



संस्कृति मंत्रालय  
MINISTRY OF  
CULTURE

**NIT DOCUMENT**

**REQUEST FOR PROPOSAL  
FOR SELECTION OF DESIGN CONSULTANT  
FOR  
COMPREHENSIVE MUSEUM DESIGN SERVICES  
(ARCHITECTURAL AND EXHIBITION DESIGN)**

**FOR  
YUGE YUGREEN BHARAT MUSEUM  
NEW DELHI**

**NIT No: 23/28/2024-Museum-I-Part (9)**

**Issued by: Ministry of Culture, Government of India**

**Date of Issue: 09/07/2025**

## **Disclaimer**

The information contained in this Request for Proposals document (“**RFP**”) or subsequently provided to Applicants, whether verbally or in documentary or any other form by or on behalf of the Authority or any of its employees or advisers, is provided to Applicants on the terms and conditions set out in this RFP and such other terms and conditions subject to which such information is provided.

This RFP is not an agreement and is neither an offer nor invitation by the Authority to the prospective Applicants or any other person. The purpose of this RFP is to provide interested parties with information that may be useful to them in the formulation of their Proposals pursuant to this RFP. This RFP includes statements, which reflect various assumptions and assessments arrived at by the Authority in relation to the Consultancy. Such assumptions, assessments and statements do not purport to contain all the information that each Applicant may require. This RFP may not be appropriate for all persons, and it is not possible for the Authority, its employees or advisers to consider the objectives, technical expertise and particular needs of each party who reads or uses this RFP. The assumptions, assessments, statements and information contained in this RFP, may not be complete, accurate, adequate or correct. Each Applicant should, therefore, conduct its own investigations and analysis and should check the accuracy, adequacy, correctness, reliability and completeness of the assumptions, assessments and information contained in this RFP and obtain independent advice from appropriate sources.

Information provided in this RFP to the Applicants is on a wide range of matters, some of which depends upon interpretation of law. The information given is not an exhaustive account of statutory requirements and should not be regarded as a complete or authoritative statement of law. The Authority accepts no responsibility for the accuracy or otherwise for any interpretation or opinion on the law expressed herein.

The Authority, its employees and advisers make no representation or warranty and shall have no liability to any person including any Applicant under any law, statute, rules or regulations or tort, principles of restitution or unjust enrichment or otherwise for any loss, damages, cost or expense which may arise from or be incurred or suffered on account of anything contained in this RFP or otherwise, including the accuracy, adequacy, correctness, reliability or completeness of the RFP and any assessment, assumption, statement or information contained therein or deemed to form part of this RFP or arising in any way in this Selection Process.

The Authority also accepts no liability of any nature whether resulting from negligence or otherwise, however caused, arising from reliance of any Applicant upon the statements contained in this RFP.

The Authority may in its absolute discretion, but without being under any obligation to do so, update, amend or supplement the information, assessment or assumption contained in this RFP.

The issue of this RFP does not imply that the Authority is bound to select an Applicant or to appoint the Selected Applicant, as the case may be, for the Consultancy and the Authority reserves the right to reject all or any of the Proposals without assigning any reasons whatsoever.

The Applicant shall bear all its costs associated with or relating to the preparation and submission of its Proposal including but not limited to preparation, copying, postage, delivery fees, expenses associated with any demonstrations or presentations which may be required by the Authority or any other costs incurred in connection with or relating to its Proposal. All such costs and expenses will remain with the Applicant and the Authority shall not be liable in any manner whatsoever for the same or for any other costs or other expenses incurred by an Applicant in preparation or submission of the Proposal, regardless of the conduct or outcome of the Selection Process.

**Museum Division  
Ministry of Culture, Government of India  
Shastri Bhawan, New Delhi - 110001**

**INVITATION TO BIDDERS**

1. The Ministry of Culture, Government of India, invites e-Tenders under two bid system from eligible bidders for Selection of Design Consultant for Comprehensive Museum Design (Architectural and Exhibition Design) Services for the development of Yuge Yugeen Bharat Museum, New Delhi, India.
2. Spanning approximately 1,55,000 square meters, the museum is an integral part of the Central Vista Redevelopment, involving the adaptive reuse and transformation of the iconic North and South Blocks in New Delhi into museum spaces.
3. The Tender document containing the details of qualification criteria, submission requirements, brief objectives & scope of work, and evaluation criteria, etc. can be downloaded from the Central Public Procurement Portal at [www.eprocure.gov.in](http://www.eprocure.gov.in) as well as from [www.indiaculture.gov.in](http://www.indiaculture.gov.in).
4. Further details/clarifications, if any, may be obtained from the Section Officer, Museum Division, Ministry of Culture, Government of India, Shastri Bhawan, New Delhi - 110001, during working hours (Tel: 011- 23380136).

**Under Secretary  
Ministry of Culture, Government of India**

*Note: The Ministry of Culture, Government of India reserves the right to cancel this NIT and/or to invite NIT afresh with or without amendments, without liability or any obligation for such request for NIT and without assigning any reasons therefore. The Ministry of Culture, Government of India reserves the right to amend/add further details in the NIT.*

# 1. INTRODUCTION

## 1.1 Background

The Ministry of Culture, Government of India, is seeking a globally renowned, qualified and financially sound firm or consortium to transform the North and South Blocks in New Delhi into the Yuge Yugeen Bharat Museum. This ambitious project aims to create a world-class museum celebrating India's cultural, historical, and civilizational heritage, while preserving the architectural integrity of these iconic buildings.

The appointed lead consultant and their multi-disciplinary team (including expertise in heritage adaptive reuse, and exhibition design) will provide a design proposal and be responsible for end-to-end architecture and exhibition design services. All work must adhere to prevailing conservation guidelines integrating heritage restoration, adaptive reuse, globally benchmarked museum design, and sustainable practices.

The Yuge Yugeen Bharat Museum is a flagship project designed as a leading cultural institution, celebrating India's timeless story. Inspired by Indian ideas of aesthetics and materiality, it aims to showcase the nation's profound civilizational progress, encompassing ancient wisdom, diverse traditions, and cultural continuity. The museum will showcase Indian art and heritage from antiquity to modernity, representing all regions and their unique artistic and cultural expressions. This expansive complex will integrate art spaces with immersive experiences, visitor engagement and centres for educational programmes highlighting India's rich heritage and its unbroken journey through time.

Spanning approximately 1,55,000 square meters, the Yuge Yugeen Bharat Museum is an integral part of the Central Vista Redevelopment in New Delhi, involving the adaptive reuse and transformation of the iconic North and South Blocks into museum spaces. The museum is expected to have an estimated footfall of 10 million visitors per annum. It seeks to honour the evolution of the idea of Bharat itself, as well as its global influence. The emphasis on its eternal and timeless nature acknowledges that despite millennia, the soul of India remains steadfast—unchanging yet fluid and agile—defined by a deep spiritual and cultural unity. Summary of the project dimensions is given under:

Total Built-up Area in North & South Blocks	North Block (approx 75,000 sq. m.) South Block (approx 78,000 sq. m.)
Breakup of spaces	Annexure XII
Indicative Gallery Concept	Annexure VI

## 1.2 Request for Proposals

Proposals are hereby invited from eligible applicants for the selection of a consultant to provide comprehensive design services for the aforementioned project. The consultant will be expected to deliver design solutions in accordance with the scope, specifications, and timelines detailed in this Request for Proposal (RFP). The selection will be carried out through an open, competitive process in accordance with the procedure laid out in this document.

## 1.3 Due Diligence by Applicants

Applicants are advised to familiarize themselves fully with the scope, location, conditions, and requirements of the project before submitting their proposals. They are encouraged to review the available documents, attend the Pre-Bid Meeting, and raise queries or clarifications within the stipulated timeline. A pre-bid site visit is also scheduled to facilitate this process.

## 1.4 Availability of RFP Document

The RFP document is available for download on the Central Public Procurement Portal ([www.eprocure.gov.in](http://www.eprocure.gov.in)) and the official website ([www.indiaculture.gov.in](http://www.indiaculture.gov.in)). No fee is required to access or download the RFP.

## 1.5 Validity of Proposal

The Proposal shall remain valid for a period of **180 days** from the date of opening of the Financial Bid.

## 1.6 Brief Description of the Selection Process

The selection process shall follow a **two-stage Quality and Cost Based Selection (QCBS)** methodology.

- In **Stage 1**, proposals will be evaluated on technical parameters including past experience, qualifications of key personnel, and the technical presentation for a designated preview gallery.
- In **Stage 2**, financial proposals of only those applicants who score a minimum of 70% in technical evaluation will be opened.
- Final selection shall be made based on a combined technical and financial score, with **70:30 weightage**.

## 1.7 Currency and Payments

All quotes shall be in Indian Rupees (INR) and all payments to the Consultant shall be made in INR only. Any currency conversion for eligibility or evaluation purposes shall be as per the exchange rate applicable on the day of opening of the bid as published by the Reserve Bank of India.

## 1.8 Schedule of Selection Process

1	Name of the Work	:	Selection of Design Consultant for Comprehensive Museum Design (Architectural and Exhibition Design) Services for the development of Yuge Yugeen Bharat Museum, New Delhi, India.
2	Location	:	New Delhi
3	Cost of Tender Document	:	Nil
4	Earnest Money Deposit (EMD)	:	Rs. 40,00,000/- (Rupees Forty Lakh only)
5	Performance Guarantee Amount	:	5% of the value of Work Awarded within 15 days of issuance of LOI
6	Stipulated period for Completion of Project	:	36 months or till the closure of the project whichever is later.
7	Validity of Bid	:	180 days from the date of opening of Financial Bid of tender.
8	Start Date & Time of Publishing Tender	:	9.07.2025 (As per portal time)
9	Start Date & Time of Procurement of Tender Document	:	9.07.2025 (As per portal time)
10	Date of start of raising/ Seeking information/clarification	:	9.07.2025 (As per portal time)
11	Date of Pre-bid meeting	:	21.07.2025 Venue: IGNCA, Janpath, New Delhi Time: 1100 hrs
12	Last Date & Time of raising/ Seeking information/clarification in writing, if any	:	22.07.2025 up to 1100 hrs. (No query after this date & Time shall be entertained) The mail seeking information/queries can be sent in writing to the following email id's <a href="mailto:museum-culture@gov.in">museum-culture@gov.in</a>
13	Last Date, Time of downloading of Tender Document	:	31.07.2025 (As per portal time)
14	Last Date & Time for submission of bid	:	01.08.2025 (As per portal time)

15	Online Opening of Technical bid	:	02.08.2025 (As per portal time)
16	Date of Technical Presentation	:	To be intimated later
17	Online Opening of Financial bid for eligible bidders	:	To be notified on CPP Portal

## 1.9 Communications

All communications, including queries and submissions, must be directed via email to: **[museum-culture@gov.in](mailto:museum-culture@gov.in)**

The official portal for accessing tender documents is: **<https://www.eprocure.gov.in>**



## 2. INSTRUCTIONS TO APPLICANTS

### 2.1 Scope of Proposal

2.1.1 Detailed description of the objectives, scope of services, Deliverables and other requirements relating to this Consultancy are specified in this RFP. In case an applicant firm possesses the requisite experience and capabilities required for undertaking the Consultancy, it may participate in the Selection Process either individually (the “**Sole Firm**”) or as lead member of a consortium of firms (the “**Lead Member**”) in response to this invitation. The term applicant (the “**Applicant**”) means the Sole Firm or the Lead Member, as the case may be. The manner in which the Proposal is required to be submitted, evaluated and accepted is explained in this RFP.

2.1.2 Applicants are advised that the selection of Consultant shall be on the basis of an evaluation by the Authority through the Selection Process specified in this RFP. Applicants shall be deemed to have understood and agreed that no explanation or justification for any aspect of the Selection Process will be given and that the Authority’s decisions are without any right of appeal whatsoever.

2.1.3 The Applicant shall submit its Proposal in the form and manner specified in this RFP. The Technical proposal shall be submitted in the form enclosed and the Financial Proposal shall be submitted in the form enclosed in this RFP as annexures. Upon selection, the Applicant shall be required to enter into an agreement with the Authority in the form specified in this RFP.

#### 2.1.4 Key Personnel

The Consultancy Team shall consist of the following key personnel (the “**Key Personnel**”) who with specified experience and shall discharge their respective responsibilities as specified below:

**Table 2.1.4.**

S. No.	Key Personnel	Educational Qualification	Length of Professional Experience (Years)
1	Principal Architect	Master’s in architecture/ urban design/ urban planning	<ul style="list-style-type: none"><li>Minimum of 20 years' experience and should have worked as Principal Architect on Architecture and Engineering Consultancy Projects for adaptive reuse of heritage buildings for Museums/ similar eligible assignments.</li></ul>

2	Principal Structural Engineer	Master's Degree in civil engineering (Structural)	<ul style="list-style-type: none"> <li>● Minimum of 15 years' experience in designing various types of structures particularly heritage structures. Knowledge of the latest construction technology is desirable.</li> </ul>
3	Conservation Architect	Master's Degree in Architecture with specialization in Heritage Conservation	<ul style="list-style-type: none"> <li>● Minimum of 15 years' experience in Conservation work in adaptive reuse situations of museums in heritage buildings.</li> <li>● Demonstrated ability to balance conservation principles with contemporary architectural solutions.</li> <li>● Familiarity with heritage legislation, structural integration, material reuse, and environmental upgrades while retaining architectural integrity.</li> <li>● Understanding of museum-specific needs within reused spaces — e.g., controlled environments, loading and circulation for collections, back-of-house planning, and visitor movement.</li> </ul>
4	MEP Expert	Postgraduate in relevant field	<ul style="list-style-type: none"> <li>● Minimum of 10 years of experience in delivering MEP services Museums or large-scale cultural heritage spaces.</li> <li>● Must have completed MEP design and supervision for museums, archival, cultural, or comparable high-sensitivity projects.</li> <li>● Experience in retrofitting MEP systems into heritage/adaptive reuse contexts.</li> </ul>
5	Quantity Surveyor	Should have a bachelor's degree in civil engineering	<ul style="list-style-type: none"> <li>● Minimum of 10 years of experience in large scale construction and infrastructure projects in preparation of BOQ and quantity estimation for Museums.</li> </ul>

6	Thermal Comfort Design Expert (HVAC)	Should preferably have a master's degree in mechanical engineering with specialization in Air Conditioning	<ul style="list-style-type: none"> <li>● Minimum 10 years of experience in large Museum projects. Should have experience in designing and executing at least one district cooling complex for a built-up area over 1,00,000 Sq. m.</li> </ul>
7	Exhibition Director	<p>Master's degree in Exhibition Design, Design (Spatial/Communication/Product/Interior), Architecture, or a related discipline from a recognised university or institution.</p> <p><i>Desirable:</i> Postgraduate qualification or diploma in Exhibition Design, Museum Studies, Narrative Environments, or a related field from a reputed national or international institution.</p>	<ul style="list-style-type: none"> <li>● Minimum 15 years of professional experience, with at least 8 years specifically in the field of museum or cultural exhibition design.</li> <li>● Must have led or played a senior role in the design and execution of major completed museum or large-scale cultural interpretation projects in India or abroad of similar scale</li> <li>● Experience in working on multidisciplinary projects involving collaboration with architects, curators, media and lighting consultants, content developers, and fabricators.</li> </ul>
8	Museum Expert Curator	Master's Degree in History/Archeology/ Museology	<ul style="list-style-type: none"> <li>● Minimum of 20 years of experience in curating history / object oriented exhibitions/ museums of national/international importance.</li> <li>● Possess research skills to interpret artefacts for public understanding. They should have played a management role in museum management.</li> </ul>

9	Exhibit Designer	Master's Degree in Design from reputed institutes/ universities.	<ul style="list-style-type: none"> <li>20 years of experience in the field of exhibition and interior designs, graphic/product designs, space design etc.</li> </ul>
10	Lighting Consultant	Degree in electrical engineering & Postgraduate diploma/degree in Lighting Design, Museum/Exhibition on Lighting, or Conservation Science	<ul style="list-style-type: none"> <li>Minimum 10 years' professional experience in lighting design, with at least 5 years focused on museum, heritage conservation, exhibition, gallery, or cultural spaces</li> </ul>
11	Acoustic Consultant	<p>Bachelor's or Master's degree in Acoustical Engineering, Architectural/Mechanical Engineering, Physics, or related discipline</p> <p>Membership in professional bodies (e.g., Institute of Acoustics-UK, ASA-USA).</p>	<ul style="list-style-type: none"> <li>Minimum 8 years of acoustic consulting experience, with at least 5 years in cultural, museum, or institutional building projects.</li> <li>Must have executed at least two major museum or heritage building acoustic projects, including room acoustics, noise &amp; vibration control, or AV sound systems.</li> </ul>
12	Digital Technology Expert	Masters in Computer Application / software engineering with specialization in AV, AR/VR Digital technologies used in museum environment	<ul style="list-style-type: none"> <li>Should have 10 years of experience in designing, development and integration of latest digital technologies in museum exhibits and interpretations.</li> </ul>

**(All resource personnel are compulsory)**

## 2.2 ELIGIBILITY CRITERIA

Only those applicants who meet all the mandatory Eligibility Criteria set forth in this NIT shall be considered for further evaluation. Applicants are required to submit clear and verifiable documentation in support of each eligibility requirement.

Applicants who are found eligible will then be evaluated as per the Short listing Criteria detailed in this document. The Ministry reserves the right to reject any application that does not meet the Eligibility Criteria, without proceeding to the short listing stage.

S. No.	Particulars	Supporting Document
1	<p><b>Legal Status:</b></p> <p>The applicant must be a registered entity (company, partnership, LLP, or consortium) under relevant laws in India.</p>	<p>Certificate of Incorporation/ Registration; Partnership Deed, Consortium MoU (if applicable) clearly stating roles and responsibilities of each member and joint and severe liability.</p> <p>The consortium may take the form of a Joint Venture (JV). In the case of a JV, all members of the JV shall sign the contract and shall be jointly and severally liable for the entire assignment. In the case of Consortium all documents from the eligibility table have to be provided by the applicant.</p> <p>No change of JV/Consortium partner shall be allowed after the submission of RFP</p> <p>The JV/Consortium can have a maximum of 3 partners. In case of International Bidders it is mandatory to have an Indian partner.</p>

2	<p><b>Financial Capacity:</b></p> <p>Net worth should be positive as on 31<sup>st</sup> March 2024.</p> <p>The Applicant / Lead Partner should have an average Annual Financial Turnover of Rs. 50 Cr. (exclusively from design and consultancy services) during the last three financial years ending 31st March 2024.</p> <p>Each JV/consortium partner should have a minimum of 10 Cr average annual turn-over in the last three financial years ending 31 March 2024.</p> <p>Attach details in the format given in Annexure – II duly certified by Chartered Accountant on their letterhead in English language. (For INR conversion to other currencies the exchange rate on the day of opening of the bid will be considered).</p>	<p>Audited financial statements for FY 2021–22, 2022–23, 2023–2024.</p> <p>GST and PAN details</p>
---	--	--

3	<p><b>Previous Work Experience:</b></p> <p>The Applicant should have provided comprehensive museum design services and satisfactorily planned, designed, and completed a similar Museum Project/Work, during the last 7 (Seven) years ending last day of the month previous to the month in which the Request for Proposal is invited:</p> <p>One similar national / international museum project having gallery area of 24,000 square meters or above in single order</p> <p><b>OR</b></p> <p>Two similar national / international museum projects having gallery area of 15,000 Square meters or above in single order,</p> <p><b>OR</b></p> <p>Three similar national / international museum projects having gallery area more than 12,000 Square meters or above in a single order. (Provide details in the <b>Annexure –III</b> )</p> <p><u>Note:</u></p> <p>i) For this purpose, "Similar Project/Work" means "Work of Preparation of comprehensive Architectural planning and design of Museums including exhibition design and connected ancillary facilities and MEP services".</p> <p>ii) Weightage will be provided for projects done on heritage building for adaptive reuse.</p> <p>iii) In case of Consortium / JV, works of any of the members will be considered.</p>	<p>Work orders/engagement letters/completion certificates showing experience.</p>
4	<p><b>No Blacklisting:</b></p> <p>The applicant should not under blacklisted by any state / central government department, agency, corporation, urban local body, PSU, at the time of submission of the application Self-declaration on the letter head of the company</p>	<p>Notarized affidavit</p>

5	<p><b>No Conflict of Interest:</b></p> <p>Declaration of no direct or indirect involvement with potential competitors.</p>	Signed Declaration/Undertaking from the applicant.
---	--	--

As per the agreement, the lead member of the JV/ Consortium as well as the roles of each member constituting the JV/ Consortium, should be clearly identified within the JV/Consortium .

During the evaluation of responses as per this RFP for the Museum, should a consortium be proposed, the Technical Evaluation Committee will assess the relevant past experience.

## 2.3 Conflict of Interest

2.3.1 An Applicant shall not have a conflict of interest that may affect the Selection Process or the Consultancy (the “Conflict of Interest”). Any Applicant found to have a Conflict of Interest shall be disqualified. In the event of disqualification, the Authority shall forfeit and appropriate the Bid Security as mutually agreed genuine pre-estimated compensation and damages payable to the Authority for, inter alia, the time, cost and effort of the Authority including consideration of such Applicant’s Proposal, without prejudice to any other right or remedy that may be available to the Authority hereunder or otherwise.

2.3.2 The Authority requires that the Consultant provides professional, objective, and impartial advice and at all times hold the Authority’s interests paramount, avoid conflicts with other assignments or its own interests, and act without any consideration for future work. The Consultant shall not accept or engage in any assignment that would be in conflict with its prior or current obligations to other clients, or that may place it in a position of not being able to carry out the assignment in the best interests of the Authority.

## 2.4 Number of Proposals

No Applicant or its Associate shall submit more than one Application for the Consultancy. An Applicant applying individually or as an Associate shall not be entitled to submit another application either individually or as a member of any consortium, as the case may be.

## 2.5 Cost of Proposal

The Applicants shall be responsible for all of the costs associated with the preparation of their Proposals and their participation in the Selection Process including subsequent negotiation, visits to the Authority, Project site etc. The Authority will not be responsible or in any way liable for such costs, regardless of the conduct or outcome of the Selection Process.



## **2.6 Acknowledgement by Applicant**

2.6.1 It shall be deemed that by submitting the Proposal, the Applicant has:

- (a) made a complete and careful examination of the RFP;
- (b) received all relevant information requested from the Authority;
- (c) acknowledged and accepted the risk of inadequacy, error or mistake in the information provided in the RFP or furnished by or on behalf of the Authority or relating to any of the matters.;
- (d) satisfied itself about all matters, things and information, including matters, necessary and required for submitting an informed Application and performance of all of its obligations there under;
- (e) acknowledged that it does not have a Conflict of Interest; and
- (f) agreed to be bound by the undertaking provided by it under and in terms hereof.

2.7 The Authority shall not be liable for any omission, mistake or error on the part of the Applicant in respect of any of the above or on account of any matter or thing arising out of or concerning or relating to RFP or the Selection Process, including any error or mistake therein or in any information or data given by the Authority.

## **2.8 Right to reject any or all Proposals**

2.8.1 Notwithstanding anything contained in this RFP, the Authority reserves the right to accept or reject any Proposal and to annul the Selection Process and reject all Proposals, at any time without any liability or any obligation for such acceptance, rejection or annulment, and without assigning any reasons thereof.

2.8.2 Without prejudice to the generality of the RFP, the Authority reserves the right to reject any Proposal if:

- (a) at any time, a material misrepresentation is made or discovered, or
- (b) the Applicant does not provide, within the time specified by the Authority, the supplemental information sought by the Authority for evaluation of the Proposal.

Misrepresentation/ improper response by the Applicant may lead to the disqualification of the Applicant. If the Applicant is the Lead Member of a consortium, then the entire consortium may be disqualified / rejected. If such disqualification / rejection occurs after the Proposals have been opened and the highest ranking Applicant gets disqualified / rejected, then the Authority reserves the right to consider the next best Applicant, or take any other measure as may be deemed fit in the sole discretion of the Authority, including annulment of the Selection Process.

## **2.9 Clarifications**

2.9.1 Applicants requiring any clarification on the RFP may send their queries to the MoC by e-mail [museum-culture@gov.in](mailto:museum-culture@gov.in) in the format given in point no. 10 so as to reach before the date mentioned in the Schedule of Selection Process.

2.10. The MoC reserves the right not to respond to any questions or provide any clarifications, in its sole discretion, shall be construed as obliging the Authority to respond to any question or to provide any clarification.

## **2.11 Amendment of RFP**

2.11.1 At any time prior to the deadline for submission of Proposal, the Authority may, for any reason, whether at its own initiative or in response to clarifications requested by an Applicant, modify the RFP document by the issuance of Addendum/ Amendment and posting it on the Official Website and by conveying the same to the prospective Applicants (who have purchased the RFP document) by e-mail.

2.11.2 All such amendments will be notified through e-mail to all Applicants who have purchased the RFP document. The amendments will also be posted on the Official Website along with the revised RFP containing the amendments and will be binding on all Applicants.

2.11.3 In order to afford the Applicants a reasonable time for taking an amendment into account, or for any other reason, the Authority may, in its sole discretion, extend the Proposal Due Date.

## **2.12 Language**

The Proposal with all accompanying documents (the “**Documents**”) and all communications in relation to or concerning the Selection Process shall be in English language and strictly on the forms provided in this RFP. No supporting document or printed literature shall be submitted with the Proposal unless specifically asked for and in case any of these Documents is in another language, it must be accompanied by an accurate translation of the relevant passages in English, in which case, for all purposes of interpretation of the Proposal, the translation in English shall prevail.

## **2.13 Performance Security**

An amount equal to 5% (five per cent) of the Agreement Value shall be deemed to be the Performance Security for the purposes of this RFP, which may be forfeited and appropriated in accordance with the provisions hereof.

## **2.14 Confidentiality**

Information relating to the examination, clarification, evaluation, and recommendation for the selection of Applicants shall not be disclosed to any person who is not officially concerned with the process or is not a retained professional adviser advising the Authority in relation to matters arising out of, or concerning the Selection Process. The Authority shall treat all information, submitted as part of the Proposal, in confidence and shall require all those who have access to such material to treat the same in confidence. The Authority may not divulge any such information unless it is directed to do so by any statutory entity that has the power under law to require its disclosure or is to enforce or assert any right or privilege of the statutory entity and/or the Authority or as may be required by law or in connection with any legal process.

## **2.15 Clarifications**

To facilitate evaluation of Proposals, the Authority may, at its sole discretion, seek clarifications from any Applicant regarding its Proposal. Such clarification(s) shall be provided within the time specified by the Authority for this purpose. Any request for clarification(s) and all clarification(s) in response thereto shall be in writing.

If an Applicant does not provide clarifications sought under the RFP above within the specified time, its Proposal shall be liable to be rejected. In case the Proposal is not rejected, the Authority may proceed to evaluate the Proposal by construing the particulars requiring clarification to the best of its understanding, and the Applicant shall be barred from subsequently questioning such interpretation of the Authority.

## **2.16 Substitution of Key Personnel**

2.17.1 The Authority will not normally consider any request of the Selected Applicant for substitution of Key Personnel as the ranking of the Applicant is based on the evaluation of Key Personnel and any change therein may upset the ranking. Substitution will, however, be permitted if the Key Personnel is not available for reasons of any incapacity or due to health, subject to equally or better qualified and experienced personnel being provided to the satisfaction of the Authority.

The Authority expects all the Key Personnel to be available during implementation of the Agreement. The Authority will not consider substitution of Key Personnel except for reasons of any incapacity or due to health. Such substitution shall ordinarily be limited to one Key Personnel subject to equally or better qualified and experienced personnel being provided to the satisfaction of the Authority. As a condition to such substitution, a sum equal to 20% (twenty per cent) of the remuneration specified for the original Key Personnel shall be deducted from the payments due to the Consultant. In the case of a second substitution hereunder, such deduction shall be 50% (fifty per cent) of the remuneration specified for the original Key Personnel. Any further substitution may lead to disqualification of the Applicant or termination of the Agreement.

Substitution of the Team Leader will not normally be considered and may lead to disqualification of the Applicant or termination of the Agreement.

## **2.17 Force Majeure**

In the event of either party being rendered made by Force Majeure to perform any obligation required to be performed by them under the contract, the relative obligation of the party affected by such Force Majeure shall be suspended for the period during which such cause lasts. The term “Force Majeure” as employed herein shall mean acts of God, War, Civil Riots, Fire directly affecting the performance of the contract, Flood and Acts and Regulations of respective government of the two parties namely the M/s -----and MoC. Upon the occurrence of such cause and upon its termination, the party alleging that it has been rendered unable as aforesaid thereby, shall notify the other party in writing, the beginning of the causes amounting to Force Majeure as also the ending of the said clause by giving notice to the other party within 72 (Seventy-two) hours of the alleged beginning and ending of the cause respectively. If performance under this agreement is suspended by Force Majeure conditions lasting for more than two months, either party shall have the option of cancelling this agreement in whole or part at its discretion without any liability on its part. Time for performance of the relative obligation suspended by Force Majeure shall stand extended by period for which such cause lasts.

## **2.18 Termination of Agreement by the Authority**

The Authority may, by not less than 30 (thirty) days’ written notice of termination to the Consultant, such notice to be given after the occurrence of any of the events specified in this RFP, terminate this Agreement if:

- (a) The Consultant fails to remedy any breach hereof or any failure in the performance of its obligations hereunder, as specified in a notice of suspension within 30 (thirty) days of receipt of such notice of suspension or within such further period as the Authority may have subsequently granted in writing;
- (b) the Consultant becomes insolvent or bankrupt or enters into any agreement with its creditors for relief of debt or take advantage of any law for the benefit of debtors or goes into liquidation or receivership whether compulsory or voluntary;
- (c) the Consultant fails to comply with any final decision reached as a result of arbitration proceedings;
- (d) the Consultant submits to the Authority a statement which has a material effect on the rights, obligations or interests of the Authority and which the Consultant knows to be false;
- (e) any document, information, data or statement submitted by the Consultant in its Proposals, based on which the Consultant was considered eligible or successful, is found to be false, incorrect or misleading;

- (f) as the result of Force Majeure, the Consultant is unable to perform a material portion of the Services for a period of not less than 60 (sixty) days; or
- (g) the Authority, in its sole discretion and for any reason whatsoever, decides to terminate this Agreement.

## **2.19 Termination of Agreement by the Consultant/JV**

The Consultant may, by not less than 30 (thirty) days' written notice to the Authority, such notice to be given after the occurrence of any of the events specified in this RFP if:

1. the Authority fails to pay any money due to the Consultant pursuant to this Agreement and not subject to dispute within 45 (forty five) days after receiving written notice from the Consultant that such payment is overdue;
2. the Authority is in material breach of its obligations pursuant to this Agreement and has not remedied the same within 45 (forty five) days (or such longer period as the Consultant may have subsequently granted in writing) following the receipt by the Authority of the Consultant's notice specifying such breach;
3. as the result of Force Majeure, the Consultant is unable to perform a material portion of the Services for a period of not less than 60 (sixty) days; or
4. the Authority fails to comply with any final decision reached as a result of arbitration.

## **2.20 Settlement of Disputes**

### **Amicable settlement**

The Parties shall use their best efforts to settle amicably all disputes arising out of or in connection with this Agreement or the interpretation thereof.

### **Arbitration**

- (a) Except where otherwise provided in the contract all questions and disputes relating to the meaning of the specifications, design, drawing, and instructions hereinbefore mentioned and so to any question, claim right, matter or thing whatsoever, in any way arising out of or relating to the contract, designs, drawings, specifications, estimates, instructions, orders or these conditions or otherwise concerning the works, or the execution of the same whether arising during the progress of the work or after the completion or abandonment thereof but excluding disputes on material and workmanship which is binding on both parties, shall be referred to the sole arbitration of a person nominated by the Ministry of Culture and if the former is unable or unwilling to act to the sole arbitration, of some other person appointed by the MoC willing to act as such

arbitrator. The submission shall be deemed to be submission to Arbitration under the meaning of the Arbitration & Reconciliation Act, 1996 or any statutory modification or re-enactment thereof for the time being in force. The award of arbitrator so appointed shall be final, conclusive and binding on all parties to this contract.

- (b) It is agreed that the successful e-tenderer shall not delay the carrying out of the work by reasons of any reference to arbitration and shall proceed with the work with all due diligence and shall, until the decision of arbitration, abide by the decision of the Engineer duly conveyed to him.
- (c) The Arbitrator(s) may from time to time with the consent of the parties, extend the time for making and publishing the award.

### **3. Bid Submission:**

The e-Tenders are invited under two envelopes system. The first electronic envelope will be named as Technical Envelope & will contain documents of tenderer's/bidder's satisfying the eligibility conditions, scanned copies of EMD instrument, tender documents, NIT etc. and the second electronic envelope will be named as Financial Envelope containing Rate Quote Sheet. The bidder shall submit TECHNICAL BID ENVELOPE and FINANCIAL BID ENVELOPE simultaneously. The technical bids will be evaluated first and thereafter financial bids of only the eligible tenderers/bidders who's EMD in physical form is received at the Ministry of Culture, GOI before date of opening of tenders, shall be opened. These envelopes shall contain one set of the following documents:

#### **A. TECHNICAL BID ENVELOPE shall contain the following documents:**

- i. Digitally signed e-RFP document (along with addenda/ corrigendum, if any issued to the technical bid document) along with all its Annexures should be submitted in PDF format.
- ii. Scanned copy of EMD Instrument in favour of MoC (EMD deposited in form of bank guarantee has to be drawn in favour of Ministry of Culture)

(**Note:** The physical EMD instrument should be submitted to the TIA before the opening date of the technical bid.)

- iii. Scanned copy of all the documents related to eligibility criteria in the prescribed format such as technical eligibility, work experience eligibility and financial eligibility along with related supporting documents/credentials.
- iv. Scanned copy of all the declarations, duly signed and authenticated by the authorised signatories of the bidders.

#### **B. FINANCIAL BID ENVELOPE shall contain the Rate Quote Sheet in .XLS format and to be submitted online**

#### 4. Evaluation Criteria:

4.1 Based on the credentials and the documentation submitted by the agencies, **Stage-1** evaluation is done as per the criteria given in Table 4.1 and the score awarded (TS-1).

**Table 4.1 : Short listing Criteria for Stage-1 (TS-1)**

S. No.	Parameter	Max. Marks	Criteria
1.	Relevant Experience of the Applicant  <i>Note: Scoring 20 marks minimum is mandatory to qualify</i>	30	a) 20 marks for compliance of minimum criteria as per 2.1.4. b) Additional 5 marks for each additional similar works of gallery area of 12000 sq. m. and above subject to maximum of 30 mark.
2	Expertise in repurposing heritage buildings for museum purposes	20	Experience of adaptive reuse of heritage buildings preceding vintage of 1950 A.D for museum purpose with an area of 10,000 Square meters, with 10 marks for each project, subject to a maximum of 20 marks.
3	Financial Capacity/Turnover of applicant/lead partner  <i>Note: Scoring 6 marks minimum is mandatory to qualify</i>	10	a) 6 marks for 50 Cr. Average turnover. b) An additional 1 mark for each increment of 10 crores, subject to a maximum of 10 marks.
4	Relevant Experience of Key Personnel	40	Requirements for experience and qualifications are given in the 2.1.4
4(a)	Principal Architect	7	
4(b)	Principal Structural Engineer	2	
4(c)	Conservation architect	4	
4(d)	MEP Expert	2	
4(e)	Quantity surveyor	2	
4(f)	Thermal Comfort Design (HVAC) Expert	2	
4(g)	Exhibition Director	5	
4(h)	Museum Curator	4	
4(i)	Exhibit Designer	4	
4(j)	Lighting consultant	2	



4(k)	Sound designer/ acoustic engineer	2	
4(l)	Digital Technology expert	4	
	<b>Grand Total</b>	<b>100</b>	

**Only those agencies obtaining a minimum of 70% marks in this will be eligible for further evaluation, and making a presentation. Those who score below 70% will be rejected at this stage itself.**

**In Technical Bid Stage-2 evaluation (TS-2)**, the shortlisted agencies will be asked to make a Technical presentation on the notified Date, Time and Place within 14 days from the date of such notification.

The presentation will cover the overall design vision for the museum and a specific design proposal for the preview gallery in North Block whose specifications are included as **Annexure VI**.

The Bidder/Applicants shall be required to make a 45 min. to 1 hour power point presentation of their Museum Design concept and various services covering various aspects given below in the **Jury evaluation sheet (Table 4.2)** , but not limited to it, at the location and date communicated by the Ministry of Culture in due course.

The floor plans and other basic drawings related to the structure will be shared with the bidders through a link only on request and after verification of the identity and credentials of the applicant on submission of request on official letterhead, and after signing of a Non-Disclosure Agreement (NDA). Such requests will have to be emailed at [museum-culture@gov.in](mailto:museum-culture@gov.in)

Applicants will also submit one soft copy and one hard copy (in color printout) of all presentations and concept drawings of his presentation before the evaluation jury. The covering letter along with hard copy & soft copy of presentation should be submitted to the Ministry of Culture before making presentation of “Technical Bid Stage 2 – Technical Presentation for Design Based Competition” before the Jury.

**Evaluation of Technical Bid Step - 2** shall be carried out by the Evaluation Jury formed by the Ministry of Culture. The jury may use the following parameters to evaluate the presentations. Decision of Jury shall be final and binding and no claim whatsoever shall be entertained.

#### 4.2 Evaluation Sheet for Jury members:

Table 4.2

Parameters	Max. Marks	Marks Obtained
<b>1. Heritage Sensitivity and Conservation Approach: (Max. Marks= 50)</b>		
<b>a. Adaptive Reuse Strategy</b> <ul style="list-style-type: none"> <li>• How creatively and effectively has the architect repurposed existing spaces for museum functions?</li> <li>• Does the design solve the inherent <b>conflicts between preservation and new use</b>?</li> <li>• Has the proposal made intelligent use of <b>volume, circulation, and spatial sequencing</b> without damaging the structure?</li> </ul>	10	
<b>b. Visitor Experience and Accessibility</b> <ul style="list-style-type: none"> <li>• Is the design welcoming and <b>intuitive for visitor flow</b>? Movement plan of Men (visitors, office &amp; functional staff, special guests etc.) and Materials (objects, artefacts, etc.) – entry access points, movement inside the museum to access various facilities, exhibitions, services etc.</li> <li>• Are the <b>accessibility features</b> (for differently abled, elderly) well integrated?</li> <li>• Has it addressed <b>public amenities, rest areas, wayfinding, and engagement zones</b>?</li> </ul>	15	
<b>c. Structural and Services Integration</b> <ul style="list-style-type: none"> <li>• How have <b>modern MEP (mechanical, electrical, plumbing), HVAC, and fire safety</b> systems been introduced?</li> <li>• Are interventions structurally safe and well-engineered without compromising the original architecture?</li> <li>• Is the building <b>climate controlled and environmentally sound</b> for art conservation?</li> </ul>	10	

<p><b>d. Lighting and Display Systems</b></p> <ul style="list-style-type: none"> <li>Does the proposal balance <b>natural and artificial lighting</b> to protect sensitive materials while enhancing display?</li> <li>Are display systems (cases, mounts, walls) sensitive to the heritage context?</li> <li>Is the integration of technology (AR, digital labels, etc.) done <b>invisibly and elegantly</b>?</li> </ul>	10	
<p><b>e. Sustainability and Material Choice</b></p> <ul style="list-style-type: none"> <li>Is the reuse strategy energy-efficient and resource-conscious?</li> <li>Are materials for new insertions <b>sympathetic in texture, tone, and age</b>?</li> <li>Has the proposal <b>minimized demolition and waste</b>, and introduced any <b>green technologies</b>?</li> </ul>	5	
<p><b>f. Innovation and Design Vision</b></p> <ul style="list-style-type: none"> <li>Is the proposal <b>original, inspiring, and memorable</b>?</li> <li>How has the architect <b>reimagined space without overpowering its history</b>?</li> <li>Is there a compelling <b>design narrative</b> that makes this museum unique?</li> </ul>	5	
<p><b>g. Project Management and Phasing Plan</b></p> <ul style="list-style-type: none"> <li>Are the <b>phases of conservation, construction, and installation</b> clearly defined?</li> <li>Is there a <b>realistic timeline and budget estimate</b>?</li> <li>How has the architect accounted for <b>working in a live heritage site</b>, which often has unpredictability?</li> </ul>	5	
<p><b>2. Exhibition/Gallery Design on given concept (Max. Marks = 50)</b></p>		
a) Overall Storyline, Curation, Design Concept & Aesthetic Appeal	10	
b) Space Planning & Satisfaction of functional needs of exhibition	5	
c) Innovativeness in presentation of the concept.	5	
d) Experiential design features	10	
e) Ergonomic & Economic features of the design	5	

b) Interpretation of the objects	5	
g) Appropriate use of technologies to enhance experience	10	
<b>Grand Total</b>	<b>100</b>	

**4.3** Only those agencies who score a minimum of 70% in the Stage-2 (TS-2) will be considered further.

#### **4.4 Final Technical Scores (FTS):**

Weightage to the Technical Score at Stage 1 (TS-1) shall be 40% and for Stage 2 (TS-2) shall be 60%, and the Final Technical Score (FTS) shall be derived as under:

$$\text{Final Technical Score (FTS)} = [(\text{TS-1}) \times 0.40] + [(\text{TS-2}) \times 0.6]$$

TS is the total Technical score awarded to the bidder after technical evaluation on the basis of the formula mentioned above.

**Note:**

**The bidders securing 70 marks or more in Final Technical Evaluation shall only be considered technically qualified for opening of Financial Bids and evaluation thereafter.**

#### **4.5 Final Evaluation**

The final selection shall be based on QCBS i.e. Quality and Cost based Selection process. The Financial Bid of only those bidders/ tenderers who qualify in Step-1 & 2 of Technical bid evaluation and score 70 marks or more in Final Technical Score (FTS), shall be opened at a later date and time duly notified to them in writing separately.

The % weightage to be given to Technical and Financial proposals shall be **70:30**. The Bidder with the highest weighted combined score (quality and cost) shall be selected.

The highest Technical bid will be given a Technical score of 100 points. The Technical scores of the other Technical Bids will be determined using the following formula:

$$\text{Final Technical Score of Bidder} = 100 \times [(\text{FTS of Bidder}) / (\text{Highest FTS})]$$

The lowest Financial bid (FS (Low)) will be given a financial score of 100 points. The financial of the other Financial Bids will be determined using the following formula:

$$\text{Financial Score of Bidder} = 100 \times [(\text{FS (Low)}) / (\text{FS of Bidder})]$$

Bids will finally be ranked in accordance with their combined technical FTS and financial FS scores:  $S = FTS \times Tw + FS \times Fw$ ;

Where S is the combined score, and Tw and Fw are weightage assigned to Technical Bid and Financial Bid that will be 70 & 30 respectively. The bidder achieving the highest combined technical score will be considered to be a successful applicant and work shall be awarded to the bidder.

## **5. Scope, Deliverables & Stages of Payment: Comprehensive Museum Design Services For Yuge Yugeen Bharat Museum New Delhi.**

### **5.1 Project Overview & Objectives:**

Ministry of Culture is establishing a new museum within the existing North & South Block heritage complex, encompassing both indoor and outdoor exhibition spaces. The core principle of this project is the adaptive reuse of the North Block- South Block heritage building(s) to create a contemporary museum experience while preserving and celebrating the historical integrity of the site. The Architect and Exhibition Designer Consortium (hereinafter referred to as "the Consortium") will be responsible for providing comprehensive, end-to-end museum design services, from planning to commissioning and handover. The ultimate goal is to create a captivating, accessible, and sustainable museum that engages visitors, interprets its collections effectively, and respects its heritage setting.

### **5.2 Overall Scope of Work:**

The Agency / Consortium shall provide all necessary professional services for the complete design, documentation, and oversight of the museum project, ensuring seamless integration between architectural design, exhibition design, and visitor experience. This includes, but is not limited to, the following key phases:

#### **Phase 1: Project Inception & Research (Due Diligence & Visioning)**

##### **1.1 Kick-off Meeting & Project Understanding:**

- Thorough understanding of the Client's vision, objectives, budget, timeline, and stakeholder requirements.
- Review of existing heritage documentation, site surveys, and any prior studies.

##### **1.2 Site Analysis & Heritage Assessment:**

- Detailed analysis of the heritage complex, including architectural features, historical significance, structural integrity, existing services, and environmental conditions (indoor and outdoor).
- Assessment of existing building conditions for adaptive reuse potential, identifying constraints and opportunities.

- Collaboration with heritage conservation specialists (if required by the Client or project complexity).

### **1.3 Collection Analysis & Interpretation Strategy:**

- Review of the proposed museum collection (artefacts, antiquities, archives, narratives).
- Development of a preliminary interpretation strategy in collaboration with the Client and any appointed content and curatorial teams.
- Assessment of collection and conservation requirements for display and storage.

### **1.4 Functional Program & Space Planning:**

- Development of a detailed functional program outlining all of required museum spaces (exhibition galleries, visitor services, educational spaces, libraries, auditoriums, conference halls, administrative offices, collection storage, conservation labs, retail, curio shops, cafeteria/ food courts, public amenities, back-of-house areas, outdoor exhibition zones).
- Preliminary space allocation and adjacency diagrams, considering optimal visitor flow and operational efficiency.

### **1.5 Vision Document & Design Principles:**

- Building on the existing work done by the Ministry of Culture for development of a comprehensive Vision Document outlining the museum's core identity, interpretative themes, visitor experience goals, sustainability targets, and adaptive reuse principles.
- Establishment of key design principles to guide the entire project.

### **1.6 Study the requirements of conservation of artistic / heritage features / installations etc. of the building and preparation of details for executing the conservation works of artworks currently displayed in the building.**

## **Phase 2: Conceptual Design (Schematic Design - SD)**

### **2.1. Overall Museum Plan Development:**

- Integration of indoor and outdoor spaces, landscaping, circulation, and site amenities within the heritage complex.
- Development of multiple conceptual design options for the museum.

### **2.2. Architectural Concept Design:**

- Adaptive reuse strategies for the heritage building(s), demonstrating sensitive interventions and respectful integration of new elements.
- Exploration of architectural forms, materials, and spatial relationships, both internally and externally
- Preliminary structural, MEP (Mechanical, Electrical, Plumbing), and sustainability concepts.

### **2.3. Exhibition Concept Design:**

- Development of overarching exhibition themes and narratives for both indoor and outdoor spaces in line with the principles of adaptive reuse and heritage committee guidelines.
- Conceptual layout of galleries and outdoor exhibition zones, including design of court yards as display areas, including preliminary zoning for different interpretive approaches.
- Exploration of exhibition typologies (e.g., interactive, immersive, interpretive, experiential, contextualized, object-based, digital etc.).
- Preliminary ideas for display cases, mounts, graphics, lighting, and AV integration.
- Ensuring best mix of digital and physical exhibits to avoid digital fatigue.

### **2.4. Preliminary Cost Estimate:**

- Development of a high-level budget estimate based on the conceptual designs.

### **2.5. Stakeholder Presentations & Feedback:**

- Regular presentations to the Client and key stakeholders for review and feedback.
- Incorporation of feedback into design refinements.

## **Phase 3: Design & Development (DD)**

### **3.1. Detailed Architectural Design:**

- Refinement of floor plans, elevations, sections, and 3D models.
- Development of detailed material palettes, finishes, schedules, and construction details, with a focus on heritage compatibility and adaptive reuse best practices.
- Integration of structural, MEP, fire safety, and accessibility systems.
- Detailed development of outdoor spaces including courtyards, including hardscaping, softscaping, and outdoor exhibition elements.

### **3.2. Detailed Exhibition Design:**

- In-depth curatorial assistance, development of exhibition layouts, including precise placement of artefacts, interactive, and digital media.
- Detailed design of display cases, exhibit furniture, graphic panels, and lighting schemes.
- Specification of exhibition materials, fabrication methods, and technology integration.
- Content development support in collaboration with the curatorial team for exhibition text, labels, and media scripts.

### **3.3. Specialist Coordination:**

- Design of all services e.g., structural, MEP, lighting, AV, acoustics,

conservation, landscape, security, fire protection, signage, accessibility. Security plan of the Museum will have to keep into consideration all the important antiquities and hero items that might need to be placed under special security spaces.

- Close coordination with all specialist consultants (e.g., structural, MEP, lighting, AV, acoustics, conservation, landscape, security, fire protection, signage, accessibility).
- Integration of their input into the overall design.
- Coordination with supervision team / PMC for day to day supervision and monitoring of the execution.

#### **3.4. Cost Refinement:**

- Detailed cost estimates based on refined designs.

#### **3.5. Regulatory Approvals & Heritage Clearances:**

- Preparation of all necessary documentation for submission to relevant authorities for planning permissions, building permits, and heritage conservation approvals including the Heritage Committee.
- Active engagement with heritage bodies to ensure compliance and obtain necessary clearances.

### **Phase 4: Construction Documentation (CD)**

#### **4.1. Comprehensive Architectural Drawings & Specifications:**

- Preparation of complete, coordinated architectural construction drawings (plans, elevations, sections, details, schedules) suitable for tendering and construction.
- Development of detailed architectural specifications for all materials, finishes, and workmanship.

#### **4.2. Comprehensive Exhibition Drawings & Specifications:**

- Preparation of complete, coordinated exhibition fabrication drawings, including details for display cases, interactives, graphics, and AV integration including advanced technological interventions like immersive experiences.
- Development of detailed exhibition specifications for fabrication, installation, and materials.

#### **4.3. Coordination of Consultant Drawings:**

- Review and coordination of all consultant drawings (structural, MEP, lighting, AV, etc.) to ensure full integration and clash detection.

#### **4.4. Tender Documentation:**

- Preparation of tender documents, including Bills of Quantities (BOQ), conditions of contract, and tender schedules, for both architectural and exhibition works.
- Preparation of tender documents for PMC contract including scope of work,



manpower requirement, General Conditions of Contract, and tender schedules, for both architectural and exhibition works.

## **Phase 5: Tender & Contractor Selection Support**

### **5.1. Pre-qualification of Vendors/ Contractors:**

- Assistance in pre-qualifying suitable contractors for both architectural construction and exhibition fabrication/installation.

### **5.2. Tender Clarifications & Evaluation:**

- Responding to contractor queries during the tender period.
- Evaluation of submitted tenders and providing recommendations to the Client.

### **5.3. Contract Documentation:**

- Assistance in drafting and reviewing contract documents between the Client and selected contractors.

## **Phase 6: Construction Administration & Oversight (Periodic)**

### **6.1. Site Supervision & Quality Control:**

- Regular site visits to monitor progress, quality of work, and adherence to design specifications and heritage guidelines.
- Issuing site instructions and clarifications as needed.

### **6.2. Review of Shop Drawings & Submittals:**

- Review and approval of shop drawings, material samples, and product submittals from contractors.

### **6.3. Progress Meetings:**

- Attending and participating in regular site meetings with the Client, contractors, and other consultants.

### **6.4. Variation Order Management:**

- Assessment and recommendation on any proposed variations or change orders.

### **6.5. Practical Completion & Defects Liability Period:**

- Issuing certificates of practical completion.
- Oversight during the defects liability period, including inspection of defects and supervision of rectification works.

## **Phase 7: Commissioning, Handover & Post-Completion Support**

### **7.1. Systems Commissioning:**

- Oversight of the commissioning of all building systems (MEP, AV, lighting controls, security) and exhibition interactives.

### **7.2. Operations & Maintenance Manuals:**

- Review and approval of operations and maintenance manuals provided by

contractors.

**7.3. Training:**

- Facilitating or overseeing training for museum staff on the operation of building systems and exhibition components.

**7.4. As-Built Documentation:**

- Review and approval of as-built drawings and documentation from contractors.

**7.5. Handover:**

- Formal handover of the completed museum to the Client.

**7.6. Post-Occupancy Evaluation (Optional, by separate agreement):**

- Evaluation of the museum's performance post-opening, identifying areas for improvement.

**6. Deliverables:**

The Consortium shall deliver all necessary documentation, drawings, models, and reports as required throughout each phase, including but not limited to:

- Project Vision Document
- Detailed Functional Program
- Conceptual Design Presentations (sketches, diagrams, mood boards, 3D renderings)
- Schematic Design Drawings (plans, sections, elevations, preliminary 3D models)
- Design Development Drawings (detailed plans, sections, elevations, material palettes, 3D models)
- Construction Documentation (full set of architectural and exhibition drawings, specifications)
- Tender Documents
- Cost Estimates (at each design stage)
- Meeting Minutes
- Site Visit Reports
- Shop Drawing Reviews
- Commissioning Reports
- As-Built Documentation
- Operations & Maintenance Manuals
- Certification of the final works completed.

**7. Details of the services to be rendered, deliveries to be made & stages of payment :**

In consideration of the services as defined in the detailed scope of work, duly rendered, the professional fees of the Architect/Design Consultant shall be paid in 4 (four) stages as stated below:

**Stage-I:**

Inspection of the site, study of local requirements, preparation of master plan including landscape architecture, etc. preparation of preliminary plan, elevation, section and perspective drawings of the proposed facilities along with a realistic preliminary budgetary estimate for approval of the TIA.

----- **10% of Architect's quoted lump sum fees.**

Preparation and submission two sets of architectural model/dummies of the entire facilities to be developed in Phases and other elements in the scale of 1:200; The architectural models/dummies shall be prepared with durable wood, acrylic and such other materials to show the exterior as well as interior views.

----- **5% of Architect's quoted lump sum fees.**

**State-II:**

- a) Post approval of TIA, preparation of detailed storyline, curation, exhibition design, walkthrough, content development including development of holistic display system incorporating all aspects integrating digital and immersive technologies wherever required, with plans, sections, elevation and perspective drawings. All other service drawings such as electrical, firefighting, HVAC, structural as may be required are to be submitted at this stage. All drawings, ready for use for tender purpose, to be submitted in metric scale as may be suitable depending on the sizes of the elements or structures.

--- **15% of Architect's quoted lump sum fees.**

- b) Drawing of specifications, schedule of quantities and detailed estimates for the said works as at (a) above and submission of completed tender papers in soft copy as well as computer printout formats in adequate numbers for calling tenders. Detailed estimate shall be prepared based on the rates of relevant latest Schedule of rates applicable or based on current Market rate analysis supported with budgetary quotations received from manufacturers/vendors. The detailed plans and estimate shall be prepared by taking all existing factors and site conditions into consideration and no major change involving increase in expenditure is permissible after acceptance of the detailed plan by TIA

----- **15% of Architect's quoted lump sum fees.**

- c) Scrutiny/Evaluation of the submitted tenders, preparation of comparative statements and furnishing recommendations thereon; minor amendments of drawings as and when the necessity arises during the stages of construction and furnishing all necessary clarifications to the contractors/vendor Evaluation assistance for execution applications for on boarding of vendors and fabricators.

----- **15% of Architect's quoted lump sum fees.**

**Stage-III:** Submission of all ‘**Good for Execution**’ drawings, periodic supervision at site as and when necessary for interpretation of drawings and specifications and to ensure that the execution of work proceeds generally in accordance with drawings, specifications and conditions of contract; checking of contractor’s bill and issue of certificate for interim bills whenever so needed by the TIA.

---- **20% of Architect’s quoted lump sum fees based on progress of work on pro-rata basis.**

**Stage-IV:** Checking of final bill of the executing agencies with the assistance of TIA officials, submission of satisfactory completion certificate in the format required by the appropriate authorities. Preparation of required number of sets of completion drawings for all works as finally executed at site which are necessary for reference and records of the TIA.

---- **Balance fees of the Architect after completion of work.**

## **8. DEADLINE AND MODE FOR SUBMISSION OF PROPOSAL**

The proposal, complete in all respects as specified in the NIT, must be submitted online at [www.eprocure.gov.in](http://www.eprocure.gov.in). Interested applicants are advised to visit this website regularly to stay updated on any changes or modifications in the tender. Any issuance of a corrigendum will be notified and published through this website only.

In exceptional circumstances, and at the discretion of the Ministry of Culture, the deadline for the submission of the bids may be extended. Any such extension will be notified on the website, and thereafter, all rights and obligations pertaining to the Project and the applicants, previously subject to the original deadline, will be subject to the revised deadline.

## **9. VALIDITY OF OFFER**

The offer for this NIT as per these documents shall be valid for a period of **180 days from the opening of Financial Bid**, which may be extended further if required by the Ministry of Culture, Government of India.

## 10. FORMAT FOR SUBMISSION OF QUERIES

### i. Pre-submission queries

The Applicants are required to provide their pre-submission queries related to the engagement in the below-mentioned format in both a PDF and an editable document.

Applicants are encouraged to attend the pre-application meeting as the authorities will showcase the broad contours of the project and engagement during the meeting.

S. No.	Section/Para and page number of the RFP	Original Section/Para	Proposed Amendment

## 11. Checklist for Applicants:

- The applicant should ensure that all documents and papers submitted in this Request for Qualifications are fully attested by the authorized signatory under his signature with an official seal, wherever applicable.

The following documents form part of the RFP and should be submitted along with the RFP:

S.No	Document	Submitted (Y/N)	Ref page no.
1	Earnest Money Deposit (EMD) of ₹40,00,000 (BG/DD)		
2	Bid Security Declaration		
3	Authorization Letter / Board Resolution empowering the signatory		
4	Certificate of Incorporation / Registration <b>or</b> Partnership Deed <b>or</b> Consortium MoU <b>or</b> any other		

5	PAN and GSTIN certificates		
6	Self-attested statutory documents (e.g., CIN, GSTIN, PAN)		
7	Audited Financial Statements and Balance Sheets for FY 2021–22, 2022–23, 2023–24 (Lead Partner/Agency)		
8	Audited Financial Statements and Balance Sheets for FY 2021–22, 2022–23, 2023–24 (JV/Consortium Partner, if any)		
9	Average Annual Turnover certificate for last 3 FYs ( $\geq$ ₹50 Cr for Lead; $\geq$ ₹10 Cr each partner)		
10	Work Experience details (Annexure III) with work orders / completion certificates		
11	No Blacklisting Declaration (Annexure V)		
12	No Conflict of Interest Declaration		
13	Insolvency / Non-Bankruptcy Undertaking		
14	Consortium Agreement / Joint-Venture Agreement (max. 3 partners)		
15	Clause-by-Clause Compliance Statement (No-Deviations Certificate)		
16	Undertaking on use of genuine documents		
17	Undertaking for compliance with applicable labour laws		
18	Technical Proposal / Presentation document (soft copy + one hard-copy color printout of Preview Gallery concept)		
19	Detailed CVs of Key Personnel (as per Annexure IV)		

20	Consent letters from experts / domain specialists (Annexure VIII)		
21	Digitally signed e-Tender document, including all corrigenda		
22	Bid Submission Form / Covering Letter		
23	Unpriced Bill of Quantities (BOQ) – financial bid .xls template uploaded online		
24	Pre-bid queries submitted (if any), in prescribed format		
25	Proof of pre-bid meeting / site-visit attendance (optional but recommended)		
26	Any other RFP-specified declaration or annexure not listed above		

### ANNEXURE I: Applicant's Information Sheet

Applicant's Information Sheet		
<b>Applicant's legal name</b>		
<b>In case of Joint Venture / Consortium</b>	Lead Partner	
	Other partners	
<b>Applicant's country of constitution</b>		
<b>Applicant's year of constitution</b>		
<b>Applicant's legal address in country of constitution</b>		
<b>Applicant's Address in India</b>		
<b>Applicant's authorized representative</b> (Name, address, telephone numbers, fax numbers, e-mail address)		
<p><b>Attached are copies of the following original documents.</b></p> <ol style="list-style-type: none"> <li>1. In case of a single entity, articles of incorporation or constitution of the legal entity named above.</li> <li>2. Authorization to represent the firm or JV named in above.</li> <li>3. In case of JV, a letter of intent to form a JV or a JV agreement.</li> <li>4. In case of a government-owned entity, any additional documents not covered under 1 above are required.</li> </ol>		

(Signature of the tenderer/ Applicants/JV Partners)  
with company seal/rubber stamp



## **ANNEXURE-II: Financial Statement of the Last Three Financial Years**

Each applicant or member of a JV must fill in this form

<b>Annual Turnover Data for the Last 5 Years</b>	
<b>Year</b>	<b>Amount INR</b>
2023-2024	
2022-2023	
2021-2022	

The information supplied should be the Annual Financial Turnover of the applicant or the Lead Partner of JV in terms of the amounts billed to clients for each year for work in progress or completed.

**(Signature of the tenderer/  
Applicants/JV Partners) with company  
seal/rubber stamp**

Authentication by certified by Chartered  
accountant/Auditor with company seal/rubber  
stamp

### ANNEXURE-III: Work Experience

In order to fulfil the eligibility criteria, Applicants must give details of Experience accomplished and completed successfully as under during the last 7 years ending last day of the month previous to the month in which the Request for Proposal is published:

- a) One similar national/international museum project having a gallery area of 24,000 square metres or above in a single order

OR

- b) Two similar national/international museum projects having a gallery area of 15,000 Square meters or above,

OR

- c) Three similar national/international museum projects having a gallery area of more than 12,000 Square meters or above.

Sl. No	Name of the work/project	Start date	Finish date	Name of Employer/ Organization that placed order	Nature of Consultancy Services provided	Area of Exhibition/Gallery spaces designed	Remarks

Note: Attach copies of certificates of completion for the projects listed above

(Signature of the tenderer/ applicants/JV Partners)  
with company seal/rubber stamp

#### ANNEXURE-IV: CV FORMAT

1. Name:

First

Middle

Last

2. Profession:

3. Education:

4. Nationality:

5. Membership of Professional Associations:

6. Employment Record:


7. Work undertaken that best illustrates related work (clearly showing role played, duration of input, complexity of work undertaken, and core competencies)

Name of assignment or project:  Year:  Location:  Client:  Main Project Features:  Positions held:  Activities performed:	
---	--

Name of assignment or project:  Year:  Location:  Client:  Main Project Features:  Positions held:  Activities performed:	
Name of assignment or project:  Year:  Location:  Client:  Main Project Features:  Positions held:  Activities performed:	

Name of assignment or project:  Year:  Location:  Client:  Main Project Features:  Positions held:  <b>Activities performed:</b>	
Name of assignment or project:  Year:  Location:  Client:  Main Project Features:  Positions held:  Activities performed:	

**8. List of Key Publications:**

### **ANNEXURE - V: Declaration for Non-Blacklisting**

We [Insert name and address of the Vendor] solemnly declare that we will abide by any penal action such as disqualification or blacklisting or determination of contract or any other action deemed fit, taken by, the Department against us, if it is found that the statements, documents, certificates produced by us are false/fabricated.

We hereby declare that I/we have not been blacklisted/debarred/Suspended/demoted in any Government Department in any State due to any reasons.

[Insert name and address of the Vendor with stamp and date]

Signature of the Authorized Personnel

Name: \_\_\_\_\_

Designation: \_\_\_\_\_

Company: \_\_\_\_\_

## ANNEXURE VI - Indicative Gallery Concept

### 1. Gallery Title and Vision

The “**Time and Timelessness**” gallery, to be housed within the *Yuge Yugeen Bharat Museum* at the historic North and South Blocks in New Delhi, is envisioned as a profound interpretive space that explores Bharat’s unique civilizational relationship with time, spanning over centuries of cultural, philosophical, and scientific evolution.

This gallery is not a conventional chronicle of historical milestones; it is an experiential narrative that invites visitors to engage with *Kāl* or Time as a **cosmic principle**, a **philosophical inquiry**, and a **lived reality**. In the Indian worldview, time is not constrained to linear progression or cyclic repetition alone - it is **eternal, transcendent, and embedded in the deepest layers of art, ritual, astronomy, literature, and spiritual practice**.

Through a curated confluence of artefacts, narratives, and immersive design, the gallery seeks to present ‘**Time and Timelessness**’ as both an object of scientific precision and a subject of metaphysical wonder. It aims to illuminate how India’s indigenous conceptions of time have shaped and sustained one of the world’s oldest continuous civilisations, while remaining profoundly relevant in the contemporary imagination.

This concept note outlines the **curatorial vision** and **thematic inspirations** for the gallery, providing a broad framework for designers and curators. The final form of the gallery is expected to emerge through collaborative and inclusive dialogue. Designers are encouraged to:

- Interpret the theme with creative autonomy and contextual sensitivity.
- Draw inspiration from India’s diverse philosophical and regional palette.
- Use technology judiciously to enhance, not overwhelm, the core narrative.
- Ensure accessibility, sustainability, and long-term maintainability of the space.

### 2. Curatorial Objective

This gallery is envisioned as a space where **metaphysics meets mathematics**. The curatorial vision for the “Time and Timelessness” gallery is structured around two interwoven conceptual strands derived from Indian knowledge systems:

1. **Kāl-Avadhāraṇā** - the philosophical essence of time: eternal, cyclical, cosmic.
2. **Kāl-Gaṇanā** - the measured science of time: observable, calculated, recorded.

For reference, India’s timekeeping systems reflect its civilizational brilliance, integrating astronomy, philosophy, and culture:

- **Lunar-Solar Calendars:** The *panchanga* combines lunar *tithis* with solar years, used for rituals and festivals like Diwali and Makar Sankranti, as seen in the Vikram Samvat (57 BCE) and Saka Samvat (78 CE).
- **Decimal Time Units:** *Vedanga Jyotisha* (c. 1400 BCE) defines units like *muhurta* (48 minutes), *ghati* (24 minutes), *pala* (24 seconds), and *nadi* (0.4 seconds), showcasing mathematical precision.
- **Astronomical Observations:** Sundials, star charts, and early astrolabes enabled precise celestial tracking, predating global systems.
- **Seasonal Cycles:** The six *ritus* (Vasanta, Grishma, Varsha, Sharad, Hemanta, Shishira), described in *Ritusamhara*, guided agriculture and festivals.
- **Ritual Time:** Vedic *yajnas* and festivals were timed to lunar phases, solstices, and equinoxes, reflecting cosmic harmony.
- **Philosophical Time:** The cyclical *yuga* system (Satya, Treta, Dvapara, Kali) and Vedantic concepts like *anadi* and *ananta* underscore India's timeless worldview.

### 3. Thematic Structure and Narrative Zones

The gallery may be organized into non-linear, thematic narrative zones, with a spatial layout that reinforces the overarching concept. Indicative zones are outlined below:

Zone	Title (Indicative)	Thematic Focus
1	Cosmic Time	Introduction to time through cosmology, mythology, and philosophy (e.g., yuga, kalpa).
2	Time in Ritual and Belief	Rituals, festivals, and calendars marking sacred and cyclical time.
3	Historical Continuum	Chronological mapping of Indian epochs, showing transformation within a timeless frame.
4	Timekeepers and Astronomers	Instruments and texts of indigenous timekeeping and astronomy.
5	Time in Art and Aesthetics	Depictions of time and eternity in sculptures, paintings, and performing arts.
6	Contemporary Reflections	Multimedia reflections on modern perceptions of time and continuity.

Designers are encouraged to interpret, combine, or expand these zones as appropriate to the spatial and curatorial narrative.

### 4. Visitor Experience and Spatial Ethos

The gallery should offer visitors an experience that is:



- **Reflective** – encouraging contemplation through silence, light, and space.
- **Intellectually layered** – offering different depths of understanding for general audiences and scholars alike.
- **Sensory and immersive** – combining sight, sound, text, and interactivity.
- **Non-linear and intuitive** – allowing users to move through zones in varied sequences without losing conceptual coherence.

## 5. Estimated Display Requirements

- **Gallery Area Allocation (North Block, Ground Floor):** Approx. 1500 sqm
- **Artefact Count (Indicative):** 100 artefacts

## 6. Indicative Artifact Details

The gallery is expected to showcase a carefully curated selection of artefacts representing different dimensions of time. These may include:

- **Instruments:** Sundials, astrolabes, water clocks, astronomical manuscripts.
- **Manuscripts and texts:** Palm-leaf Pañcāṅgas, Āryabhaṭīya excerpts, cosmological diagrams.
- **Sculptural works:** Natarāja bronzes, depictions of Surya, Vishnu, or mythic time cycles.
- **Visual culture:** Textile scrolls, mural fragments, illustrated manuscripts.
- **Inscriptions and edicts:** Time-stamped records, calendrical references, epoch inscriptions.

The following are only indicative placeholders, actuals will rely on discretion of content and curatorial team:

No.	Description	Provenance	Source	Connection to Timeless and Eternal Bharat
1	Indus Valley Terracotta Hourglass (c. 2500–1750 BCE): Double-conical terracotta hourglass, ~10 seconds, for trade/ritual timing.	Kalibangan, Rajasthan	National Museum, New Delhi (ASI)	Measures precise time intervals, showcasing Bharat’s ancient timekeeping ingenuity and timeless mathematical precision.
2	Konark Sun Wheel (c. 13th Century CE): Stone wheel from Konark temple, symbolizing solar time.	Konark, Odisha	ASI, Konark Museum	Represents solar timekeeping, embodying Bharat’s eternal astronomical legacy and architectural genius.

3	Maurya Edict Pillar Fragment (c. 3rd Century BCE): Polished sandstone with edicts referencing lunar festival timings.	Sarnath, Uttar Pradesh	Sarnath Museum	Records time-specific festivals, showcasing Bharat's eternal calendrical governance and societal organization.
4	Gupta-Period Surya Sculpture (c. 5th Century CE): Red sandstone statue of Surya, symbolizing solar time.	Mathura, Uttar Pradesh	Mathura Museum	Marks solar cycles in Jyotisha, embodying Bharat's timeless divine timekeeping and artistic excellence.
5	Gupta-Period Vishnu Sculpture (c. 5th Century CE): Sandstone statue of Vishnu, preserver of cosmic time cycles.	Mathura, Uttar Pradesh	Mathura Museum	Represents cyclical yugas, embodying Bharat's eternal temporal framework and profound philosophical understanding.
6	Chola-Period Ghatika Yantra (c. 10th Century CE): Bronze water clock for ritual timekeeping.	Thanjavur, Tamil Nadu	Tanjore Temple Museum	Measures precise ritual time, reflecting Bharat's timeless technological ingenuity and scientific application.
7	Yantrarāja manuscript (1370 CE). Sanskrit treatise by Jain astronomer Mahendra Sūri on constructing and using the astrolabe ("king of instruments")	Delhi Sultanate (court of Fīrūz Shah Tughluq, d.1388)	Asiatic Society (Mumbai) digital archives	The Yantrarāja is the first Sanskrit manual on the astrolabe, reflecting medieval India's assimilation of Greek and Islamic astronomy. As a text about measuring celestial time, it exemplifies the scholarly tradition of "timeless" knowledge (Jnana) and India's role in the history of astronomical instrumentation.

8	Astrolabe (1567 CE) – A brass astrolabe signed by Allāhdād of Lahore, the earliest dated astrolabe made in the Indian subcontinent. It was used for precise star-time and calendrical calculations.	Lahore (undivided India)	Salar Jung Museum, Hyderabad	Exemplifies Bharat’s scientific legacy in astronomy and celestial timekeeping, reflecting Indo-Islamic astronomical traditions in India.
9	Calendar Panchanga Manuscript (c. 18th Century CE) – A traditional Hindu almanac with tithis, nakshatras, and festival timings.	Pune, Maharashtra	Bhandarkar Oriental Research Institute, Pune	Encodes ritual and astronomical time, reflecting Bharat’s enduring calendrical wisdom.
10	Chola-period Nataraja Bronze (c. 10th–11th Century CE) – Bronze statue of Shiva as Nataraja, performing the cosmic dance of creation, preservation, and dissolution.	Tamil Nadu (Chola dynasty)	National Museum, New Delhi (also in Government Museum Chennai and Bharat Kala Bhavan Varanasi)	Symbolizes kala (time) as divine rhythm — the damaru sets time in motion, fire dissolves it. A visual embodiment of Bharat’s timeless cyclical philosophy of the universe.
11	Pañcāṅga Textile Scroll (Rajasthan, 1871–72): Painted cloth scroll displaying fivefold calendar elements (Tithi, Vāra, Nakṣatra, Yoga, Karaṇa)	Rajasthan	Displayed in deck; possibly from Jaipur State Archives or private collections	Demonstrates the visual and ritualistic encoding of time; shows how cosmic time was lived and displayed in public spaces; reflects Bharat’s cyclical and sacred understanding of time
12	Māmpalli Copperplate Pañcāṅga (c. 10th Century CE): A copperplate inscribed almanac	Andhra		Material proof of how calendrical knowledge was preserved and transmitted across generations; shows scientific and ritual continuity in Indian timekeeping

13	<p>Āryabhaṭīya – Kālakriyā</p> <p>Chapter (499 CE): Sanskrit text detailing planetary models and yuga cycles</p>	<p>Kusumapura (modern Patna, Bihar)</p>	<p>ASI, BORI critical editions</p>	<p>Introduces cyclical Yuga-based time in mathematical terms. A foundational text that links astronomical time with philosophical kāla—Bharat's scientific heritage rooted in eternity</p>
----	--	---	------------------------------------	--

**ANNEXURE VII:**  
**FINANCIAL BID FORMAT**  
**FOR DETAILED COST BREAK-UP**

S. No	Scope of Work	Estimated Quantities	Fee (in INR)	GST %	Total fee inclusion of GST
1	Comprehensive Design service in proposed Gallery area of the Yuge Yugeen Bharat Museum based on basic curated details as per the given scope (Total North and South Block). 60,000 sq. m approximately	Lumpsum			
2	Comprehensive Design services for various non gallery spaces such as visitor facilities, workshop, conference, storage, conservation, performance, cafeteria, food-courts, auditoria, library and all other such spaces as per the requirement and given scope in other areas of the Yuge Yugeen Bharat Museum (Total North and South Block) 30,000 sq. m. approximately	Lumpsum			
3	Comprehensive design services for courtyard areas (both internal and external). 60,000 sq. m. approximately	Lumpsum			

4	Rendering architectural services like preparation of museum plan and detailed plans, landscaping, horticultural designs/details, walk-ways, garden lighting etc. and all other related works connected with the project involving North & South Blocks and the intervening and immediate peripheral spaces including construction administration and others phases as per the detailed scope of work given in Section V of RFP.	Lumpsum			
Total in INR					

**Note:**

1. Bidders need to quote rates in the financial bid envelope uploaded on CPPP for this work in .xls rate Quote Sheet only.
2. Quantities may vary as per site conditions to any extent.
3. The work in North Block is executed at first instance.
4. The quoted rates should include all expenses involved in providing required services at the site including hiring and logistic expenses for the experts and their team. Nothing extra other than the quoted rates & GST shall be paid.
5. Overall lowest only will be considered for the award.
6. No price variation for +/- 10% of quantities. In case of variation of quantities beyond +/- 10%, the payments will be made on a pro rata basis of actual execution.

## **ANNEXURE - VIII**

### **FORMAT FOR THE CONSENT LETTER FROM TECHNICAL / DOMAIN EXPERT**

I, \_\_\_\_\_, voluntarily agree to participate in the project if (name of the bidder) is awarded the work of Comprehensive Museum Design (Architectural and Exhibition Design) Services for the development of Yuge Yugeen Bharat Museum, New Delhi, as per the RFP issued by the Ministry of Culture, Government of India.

I understand that if I agree to participate now, I cannot withdraw from the project or refuse to work without any consequences of any kind, except under exceptional circumstances.

I understand that I can withdraw from the project, under justifiable exceptional circumstances, with a minimum of two weeks' notice, only with the approval of the competent authority at the Ministry of Culture, Government of India.

I understand that my participation involves [outline briefly in simple terms what will be your specific work for this project, e.g., architectural planning, curatorial input, HVAC system design, etc.].

I understand that no financial or other benefit, directly or indirectly, will be given to me by the Ministry of Culture or its affiliated institutions for participating in this project. I also understand that I will be compensated directly by the bidder/consulting agency as per mutually agreed terms.

I understand that in any official report on the results of this project, my identity will remain anonymous unless specified by the Ministry of Culture, and no individual credit will be directly attributed to me unless otherwise agreed.

I understand that I will have no claim on the content, intellectual property, or documentation that I will contribute to this project in my capacity as an expert.

I understand that I am free to contact any of the people involved in the project to seek further clarification and information.

Signature:

Name and Designation of Expert:

Signature & Seal of the Bidder:

## ANNEXURE-IX

### EMD & BID SUBMISSION DETAILS

#### 1. Earnest Money Deposit (EMD)

As per the RFP, all bidders are required to submit an Earnest Money Deposit (EMD) of ₹40,00,000/- (Rupees Forty Lakhs only). This can be submitted in any of the following formats:

#### Accepted Modes of EMD Payment:

Demand Draft / Pay Order / Banker's Cheque from any Nationalized / Scheduled Bank, drawn in favour of:

*'Pay & Accounts Officer', Ministry of Culture, New Delhi,  
payable at New Delhi.*

Bank Guarantee, valid for at least 6 months from the last date of bid submission.

#### 2. BID SUBMISSION FORMAT

The bid must be submitted through the e-Procurement portal using the Two-Envelope System:

#### A. TECHNICAL BID ENVELOPE

Sl. No	Document	RFP Annexure Ref.
1	Digitally signed e-Tender document (including corrigenda)	-
2	Applicant's Information Sheet	Annexure-I
3	Financial Statements (last 3 FYs)	Annexure-II
4	Work Experience details with project certificates	Annexure-III
5	CVs of Key Personnel	Annexure-IV
6	Declaration for Non-Blacklisting	Annexure-V
7	Technical Presentation for Preview Gallery	Annexure-VI
8	Financial Bid Format for Detailed Cost Break-Up	Annexure-VII



9	Format for the Consent Letter From Technical / Domain Expert	Annexure-VIII
10	EMD & Bid Submission Details	Annexure-IX
11	Bid Security Declaration	Annexure- X
12	General Declaration Form	Annexure-XI
13	Self-attested statutory documents (PAN, GSTIN, etc.)	-

Note: One hard copy and one soft copy of the Technical Presentation must be submitted to the Ministry.

## **B. FINANCIAL BID ENVELOPE**

The Financial Bid must be submitted online in the .XLS format provided with the tender.

Annexure–VII: Financial Bid Format

## ANNEXURE-X: BID SECURITY DECLARATION FORM

Date: \_\_\_\_\_

To  
Under Secretary (Museum Section)  
Ministry of Culture, Government of India  
Shastri Bhawan, New Delhi – 110001

I/We, the undersigned, declare that:

1. I/We understand that, according to your conditions, bids for “Selection of Design Consultant for Comprehensive Museum Design (Architectural and Exhibition Design) Services for the development of Yuge Yugeen Bharat Museum, New Delhi” (RFP / NIT No. \_\_\_\_\_, dated \_\_\_\_\_) must be supported by a Bid Security Declaration.
2. I/We accept that I/We may be disqualified from bidding for any contract with you for a period of three (3) years from the date of notification if I/We are in breach of any obligation under the bid conditions, because I/We:
  - 2.1 have withdrawn, modified, or amended, or have impaired or derogated from the bid during the period of bid validity specified in the Form of Bid; or
  - 2.2 having been notified of the acceptance of our Bid by the Purchaser during the period of bid validity,
    - (i) fail or refuse to execute the Contract, if required, or
    - (ii) fail or refuse to furnish the Performance Security, in accordance with the RFP terms.
3. I/We understand this Bid Securing Declaration shall cease to be valid if I/We are not the successful Bidder, upon the earlier of (i) receipt of your notification of the name of the successful Bidder; or (ii) thirty (30) days after the expiration of the validity of my/our Bid.

Signature of Authorised Person with Company Seal:

Name: \_\_\_\_\_

Designation: \_\_\_\_\_

Company: \_\_\_\_\_

Note: In case of a Joint Venture / Consortium, this Bid Security Declaration must be signed by all partners of the Joint Venture / Consortium submitting the bid.

**ANNEXURE – XI**  
**GENERAL DECLARATION FORM**

1. I/We, \_\_\_\_\_ Son/Daughter/Wife of Shri \_\_\_\_\_, Proprietor/Director/Authorized Signatory of \_\_\_\_\_, the Bidder mentioned above, am/are competent to sign this declaration and execute this tender document.

2. I/We have carefully read and understood all the terms and conditions of the RFP and undertake to abide by them.

3. The information/documents furnished along with the application are true and authentic to the best of my/our knowledge and belief. I/We am/are aware that furnishing any false information/fabricated document would lead to rejection of my/our bid at any stage and may also attract legal action.

4. I/We do hereby declare that the entries made in the above application are true to the best of my/our knowledge and also that we shall be bound by the acts of our duly constituted attorney.

5. I/We understand that the submission of this bid does not guarantee the awarding of the contract. I/We further understand that if any information submitted by me/us is found to be incorrect either before or after the award of contract, the Ministry of Culture, Government of India, reserves the right to summarily reject the bid, cancel the contract, or revoke the same with forfeiture of EMD/Security Deposit and may also debar us from participating in future tenders.

6. I/We do hereby certify that:

- a. No extra conditions have been quoted in this e-tender.
- b. Neither I/We nor any of our representatives are related to any employee of the Ministry of Culture or any of its associated offices.
- c. Our firm is not involved in any litigation or arbitration with the Ministry of Culture during the last 5 (five) years.
- d. Our firm is not blacklisted by any department under the Government of India or any State Government.

Date: \_\_\_\_\_

Signature of Applicant(s): \_\_\_\_\_

Name: \_\_\_\_\_

Designation: \_\_\_\_\_

Seal & Address: \_\_\_\_\_

## ANNEXURE – XII

### AREA CHART

#### AREA CALCULATIONS FOR NORTH & SOUTH

North Block								
SL.NO.	FLOOR	TOTAL AREA	ROOM CARPET AREA	CIRCULATION AREA (CORRIDOR, STAIRS, LIFTS, LOBBY & FOYERS)	SERVICE DUCTS	BALCONIES , TERRACES, ARCADES	EXTERNAL COURTS	INTERNAL COURTS
1.	Basement	16,235 sqm.	7,844 sqm.	1,749 sqm.	600 sqm.	-	6,244 sqm.	5,739 sqm.
2.	Ground	20,493 sqm.	7,300 sqm.	4,952 sqm.	600 sqm.	-	11,791 sqm.	5,327 sqm.
3.	First	20,257 sqm.	7,723 sqm.	4,764 sqm.	600 sqm.	1,056 sqm.	-	-
4.	Second	18,792 sqm.	7,979 sqm.	4,624 sqm.	600 sqm.	31 sqm.	-	-
	<b>TOTAL</b>	<b>75,777 sqm.</b>	<b>30,846 sqm.</b>	<b>16,089 sqm.</b>	<b>2,400 sqm.</b>	<b>1,077 sqm.</b>	<b>18,035 sqm.</b>	<b>11,066 sqm.</b>
South Block								
1.	Basement	17,235 sqm.	8,094 sqm.	1,879 sqm.	600 sqm.	-	6,244 sqm.	5,739 sqm.
2.	Ground	20,493 sqm.	7,300 sqm.	4,952 sqm.	600 sqm.	-	11,791 sqm.	5,327 sqm.
3.	First	21,257 sqm.	7,973 sqm.	5,014 sqm.	600 sqm.	1,056 sqm.	-	-
4.	Second	19,792 sqm.	8,229 sqm.	4,874 sqm.	600 sqm.	31 sqm.	-	-
	<b>TOTAL</b>	<b>78,777 sqm.</b>	<b>31,596 sqm.</b>	<b>1,879 sqm.</b>	<b>2,400 sqm.</b>	<b>1,077 sqm.</b>	<b>18,035 sqm.</b>	<b>11,066 sqm.</b>

**Note:** The area calculations do not consider the areas of domes, tower block and underground conservancy lanes.

## ANNEXURE - XIII AGREEMENT

ARTICLES OF AGREEMENT for the work of “ **rendering consultancy services relating to the work of Museum Design (Architectural And Exhibition Design) Services For Yuge Yugeen Bharat Museum, New Delhi**” (hereinafter called the "Job") made on \_\_\_\_\_ day of \_\_\_\_\_, 202\_ between the Ministry of Culture, **Shastri Bhawan, Rajendra Prasad Road, New Delhi-110015 (Government of India)**, hereinafter referred to as “**MoC**” which expression shall include its successors and assigns on the One Part

AND

\_\_\_\_\_, hereinafter called the “**CONSULTANT**” which expression shall include their respective heirs, executors, administrators, and assigns on the other Part.

WHEREAS MoC being desirous of having **consultancy services relating to the work of Museum Design (Architectural And Exhibition Design) Services For Yuge Yugeen Bharat Museum, New Delhi** mentioned, enumerated or referred to in the RFP document including Completion Schedule of the job has called for proposal and submitted their offer.

- A. The CONSULTANT has examined the Job specified in Bid Document (RFP) of MoC and has satisfied himself by careful examination before submitting his proposal as to the nature of the Job and local conditions, the nature and magnitude of the Job, the availability of manpower and materials necessary for the execution of Job and has made local and independent enquiries and obtained complete information as to the matters and thing referred to, or implied in LOI or having any connection therewith and has considered the nature and extent of all probable and possible situations, delays, hindrances or interferences to or with the execution and completion of the Job to be carried out under the Agreement, and has examined and considered all other matters, conditions and things and probable and possible contingencies, and generally all matters incidental thereto and auxiliary thereof affecting the completion of the Job and which might have included him in making his proposal.

- B. The RFP document with all its annexures and LOI including Completion Schedule of Job and Letter of Acceptance of proposal form part of this Agreement though separately set out herein and are included in the expression Agreement wherever herein used.

AND

WHEREAS, the **MoC**, having accepted the offer of the **Consultant** as most competitive, has decided to appoint them consultant for **rendering consultancy services relating to the work of Museum Design (Architectural And Exhibition Design) Services For Yuge Yugeen Bharat Museum, New Delhi** at the values stated in bid and finally approved by MoC upon the terms and subject to the conditions of Agreement **and have issued a Letter of Intent** vide letter no. \_\_\_\_\_ dated \_\_\_\_\_ **to which the Consultant has submitted their acceptance vide their letter dated \_\_\_\_\_ and deposited** with the MoC a bank guarantee no. \_\_\_\_\_ dated \_\_\_\_\_ valid till \_\_\_\_\_ of Rs. \_\_\_\_\_/- as performance security (@5% of the estimated value) of this agreement as provided in the said conditions.

NOW THIS AGREEMENT WITNESSETH AND IT IS HEREBY AGREED AND DECLARED AS FOLLOWS:

1. In consideration of the payment to be made to the CONSULTANT for the Job to be executed by him the agency hereby covenants with MoC that the CONSULTANT shall and will duly provide, execute and complete the said Job and shall do and perform all other acts and things in the Agreement mentioned or described or which are to be implied there from or may be reasonably necessary for the completion of the said Job and at the said times and in the manner and subject to the terms and conditions or stipulations mentioned in the Agreement.
2. In consideration of the due provision execution and completion of the said Job, MoC does hereby agree with the Agreement that MoC will pay to the CONSULTANT the respective amounts for the Job actually done by him and approved by MoC at the amount specified in this LOI, such payment to be made at such time in such manner as provided for in the Agreement and LOI.
3. The extant terms and conditions as mentioned in the RFP published in this regard shall also cover/ govern the scope of this agreement.

All disputes and differences of any kind whatever except as included under Clause 2 of General Conditions of contract appended herewith, arising out of or in connection with the contract on the

carrying out of works (whether during the progress of the work or after their completion and whether before or after the determination, abandonment or breach of the contract) shall be referred to arbitration. In case of any legal dispute, other than the arbitration, the court of jurisdiction shall be at the place written in the first line of this agreement.

The provisions of the Arbitration & Reconciliation Act 1996 or any statutory modification or re-enactment thereof and of the rules made there under for the time being in force shall apply to arbitration proceedings.

In witness whereof the parties have executed these presents in the day and the year first above written.

Signed and Delivered for and on behalf of  
**Ministry of Culture, Government of India,**  
**Shastri Bhawan, Rajendra Prasad Road,**  
**New Delhi-110015**

Signed and Delivered for and on behalf of

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Date:**

**Place: New Delhi**

IN PRESENCE OF

1.

2.