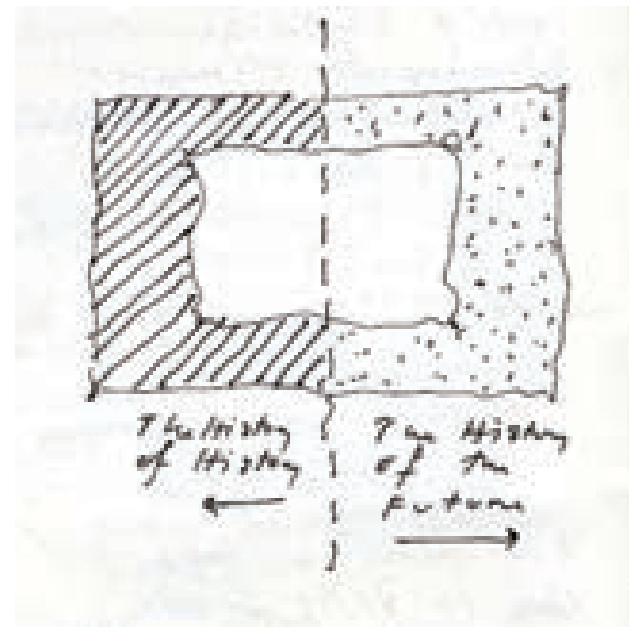


**DESIGN AND CURATORIAL PROPOSAL
MUZEU HISTORIK KOMBËTAR**

WW ARCHITECTURE + METRO_POLIS

14 December 2015



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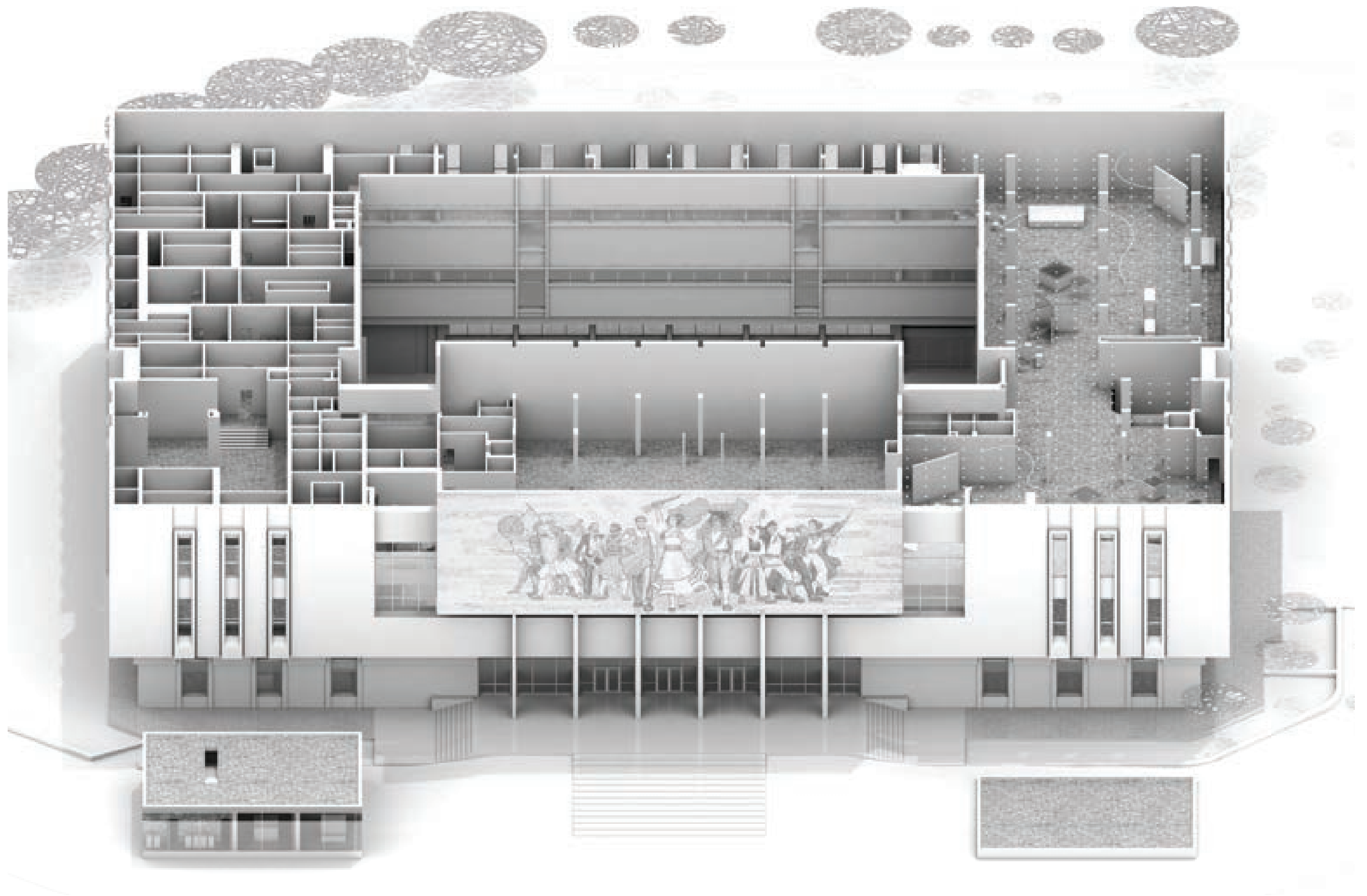
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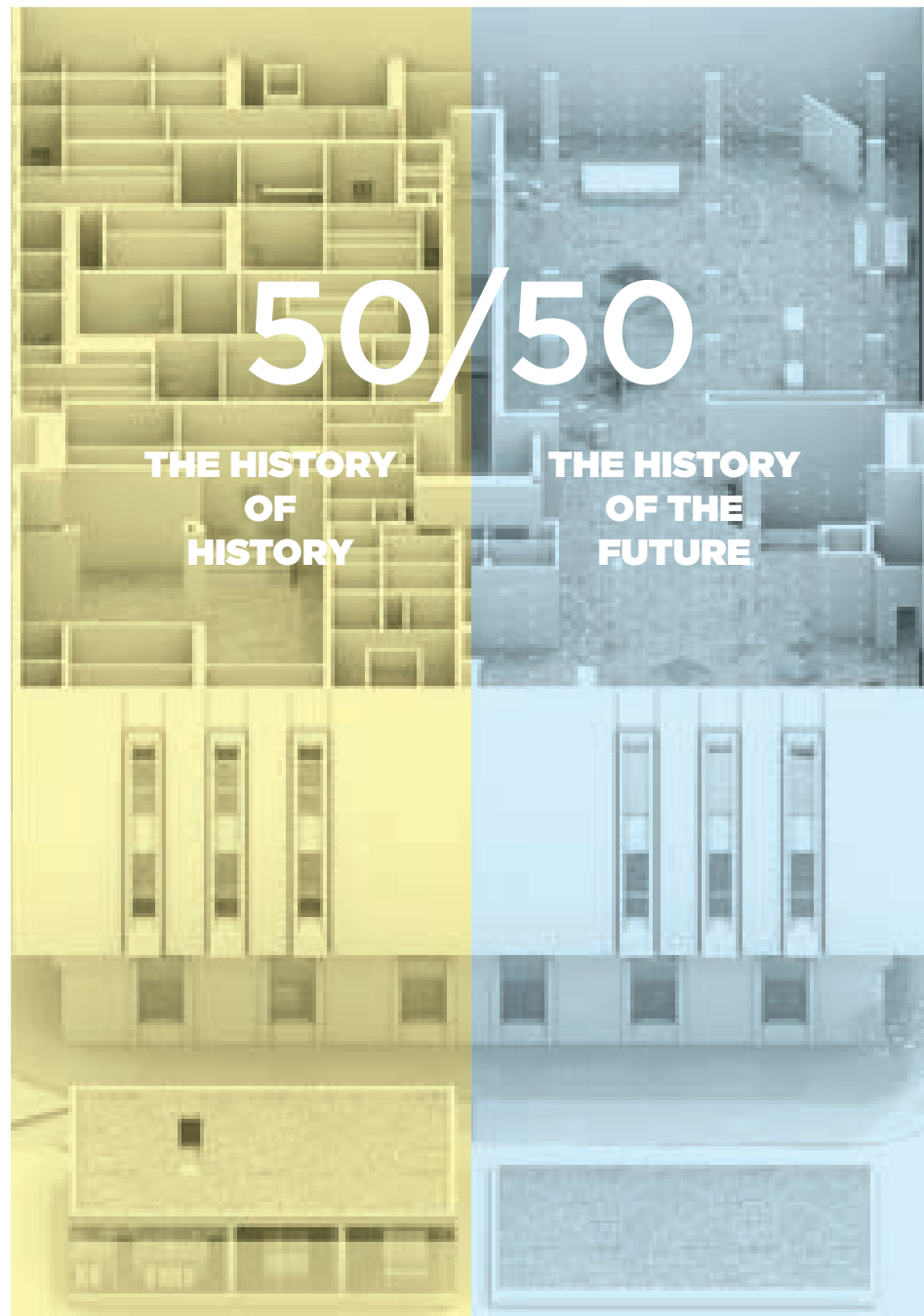
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50/50

Our proposal for the National Historical Museum puts forth a history in two parts: *The History of History* and *The History of the Future*.

The *History of History* is a constructed history. It consists of categories, timelines, narratives, clarity, and facts...at least as much as we can know them. This is an instructive history, without which we can hardly claim to be a civilization.

The *History of the Future* is a discursive history. It thrives on speculations, unpredictable outcomes, and ambitions. This is a hopeful history, without which our optimisms have no choice but to fall silent.

The two histories are inseparable. Each is animated by its never-ending orbit around the other.

CURATORIAL MISSION

The National Historical Museum is split into two halves: *The History of History* and *The History of the Future*.

The History of History: The museum's western wing is organized by pavilions tailored to the display of specific exhibition materials. The individuated rooms that constitute these pavilions focus the visitor's attention on single subjects. A direct, enfilade circulation route strings all of the subjects together. *The History of History* displays are long-term installations that use the museum's holdings to recount the rich and complex story of Albania's national history. The tailoring of these rooms will be based on input from museum officials and curators.

The History of the Future: The museum's eastern wing is organized as an open plan, experimental exhibition space where multiple subjects may occupy a single room. These rooms are clear of interior partitions to enable maximum flexibility for the installation of temporary exhibits.

Curators, historians, guest artists, writers, politicians, educators, and others will be invited to consider Albania's history in new ways, to present objects from the museum's collection together with contemporary works, invigorating Albania's history as well as its future.

The infrastructure of these spaces – lighting, media, power, hanging systems – will be designed in response to input from museum officials, curators, and other cultural voices in Albania.

PUBLIC CULTURE

Our project positions history as a catalyst for Albania's public culture. The country's past is continuously activated by integrating it into its future and placing it within urban, national, and global contexts. Public, educational and event spaces are woven throughout the building to guide and serve museum staff and visitors, as well as to host additional events and publics:

- The *Culture Café*, on the second floor above the lobby, accommodates the general public, who will be drawn into the museum to meet, eat, and linger.
- The *Culture Hall*, the auditorium at the entry level, will be opened up with glass walls to make it more visible for city-wide events ranging from film festivals to symposia.

- The *Culture Commons* transforms the museum's large courtyard space into an event space that can host galas, fairs, and temporary exhibitions of public art.

- The *Culture Forum*, located directly behind "The Albanians" mosaic and identified with its own mural by artist Helidon Gjerji (as an example) could operate as a public venue to host private functions, such as dinners, conferences and even weddings to generate additional operating funds for the museum.

PRESERVATION MISSION

The building's envelope will be preserved through a series of stages:

- **Assessment**: a thorough assessment of the building's stonework, mural, windows, and roof will be undertaken by experts in the field.
- **Re-Use**: wherever possible, existing materials will be used/restored to maintain fidelity to the original building.
- **Mechanical systems**: the mechanical systems will be replaced to meet current building/museum standards.
- **Windows**: all windows will be evaluated in terms of contemporary performance standards/needs.

This preservation effort will depend directly on input from government, museum, cultural, and technical voices in Albania.

PHASING

The transformation of the National Historical Museum will occur over three phases:

Phase 1: Preservation of the existing structure and updating of the museum's systems. This phase also includes the construction of a History of History Pavilion and a History of the Future Platform as frontispieces to the building, signaling the museum's forthcoming approach to history.

Phase 2: Construction of the History of History interior pavilions and exhibitions and the History of the Future infrastructure; construction of the cultural mixing spaces that catalyze the building's two sides: the Culture Café, the Culture Hall, the Culture Commons Hall, and the Culture Forum.

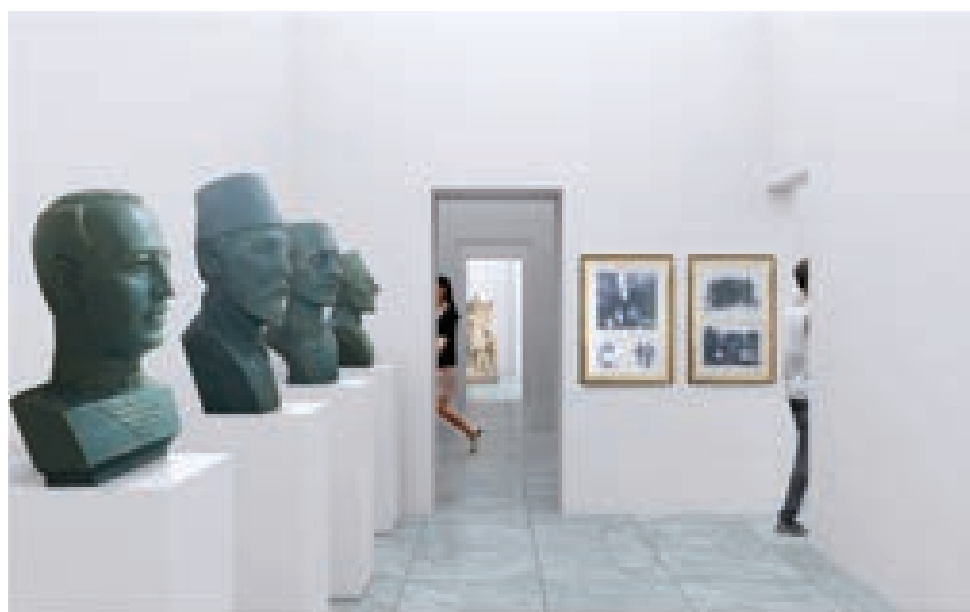
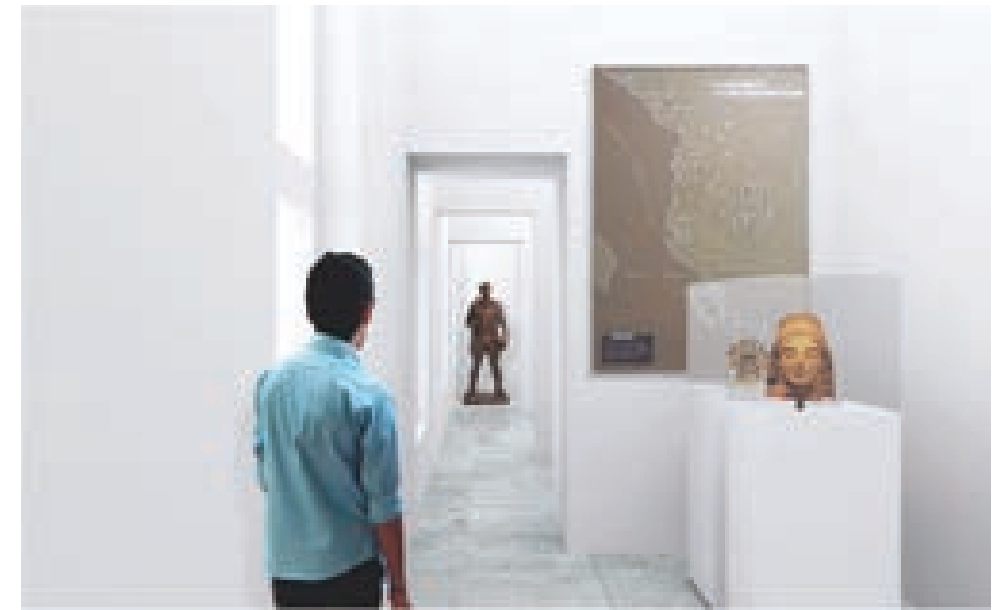
Phase 3: A proposed third phase would entail the construction of an additional exterior pavilion located to the north of the building, housing museum archives, technical spaces and staff offices, thereby freeing up additional space for educational functions within the museum and allowing for greater circulation between the museum's two halves.

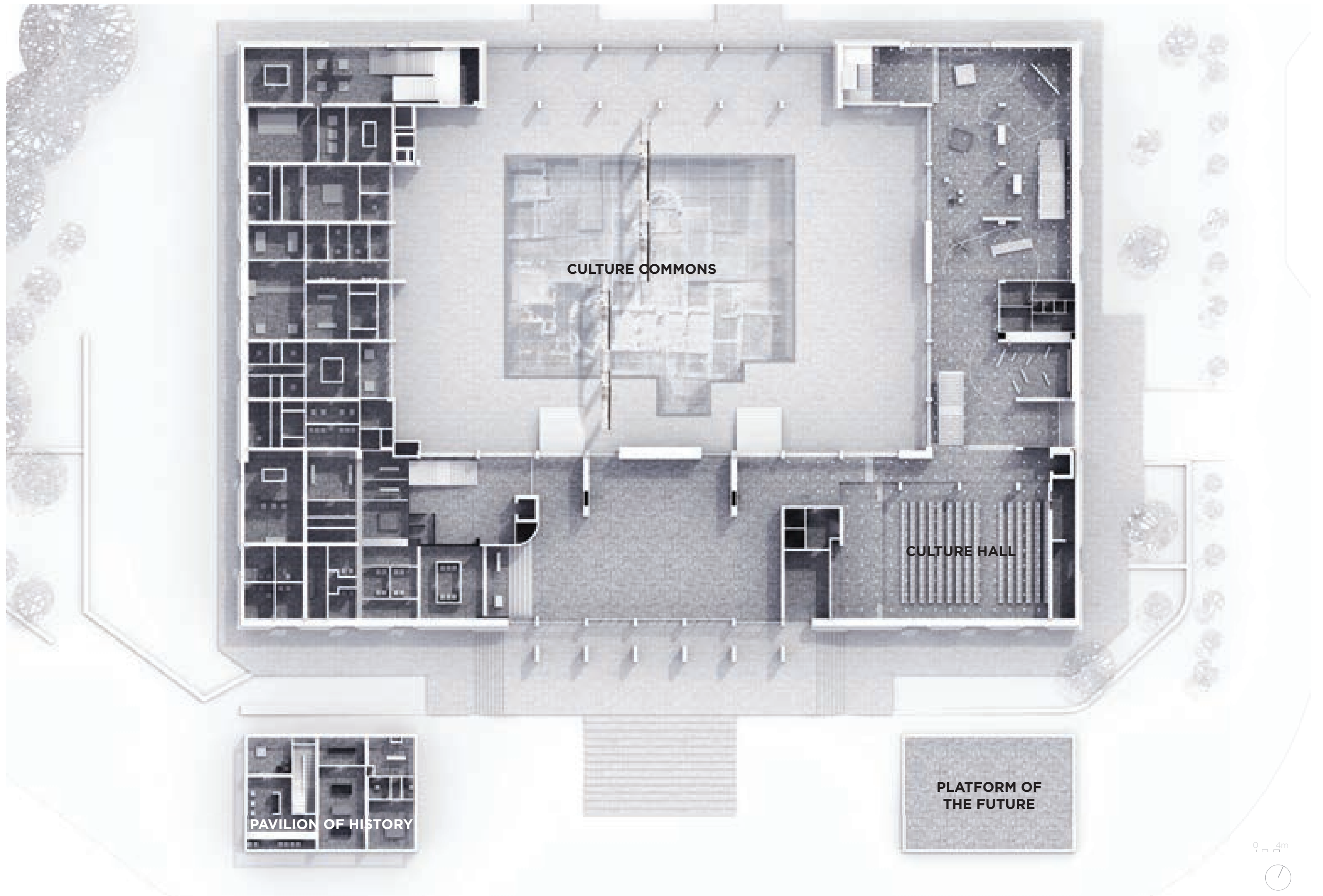


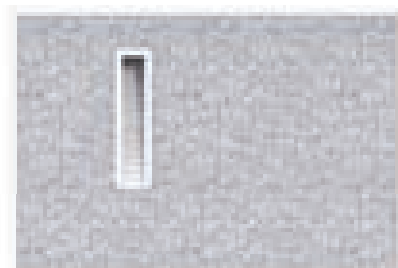
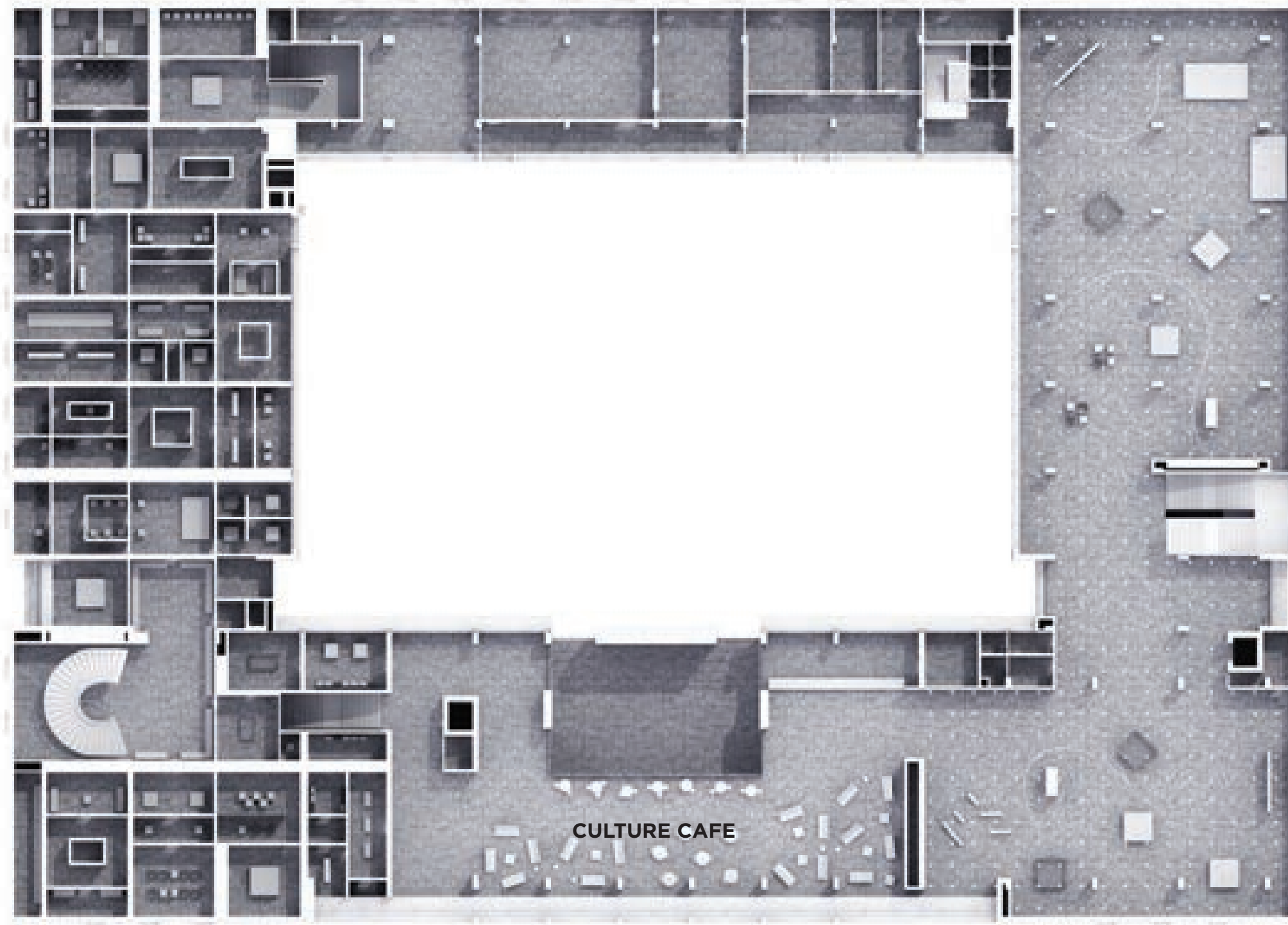
SECTION THROUGH *THE HISTORY OF HISTORY*



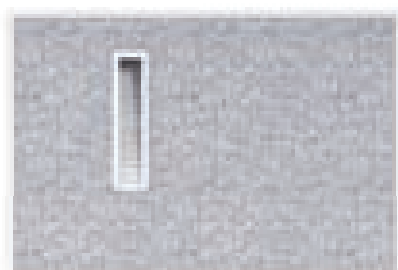
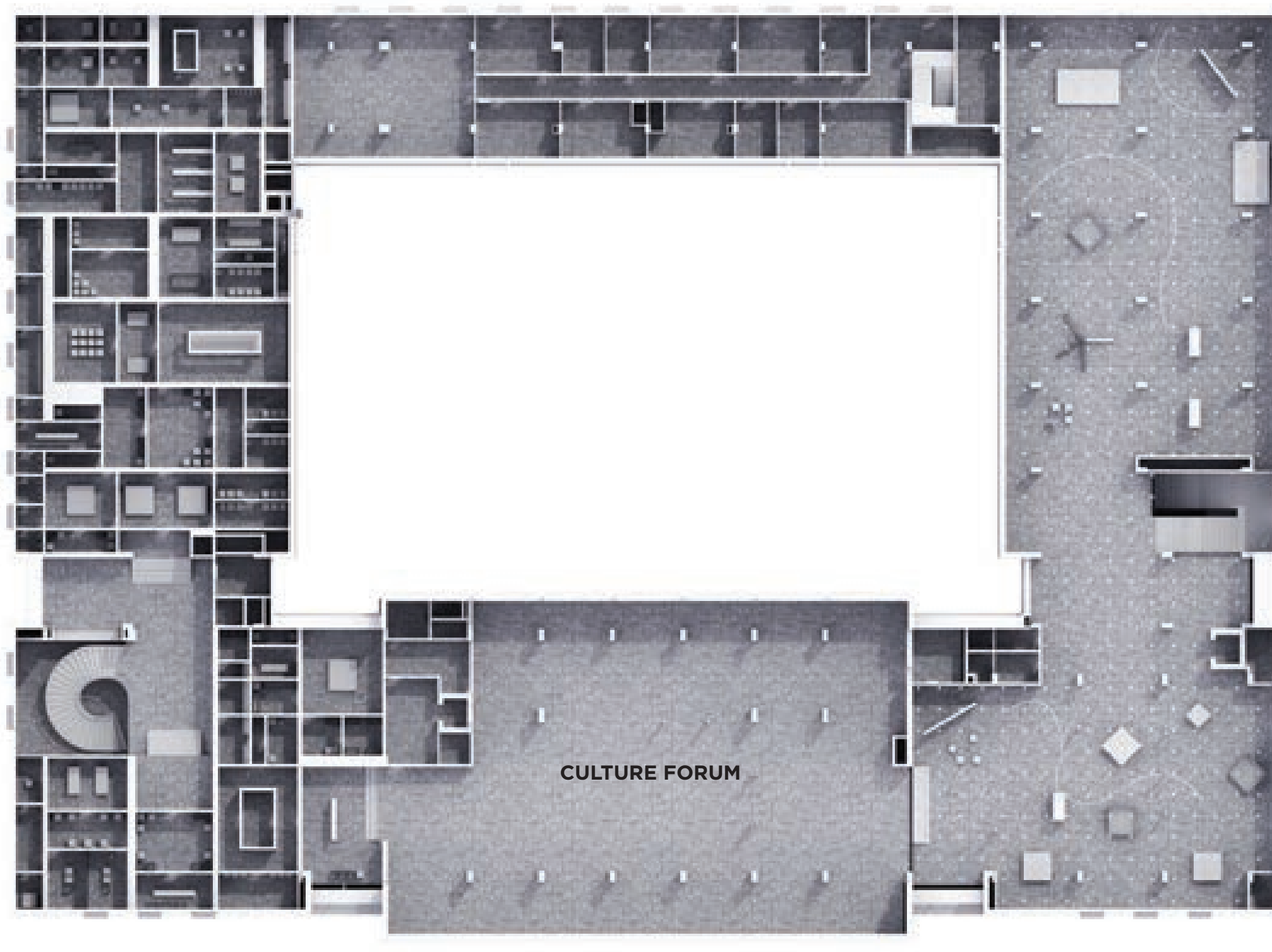
SECTION THROUGH *THE HISTORY OF THE FUTURE*







0 4m



0 4m





VIEW OF *THE HISTORY OF HISTORY* PAVILION

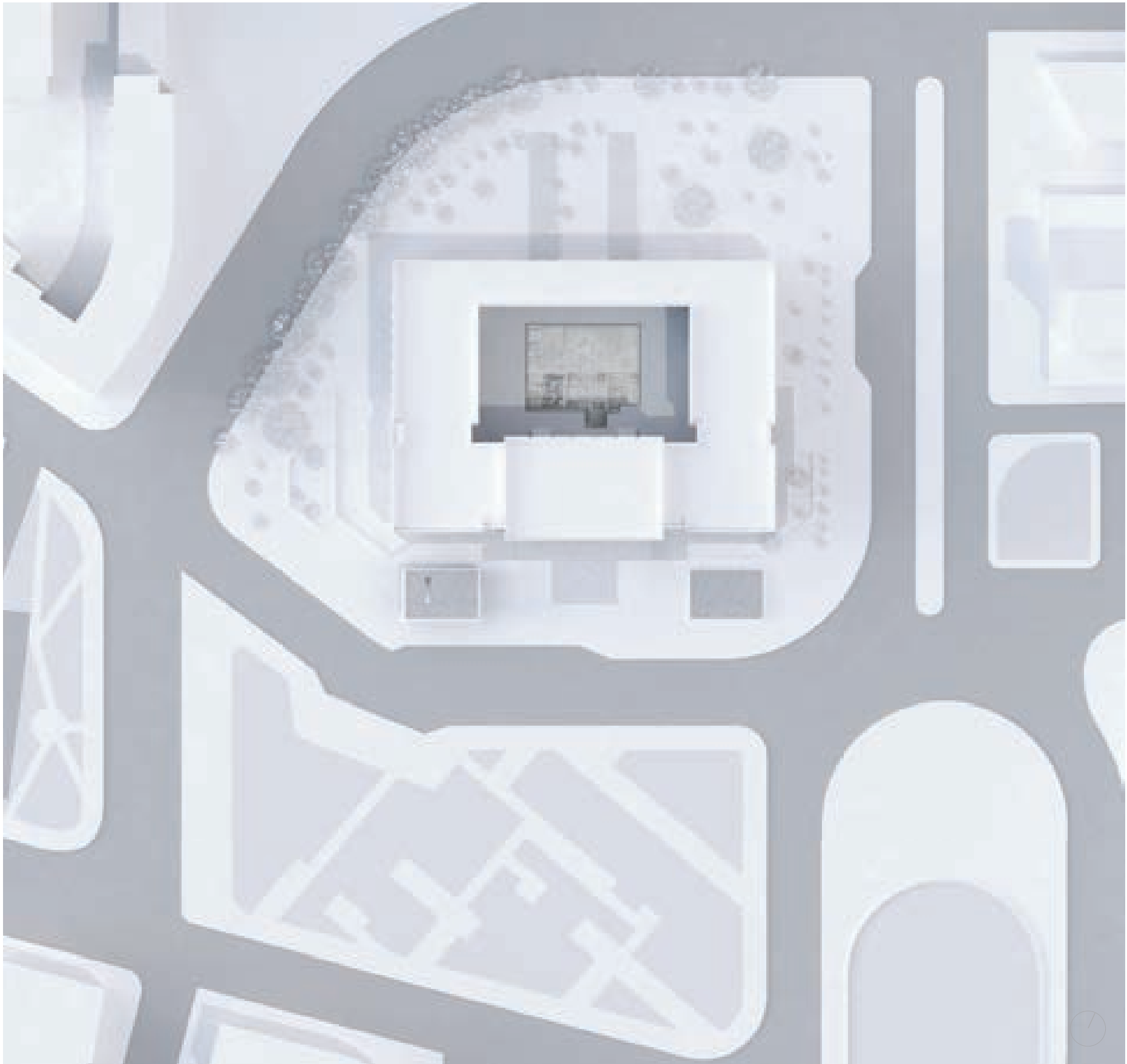


VIEW OF *THE HISTORY OF FUTURE* PLATFORM





PLAN PERSPECTIVE



SITE PLAN

NOT TO SCALE



SITE SECTION PERSPECTIVE

PRESERVATION STATEMENT

T. Gunny Harboe, FAIA

It is our belief that design is a creative process. It takes input from many different sources and generates an output of a unique solution that is functional, beautiful and sustainable. Our designs are generated through the vision of our clients. By cultivating an understanding of our clients' mission, principals and ethics we are better able to respond to their physical needs. We strive to incorporate their cultural and aesthetic values and create an architectural statement reflective of each client's unique image and perspective. The goal is to provide them with an environment that is not only completely comfortable and pleasurable for the users, but one that positively projects who they are to the public they engage.

When a project involves a structure that is historically or architecturally significant, we begin with the premise that the preservation of our cultural heritage is not a luxury, but a vital aspect of our society. We are committed to the idea that being good stewards of our cultural heritage will provide great benefit to present and future generations. We live in a continuum of time where it is important to be able to place ourselves in the present in context with the past and the future. Preservation of the built environment helps to accomplish that.

We combine our historically tempered aesthetic judgments with our technical expertise to solve difficult design problems. Typically great focus is given to restoring the original integrity of a building's exterior and significant features of the interior, while incorporating the needed improvements that allow it to function comfortably and safely for the users. The solutions often result in an environment enhanced by complex layers of beauty and meaning.

Harboe Architects is also firmly committed to the idea of creating a sustainable society and using our work as a means to help achieve it. Retention and reuse of our existing building stock is inherently "green". Reutilizing the embodied energy that was generated to create a building is a much more sustainable alternative to demolishing it and putting it in a landfill. Sustainability also means more than using florescent light bulbs, recycled materials, or even improving overall energy efficiency in a building. Although these things have a place and are important, we believe that a sustainable society must also take into account its cultural legacy. By saving the historic structures of the past we can better understand the present and make the most of our future for generations to come.

CURATORIAL STATEMENT

Alison Weaver, Director Moody Center for the Arts

The role of the museum in contemporary culture has changed. It has evolved from a nineteenth century cabinet of curiosities to a twenty-first century interactive space designed to engage local, national and international audiences in new and dynamic ways. From my perspective as the former Director of Affiliates at the Solomon R. Guggenheim Museum, it is evident that Tirana's National Historical Museum has the potential to build on its storied cultural foundations to reactivate its permanent collections while presenting forward-looking exhibitions that encourage visitors to reexamine their national heritage. This can be achieved by reinstalling the permanent collection in discrete, well-thought-out spaces in the History of the Past wing, while allowing for flexible temporary exhibition spaces in the History of the Future galleries, thereby generating a dialogue between the two. This bi-partite structure respects the historic role of the Museum in providing an educational foundation for all first-time visitors, while encouraging repeat visits by those interested in the rotating exhibitions in the History of the Future galleries. From a budgetary point of view, the History of the Past exhibitions could stay on view for a decade, thereby saving costs, while the History of the Future exhibitions could rotate frequently, driving attendance and admissions revenue through repeat visits, while generating national, even international, attention to the museum's mission and creating excitement in the building.

What might the History of the Future exhibitions look like? One example would be to commission outstanding international artists like Anri Sala and Sarah Oppenheimer to intervene in the permanent collection of the museum, creating a new installation by re-contextualizing existing works in an environment of his own creation. Another example would be to commission an artist like Helidon Gjergji to create a new mural (or video projection) inside the building in response to the building's existing exterior mural, thereby bringing contemporary issues into dialogue with Albania's rich history. Such temporary exhibits in the History of the Future galleries would invite new audiences to the museum, while provoking a dialogue about national identity in relationship to Albania's past. The museum could also consider launching an annual competition for artists to propose dynamic interventions in the History of the Future space that respond to the permanent collection, perhaps in tandem with the Tirana Biennale, thereby linking the nation's historical past to the contemporary art context through a site-specific installation.

The best historical museums today create community, bringing people together through visual stimulation to dialogue around shared experiences. The addition of a café in the second floor space above the lobby – a space of transition between the History of the Past and the History of the Future – would provide an open, available space for such a community to originate and grow over time. It would serve the dual purpose of enticing first-time visitors to enter the building, while encouraging returning visitors to linger in the space and build connections both to the collection and to each other.

Through this innovative architectural design and forward-thinking curatorial program, Tirana's National Historical Museum would thereby become a leading museum of the future.

COST ESTIMATE

50:50						
THE HISTORY			THE HISTORY			
OF			OF			
HISTORY			FUTURE			
COST ESTIMATION						
No.	Item	Description	Unit	Quantity	Value(ALL)	Total Value(ALL)
I- DEMOLITION WORKS						
1	An	REMOVAL OF EXISTING MASONRY(demolition)	m³	800	250	200,000
2	An	REMOVAL OF EXISTING INSIDE PLASTER(repair)	m³	4987	620	3,091,940
3	An	DISMANTLING OF EXISTING WINDOWS	m²	600	292	175,200
4	An	DISMANTLING OF EXISTING DOOR	m²	400	292	116,800
5	An	DEMOLITOINS OF EXISTING PALTES AND SUBSTRATES (repair)	m²	4358	179	780,082
6	An	DEMOLITOINS OF EXISTING WATER PIPING	ml	250	84	21,000
7	An	DEMOLITOINS OF EXISTING ELECTRICAL NETWORK	ml	600	39	23,400
8	An	CLEANING FROM HIGH VEGETATION	m²	6335	767	4,858,945
9	An	REMOVING OF THE GATE IN THE NORTH FAÇADE	piece	1	5351	5,351
10	2.37/5b	WASTE TRANSPORTATION WITH AUTO UNTIL TO 10KM	m³	1500	467	700,500
			SUM I			9,973,218
II-ARCHITECTURAL WORKS						
		1 WORKS FOR FACADES				
1	2.404/1	PAINTING OF FAÇADE WITH HIDROPLASTIK INK	m²	1,800	431	775,800
2	An	CLEANING THE FACADA FROM DUST AND SUPERFICIAL DEPOSITS WITH WATER. PUMP PRESSURE (HIDROPULTRICE)	m²	12,013	461	5,537,993
3	An	CLEANING THE MAIN ENTRY STAIRS FROM DUST AND SUPERFICIAL DEPOSITS WITH WATER. PUMP PRESSURE (HIDROPULTRICE)	m²	684	461	315,324
4	2.334	PLASTERING OF FACADES (REPAIR)	m²	3,100	1,116	3,459,600
5	2.273	ADDITONAL MARBLE MOZAIC WORKS (REPAIR)	m²	300	5,090	1,527,000
			SUM 1			11,615,717
		2 WORKS FOR REFINISHES				
1	2.297/a	GYP SUM CEILING WORKS	m²	9,588	4,938	47,343,569
2	2.297/a	PLASTERBOARD WORKS FOR DISPLAYS	m²	200	4,938	987,600
3	An	STRUCTURAL GLASS WORKS	m²	787	6,930	5,453,910
4	2.330	PATCHING ROOF WORKS	m²	4,358	790	3,442,820
5	2.404/1	PAINTING OF WALLS WITH HIDROPLASTIK INK	m²	9,580	431	4,128,980
6	An	CEILING GRID METALIC STRUCTURE FOR LIGHTING	m²	862	12,500	10,775,000
			SUM2			72,131,879
		3 WORKS FOR WINDOWS & DOORS				
1	2.383/1	INTERIOR DOORS SUPPLIES	m²	16	21,441	343,056
2	2.375/a	ALUMINUM DOUBLE GLAZED WINDOWS SUPPLIES	m²	978	10,951	10,710,078
3	2.373/1	GLASS DOORS SUPPLIES	m²	54	12,096	653,184
			SUM 3			11,706,318

4 WORKS FOR LAYERS						
1	2.267/a	GREZ LAYER TILES (REPAIR)	m²	4358	2,198	9,578,884
2	2.264	LUSTER CEMENT LAYER FOR LEVELING WORKS	m²	4,358	332	1,446,856
4	2.196/c	MAPEJ WATERPROOFING LAYER (FOR TOILETS)	m²	500	1,368	684,000
5	2.267/a	GREZ TILES (FOR TOILETS)	m²	500	2,198	1,099,000
7	2.310/1	INSIDE WALL PLASTER WORKS (WALL + CEILING)	m²	13,703	453	6,207,459
8	2.404/1	PAINTING OF INSIDE WALL WITH HIDROPLASTIK INK	m²	13,703	431	5,905,993
SUM 4						24,922,192
SUM II 120,376,106						
SUM II 130,349,324						
WORKS FOR HYDRAULIC SYSTEM % 30% 39,104,797						
WORKS FOR ELECTRICAL SYSTEM % 40% 52,139,730						
SUM III						91,244,527
SUM (I+II+III)						231,567,068
RESERVE FUNDS 5%						11,578,353
SUM						243,145,422
VAT 20%						48,629,084
TOTAL SUM(ALL)						291,774,506
TOTAL SUM (EUR)						€ 2,084,104
1 WORKS FOR PAVILLION HOH						
1	2.262/4a	FOUNDATION SLAB	m²	520	8,049	4,185,480
2	2.181	COMPOSITE METALLIC STRUCTURE	m²	350	138,259	48,390,650
3	An	ROOF WORKS	m²	520	8,057	4,189,640
4	2.181	METALLIC STRUCTURE FOR STAIRS	m²	40	138,259	5,530,360
5	2.375/a	ALUMINUM DOUBLE GLAZED WINDOWS SUPPLIES	m²	207	10,951	2,266,857
6	2.383/1	INTERIOR DOORS SUPPLIES	m²	16	21,441	343,056
7	2.267/a	GREZ LAYER TILES	m²	470	2,198	1,033,060
8	2.264	LUSTER CEMENT LAYER FOR LEVELING WORKS	m²	470	332	156,040
9	2.310/1	INSIDE WALL PLASTER WORKS (WALL + CEILING)	m²	1,645	453	745,185
10	2.404/1	PAINTING OF INSIDE WALL WITH HIDROPLASTIK INK	m²	1,645	431	708,995
11	2.297/a	GYP SUM CEILING WORKS	m²	20	4,938	98,760
12	2.297/a	PLASTERBOARD WORKS FOR DISPLAYS	m²	100	4,938	493,800
13	An	STRUCTURAL GLASS WORKS	m²	20	6,930	138,600
SUM 1						68,280,483
2 WORKS FOR PAVILLION HOF						
1	2.262/4a	FOUNDATION SLAB	m²	520	8,049	4,185,480
2	2.181	COMPOSITE METALLIC STRUCTURE	m²	350	138,259	48,390,650
3	An	ROOF WORKS	m²	520	8,057	4,189,640
4	2.181	METALLIC STRUCTURE FOR STAIRS	m²	40	138,259	5,530,360
5	2.375/a	ALUMINUM DOUBLE GLAZED WINDOWS SUPPLIES	m²	207	10,951	2,266,857
6	2.267/a	GREZ LAYER TILES	m²	470	2,198	1,033,060
7	2.264	LUSTER CEMENT LAYER FOR LEVELING WORKS	m²	470	332	156,040
8	2.310/1	INSIDE WALL PLASTER WORKS (WALL + CEILING)	m²	335	453	151,755
9	2.404/1	PAINTING OF INSIDE WALL WITH HIDROPLASTIK INK	m²	335	431	144,385
10	2.297/a	GYP SUM CEILING WORKS	m²	25	4,938	123,450
11	2.297/a	PLASTERBOARD WORKS FOR DISPLAYS	m²	50	4,938	246,900
12	An	STRUCTURAL GLASS WORKS	m²	10	6,930	69,300
SUM 2						66,487,877
SUM II						134,768,360
WORKS FOR HYDRAULIC SYSTEM			%	30%		40,430,508
WORKS FOR ELECTRICAL SYSTEM			%	40%		53,907,344

SUM III						
SUM (I+II+III)						94,337,852
RESERVE FUNDS 5%						231,190,316
SUM						11,559,516
VAT 20%						242,749,831
TOTAL SUM(ALL)						48,549,966
TOTAL SUM (EUR)						291,299,798
TOTAL SUM (EUR)						€ 2,080,713
1 WORKS FOR GLASS BOX						
1	2.262/4a	FOUNDATION SLAB	m²	3228	8,049	25,982,172
2	2.181	COMPOSITE METALLIC STRUCTURE	m²	750	138,259	103,694,250
3	An	ROOF WORKS	m²	1,028	8,057	8,282,596
4	2.181	METALLIC STRUCTURE FOR STAIRS	m²	40	138,259	5,530,360
5	2.375/a	ALUMINUM DOUBLE GLAZED WINDOWS SUPPLIES	m²	1,200	10,951	13,141,200
6	2.267/a	GREZ LAYER TILES	m²	3100	2,198	6,813,800
7	2.264	LUSTER CEMENT LAYER FOR LEVELING WORKS	m²	3,100	332	1,029,200
8	2.310/1	INSIDE WALL PLASTER WORKS (WALL + CEILING)	m²	18,648	453	8,447,544
9	2.404/1	PAINTING OF INSIDE WALL WITH HIDROPLASTIK INK	m²	18,648	431	8,037,288
10	2.297/a	GYP SUM CEILING WORKS	m²	1,053	4,938	5,199,714
11	An	STRUCTURAL GLASS WORKS	m²	113	6,930	783,090
SUM 2						186,941,214
WORKS FOR HYDRAULIC SYSTEM			%	30%		56,082,364.20
WORKS FOR ELECTRICAL SYSTEM			%	40%		74,776,485.60
SUM III						130,858,850
SUM (I+II+III)						317,800,064
RESERVE FUNDS 5%						15,890,003
SUM						333,690,067
VAT 20%						66,738,013
TOTAL SUM(ALL)						400,428,080
TOTAL SUM (EUR)						€ 2,860,201
TOTAL PHASE (1+2+3) (ALL)						983,502,384
TOTAL PHASE (1+2+3) (EURO)						€ 7,025,017.03

DESIGN TEAM



ELVAN DAJKO - METRO_POLIS

Elvan Dajko graduated from the Sapienza University of Rome – Faculty of Architecture. His research areas mainly cover urban morphology and architecture, particularly in contexts under rapid social and urban transition, issues which he also examined while in the Postgraduate Program at ETH Zurich. Currently, he is continuing to develop this topic within his doctoral studies in Architecture and Construction – Space and Society at the Faculty of Architecture of the Sapienza University of Rome. In addition to practicing at Metro_Polis Architecture and Planning, he holds also the position of Deputy Director of RDI at POLIS University where his professional activities include participation in numerous national and international research projects, workshops and teaching.



T. GUNNY HARBOE, FAIA - PRESERVATION EXPERT

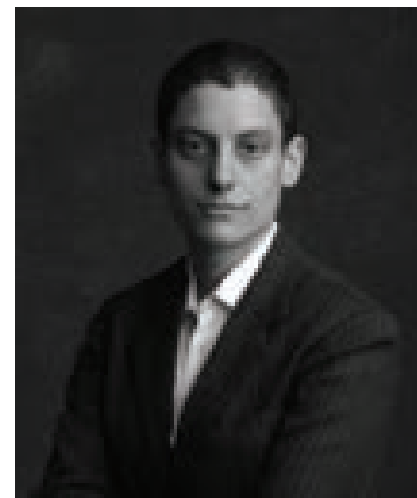
In March of 2006 Gunny Harboe began his own architecture firm specializing in historic preservation and sustainable design. Prior to that he spent 17 ½ years at McClier (and Austin/AECOM) where he was responsible for all of the firm's projects involving preservation, restoration, or rehabilitation of older structures of historic or architectural significance. He is a registered architect having received his M. Arch. degree from MIT, which included study at the Royal Academy of Fine Arts in Copenhagen, Denmark. He also has a M.Sc. in Historic Preservation from Columbia University, and an A.B. in History from Brown University. In 1998 he completed the course in Architectural Conservation at ICCROM in Rome, Italy.

Mr. Harboe has gained a national reputation for his award winning work on the Rookery Building and Reliance Buildings. Both these projects received national Honor Awards from the American Institute of Architects and the National Trust for Historic Preservation. Mr. Harboe was named a “2001 Young Architect” by the National AIA. He currently serves as Secretary General of the ICOMOS ISC on 20th Century Heritage, and previously served as Vice President of the Landmarks Preservation Council of Illinois and Vice President of DOCOMOMO-US, where he currently remains a board member. Recent projects include; Holabird and Roche's Marquette Building, Frank Lloyd Wright's Unity Temple, Mies Van der Rohe's Crown Hall, Louis Sullivan's Carson Pirie Scott Store and Holabird and Root's Chicago Board of Trade Building, all National Historic Landmarks.



ENDRIT MARKU - METRO_POLIS

Since 2008 Endrit is part of Metro_POLIS Associated – Architecture and Planning studio, working initially as architect, later as leading architect and currently as director. He studied Architecture at Sapienza University of Rome in Italy. Endrit has been working as lecturer at POLIS University - Tirana, teaching architectural design and theory, as well as interior architecture. He has a solid experience with architectural and urban design, as well as working with local communities and authorities. Endrit has been involved with the design and execution of many projects varying in scale and scope, such as development plans for a number of municipalities and communes (Vora Municipality General Plan, Xhafzotaj Commune General Plan), landscape and urban design projects (Fier, Korca, Berat), many architectural objects and so on. He has actively participating in several international conferences, workshops and competitions (local winners of Vlora Waterfront, Innovation prize for the extension of Tirana Boulevard with KCAP studio).



SARAH OPPENHEIMER - ARTIST

Sarah Oppenheimer received a B.A. from Brown University in 1995 and an M.F.A. in painting from Yale University in 1999. Upcoming solo projects include exhibitions at the Pérez Art Museum Miami, the Wexner Center for the Arts, and MASS MoCA. Recent projects include 33-D, a double threshold at Kunsthau Baselland; and W-12302, an architecturally embedded permanent commission at the Baltimore Museum of Art (2012). Her work has been exhibited at such venues as the Andy Warhol Museum (2012); the Museum of Contemporary Art San Diego (2009); Art Unlimited, Art Basel (2009); Skulpturens Hus (Stockholm); the Saint Louis Art Museum; the Mattress Factory; the Drawing Center; and the Sculpture Center. She is the recipient of a Rome Prize Fellowship (2011-12), a Louis Comfort Tiffany Foundation Fellowship (2009), a Guggenheim Foundation Fellowship (2007), an American Academy of Arts and Letters Award in Art (2007), and a Rema Hort Mann Foundation Fellowship (2003). Ms. Oppenheimer joined the Yale faculty in 2003 and was appointed critic in painting/printmaking in 2005. Sarah Oppenheimer was born in Austin, Texas; she lives in New York.

DESIGN TEAM



EMEL PETERCI - COST ESTIMATOR

Since 2014 Emel is part of Metro_POLIS Associated - Architecture and Planning studio, working as an architect. She graduated from Polis University and received her master's degree in Architecture and Urban Design. She is continuing her studies in Professional Master "Parametric Design" at Polis University. She is been working for about two years in issues related to architecture and urban design dealing with local communities and authorities. She is been working in projects of different scales such as development plans for a number of municipalities (Burrel Municipality General Plan, Saranda General Regulatory Plan), landscape and urban design projects (Shkodra, Korca, Berat, Vlora), many architectural objects and so on. She is been working also in the estimation cost of the projects. She has actively participating in several international conferences, workshops and competitions (local winners of Vlora Waterfront, first price winners of Housing with low cost and high energy efficiency building).



BRYONY ROBERTS - PRESERVATION CONSULTANT

Bryony Roberts is a designer, artist and scholar. She earned her B.A. from Yale University and her M.Arch from Princeton University, where she was awarded the Suzanne Underwood Thesis Prize. After working in the offices of WORKac in New York and Mansilla + Tunon in Madrid, she started her own practice in 2011. Her practice combines strategies from architecture, visual art, and cultural theory to produce transformations of existing architecture. Her work has received a Graham Foundation Individual Grant and was featured in the Chicago Architecture Biennial of 2015.

In addition to design projects, Roberts is committed to research and publication; she recently guest-edited the architectural journal Log on the topic "New Ancients", and has published her writing in Log, Pidgin, and Architectural Record. She taught as a Wortham Teaching Fellow at the Rice School of Architecture from 2011-2013, and at SCI-Arc in Los Angeles from 2013-2014. She is currently a Visiting Professor at the Oslo School of Architecture in Norway, and was awarded the Rome Prize to develop her work at the American Academy in Rome in 2015-2016.



ALISON WEAVER - CURATORIAL EXPERT

Alison Weaver, an art historian and former director of affiliates for the Solomon R. Guggenheim Museum in New York, has been named executive director of Rice University's Moody Center for the Arts.

Weaver will oversee the \$30 million, 50,000-square-foot facility, currently under construction, that will be an interdisciplinary center with space for arts education, performances, gallery exhibitions, material fabrication and digital media art production, as well as a site for collaborations with local and international arts institutions.

In her six years at the Guggenheim, Weaver led its programs and operations in Berlin, Venice, Las Vegas and Bilbao, Spain, while managing its departments of Exhibition Management, Registration, Art Services and Library/Archives in New York. Together with her curatorial colleagues, she implemented a wide range of international traveling exhibitions, from historical loan shows such as "Art in America: 300 Years of Innovation" to new commissions such as William Kentridge's "Black Box/Chambre Noire." She also coordinated the museum's strategic-planning process and managed the Guggenheim's reaccreditation by the American Association of Museums.

Weaver has a Master of Arts degree from Williams College and will complete a Ph.D. in art history this fall at City University of New York, where her research focuses on the dialogue between Europe and the United States from 1945 to the present. She has written about a variety of international artists, including Nam June Paik and Sigmar Polke, and has taught Introduction to the Visual Arts of the World at City College of New York. Her current research focuses on the U.S. reception of the German artist Joseph Beuys. She also has an MBA from the Yale School of Management and a B.A. cum laude in the history of religion from Princeton University. Before joining the Guggenheim staff, she was an engagement manager for the consulting firm McKinsey & Co.

DESIGN TEAM



SARAH WHITING - WW ARCHITECTURE

Prior to founding WW, Sarah Whiting worked with the Office for Metropolitan Architecture in Rotterdam, The Netherlands; Peter Eisenman in New York; and Michael Graves in Princeton, New Jersey.

In addition to practicing, Whiting is Dean of the School of Architecture at Rice University, where she is the William Ward Watkin Professor of Architecture.

Whiting has also taught at Princeton University, Harvard University, the University of Kentucky, the Illinois Institute of Technology, and the University of Florida. Whiting is a frequent lecturer throughout the US and abroad. She is regularly asked to serve as a critic of architecture and urban design.

Whiting's work has been published in ANY, Assemblage, Wiederhal, Wired, and Dialogue magazines, among others, as well as in the collections Shaping the City; Mies in America; Six Authors in Search of an Architect; and An Architecture for all Senses: the Work of Eileen Gray. Whiting is the series editor of Point, a book series aimed at forming contemporary discussions in architecture and urbanism. She edited Differences, a collection of essays by Ignasi de Solà-Morales and also served as reviews editor for the journal Assemblage from 1996 to 2001. She currently serves on the editorial boards of the journals LOG and 30-60-90.

Whiting received her B.A. from Yale, her Master of Architecture from Princeton University, and her Ph.D. from MIT.



RON WITTE - WW ARCHITECTURE

Prior to founding WW, Ron Witte worked with the Office for Metropolitan Architecture in Rotterdam, The Netherlands; Jacques Couelle in Paris, France; and Reid & Tarics in San Francisco, California.

Witte is a registered architect in California and Texas. He is certified by the National Council of Architectural Review Boards.

In addition to practicing, Witte is an Associate Professor at the School of Architecture at Rice University. Witte has also taught at Princeton University, Harvard University, the University of Kentucky, the Illinois Institute of Technology, and the University of Florida.

Witte's work has been published in Assemblage, Log, Fresh Meat, the Washington Post, Archplus, Scroope, Harvard Design Magazine, Architecture Magazine, Dialogue, Architectural Design Profiles, and Polygraph. He edited Toyo Ito: Sendai Mediatheque, published by Harvard University and Prestel, Counting, and co-edited Judgment. The drawings for the X House were acquired by the architecture collection of the San Francisco Museum of Modern Art.

Witte received his Bachelor of Architecture from California Polytechnic State University, San Luis Obispo, and his Master of Architecture from Princeton University.



50/50

Our proposal for the National Historical Museum puts forth a history in two parts. *The History of History* and *The History of the Future*.

The History of History is a constructed history. It thrives on speculations, unpredictable events, clues and facts as much as we can know them. This is an instructive history, without which we can hardly claim to be a civilization.

The History of the Future is a discursive history. It thrives on speculations, unpredictable events, clues and facts as much as we can know them. This is an instructive history, without which we can hardly claim to be a civilization.

The two histories are inseparable. Each is animated by its never-ending orbit around the other.

CURATORIAL MISSION

The National Historical Museum is split into two halves: *The History of History* and *The History of the Future*.

The History of History. The museum's western wing is organized by pavilions tailored to individual subjects. The individual pavilions focus the visitor's attention on single subjects. A direct, enface circulation route through the museum's long-term installations of History displays are long-term installations that use the museum's holdings to recount the history of Albania and its place in the world. The history of the nation will be based on input from museum officials and curators.

The History of the Future. The museum's eastern wing is organized as an open plan, experimental exhibition space where multiple rooms are clear of interior partitions to enable maximum flexibility for the installation of temporary exhibits.

Curators, historians, guest artists, writers, politicians, educators and others will be invited to contribute to the museum's collection together with contemporary works, invigorating Albania's history as well as its future.

The infrastructure of these spaces - lighting, media, power, hanging systems - will be designed to support the museum's collection of officials, curators and other cultural voices in Albania.

PUBLIC CULTURE

Our project positions history as a catalyst for the future. The museum is designed to be continuously activated by incorporating it into its future and placing it within urban, national, and global contexts. Public, educational and event spaces that can host galas, fairs, and conferences and even weddings to generate additional operating funds for the museum.

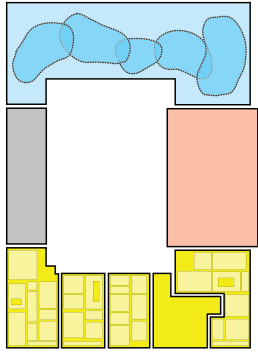
• The *Culture Café*, on the second floor above the lobby, accommodates the general public, who will be drawn into the museum to meet, eat, and linger.

• The *Culture Hall*, the auditorium at the entry level, will be opened up with glass walls to the lobby and the *Culture Café*, creating a space ranging from film festivals to symposia.

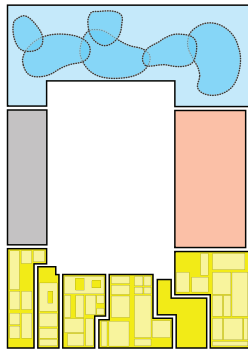
• The *Culture Commons* testifies to the museum's long-term commitment to public art. event spaces that can host galas, fairs, and conferences and even weddings to generate additional operating funds for the museum.

• The *Culture Forum*, located directly behind its own mural by artist Hekdon Gjeli (as an event space for the museum's collection, to host private functions, such as dinners, conferences and even weddings to generate additional operating funds for the museum.

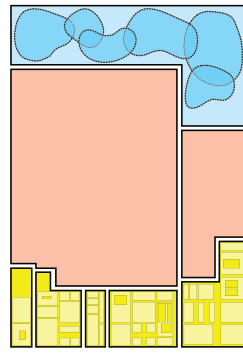
PROGRAMMING



LEVEL 2

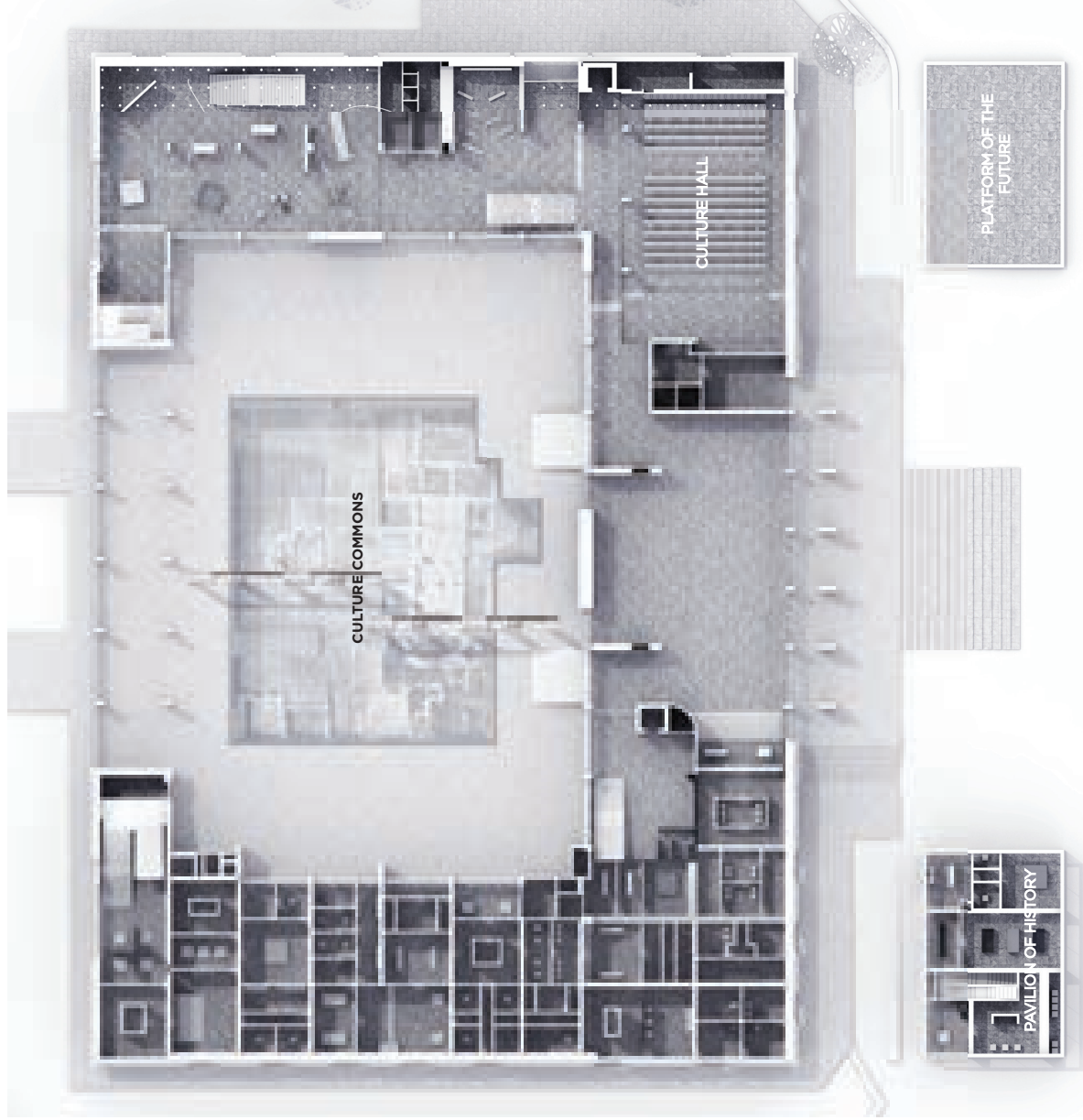


LEVEL 1

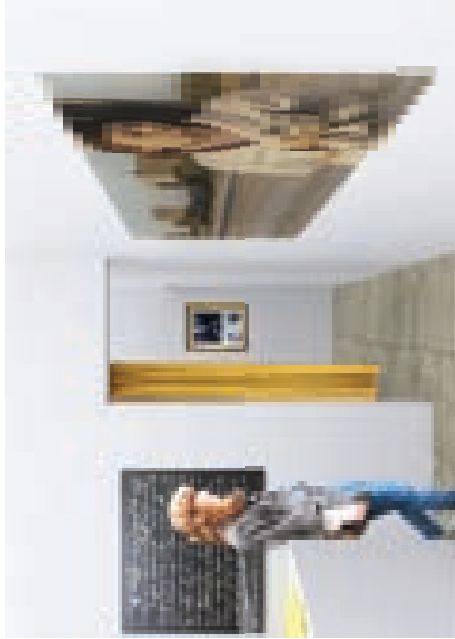
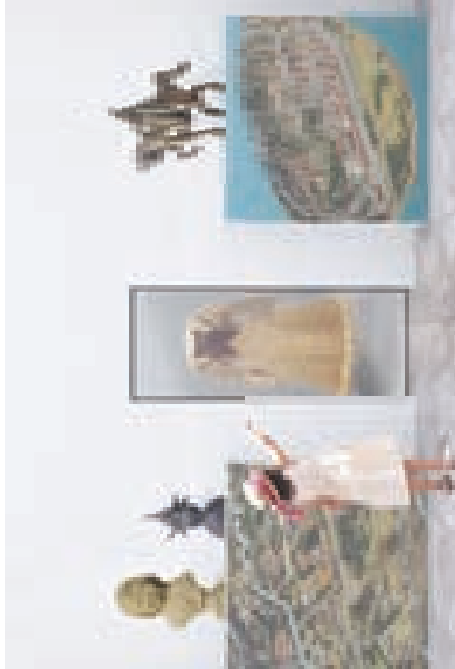
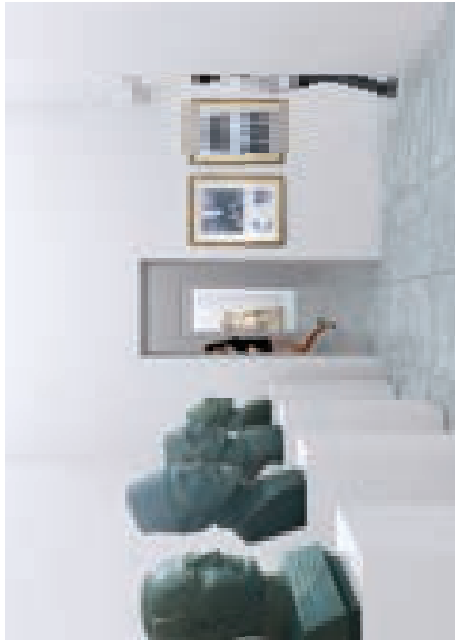
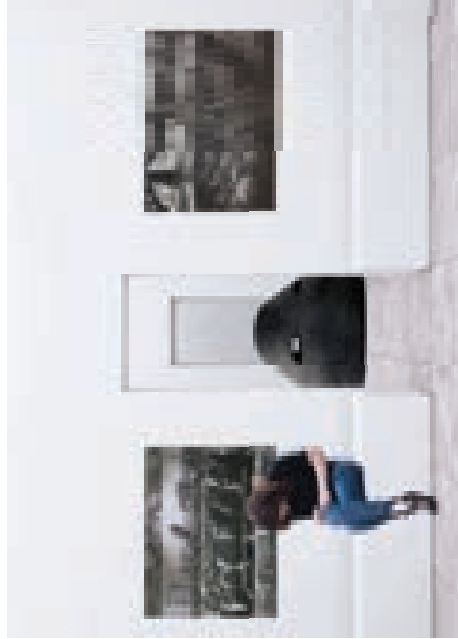
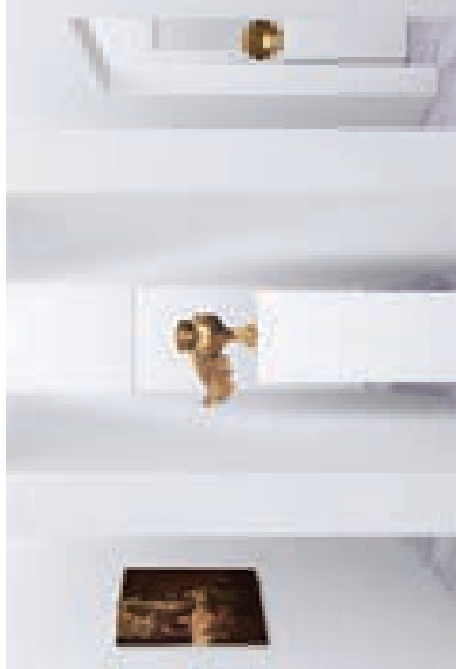
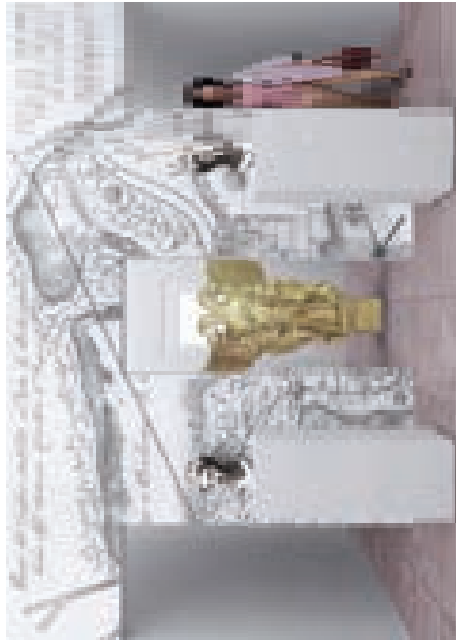


LEVEL 0

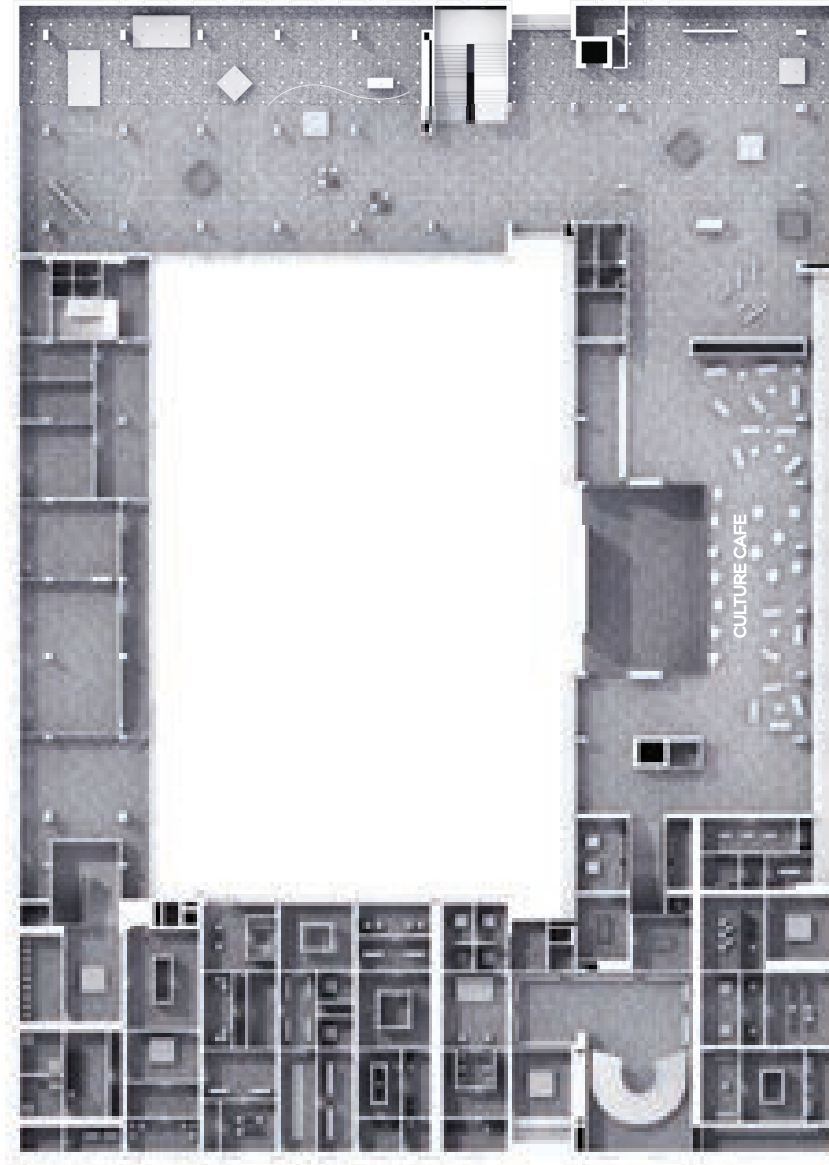
HISTORY OF HISTORY
PUBLIC
HISTORY OF FUTURE
OFFICE / STORAGE



LEVEL 0 PLAN



INTERIOR VIEWS OF THE HISTORY OF HISTORY

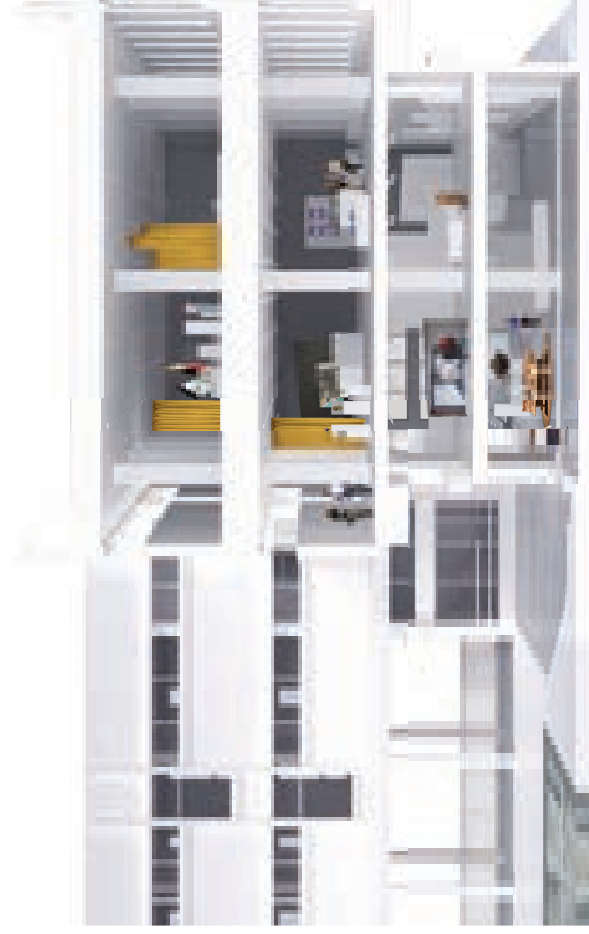


LEVEL 1 PLAN

LEVEL 1 PLAN



SECTION THROUGH THE HISTORY OF HISTORY



SECTION THROUGH THE HISTORY OF THE FUTURE



VIEW THROUGH ENTRY, CULTURE CAFE, & CULTURE FORUM

CIRCULATION

PRESERVATION MISSION
The building's envelope will be preserved through a series of stages:

- Assessment: a thorough assessment of the building's stonework, mural windows, and field will be undertaken by experts in the field.
- Re-use: wherever possible, existing structures will be retained and repaired to maintain fidelity to the original building.
- Mechanical systems: the mechanical systems will be replaced with modern, energy-efficient systems to meet current building/museum standards.
- Windows: all windows will be evaluated in terms of contemporary performance standards/needs.

The preservation effort will depend directly on input from government, museum, cultural, and technical voices in Albania.

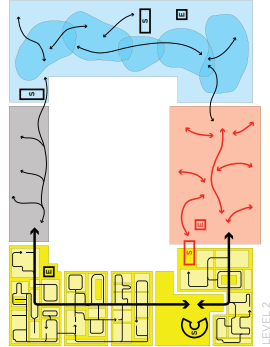
PHASING

The transformation of the National Historical Museum will occur over three phases:

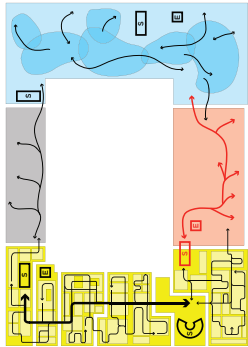
Phase 1: Preservation of the existing structure and its envelope. This phase includes the construction of a new History of History Pavilion and a History of the Future Platform as transitional spaces to the building's new museum's forthcoming approach to history.

Phase 2: Construction of the History of History interior pavilions and exhibitions, and the History of the Future infrastructure, construction of the cultural mixing spaces Commons Hall, the Culture Hall, the Culture Culture Café, the Culture Hall, the Culture Commons Hall, and the Culture Forum.

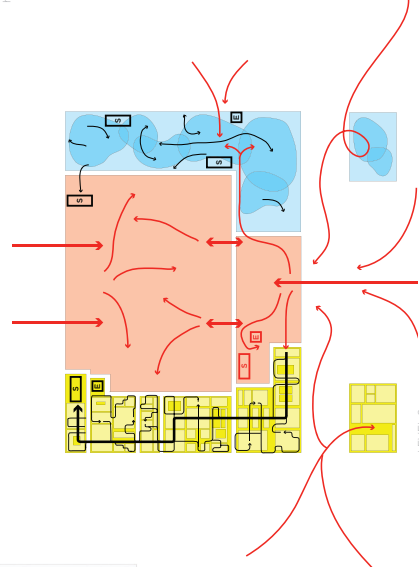
Phase 3: A proposed third phase would entail the construction of an additional exterior pavilion located to the north of the building and the construction of additional spaces and staff offices, thereby freeing up additional space for educational functions within the museum and allowing for greater interaction between the museum's two halves.



LEVEL 2



LEVEL 1



LEVEL 0

LEVEL 2 PLAN

PUBLIC CIRCULATION
EXHIBITION / OFFICE CIRCULATION



VIEWS INSIDE THE HISTORY OF FUTURE



VIEW OF THE HISTORY OF HISTORY PAVILION



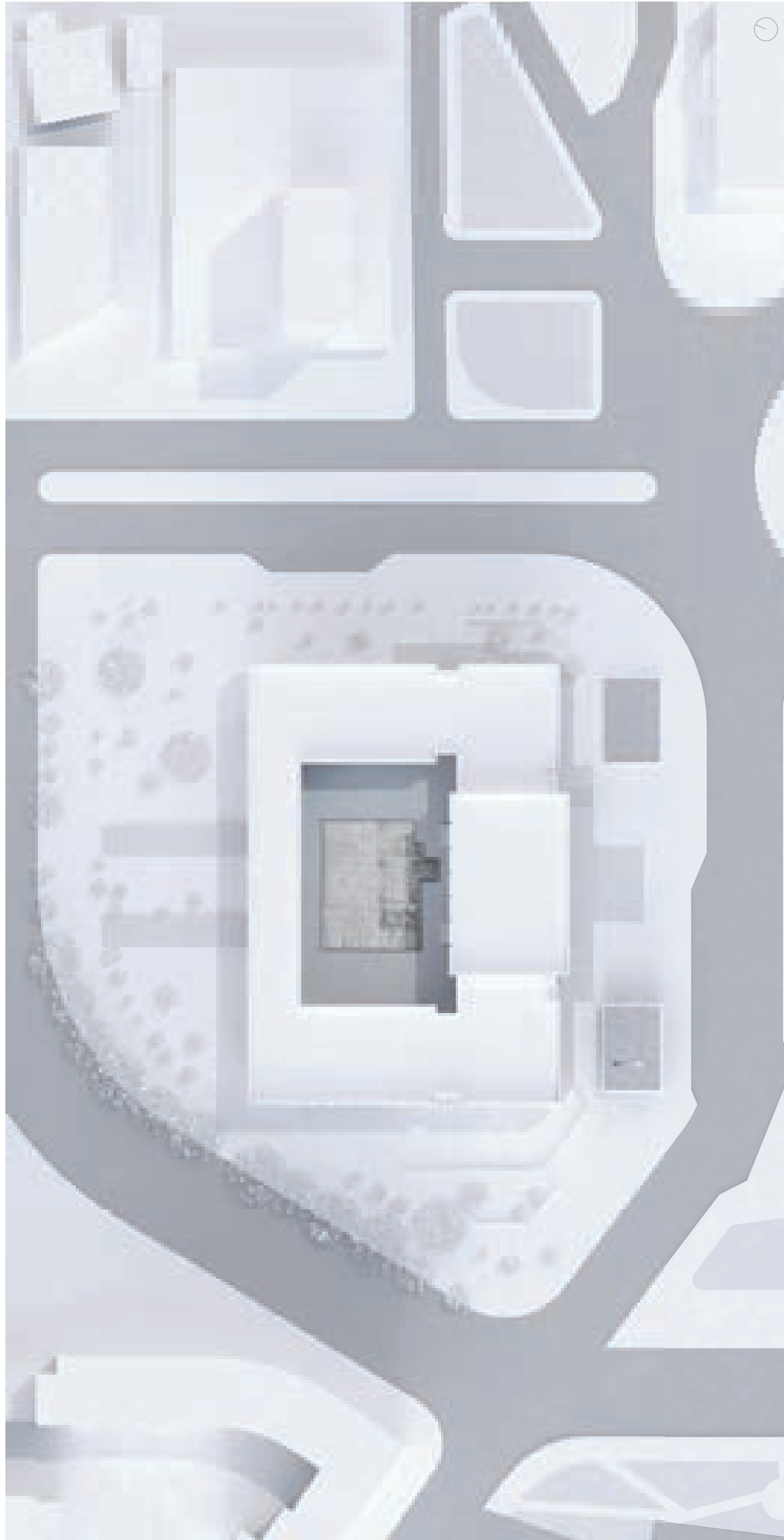
PLAN PERSPECTIVE



VIEW OF THE HISTORY OF FUTURE PLATFORM



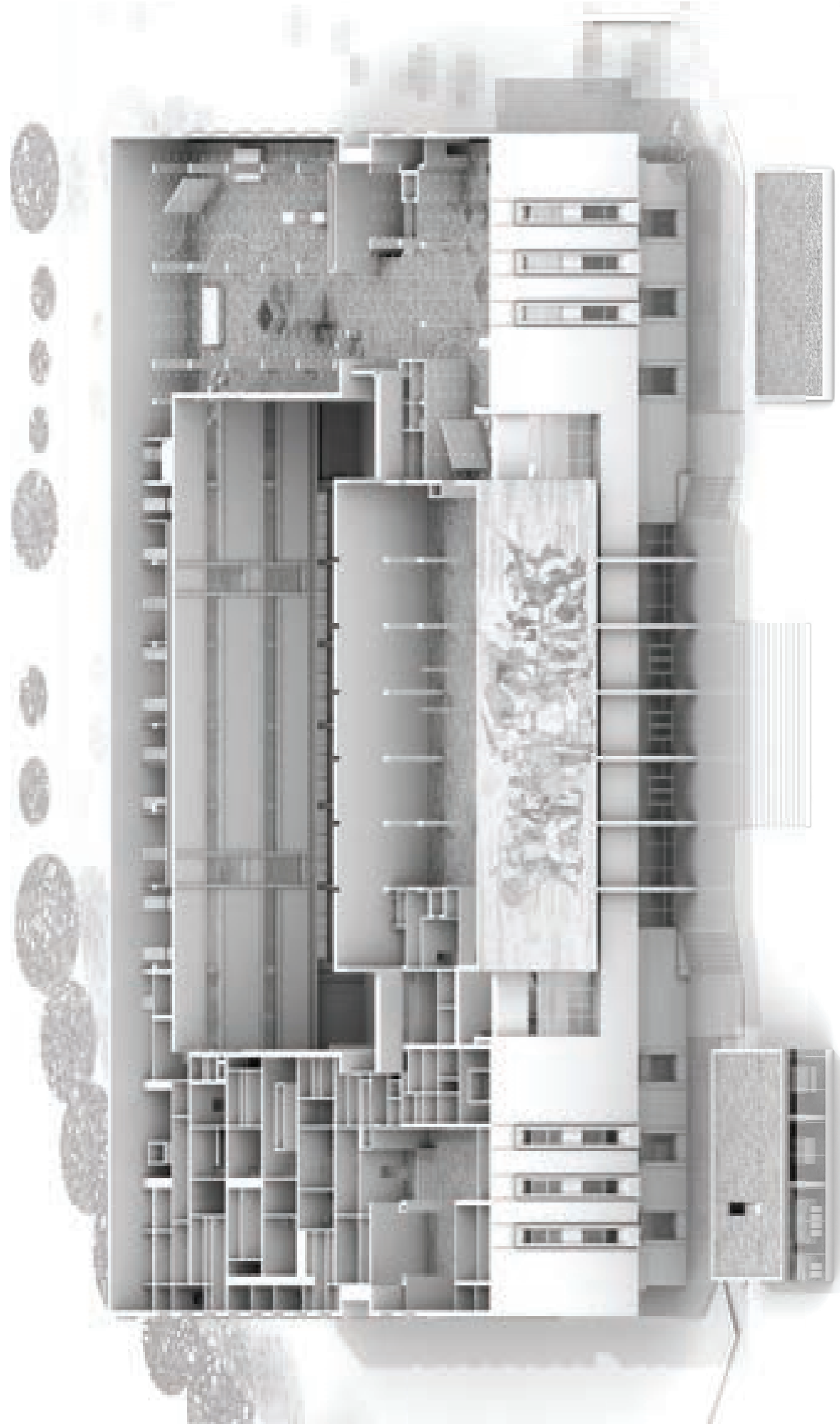
POSSIBLE PHASE 3 PAVILION OPTIONS FOR MUSEUM ADMINISTRATION



SITE PLAN



SITE SECTION PERSPECTIVE



ISOMETRIC VIEW