMF, AADF, MRC, or members of the competition jury, which may compromise the conduct of this procurement exercise and/or the performance of the contract, as requested in the Pre-Qualification Questionnaire.

If competitors are satisfied that there are no such conflicts of interest they must answer 'no' to the relevant section of the Pre-Qualification Questionnaire.

The client reserves the right to reject responses from applicants where a conflict of interest is viewed as affecting either or both of the conduct of this procurement and the performance of the contract. Competitors are under a continuing obligation to notify the competition organizers if circumstances change during this competition and any statements given previously become untrue.

Financial Data

Any financial data provided must be submitted in US dollars. Where official documents include financial data in another currency, a USD equivalent must be provided. Please state the currency conversion rate used for all figures.

Site Visits, Photos and Drawings

Competitors are welcome to visit the site, but during the first stage of the competition there will be no formal site visits or photos and drawings distributed. A site visit will be arranged for shortlisted competitors at stage two.

Personal Data

Personal data will be processed in order to enable competitors to participate in the competition in accordance with the terms and conditions included within this Search Statement.

The following should be noted:

- a.** The legal basis for data processing is the consent of the data subject, pursuant to art. 6 sec. 1 lit. a of the Regulation of the European Parliament and of the Council (EU) 2016/679 of 27 April 2016 on the protection of individuals with regard to the processing of personal data and on the free movement of such data, and repealing Directive 95/46/EC (hereinafter: “GDPR”);
- b.** Consent to the processing of personal data in order to participate in the competition is voluntary, but necessary to take part in the competition;
- c.** Data recipients are: the Ministry of Culture, BMF, AADF, MRC, the competition jury, the server provider, and entities providing technical support services for the software in which personal data is stored;
- d.** Personal data will be processed until the conclusion of the competition process;
- e.** The processing of personal data covers the following scope of data: name and surname, address, telephone number, e-mail address, participation in the competition, date of application to the competition, design team members' qualifications and experience, signature, and bank details relating to payment of the competition honorarium payments/prizes.

The competitor has the right to request access to their personal data held by the competition organizer, in order to amend or delete it, as well as the right to request restriction of data processing and the right to transfer data in situations specified in the GDPR. If the processing is based on the consent of the competitor, the competitor has the right to withdraw consent at any time without affecting the lawfulness of the processing.

The competitor also has the right to lodge a complaint with the supervisory authority (GIODO/President of the Office for Personal Data Protection) if they consider that the processing of personal data concerning the competitor violates the provisions of the GDPR.

Competition Terms and Conditions

Copyright of Entries and Intellectual Property

Copyright of unsuccessful competition entries at both stages will remain with the competitor. The client and the competition organizer reserve the right to make use of all presentation materials submitted (at both stages of the competition) in any future publication about the competition including, but not limited to: a public exhibition (physical and online) of entries at stage two; any public and community engagement program relating to the competition and the wider Butrint National Park project; the announcement of the winner; and any other promotional activity deemed necessary or desirable as part of the competition.

Any use will be properly credited to the competitor and the competitor warrants that the material submitted comprises solely their own work or that of any member of a team submitting a response. This non-exclusive license is irrevocable, shall survive the competitor's exit from the tendering process, and is royalty-free.

It is the intention of the client to enter into contract with the winning design team. The ownership, copyright and intellectual property of the winning design will be assigned to the client. The author(s) of the design will be recognized in all publications. Please note that this will apply in every case, including if the winning design team withdraws from contract negotiations with the client.

Indemnity

The competitor will indemnify the client, the competition sponsor and competition organizer, and their respective officers, employees, contractors, agents and associates, and keep them indemnified in respect of any loss suffered as a result of:

- Breach of the terms and conditions of the Search Statement by the competitor or any associate;
- Negligence of the competitor or any associate;
- Breach of intellectual property; and
- Any unlawful act, omission or fraud of the competitor or any associate.

Such indemnity does not apply to the extent that the loss is caused or contributed to by the client, the competition sponsor and competition organizer.

Deviations, Non-Compliant Entries and Disqualification

Only submissions that meet the minimum requirements as specified on pages 36-43 will be considered for evaluation. Additional material, except where this is specifically requested during official competition communication, will not be considered. Any competitor who breaches the terms and conditions as set out within this Search Statement document may be disqualified from the competition.

Insurance

The client and competition organizer will take reasonable steps to protect and care for entries but neither organization will insure the proposals at any time. Competitors are urged to maintain a full record of their entire entry and to be able to make this available at any time should adverse circumstances require this. All material that is submitted as part of your competition entry will be retained and will not be returned to participants.

Competition Documentation and Liability

None of the information in this Search Statement document, or its appendices, shall, pending formal execution of a contract, constitute a contract or part of a contract between the client and any competitor. No legal relationship or other obligation shall arise between any competitor and the client unless and until a contract has been formally executed in writing, and any conditions precedent to the effectiveness of such documents have been fulfilled.

The client, competition sponsor and competition organizer have no liability arising from the Search Statement or other competition materials, including (to the extent permitted by law) in relation to:

- Rights of the competitor or any associate regarding any alleged misrepresentation in the provision of information as part of the competition; and
- Any competitor information, including proprietary or confidential information, designs or other entry material during its submission or at any time while in the possession of the competition organizers.

Appendices

A. Pre-Qualification Questionnaire



