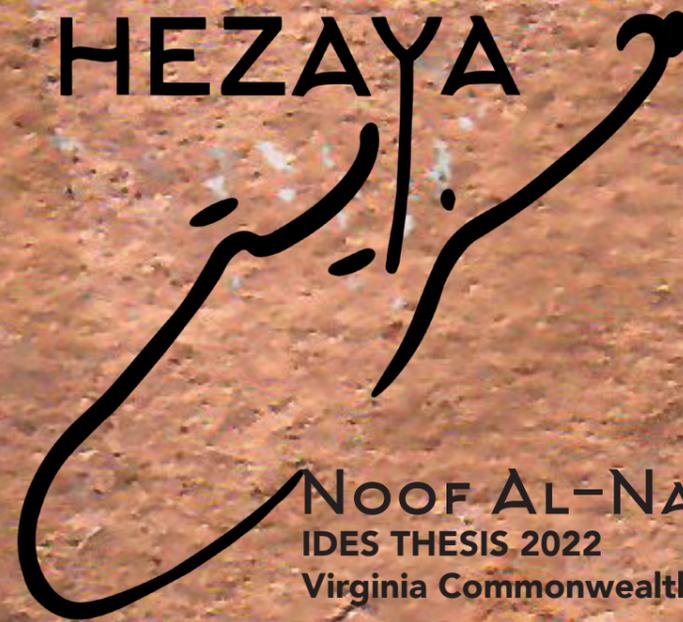


HEZAYA



NOOF AL-NAAMA

IDES THESIS 2022

Virginia Commonwealth University School of the Arts in Qatar



مع تحياتي،
ابنتكم نوف النعمة

Best regards,
Your daughter Noof Al-Naama



To my generation,

I do not know what's going on in my mind but even though I did not live the Qatari traditional life in the past, I miss it...

I miss its air and its land... I miss playing in its streets and its neighborhoods... I miss its simplicity...

This work is an appreciation of the beautiful life that my generation did not live.

Thanks to all our ancestors, without them we wouldn't be who we are today...

And thanks to my family who contributed to building the theme of these drawings. These illustrations are reinterpretations of photographs they have been involved in a long time ago.

Best regards,
Your daughter Noof Al-Naama.

إلى أبناء جيلي،

لا أعلم ماذا يجور بعقلي لكني رغم أنني لم أعش

الحياة الشامية القطرية قديماً، اشتقت لها...

اشتقت لهواها وأرضها... اشتقت للعب في ساحاتها

وفرجانها... اشتقت لبساطتها...

فهذا العمل تقدير للحياة الجميلة التي لم يعشها جيلي.

فنشكراً لكل أسلافنا، فمن دونهم لن نكون من نحن...

وشكراً لعائلتي الذين ساهموا في بناء موضوع هذا العمل.

فهذه الرسومات هي إعادة نظر لصور شاركوا فيها

منذ فترة طويلة.

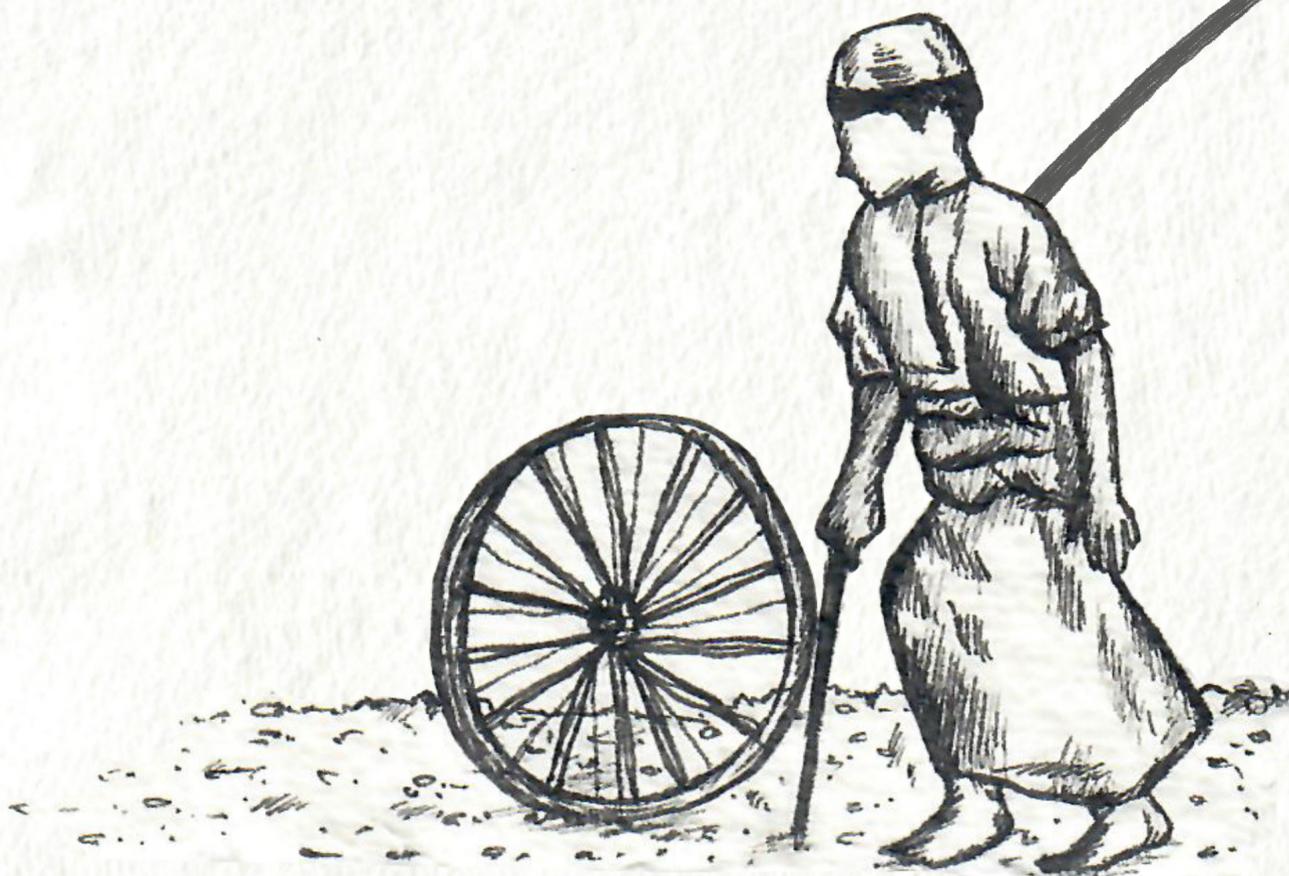


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The tradition of putting Henna on Eid and other celebrations.

الفك Concept Statement

An experiential, lively educational environment that explores the Qatari storytelling history and intangible cultural heritage, utilizing multisensory approaches to engage the youth in the country.



'Brooi' is a traditional game played by girls, where dolls are made out of dried chicken bones.

نبة Abstractة

The younger generations in Qatar are losing interest in the oral storytelling tradition. Qatar, a country located in Western Asia, has always been known for its powerful patriotism and sense of regional pride.¹ Upon interacting with a local about Qatar's history, they would mainly cite events like "Al Zubara War" in their conversations. According to Mohammed Abdulla, who conducted an intensive research about the Qatari traditional folktales for his masters program at Hamad Bin Khalifa University, this represents these citizens as "people who cherish their homeland and history," making storytelling to become the way they shared their love and patriotism for their nation.² In this country, the histories and stories are primarily shared orally.

During the pre-oil period, this occurrence was extremely vital as it was one of the only ways to educate the citizens since the government did not provide any public education. In fact, in 1970, more than two-thirds of the Qataris who were 15 and older were still illiterate, unable to share and transcribe these stories by hand.³ Folklore was consequently the only way for these families to pass down their traditions and values.

However, the rapid modernization that the country is witnessing has significantly "led to a decline in Qatar's oral storytelling tradition, and folktales that have been passed down for generations are now told and recalled with increasing rarity."⁴ The byproducts of this rapid shift in the economic, cultural and social lives, and as Jesse Ulmer, an English literature professor at Virginia Commonwealth University in Qatar, suggests, is the "erosion of Qatari culture and heritage."⁵ Because of the newly introduced lifestyle, the new generation's interests have

shifted. They are too immersed with technology and are spending more time in malls than they do with their grandparents and families, losing a substantial opportunity to learn these stories and the morals embedded within them.⁶

Technological advancement is also one of the factors that affects and changes people's dialect and way of talking.⁷ With the new communication development, people lose their sense of identity, leaving their cultures and shifting towards different cultures, establishing one big global village. This negligence of the orally passed traditions has led to the creation of a large gap in this nation's history, making current people "feel like strangers in their own country."^{8,9}

This proposal aims to create a space that memorializes and strengthens the Qatari folklore heritage, aiming to spread this legacy in a way that will appeal to today's generation. Qatar is spending a great amount of money towards constructing architectural marvels and ambitious artworks by well known artists around the world.¹⁰ In addition to the significant efforts that this country is paying towards urbanization and the collection of artefacts, Qatar should consider investing more in collecting and preserving traditional stories. Stories like Bu Deryah, the donkey and the grain, and the magic fish that helped an oppressed step daughter to escape her evil stepmother, all provide morals and wisdoms that could benefit a large audience. These oral narratives must be well secured and recorded as according to Um Khalaf, a traditional Qatari storyteller, "stories were the only way to preserve our culture."¹¹



A wooden push cart was used to teach toddlers how to walk.

السبب Rationale

Qatar's oral traditional history is slowly dying with the passing of each generation.¹² Opposing the Western culture of "seeing is believing," Dr Sharif Kanaana, who studied the significance of hearing in the Arab culture, suggests that the Arabs provide more weight to hearing, and to them, "hearing is believing."¹³ With the integration of the new media and forms of technology, the younger generation in Qatar turn toward an "eye emphasis over reliance on the ear," resulting in a loss of interest in the Qatari oral traditions and the affluent history embodied within it; thus, losing their sense of cultural identity.¹⁴

In a region where the history is based on oral records, there is a "relative weakness of archival science" to safekeep this intangible heritage.¹⁵ In the past, there was little need for formal written administration records such as loans and payments. The cruel climate and the great possibility of these documents to not survive that harsh weather strengthened the relationships between the Qatari people, making them depend on the spoken word as a way of trust and agreement, says Frauke Heard-Bey, one of the leading historians of the Arabian Gulf.¹⁶

With the lack of documentation and no public archives to look back on, people have to depend on the written records kept and recorded by the Christian missionaries who visited the region. However, as Moe and Onley who conducted a study revealing the Qatari past claim, these documents fail to provide an insight into the local Qatari culture as they deal with subjects that appeal to the interest of the colonial leaders.¹⁷ Lawson, a Government professor at Mills College, echoes this sentiment, stating that without any resource of oral history, people would depend on the "documents generated by outside observers as primary resources."¹⁸ These documents are not representative of Qatari culture as they provide a biased, outsider point of view, further losing a substantial part of the Qatari culture and identity. Personal and native habits and cultural life of child nurturing, marriage practices and women's lifestyle will become lost within the hands of the missionaries and strangers.

The recollection and preservation of the traditional life that is captured by the oral talks and folklore is essential to combat the identity loss the younger generations in Qatar are facing. Post the oil wealth, the rapid developments the country has witnessed attribute to vast changes being made in the living conditions in the country.¹⁹ The number of foreigner nationals in Qatar outnumber the Qataris themselves, where the Qataris account for approximately 10.5% of Qatar's total population.²⁰ The introduction and the blend of other cultures into this country's heritage results in the Qatari identity being lost forever.²¹ People are slowly changing their way of life, moving away from living in tents in the desert to living in concrete houses that "block sounds of their environment."²² These tough, load bearing and sound proof walls not only prohibit neighboring sounds from being heard, but they have also isolated the community, causing the families to become divided and consequently resulting in the cessation of the oral stories from being transmitted.

When these folktales remain unrecorded, they will have an expiration as they are memorized by the elderly.²³ According to Teskey and Alkhamis, the Gulf region does have a history and a collection of orally recorded history, yet, the institutions fail to deliver and make them available for the public.²⁴ The Qatari people and citizens living in this nation strongly desire the need to learn and listen about their upbringing. This became evident in a community archive event in Doha when a Qatari woman expressed that she "wished" she could see photographs and learn about the day her grandmother got married- she wished that they existed.²⁵

Through the collection and proper representation of the intangible heritage, the oral Qatari history will be safeguarded eternally. This proposal seeks to not only showcase the existing storytelling culture, but also to socially involve the public in the road to achieving preservation, establishing an ongoing legacy for many generations. Educating the people through workshops and open talks will aid in raising awareness, counteracting the dying history of the spoken word.

طاق طاق طاقية...
رن رن يا جرس...
محمد ركب عالفرس...



Young girls wear 'Bukhnag' for conservation.

خطوات البحث Approach

This project proposal seeks to preserve the slowly dying oral traditional history in Qatar. Because of the severe dependence on the spoken language and the experience of listening to these stories by ear, this project will heavily be based on qualitative data. It rather follows an exploratory path, where observation and conversational communication will both become the essence to moving forward.

Literature Review

Studies on the social, economic, political and cultural paradigms of the ancestral past in Qatar are important parts of the literature review to be conducted. Understanding these patterns of people's way of life, recognizing their personal acquisitions, and penetrating into their strategies to strive and preserve their affluent heritage to the future generation are all essential knowledge towards filling the gaps of the unrecorded Qatari history. The writings of Jonathan Raban's visit to Doha in 1973 is one of the resources that help bridge the historical gap.²⁶ The findings and conclusions from articles like this will act as a manifestation and a comparison to how other big nations including Japan, Indonesia and Nigeria, and unlike Qatar, prospered in preserving their intangible heritage upto this day regardless of the external forces of development.^{27, 28} These literature reviews aim to provide a greater value to the preservation of the Qatari oral storytelling history, successfully representing and bringing together the diverse community in Qatar.

Precedent Studies

As for precedent studies, national, cultural and historical galleries and museums around the world will be scrutinized. These investigations will extend to researching beyond the typical understanding of what a gallery could be. The analyzed structures will provide an explanation to the relationship between the users and the space and how one's feelings and perceptual senses are triggered by the environment around, allowing the person to relive a certain memory of the past. Examples of such museums include National Museum of Qatar and 'Story of the Forest', an experiential installation by TeamLab at the

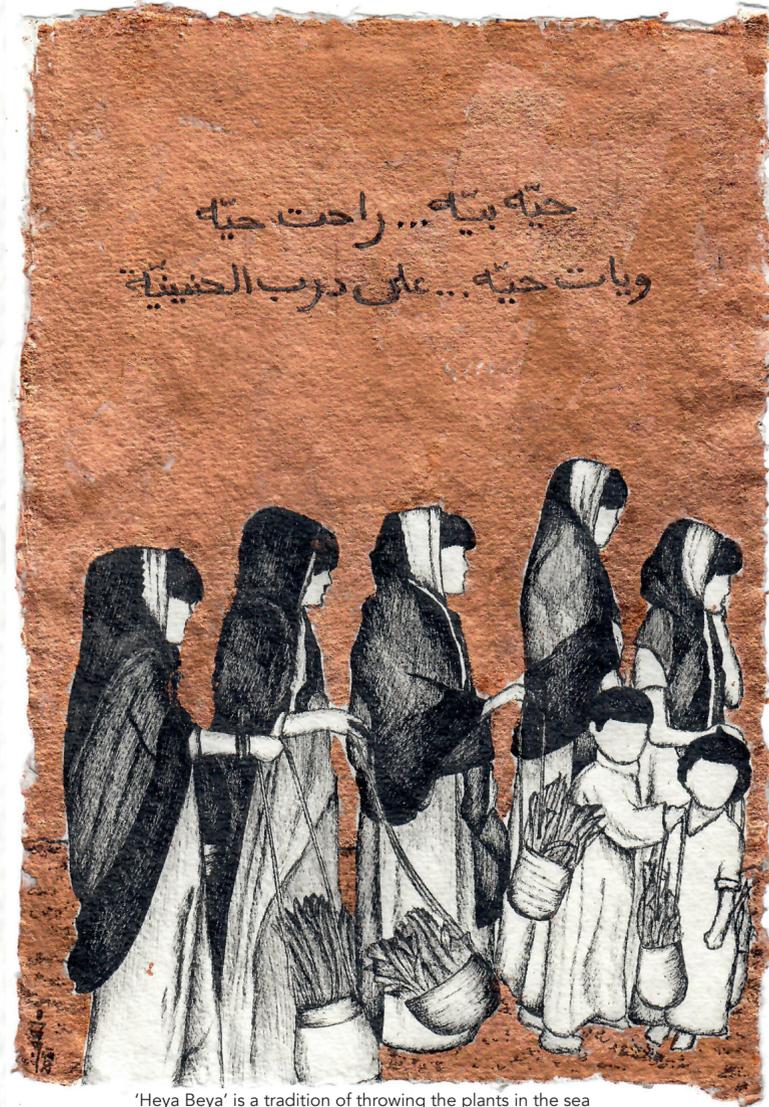
National Museum of Singapore.^{29, 30} Since the aim of this thesis is not only to showcase the existing Qatari storytelling tradition but also to enhance and invigorate it, halls like the one in Hamburg's Elbphilharmonie will be studied. Through the improved sound quality in the space, there is a higher chance that these stories will resonate in people's ears; thus, deepening the preservation effect.³¹

Interviews

Conducting interviews with those who have experienced the past or have memories of incidents that had happened in the past will be undertaken. Essa Al-Mulla, a heritage researcher and a writer, will be interviewed. Not only did Al-Mulla live in the past, but the information gathered will facilitate in understanding the requirements of establishing a secure research center that properly archives the nation's spoken history. These interviews will include but are not limited to talking to the remaining storytellers in Qatar in efforts to also preserve the old Qatari dialect. Um Badr, one of the folk story tellers in Qatar, will be interviewed for that matter. Still utilizing the original Qatari dialect, Um Badr will not only help in preserving the oral storytelling tradition in Qatar, but her style and figure of speech will also help in maintaining and providing a long lasting effect on the Qatari dialect. Interviews with Qatari conceptual and multidisciplinary designers including Maryam Faraj and Aisha Al Sowaidi will provide answers to the correlation between the surrounding and the senses in order to enhance and reimagine moments of the past.^{32, 33}

Other Approaches

Through the literature reviews, precedent studies and interview questions, reliable sources that will help move this project forward will be granted. This qualitative research approach will not only rely on the words heard through the ear, but it will become extended to researching case studies on the same matter. Books and research from local libraries such as Qatar National Library and VCU-Q's library will act as an important search engine, especially when it comes to a research question heavily invested in the Qatari culture.



'Heya Beya' is a tradition of throwing the plants in the sea before Eid Al-Adha.

مراجعة أدبية Literature Review

Narrative on Oral History Conservation: A Comparative Study of the Intangible Culture of Japan, Indonesia, Nigeria, South Africa and

Introduction

Due to Generation Z's and Generation Alpha's ignorance, the Qatari cultural heritage and oral telling history is at great risk of disappearing.³⁴ Equivalent to only 0.04% of the total world population, the Qataris become among the group of minorities facing extreme difficulties to accomplish political and global influence.³⁵ Being minorities in a world full of Western impact, and as the researcher Philippe Delanghe suggests, extra efforts ought to be considered to properly safeguard and revitalize the vital elements of the intangible cultural heritage.³⁶

Literature reviews aid in creating comparative literature theories of cultures around the world who face similar dangers of oral traditions being on the verge of extinction. Small, indigenous communities across the globe have prospered to maintain their storytelling traditions upto this day regardless of the forces of globalization and commercial entertainments. Having a myriad of minority cultures themselves, the conservatory paradigms that countries like Indonesia, Japan and Nigeria have followed to preserve their intangible heritage to their future generations will stimulate this thesis study. Their findings will consequently strengthen the Qatari values, opening new doors into maintaining its affluent oral history eternally.

A Common Initiating Spark

The problem with folktales and their diminishing interest appears to be a worldwide dilemma suffered by many nations.³⁷ Upon comparing Qatar to the other countries who have faced yet preserved their oral histories, one will conclude that the leading factor that causes this phenomenon is the same. In a research conducted about the Nigerian Igala tribe, the influence of urbanization has encouraged and led to the abandonment of cultural traditions and oral mode of literacy.³⁸ Similarly, the modernization occurring in Indonesia resulted in the loss of the aboriginal people and their languages.³⁹ This issue especially

affects small indigenous tribes struggling to survive among the so-called 'modern societies.'

The Basis of Preservation

Japan and Indonesia- For the Nature

What all of these groups have in common is an external force, an antagonist towards their goal of properly containing the oral histories and the local wisdom expressed within them to the younger generations. The Bali Aga community of Indonesia and the Ainu community of Japan both "pay special attention to the importance of human conservation of nature," while in the meantime countries like Qatar and Nigeria seek to preserve the identity of the people and their moral values of patriotism, patience and truthfulness.^{40, 41}

Being a Hindu society, the Balinese people believe in an omnipresent God that is found everywhere. Thus, their forests become "holy" areas that must be guarded and protected.⁴² The Ainu people believe that everything in nature and the physical world, such as mountains, plants, animals and lakes, are inhabited by spirits and consequently must be treated with respect and dignity.⁴³ Deforestation and its widespread activity during these days has exposed both the Bali Aga and the Ainu communities into an intangible risk. Many of their folktales reflect this belief of preserving nature in order to promote local wisdom, and they have succeeded in doing so.

South Africa Qatar- For the Culture

In an evidence- based research, it suggests that African folktales are "rich and very embracing" and in fact have been existing long before the arrival of the Europeans.⁴⁴ Although Qatar's history does not date back to this extent, a strong sense of patriotism and cultural identity acts as the basis towards effective documentation of its oral history.

The Missing Puzzle

Dependence on the West

Historically, before the literacy of the nationals, cultural preservation was one of the tasks performed by the colonizers from the West. These scientific studies and observations by Westerners of non-Western cultures “displaced cultures from their original frameworks and led to interpretations of non-western cultures based on Western values.”⁴⁵ Regardless of the fact that these documents provide an outsiders’ point of view and are lacking the insights to the local cultures, the general observations made by these missionaries about the people remain valid. For instance, during Jonathan Raban’s visit to Qatar in 1973, where he observed Qatari nationals looking at mannequins amongst the economic boom the country is witnessing, he said that “the city outside had a quality of terrifying volatility; but the waxworks remained comfortably the same, the only genuinely stable figures in a world that was speeding too fast and too far.”⁴⁶ His rising concerns about how the nation is moving forward too rapidly, neglecting their cultural identities, does not stand biased and subjective here as the Qataris themselves have discussed a similar fear from progression. Through her condensed study about the museums in Qatar and the narratives of history and culture submitted for her Doctor of Philosophy Degree, Mariam Al-Mulla highlights the paradigms of fear among the Qataris ever since Western Civilizations have impeded. The new regulations and modernization brought into the country has always “brought more fears about the loss of cultural and moral values and language.”⁴⁷ Unless contained for the future generations by the Qataris themselves, unrecorded Qatari histories will continue to be learned from foreign documentations.

The Secrets to Eternal Preservation

Accepting Differences

What countries like Japan, Indonesia and Nigeria have done that Qatar neglected is recognizing and accepting the cultural differences and ethnic backgrounds within the community. There is no doubt that there are initial efforts paid towards safekeeping the intangible heritage in Qatar such as that of the National Museum of Qatar. However, as Mariam Al-Hammadi, a humanities professor at Qatar University, claims that the National Museum of Qatar assumes that the Qataris traditionally lived a dual lifestyle and as one people, living between the sea and the desert. Having a single homogeneous identity would be “inaccurate” and rather more productive solutions should be found as “there is no way forward when there is no complete presentation of history” such as that of the Hawila and Baharna, two of the minority groups who are prejudiced to be more Persian than they are Arab.⁴⁸ Even with the inauguration of the new National Archives building in Msheireb’s neighborhood, the rich historical documents are not for public knowledge and houses only government records of the ruling family.⁴⁹

Indonesia, on the other hand, having over 700 languages and 300 different ethnic groups, successfully celebrates and recognizes their populations’ cultural differences, ethnicities and linguistics. They persistently encourage their citizens to celebrate their differences and introduced the phrase “Unity in Diversity” as their national motto.⁵⁰ Likewise, in Japan, the Ainu tribe was considered a dying race for decades until the Japanese parliament recognized the Ainu as the indigenous people of Japan in June 2008.⁵¹ Minority groups like these lose confidence in themselves in accessing the modern world. It is therefore important to have a just environment that values these groups and encourages them to be conscious of their own cultural treasures and preserve them.

Lessons Learned

Beyond the Books

Qatar has to use technology and the newly introduced modernity to their favor. Solely depending on the written form of documentation will not help in reviving the storytelling culture. South Africa has driven the art of folklore narration into a cul-de-sac due to the fact that these folktales are still published in the written form and children are losing interest in the old-fashioned techniques.⁵²

Inspiring the Youth

Nations that were able to safeguard these rituals have sought beyond books and appealed to the interests of the people of today. Japan, for instance, portrays its folklores through anime. Approaches to preservation like this did not only help in maintaining the Japanese culture and the values within its people, but are also aired abroad, fascinating a wider range of audience.⁵³ In order to also fill their nation’s historical gap and revive the interests of the youth in the 21st century, Indonesia incorporated their fondness of performing arts along with their oral histories. They have also engaged school children into these activities and established storytelling contests that would arise interests.⁵⁴ Combining a sundry of the practices that these nations have followed along with the continued interest in the traditional storytelling and printing will highlight the importance of oral tradition in the contemporary Qatari life.

Conclusion

In the end, the literature review studies and analyzes the trends of oral traditional history from a global perspective. It scrutinizes and establishes patterns of what initial spark causes the 21st century to condemn the preservation of this custom, what have they done to preserve the ritual, and why do they want to safeguard the habit. Although all discussed nations have experienced a form of urban modernity- the inciting factor- the main reason why these nations need to memorialize their oral histories differs, becoming something deeper than the superficial. The Indonesian Bali Aga and the Japanese Ainu

cultures foster the awareness in society of the importance of protecting nature, and despite its abundance, it should never be marred. The folktales and intangible heritage of the Igala community of Nigeria and Qatar seek to reflect on the cultural and vernacular identity of the people. Oral performance is a participatory art, where the audience engages and are hardly passive. Thus, methods beyond the reading mode must be utilized to keep this tradition alive.

Although these analogies of pilot studies across the world provide valid reasoning and factual explanations on the issue of this proposal, it lacks the oral quality, the personal narratives, and the voices of the people. Oral transmission and narration is a unique and evanescent phenomenon. If a person experiences a scenario and speaks about it once, when repeated or recaptured again, it will never sound the same. Reflections of the indigenous people in Japan and Indonesia, who were deeply affected and experienced the revival of oral telling histories after they were on the verge of extinction, is missing. If included, the storyteller will have more authenticity as the audience will have a better insight to the intangible culture.

By closely inspecting how different cultures have rejuvenated their oral culture around the world, one can understand what it takes to respond to this issue within their nation. Collecting and recording the data and material encompasses only one part of the preservation task. The bigger challenge stands in how the gathered data will be stored to serve the public and the future generations. The proposed concept of a museum will not only serve as a research center to help bridge the gaps of the unrecorded Qatari history, but it will also use the research collected and the different preservation methods necessary to aid in the revitalization of the indigenous language and culture. The experiential learning center will be established to cater the needs of the local community, focusing on social and ethnic inclusion while ceasing further loss of cultural identity.



During Ramadan, a man with a drum walks around to wake people up for Suhoor.

دراسات سابقة Precedent Studies

National Museum of Qatar

Identification Description

Location: Museum Park St, Doha, Qatar

Project Year: 2019

Gross Floor area: 52, 167 meters squared

Category: Museums

Owner: Qatar Museums

Architect: Atelier Jean Nouvel

Manufacturers: Goppion

Engineering: ARUP London

Lighting Designer: Scherler, AIK

Landscape Architects: Michel Desvigne, Ana Marti- Baron

Ajn Exhibition Design: Renaud Pierard EMA, Eric Maria

Project Manager: Hafid Rakem

Project Leader: Phillipe Charpiot

Lead Interior Designer: Sabrina Letourneur⁵⁵

Relevance of Study

- Location
- Utilization of spaces
- Materiality
- Representation of culture
- Museum circulation
- Technology in design
- Sustainability in design

Goal of the Design

"The National Museum of Qatar (NMoQ) is dedicated to bringing to life the story of Qatar and its people. It actively gives voice to the nation's rich heritage and culture and demonstrates Qatar's extensive network of ties with other nations and people around the world. Designed to be vibrant and immersive, the museum is a space where diverse communities can come together and experience Qatar's past, present and future."⁵⁶



Fig 1: An exterior view of the National Museum of Qatar

Climate

Occupying a small land on the eastern coast, Qatar has a dry, subtropical desert climate with little annual rainfall. Qatar has a very hot and humid summer. Because Qatar is a flat country, it does not witness any regional variations in weather. However, coastal areas are cooler than the inlands. This makes the location of the National Museum of Qatar prone to the cool breeze of air.⁵⁷

Location

Located on the south of Doha's Corniche, the National Museum of Qatar will be the first building that travelers arriving to Qatar will see. It is located within the museum district between Museum of Islamic Art and Qatar Museums' Gallery Al Riwaq. On the same site, the Royal Palace of Sheikh Abdullah bin Jassim Al- Thani stands up, a 20th century landmark that holds an important value to the Qatari heritage.



Fig 4: NMoQ site overview

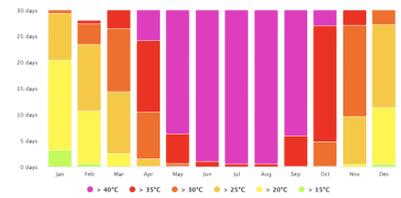


Fig 2: Maximum temperatures in Doha.⁵⁸

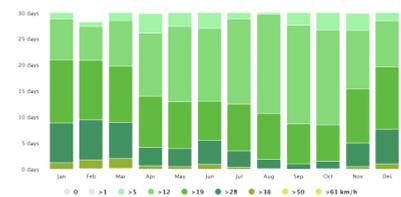


Fig 3: Wind Speed in Doha.⁵⁹

Influence of Design

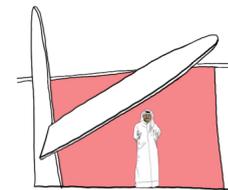
The design of the building comes from the structure of a mineral formation found in the deserts of the Arab world. Nicknamed 'desert rose,' this formation is created when minerals crystallize in the crumbly soil just below the surface of a shallow salt basin. In total, around 539 disks with diameters upto 87 meters, are entwined to compose the National Museum of Qatar's structure.

System of Intersection

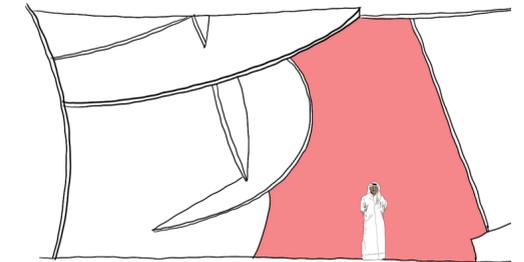
Some disks are horizontal and rest on other disks, while other disks are vertical and transfer the loads of the horizontal disks to the ground. The shape of the exterior structure influences the interior spaces. The system of interlocking disks of the 'desert rose' is brought into the structure, where depending on the angle of intersection and how far the disks are intersecting, the interior spaces are created. This system introduces the idea that each space within the building will be uniquely shaped depending on the inclination on the disks. These disks would be intersected at smaller angles to create narrower interior spaces, and they would intersect at larger angles to create bigger auditorium spaces.⁵⁹



Fig 5: mineral formation of 'desert rose' in comparison to NMoQ.



Section A



Section B

Fig 6: a comparison of how different compositions of disks create different spatial sizes within the National Museum of Qatar.

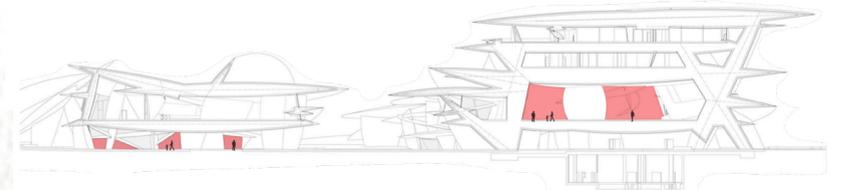


Fig 7: section cut of NMoQ showcasing how different disk intersections create different sizes of interior spaces.

Space Planning

The museum forms a loop that takes the visitors of the space into a journey where they have a starting point and an end point at Sheikh Abdullah bin Jassim's Palace. National Museum of Qatar was designed to hold chronicles from three major eras in the history of Qatar:

- 1)Exhibit A: The story of the peninsula and its inhabitants.
- 2)Exhibit B: The exploration of the coastal and desert lifestyles and the pearl industry.
- 3)Exhibit C: the acceleration that made Qatar what it is today- mainly after the discovery of natural gas.

Circulation

Jean Nouvel's main aim with the circulation is to give the user of the space a sense of contrast and surprise of what the next gallery holds. He said that "you might for instance, go from one room closed-off pretty high up by a slanting disk to another room with a much lower intersection. This produces something dynamic, tension." Yet, from certain points, there are entry points to the central courtyard.⁶⁰



Fig 8: floor plan.

Reminiscing the Past

THE BARAHA

The Baraha is a central courtyard that is surrounded by buildings and typically included in the traditional Qatari houses. These spaces were private open areas, where the family members could enjoy the openness of air, while still maintaining privacy from the strangers. The Baraha at the museum therefore acts as a reminiscence to these traditional constructions, serving as a space that accommodates outdoor events, exhibitions and performances. Because of the different disk tilts, the Baraha acts as a sheltered space, offering shade from the sun's rays. Similarly, the courtyard maintains the privacy of the users as although they are out in the open air, they are away from the views of the cars passing by.⁶¹

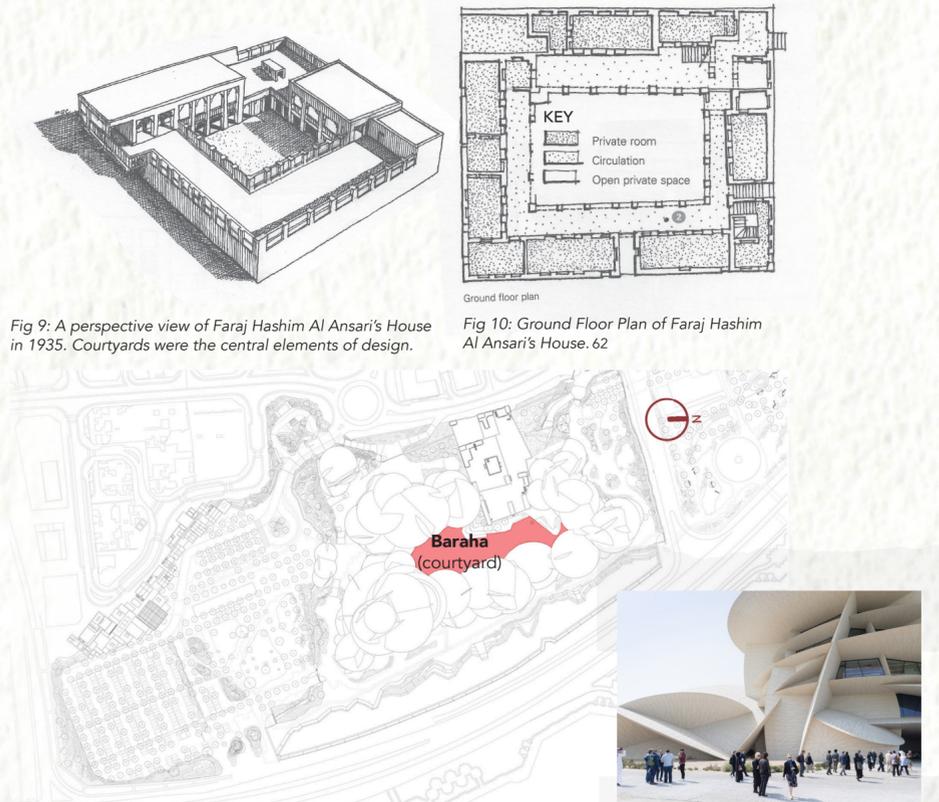


Fig 9: A perspective view of Faraj Hashim Al Ansari's House in 1935. Courtyards were the central elements of design.

Fig 10: Ground Floor Plan of Faraj Hashim Al Ansari's House. 62

Fig 11: Baraha at the National Museum of Qatar.

Fig 12: Floor plan of NMoQ.

Materiality

The building is clad in ultra-high-performance glass fiber-reinforced concrete (UHPC) panels, fixed to a steel frame that spans an insulated waterproof superstructure. The openings between the disks are filled with glass panels that have recessed frames into the ceiling, walls and floors so that the panels look as though they are frameless. The larger glass walls are divided by mullions so that they are easily manufactured and moved. The sun is prevented from coming in through the use of discoid visors.

As for the interior spaces, the finishes are neutral and monochromatic. The floors are sand-coloured polished concrete with tiny mineral aggregates. The walls are coated in stuc-pierre, or stone stucco, a traditional gypsum and lime-blended plaster that gives the place a stone look. Ceilings are covered in a microporous acoustic plaster sprayed on mineral wool.⁶³

Sustainability

The National Museum of Qatar is sustainable as the tilted disks provide areas of passive shading. The buffer zones in the voids between the disks creates thermal mass which reduces cooling load. The main building materials used such as steel and concrete are locally sourced. The vegetation planted around is chosen specifically to resist and withstand the heat. These and other sustainability measures have qualified the NMoQ for a USGBC LEED Gold rating and GSAS 4 Stars.



Fig 13: Materiality used on the exterior structure.



Fig 14: glass panels fill the openings between the disks.



Fig 15: Materials used for the interior gallery spaces



Fig 16: Materials used for the corridor to the first gallery.

Technology

National Museum of Qatar has incorporated technology within the gallery spaces in order to appeal to the viewer's senses. The movie projections played on the gallery walls were produced in a collaboration with the Doha Film Institute, where they were formatted to fit the correct proportions of the walls they are screened on.

Jean Nouvel expressed the need to immerse this technology into the gallery as "a lot of Qatar's history is undocumented so we used movies and models to help communicate how life here has changed."

The colorful, animated images on the walls along with a soundscape will put the viewer into the setting regardless of where it is, whether it was under the water or amidst the busy streets.⁶⁴



Fig 17: 'Life in the Desert' section uses technology to deliver a stronger sense of imagery to the viewer.

National Museum of Singapore

Identification Description

Project name: National Museum of Singapore
Location: 93 Stamford Rd, Singapore
Project Year: 1849
Reopened: 2006 after a 3 year redevelopment
Gross Floor area: 64,000 meters squared
Category: Museums
Owner: National Heritage Board
Architect: J. F. McNair and Henry McCallum

Relevance of Study

- Representation of culture
- Preservation of history
- Technology in preservation

Goal of the Design

"The National Museum of Singapore is the nation's oldest museum that seeks to inspire with stories of Singapore and the world. Its history dates back to 1849, when it opened on Stamford Road as the Raffles Library and Museum." It explores the nation's past and present and takes the visitors through a 700 year of Singapore history via immersive storytelling experiences.⁶⁵



Fig 18: An exterior view of the National Museum of Singapore.

The Bigger Picture

Overall Plans of the Space

A cultural and architectural landmark in Singapore, the National Museum of Singapore showcases Singapore's dynamic heritage and features the important artefact collection that is part of the nation's history. It also includes spaces to host innovative festivals, events, art installations and performances. The permanent galleries capture the nation's defining moments from its very beginnings (700 years ago) to the independent, modern city it is today.

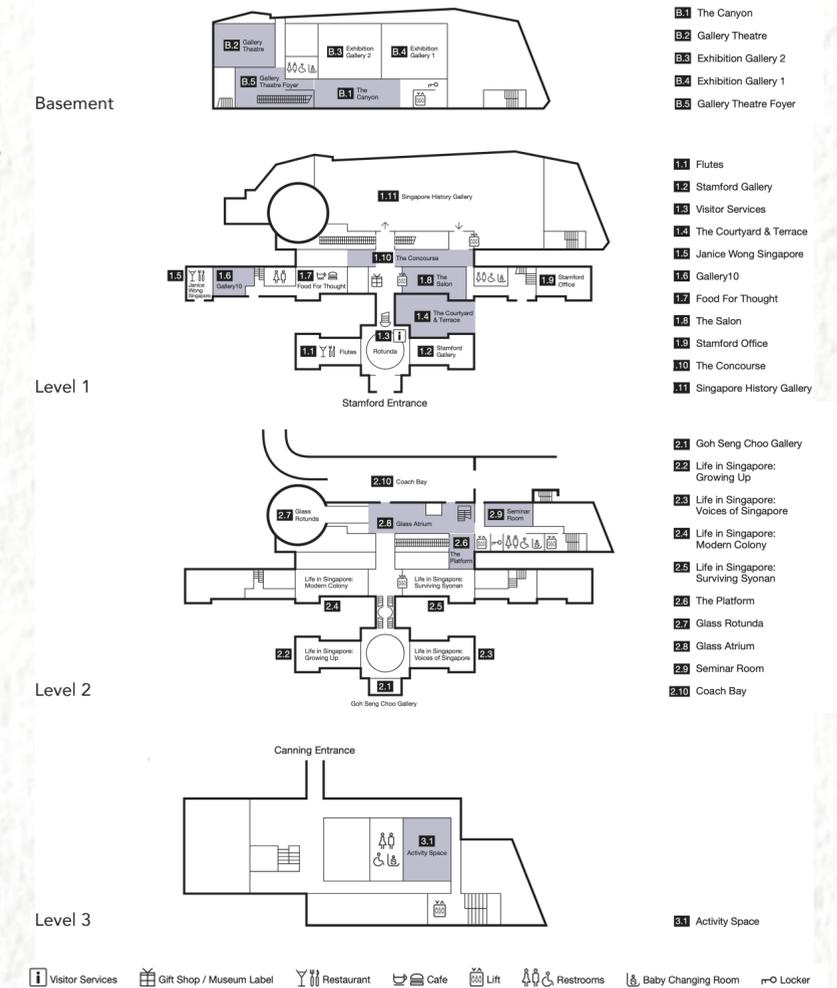


Fig 19: Floor Plans of the National Museum of Singapore.

The Smaller Picture

The Rotunda

The Rotunda and the program held within it is what this precedent study will be focused on. Framed by the natural foliage of Fort Canning, the glass rotunda becomes to be the modern architectural response to the museum's 19th century neo- Palladian Rotunda which was there since the museum first opened in 1887. The second level of the original rotunda used to be the Goh Seng Choo Gallery, which is dedicated to William Farquhar Collection of Natural History Drawings.

'Story of the Forest' takes inspiration from these artworks and through creative technology, the animated wildlife of the Malay Peninsula in the 19th century are brought to life.⁶⁶



Fig 20: Exterior Structure of the rotunda.



Fig 21: Closeup to the rotunda structure.

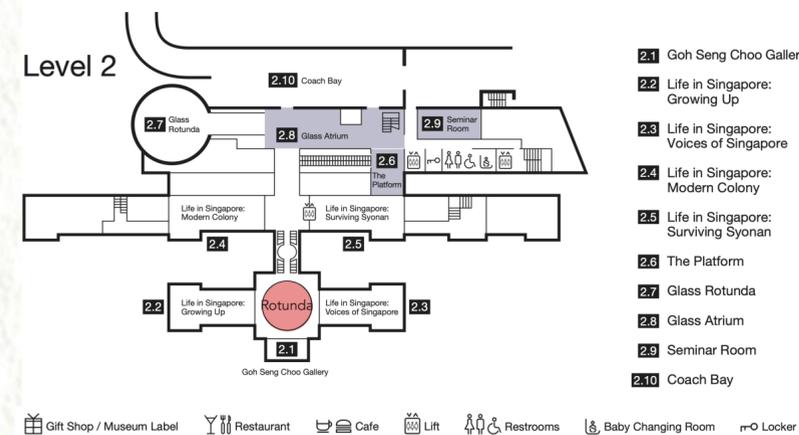


Fig 22: Level 2 floor plan highlighting the location of the rotunda.

Retelling the Story of a Nation

THE STORY OF THE FOREST

Created by TeamLab

The installation transforms 19th-century natural history drawings into three-dimensional animations. By doing so, it blends the past and present together in hopes of preserving the culture to the interests of today's generations. The large scale installation occurs in a 15 meter high ceiling and a 170 meter passage that continues on from the bridge and down to the base of the drum depicting 69 drawings from the William Farquhar Collection of Natural History Drawings to reignite the interest in them.

The dome's ceiling showcases the expanding universe, where flowers of Singapore are animated to digitally bloom over time. As visitors go down the bridge, an interactive forest inhabited by the animals of Singapore will be experienced. This interactive piece also changes from day to night as the users walk down. The forest also changes in reaction to the dry and wet seasons of Singapore. The exhibition ends in a room raining petals. As visitors get closer to the petals, they sprout and become trees immediately.⁶⁷

Beyond the Experience

Augmented reality is introduced into the experience, where the app "Story of the Forest" could be used. Using their smartphones, the visitors point their devices at certain animals to register them.



Fig 23: As people get closer to the screens, trees sprout.

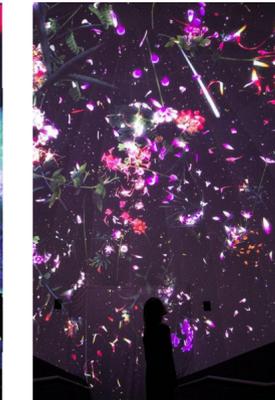


Fig 24: Falling petals are projected on the ceiling.



Fig 25: The installation mimics Farquhar's watercolor collection.



Fig 26: A free app could be used to know more about the animals.

Elbphilharmonie Hamburg

Identification Description

Project name: Elbphilharmonie Hamburg
Location: Hamburg, Germany
Project Year: 2016
Gross Floor area: 120, 000 meters squared
Category: Theaters & Performance
Architect: Herzog & de Meuron
Manufacturers: Jansen, Kaldewei, Linvisibile, Sika, Akustik plus, Basaltite (6 of 33)
Acoustics: Nagata Acoustics

Relevance of Study

- A theatre/ auditorium hall
- Acoustic Design
- The resonance of sound

Goal of the Design

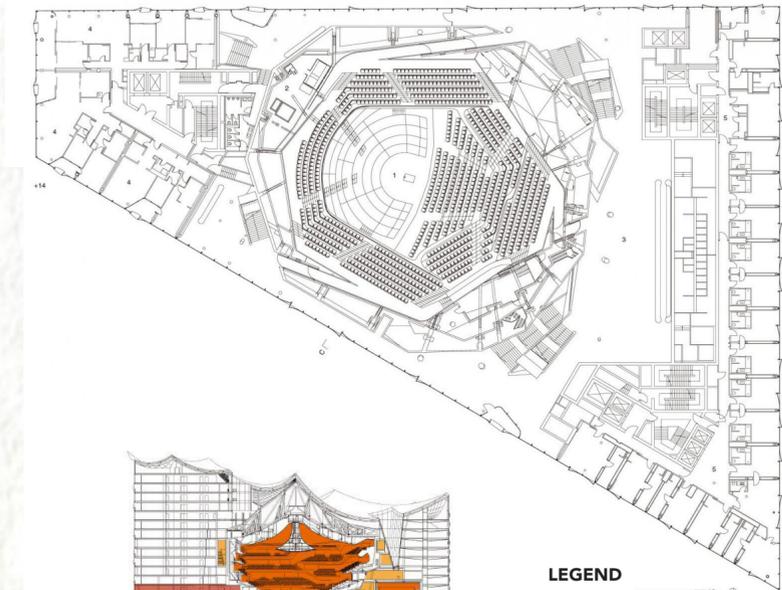
The aim of this project was to make music accessible, approachable and at the best quality for the users and the audience in the seats. As a whole, the Elbphilharmonie aims to become the getaway to the world of music, bringing together all music lovers whether young or old.⁶⁸



Fig 27: An exterior view of the Elbphilharmonie.

The Bigger Picture Drawings of the Concert Hall

The Elbphilharmonie contains two concert halls, each designed differently depending on the functions and the space. The two halls are designed to be in a "vineyard" and "shoebox" style to help with the quality of the sound. Other than the concert halls, the building has restaurants, apartments and parkings.



LEGEND

- 1 main concert hall
- 2 organ
- 3 foyer
- 4 residential
- 5 hotel

Fig 29: Floor Plan of the main concert hall in the Elbphilharmonie.

Fig 28: Section cut of the main concert hall in Elbphilharmonie.

Filarmónica Philharmonic

- Sala principal y de cámara Main and chamber hall
- Vestíbulo Foyer
- Camerinos Backstage

The Concert Halls

The Grand Hall- The Vineyard Style

Seating Arrangements

Vineyard is a technical term to refer to halls where the seating is placed around the platform. The advantage of this seating arrangement is that the audience are closer to the musicians. Having a circular seating makes the audience feel like they are in a community as they have full visual access to each other. The hall puts the music in the middle of everything to introduce the idea that classical music is for everyone and not only for the elites.

Acoustics Distribution

The acoustics in the Grand Hall are very transparent, making every sound hearable. The sound is well distributed across the hall no matter where the seat is.

Materiality

The structure and thickness is needed to be considered as it affects how much of the vibration gets absorbed and reflected. **White Skin** concept was developed to provide optimum sound experience. A **White Skin** is "a wall and ceiling covering with the requisite thickness and a precisely definable surface structure that is the same throughout the hall." depending on the position and what is needed, the sound is reflected directly from flat points of the panels and scatter back from the areas with deeper dents.⁶⁹



Fig 30: Overview at the circular Grand Hall.

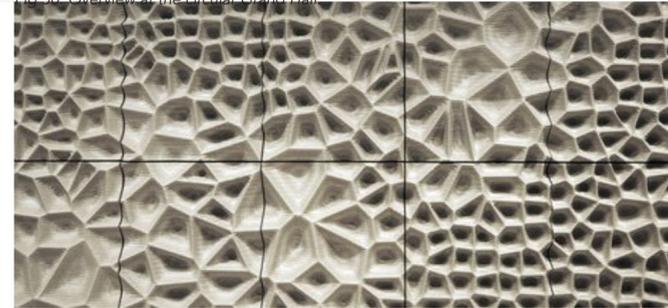


Fig 31: Texture of the White Skin concept.

The Recital Hall- The Shoebox Style

Seating Arrangements

Unlike the vineyard style, the shoe box style refers to a room with a rectangular floor plan and the stage is located on one of the narrow sides.

Materiality

Panels are used to evenly spread out the quality of sound across the hall and reduce the effect of echoes in the space. Uneven, wave-like panels act as an acoustic diffusing surface.⁷⁰



Fig 32: Overview at the rectangular Recital Hall.



Fig 33: Texture of the panels on the Recital Hall to help diffuse sound.



'Teela' is one of the traditional games played in the past in where a series of marbles are used.

تحليل الموقع Site Analysis

Demographics

Capital	Doha
Region	Asia
Subregion	Western Asia, The Middle East
Bordering Countries	Saudi Arabia
Motto	God Nation Emir
Administrative divisions	7 Municipalities
Area	11,586 km ²
Official Language	Arabic
Common Language	English
Population	2,951,840
Growth rate	2.00 %
Density	252/km ²
Life Expectancy	80.7 years
Median Age	33.2
Literacy Rate	93.46% (2017)
Religion	Islam
Government	Monarchy
Currency	Qatari Riyals (QR)
GDP Per Capita	50,850.464 US Dollars

Fig 33: An overview of the region



The Old Amiri Palace

Where is it Located?

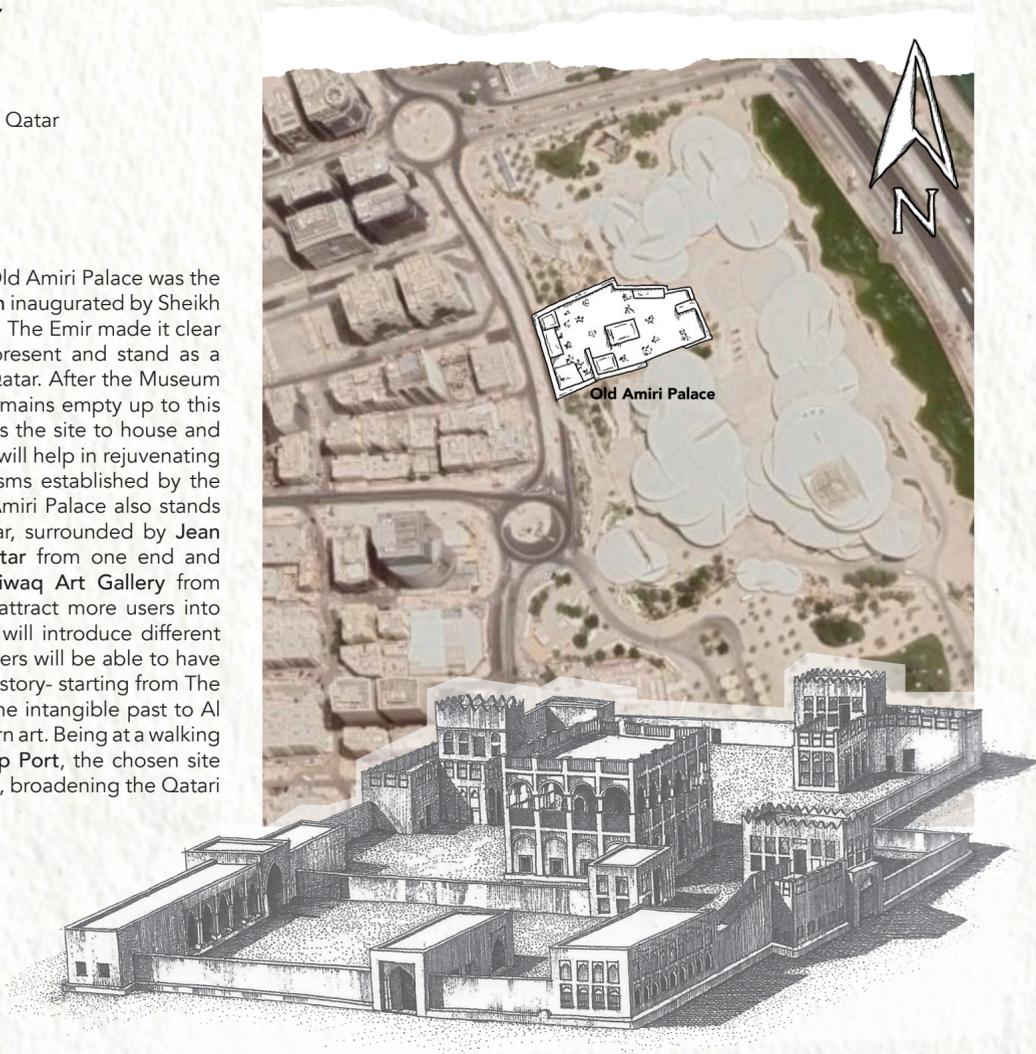
Located at the National Museum of Qatar
Museum Park Street
Doha, Qatar

Why at The Old Amiri Palace?

Located across the Corniche, The Old Amiri Palace was the site of the original National Museum inaugurated by Sheikh Khalifa bin Hamad Al Thani in 1973. The Emir made it clear that the new institution would represent and stand as a symbol to the national identity of Qatar. After the Museum was closed in 1996, the building remains empty up to this day. Having the Old Amiri Palace as the site to house and exhibit the traditional oral histories will help in rejuvenating and preserving the desired aphorisms established by the ancestors of this nation. The Old Amiri Palace also stands within the museum district in Qatar, surrounded by Jean Nouvel's National Museum of Qatar from one end and Museum of Islamic Art and Al Riwaq Art Gallery from the other end. This proximity will attract more users into the space. Because each museum will introduce different aspects of the Qatari history, the users will be able to have a full understanding of the Qatari history- starting from The Old Amiri Palace that will narrate the intangible past to Al Riwaq Gallery that showcases modern art. Being at a walking distance from the Doha Cruise Ship Port, the chosen site serves to interest even more visitors, broadening the Qatari values.

Fig 39: Site location of The Old Amiri Palace in relation to surrounding structures.

Fig 40: Overall aerial view of the Palace.



Site Analysis

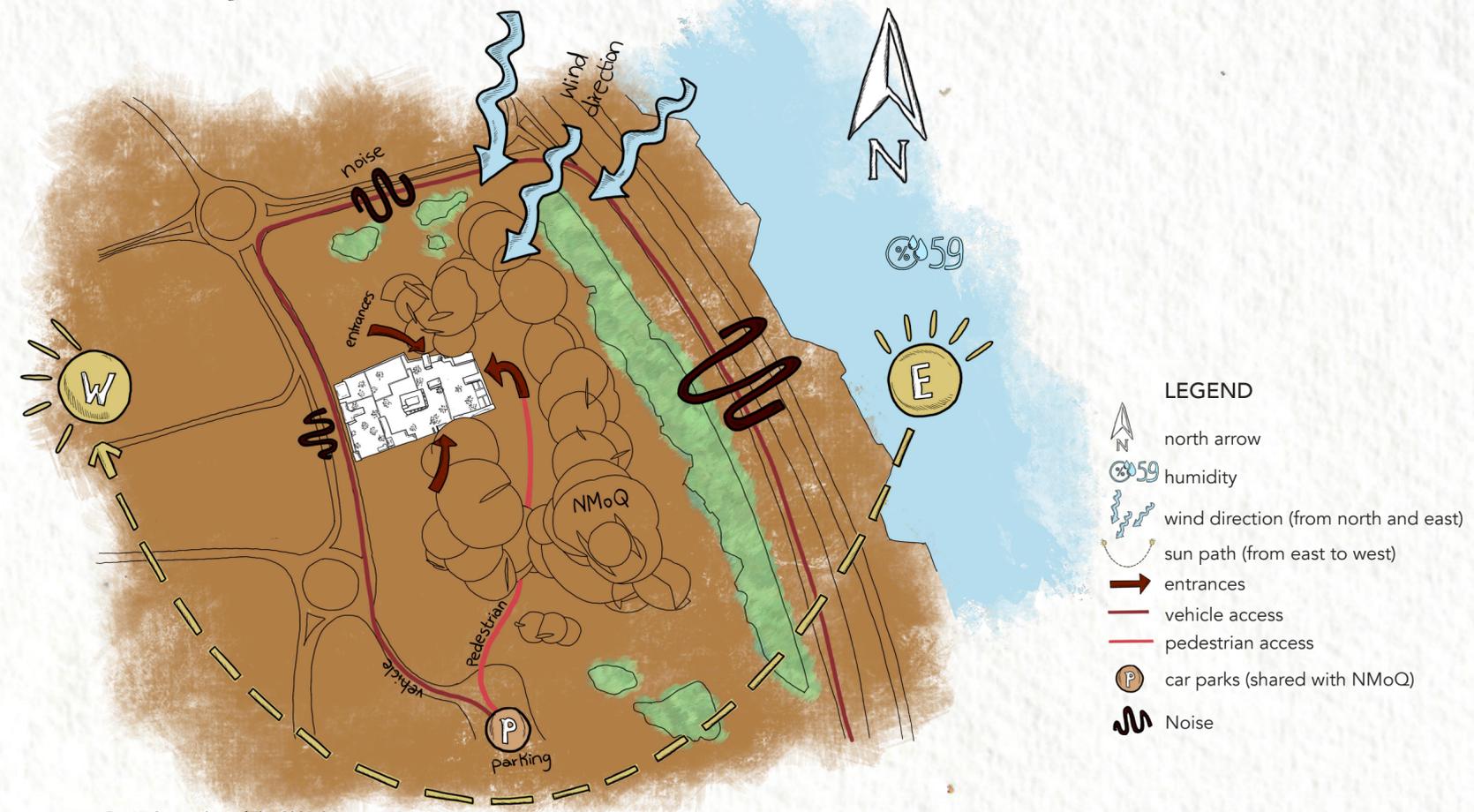


Fig 41: Site Analysis of The Old Palace

- LEGEND**
- north arrow
 - humidity
 - wind direction (from north and east)
 - sun path (from east to west)
 - entrances
 - vehicle access
 - pedestrian access
 - car parks (shared with NMoQ)
 - Noise

History of the Original Structure ^{73, 74, 75}

THE PALACE OF SHEIKH ABDULLAH BIN JASSIM AL THANI

The Architectural Formation

The structure of the Palace is rectangular with unequal sides.

(1) The House of Sheikh Abdullah Bin Jassim

Includes four rectangular rooms and a Liwan overlooking the main courtyard. It also includes a kitchen and a room on the second floor.

(2) The House of Sheikh Hamad Bin Abdullah

Includes three rectangular rooms and a rectangular Liwan overlooking the main courtyard through arches. A second story room is placed in a tower-like structure.

(3) The House of Sheikh Ali Bin Abdullah

Includes two rectangular rooms and a rectangular Liwan overlooking the main courtyard through arches. A second story room is placed in a tower-like structure.

(4) Inner Majlis

The Inner Majlis was meant to reflect the power of the Al-Thani family, as it was the highest structure in the town's skyline. It was built in the middle to affirm the status of the Palace. This building became a symbol of the Qatari-style architecture.

Contains two floors. The ground floor contains five unequal rectangular rooms and two rectangular Liwans- one on the northern side and one on the southern side. Both have three semi-circular arches. A small, rectangular store room is found on the eastern side on the north Liwan and the western side of the South Liwan.

A large, rectangular room is placed on the first floor, surrounded on all sides by a veranda that overlooks the courtyard through semi circular arches that are supported by a square base. The upper room has several windows to help in the ventilation against the hot summers.



Fig 42: The Inner Majlis in the 1940s.



Fig 43: Aerial view of the Palace compound in the 1950.

(5) The Official Majlis

A large rectangular room found in the north eastern corner of the Palace to welcome VIPs. Low wooden window openings are found in all walls. These windows provided views to the shore while encouraging natural cross ventilation. The wide ceiling span represents this, giving the Official Majlis a sense of importance. The building's ceiling is unique as it had a lot of decorative work executed by craftsmen from

(6) The Smaller Majlis

Found behind the northern gate. It is a rectangular Liwan overlooking from the north side the vestibule of the northern entrance door through two pointed arches.

(7) The School

It is next to the eastern wall of the northern gate vestibule. It is a rectangular room with windows in the southern

(8) The Room of the Mutawa (Koran reciter)

It is directly over the roof of the northern gate. It can be reached through a staircase found inside the palace's

(9) The Eastern Inlet Gate

Found in the middle of the eastern wall of the palace in front of a fragmented anteroom.

(10) The Northern Gate

Found in the middle of the northern wall in the form of a shaded, rectangular anteroom. The entrance facade is decorated with gypsum, geometrical plants.

(11) The Guard House

Found in the south west corner of the palace. It is a rectangular room accessed through a small door on the

(12) The Southern Inlet Gate

It was smaller than it is now.

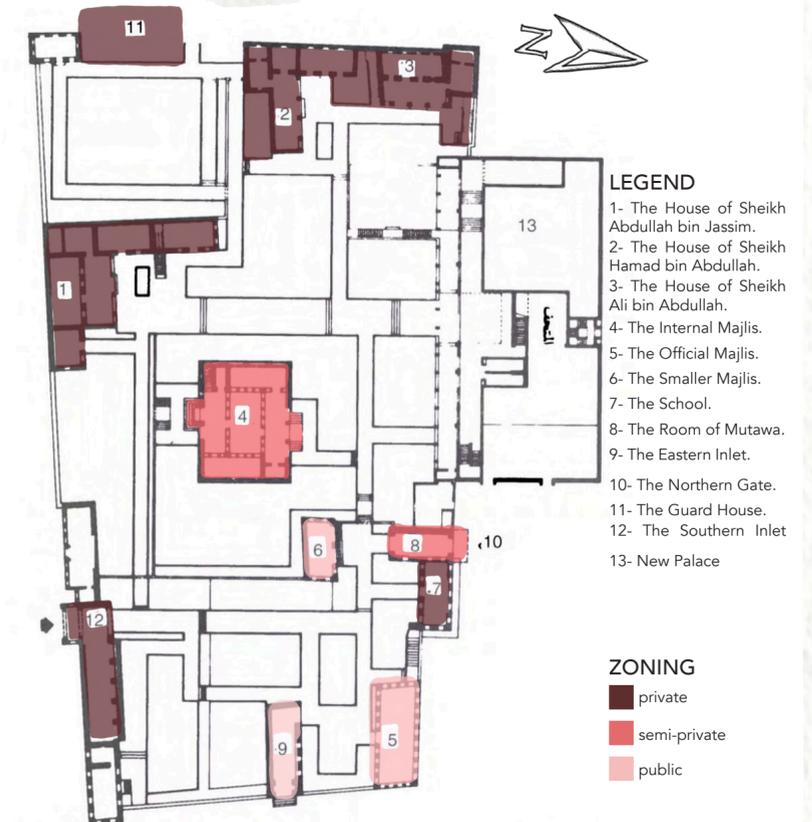


Fig 44: Site plan of the Old Palace

The Original National Museum of Qatar

Establishing Cultural Identity

Qatar witnessed a period of economic with the discovery of oil in 1983. After gaining independence, the Emir Sheikh Khalifa bin Hamad established the first National Museum of Qatar in order to document, construct and preserve the culture in the country.

Museum Curators

Michael Rice, an American architect living in London, was asked to visit Doha in May 1972. He was assigned for the overall project and that included the restoration of the Old Palace and the creation of the new Museum of State. The first design was presented to the Emir and on June 23, 1975, the museum was opened, becoming the first museum with the word 'national' in its title in the Gulf region.

Anthony Irving, an English architect living in Greece, designed the new building in a modern style. Reconstruction to the original structure had to be done as some of the buildings were in poor conditions.

The New Structure

The new museum included ten buildings of the Old Palace compound, joined by the new modern structure designed by Irvin placed around a central courtyard. The museum had displays of geology, ethnography and natural history. The second phase of the project (completed in 1977) introduced a marine museum and an aquarium. The lagoon had examples of Qatari local boats.

The process of restoration required the addition of certain elements to the original Old Palace, such as the South Gate which was added for the new parking area.

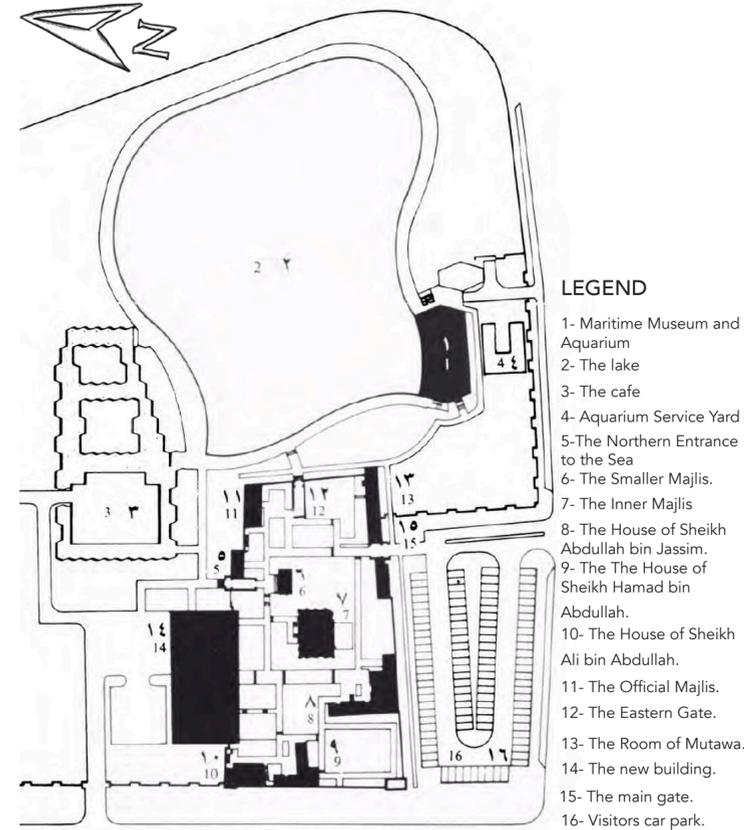


Fig 45: Site plan of the First National Museum of Qatar

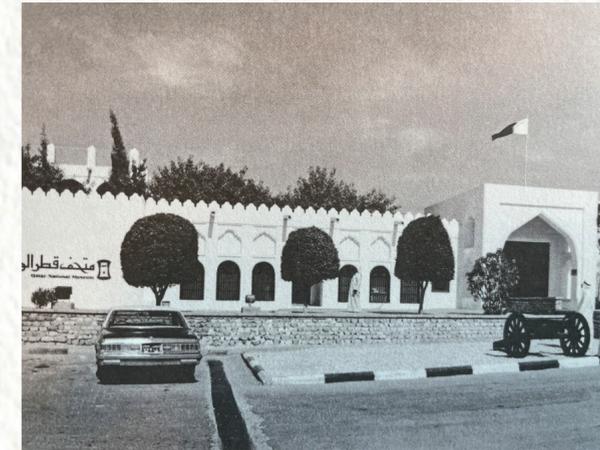


Fig 46: Qatar National Museum in 1970s.



Fig 47: A display of dhows in the lagoon at Qatar National Museum in 1980s.



Fig 48: The restored Palace of Sheikh Abdullah bin Jassim Al Thani in 1980s.

A Second Restoration

Saving the Old Palace

After 20 years, the first National Museum closed in 1996. The German architectural company Ziegert Roswag Seiler (ZRS) were called by Qatar Museums in 2011 to restore the structure. Because of lack of documentation from earlier work in the 1970s, the company had to reassess the building to check the amount of the historical materials left.

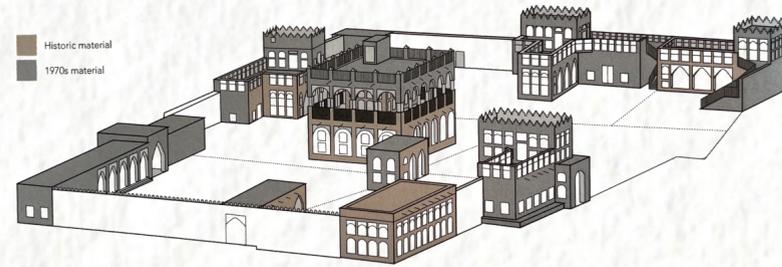


Fig 49: Diagram showing remaining historic material in the Palace compound and the buildings which were rebuilt in the 1970s.

Analyzing Structural Survival Rate

The oldest surviving structure of the Palace was Sheikh Abdullah bin Jassim's house where it had retained its historical central core. The house used by Sheikh Hamad bin Abdullah, on the other hand, was completely built in the 1970s, with no surviving original material. The house of Sheikh Ali had a higher amount of historical material, including the original masonry core and mangrove beams.

An emergency conservation work begun in 2012. Concrete elements from the 1970s were removed and replaced. Mangrove beams from the original structure were documented and put back to place. The ZRS team found difficulties in engaging traditional techniques from the 19th and 20th century together with the newer construction techniques from the 1970s as both are as equally important in terms of Qatari crafts and skills.



Fig 50: The restored Inner Majlis.

The Use of Technology

Complex, new techniques were used to analyze the structure of the building for the restoration process to go on.

Existing Building - Exterior Shots



Fig 51: The restored Inner Majlis.

Fig 52: The Northern Gate with a shaded anteroom.

Fig 53: The restored house of Sheikh Hamad bin Abdullah.

Existing Building - Interior Shots



Fig 54: The Inner Majlis- ground floor- with low windows.



Fig 55: The Inner Majlis- first floor- where roofs are made of wooden poles.



Fig 56: The Official Majlis- one of the only rooms that remains furnished.



Fig 57: Sheikh Hamad bin Abdullah's house.



Fig 58: Sheikh Abdulla bin Jassim's House.



Fig 59: Sheikh Ali bin Adullah's house.

Key Plans and Sections ⁷⁶

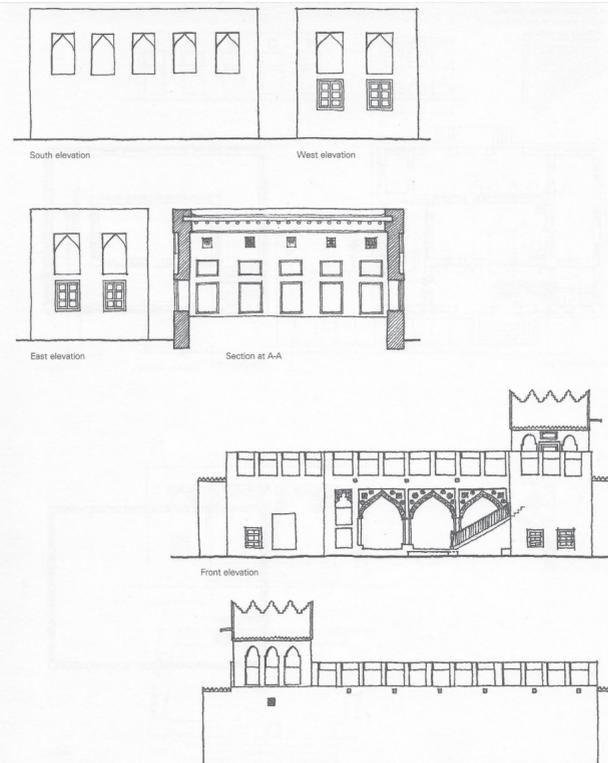


Fig 60: Drawings for Sheikh Ali bin Abdullah's House

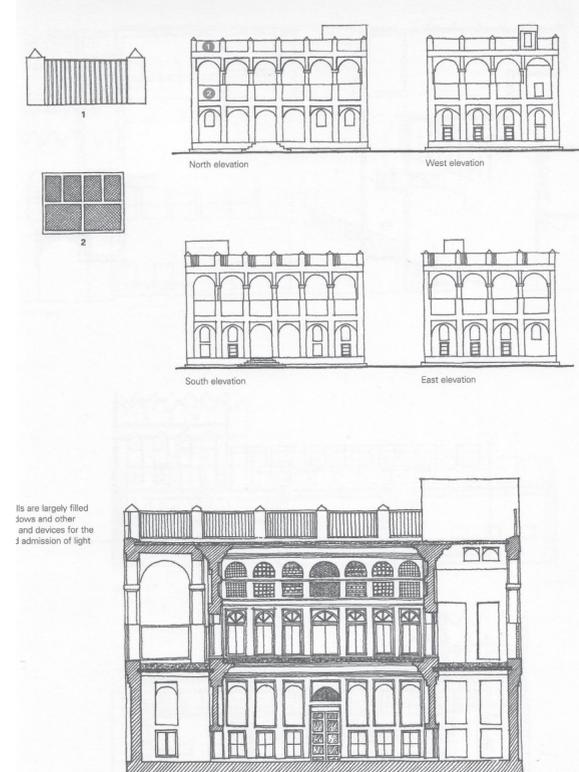


Fig 61: Drawings for Inner Majlis

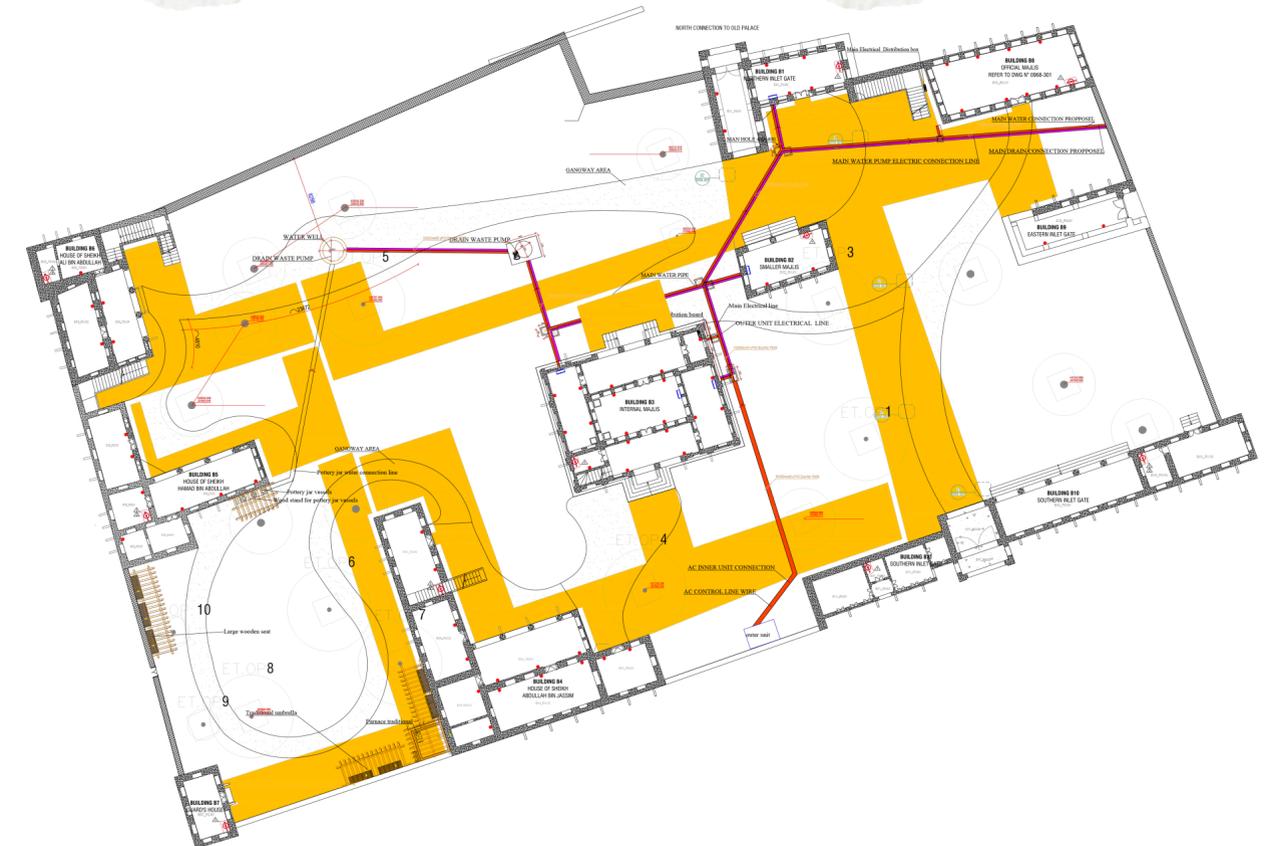


Fig 62: Existing plan of The Old Palace

المقابلات Interviews

Interview One-

Um Badr- *Um Badr is a traditional Qatari storyteller, who still enjoys narrating these stories to various audiences. She aims to not only preserve these stories, but also seeks to safeguard the traditional Qatari craftworks such as weaving palm leaves and making models of old Qatari architectures and lifestyles to aid in creating an image of the past into people's minds. She has participated in events such as Namas and Darb Al-Saai as a step towards this preservation.*

Tell me more about yourself and your early lifestyle.

Before, we were raised in a big household. Our parents have taught us about mopping, about good demeanor, about cooking, about clothes washing. We didn't go to school. As kids, they took us out of school. They took us out, let me tell you in which grade.. They took us out in grade five and our father said, 'stop, I don't have girls that go to school and ride on buses.. A girl has nothing besides her home.' They taught us and then we sat to clean the skin of the fish and cook in the yard and break wood for our mothers and prepare for them the cooking pots and help them. Our mothers also go to wash our clothes in the sea, wash their fabrics in the sea and we prepare everything for them.

Why was it necessary to have storytellers in the past?

The baby doesn't sleep in his mother's lap unless she tells him a story. This is how it is. We want to feel happier at night when we sleep on the rooftop, the electricity shuts down on us, we put our mattresses on the roof from Maghrib (when the sun sets), we prepare the water in the Hib or Yehala (old clay water coolers), we wash the roof and pour salt from the ants and put the radio and the Quran and prepare the mattresses and the Tal (a cold breeze) come down. And then the old women come and wear their clothes and wet their clothes with water from the heat, the daunting heat. They wet their clothes with water and sleep. They sleep early. So these stories that we tell are our lifestyles and our mother narrates them to us when it is time to sleep. She tells us [begins chanting] "Swaira and her daughter.. We knew who was under her.. Under her is a girl and a boy.. Under her are three kids." If she has three kids, she says three. These are the talks of the past.

Conclusion: In the past, the baby could not sleep unless they heard a story from their mother. At night, when the electricity was off, they had nothing to do other than share stories, whether fables or of their lifestyles, to each other.

How do you know of these stories? How were they shared to you?

We have lived its heritage. We have lived that way. Before, I used to go to the rooftop of Al-Mulla's house and the rooftop of Al-Musaeed's house. I went with Sabeecha, my friend, and her daughter. We organize the roof really early, brush the roof, wash the roof and then we sprinkle salt from the ants. And then we fill the Hib with water. We put the cup and organize the mattress so that it becomes cooler. We put the radio and the Quran and we keep it playing on the rooftop. And then our mother comes, she wants to put us to sleep and we tell her "Yuma (what Qataris call their mothers) tell me a story." "Yuma, o, Yuma, Yuma Hissa don't sleep and leave me. Tell me a story, Yuma Hissa." [Starts chanting] "Don't sleep and leave me," oh, what I forgot! "Tell me the stories." "Umi Hissa, don't sleep and leave me. Tell me a story." Like that. [Continues chanting] "Umi Sabeecha, I hope you live."

Conclusion: They know these stories because they have experienced its occurrence. These stories of how their families lived were also shared to them by their mothers. What they also did in the past to listen to these stories was climb the roofs of their neighbors and gather around in a circle while drinking water and sitting on a Haseer under the moonlight.



Preparation of 'Harees' starts by grinding the wheat.

As a storyteller, what is your aim in sharing these stories with the listeners?

Yes! So that the other generations learn. They learn from us. Now there is no benefit. They are of no use! They are always on the phones and have schools. Busy. In the past, no. If the girl gets engaged, the man gets happy. She knows everything. She is a cook, a laundress, and a cleaner. He is delighted to see that woman. But now no. They know nothing. This is the history of our past. We lived it. I want to share these stories. We used to play Teela (a traditional Qatari game) with the boys, Geleena wa Nator (another traditional game). It was okay with us. These are boys' games: the ball, the Geleena and the Teela. These are boys' games. Girl games are the Ktoor, Khabsa and Brooi. We make dolls using the sticks of chicken. We dry their bones. When they are done eating chicken, they put their bones under the sun to dry. We then use their bones to create dolls. These are our stories.

Conclusion: These stories hold legacies and morals of what they did in the past. Her aim of sharing these stories is to spread these histories and daily lives to the future generations.

Who do you want to target when it comes to storytelling?

The children. They get really happy when they hear these stories. I want to tell these stories to the young and adults. Even the big, for example twelve year olds, 15 year olds. They enjoy these old stories. Kids tell me 'Yuma tell me a story' and we tell them stories of the past. We do not like the advancements of this era and it does not enter the mind and the kids are not having fun. Poor them.

From your observations, why are the people of the past interested more in storytelling than now?

In the past, their happiness was simpler because the neighbors and their kids were all together. They all gather in one house. Now, a neighbor does not know his other neighbor. They don't know who the girl is, or who the boy is. They don't know. Everyone is on their phone. Before, the past was more fun. We used to run from Barahat Al-Jufairi (an old neighborhood in Qatar) to Al-Jasrah (another old neighborhood in Qatar). Everything was close to us, we

only walked. We celebrate Eid together and gather together. Now, on Eid, no one sees each other. They don't go out. But the past is rich. What has passed is irreplaceable. Now I tell the kids "Come, I will tell you a story," they run away from me.

Upon performing and narrating the story, what are the specific elements that are needed to fulfill the experience well? What is the ideal environment for storytelling?

It was at night. The lights are turned off. We sat on the rooftop and gathered together. We use a fanar, a fnara (traditional Qatari lantern). We light up the fanar in the dark. This person eats sunflower seeds, another eats other nuts. We put on a Haseer (woven Qatari mat). We spread the Haseer and sit and the Hib is present. The storyteller sits in the middle. And the person who wants to teach us the Quran as well. The place is open. The neighbors come and gather around before they sleep. All that mattered to be present in the space was the Hib. It must be cold. And if you have the Quran, you have to put the Quran. The electricity must be off. [Long sigh remembering the past]. The most important thing is we organize seating on the rooftop before we sleep. Then, someone comes to tell us a story. Nayla Zaini, Mahmadi's wife, Moza Ali Surour would come and tell us stories. They are all elderly women. Look at this man sleeping on the roof (she points at a model she has created using dolls to help envision the past). He is using his fan to cool himself. Look at this roof. We climbed it from Al-Mulla's house to other roofs. From our house we go to our neighbors through climbing the roofs. Everything is from the roof. They built the houses out of clay, hay and water. They mix it together. They used hay so that the clay won't break up. The hay sticks it together. This is for the walls. Around it, they put stones.

Conclusion: The stories were narrated on the rooftop with the moon and the fanar being the only sources of light. They would sit on a Haseer while eating nuts and having cold water from the hib. The Quran from the radio would be playing with the presence of a cold breeze.

Currently, are there sufficient storytellers in Qatar?

Yes, there is a lot of loss! It has disappeared, it has disappeared! Yes they vanished. Poor them, they have gone. The era has changed. The technology has changed the interest. Right? Technology has changed our time.

Do you wish that these oral traditions are housed or exhibited in a physical site?

Yes! I really wish that. I entered the new National Museum and I was shocked! Where is the old one? Where are the things? Now, it would be so good if there was a woman baking, one grinding, one doing the dazza (gifts given to the bride by the groom in preparation for the wedding), one singing for the wedding. I didn't like the new museum a lot. There is only a little of our heritage. They have a carpet from Mumbai priced at a million and something and put it on display! What does it have? Look at this carpet I have, it is much better than what they got. This is our culture [she points at the traditional Qatari carpet she has in the space].

Conclusion: Um Badr wishes that these traditions would be housed in a site as the new National Museum does not fully represent the Qatari history and culture.

In the space where the stories are shared, what specific considerations should be taken?

The most important thing is that it is a quiet, dark night. On the rooftop, under the moon, sitting on the carpet, where the electricity is off, and the Tal is present. The Haseer and the water are also there.

What do you think should be done to preserve the storytelling history in Qatar?

I hope that you teach your kids these stories. I wish you would teach them the past. Return to the past. This could be done through museums. Through small museums. The baker, the weaver of Haseer, someone doing the traditional eyeliner, an Imam as if we are in a cultural village. We would have been happy and looking good. Why did they dismantle the cultural village at The Corniche? Even the foreigners were having fun in it. The world was happy.

Now, what did they put instead? You put rooms with no one inside! It became empty pieces of land. The cultural village was so nice- rooms, corridors, niches. I want the government to bring back this cultural village.

Conclusion: Teaching the kids these stories and having a cultural village similar to the one Qatar previously had at the Corniche will help in preserving the oral telling history in this country.

When it comes to your personal attempt in preserving and revitalizing this tradition, what have you done so far?

I still have these stories and I really hope that someone comes- the children- so that I can teach them these stories. I have previously taken part in the cultural village. I have taken part in Namas, a noon gathering with all the women interested in the same thing. It takes place in Eid Charity. We were in Namas and go there every Wednesday. We tell stories to remember the past. Darb Al-Saai was nice. We put up a large tent and started sewing traditional fabrics. There were a lot of children and they had a lot of fun. I taught them how to weave palm leaves. The kids were so comfortable. At Darb Al-Saai, even the old woman that doesn't laugh laughed from her happiness to see the past. Even when I did the traditional eyeliner process, they were crying and the tear was on their cheek from happiness. Even during COVID now, the children are in so much need of their mothers for the stories. They were locked up. When I started doing the eyeliner, my grandchildren were happy. When I started grinding the eyeliner in front of them, they were having fun. My grandson Jaber, always comes down to do it with me.

Conclusion: Um Badr is still sharing these stories to the interested people upto this day. She has participated in Namas and Darb Al-Saai where women of similar interests gather to keep these oral histories alive.

Could I listen to one of these stories?

God bless you, there was a girl that was raising animals. She has a donkey, a rabbit, a pigeon... she has a donkey, a rabbit, a cat and these animals that can be raised at home. Her kids told her "get up Yuma, prepare for us a meal of Harees (a traditional Qatari dish). So, the mother said that she will go and get meat, and Harees seeds. She came back from the souq and went to the bathroom for ablution. The donkey came and ate all of the Harees seeds. The girl came to look for the seeds. 'Where is it? Where is it? Nowhere.' She went to the empty land where the animals are and told them 'I will punish you all, who ate the Harees seeds?' This says 'not me,' this says 'not me'.. She dug a hole in front of them and said 'everyone needs to jump this hole. [Chanting a song related to this story]. The pigeon jumped successfully. Her stomach was empty, it had nothing. It was the rabbit's turn. [Chanting a song related to this story]. The rabbit jumped successfully. The chicken came. [Chanting a song related to this story]. And then it was the donkey. [Chanting a song related to this story]. The donkey wasn't able to jump. His stomach was full. He fell in the hole. He was the one that ate the seeds. He admitted it. The Harees seeds. This is a small story from the past. I forgot it. Aisha Al-Ghanim used to narrate it to us all the time.

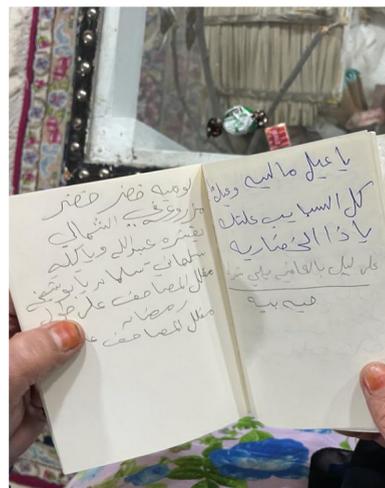


Fig 63: Um Badr preseves her stories in a book.

Interview Two-

Essa Al- Mulla- *Eissa Al-Mulla is a heritage researcher who aims to collect the Qatari culture and preserve it through the production of books. Al-Mulla currently works at Katara Cultural Village under the supervision of the Emiri Diwan, where he works as a field researcher in various topics that ought to be safeguarded for the future generations. In his latest research, Eissa is interviewing various people either living in Dukhan or have ancestral background of Dukhan to publish a book about its affluent history.*

Tell me more about yourself and what is your role as a heritage researcher?

I am Eissa Al-Mulla. As a researcher, I will be talking to you in the Qatari dialect, it will be nicer. I have worked as a researcher for a while because I really want to learn about field research, especially because we do not have a lot of people in this country that do so. As a field researcher, I go to your father, your family and I gather information. There are only a few in Qatar that do so. A lot of people have stopped doing this kind of research, but I have remained. I go to older people and sometimes women and to other people, for example asking them for research about Souq Waqif. They ask me 'What exactly in Souq Waqif do you want?' I reply to them, "about the architecture." What buildings existed before? What are their names? It was a building and a Hafiz (a store) that sold marine tools, the tools that they have used for the boats. Just like wood, danchal (bamboo) for the houses. It had important stuff like Sil and Wedach (tools to coat the wooden boat structures). There are other things like for the house: the mangrove, the danchal. Everything was there. Hafiz was Hafiz. I think it came from a foreign language. The shore was there. The English came, the Indians came. Hafiz. The Hafiz was a small grocery shop part of a building. This was Hafiz. As a researcher, I have researched about these things and I have worked with the museums, Msheireb Museum, for six to seven months. I don't specifically work for them but they just approach me as a reward. They tell me 'Essa, we want research about petrol in the past, what did people look like?' I have also worked at the Museums- National Museum of Qatar- I have worked in it for about four to five months doing interviews with people. They get me a personality, they have a list and they tell me 'Essa, we want to do an interview

with that person.' And depending on the individual you have, what are they? Are they cultured? Educated? Non-educated? Sometimes they tell me to interview someone and provide me with questions to ask him, and when I do, poor him, he doesn't know what I am saying. As a field researcher, I have to look and assess his appearance. Is he 86? 90, for example? With this age, you cannot ask them about computers and modern technology.. he will not know what to answer. Sometimes they get a prestigious personality, for instance, educated, graduated, you can ask him all you want and he will respond. One Time I was given an interview with an old conservative person. He was a Quran teacher and I asked him "how is your father?" I had to assess his looks so that I don't end up asking him questions that he might not be able to answer. I told him, "mashallah, you were in what neighborhood?" He told me, 'I was in Al-Baraha. They brought me younger children and I have taught them the Quran. And then I asked him, "do they give you money or is it free?" He told me, 'they gave me what they call a khamesiya.' This is called such a thing because every Thursday if they have read an entire chapter or have memorized the entire Quran, they give him gifts as a reward. They give him food, or money, it all depends on the house. From these stories I gather the information.



Fig 64: Al-Mulla's heritage book collection.



Fig 65: All of the books Al-Mulla took part in researching.

Define and describe the Qatari heritage and their cultural identity.

We have a very long and deep culture, one of the best heritages. Our heritage is very similar to Bahrain and other gulf countries. But what we have, as part of our culture and heritage, is more enclosure. Look at Bahrain, for example, and Kuwait. Kuwait might be better than us because they have traveled. Their ancestors have traveled by boat. The old traditional way of traveling by boat. They went to India, Pakistan, etc. They have everything, mashallah. But for us, we had an enclosure. We don't need to bring everything from India. The Kuwaiti merchants have lived in India and some of them even got married there. We have families like Al-Roumi, Al-Bishri- big businessmen- and some of them still remain there. But here in Qatar, we have a little. We have Abdullah Al-Khal. Abdullah Al-Khal is of the known businessmen that went to India by a ship- and it is known as the ship that got hit by a German battleship during the Second World War in 1942. It is mentioned in one of our books. And we don't have anyone other than him. But the Kuwaitis have a lot and they have thousands and thousands of books that they are able to produce 20 books per day. Here, it is very hard to produce a single book. It requires a lot of effort.

Does anyone read these books in today's modern world?

These books serve as references. Now, no one reads like the past. But these books serve as references, especially for researchers, people who are writing their masters and PHD's- they can go to the National Library or come here and say 'I want research on the performance art of Arda (a Qatari male dance).' All of the research is here. The traditional ships in Qatar- one of the best books and I have worked on it- is here. It has information about the people who worked on these ships, how they built the ship, them, their children and ancestors.

What are your research protocols?

I start a project, as I told you, you as my boss would come to me and tell me 'Essa, today I want you to go interview this person, a woman for example. I have interviewed a lot of women, it is not a problem with me, but I can't ask her everything. I can't ask a woman everything and even men. I can't ask for example, "how was your cooking?" or "how did you get married?" or "how was your wedding?" "How are the celebrations in your family?" Rather, I would narrate these questions and this is how she would respond. 'I was pushed by a carpet and I did this and this, stayed a week at home and then we celebrated with drums' and like that. So I go out and interview people and would still research into books as references, especially the books that my colleagues have produced and worked on. We have great researchers like Ali Al-Fayyad, Ali Shbeeb Al-Mannai. They have worked on the traditional heritage for a long time, including poetry. I learned a lot from them. I don't have to go to the National Library for research because maybe a Pakistani guy has written the book, or a Syrian. They don't know as much about our culture. They will say something and will state that this is from the Qatari culture, but it is not always right. These voyagers that came to Qatar wrote a bit about their journey, but they have written more about Kuwait and Bahrain. But nowadays, a lot of people write anything for the sake of making money. When you come to read this book, you will find a lot of mistakes about the traditional arts or diving or traditional dances.

What are the resources that you use to study the Qatari cultures and traditions? I depend mostly on the spoken word. But if I took work from you, I have to look at it in more detail because this is a huge responsibility. Sometimes people tell me information, but it is not true. For example, he would tell me that his father was the nokhetha (the captain of the pearl diving ship and the most prestigious job at that time), where in reality he is not. In order to avoid this problem of wrong information, I go to more than one resource- usually two or three to confirm the information before being placed in a book. In the end, we do our best to avoid having wrong information in the big, but we still inform the buyers and readers that there might be some mistakes as it is not the Quran nor a country's Command. Sometimes, we do face people who come to us and tell us 'Why did you write something wrong about my grandfather?' I had an exhibition one time, the pearl diving exhibition they usually do in Qatar annually, and I wrote that one of the researchers passed away but he was actually alive because this was how I found the information. Some people understand this confusion, but there are others who make a big deal out of it.

What does it take to reach a desired source of information within Qatar?

Just like what I told you, there are a lot of difficulties. For instance now, we have a project on Dukhan. We are working on Dukhan's book. I have been working on this book for two years now. Some people give you the information. Others ask you 'what exactly do you want to know?' I respond with "information about where you went before? Where did you work? How did you apply to work? In 1942 and 1943, how did you apply?" He tells me, 'I applied. I went to the Sheikh. I went to Suleiman Al-Manaa. I stayed there and worked and then they did a check up on me.' He gives you a narrative. I continue asking " where did you continue working as a worker, a boy?" And then he tells me 'I quit.' When I asked him why, he said that because everyone called him "boy." The Englishmen used to call him boy, and he thought that boy was a bad word and didn't like the name. Sometimes you enjoy the people's narration. I also asked them about the great fire in the 1950s and how they were able to handle the fire and put it to an end. And don't stop the person from talking, keep him until he personally stops. While interviewing, you intentionally have to accuse the interviewee that they are

saying something wrong as he will provide more details to the story to depict its truthfulness. You have to do this briefly. Sometimes, I find it really strenuous in how I can reach a certain individual to interview. However, the good thing about me is that I have been born in a neighborhood where I know a wide range of the Qatari- People of the Baraha, the souq. They are all friends and family. I know them and if not them then their sons. Other difficulties I face is that sometimes people attempt to run away from an interview, even though this person might be a very important figure in the history of Qatar. This is why in some books, you sometimes find only two lines of biography about a certain person. We need to know more: was he an important worker? Was he a driver? There are a lot of job titles, but in modern terminology you can't really say to someone that your father was a worker, especially if the son was a minister because some people are super sensitive about this topic.

And how do you record him?

I record him through a video, I become excited when I take the video with me. I see their hand movements and body language.

Do you find any difficulties in interviewing women, especially conservative ones?

It depends, you don't have to bring a really old lady. The most important thing is that you don't go to this woman and attack her with the questions. Instead, whenever you want to conduct an interview with a man or a woman, you have to go and visit that person one or two days before so that both of you feel comfortable with each other, reducing the fear that the interviewee might have. This is how I do it. I go to the Majlis, sit with them, drink tea and start with a casual, friendly conversation. You take them slowly and pull them into the interview. This is how they open up and tell us about their past, how they cooked, their wedding rituals, their Ramadan protocols.

Are there sufficient, reliable and reachable resources within the Qatari community?

It is there. It is there in the country's archive, specifically with the Emiri Diwan. Sometimes on WhatsApp, we see really old pictures, a really professional picture from the 30s or 40s. These pictures are of the royal family who had photographs who came from abroad to take their pictures. This is all there in the Diwan, for sure. But, we need more interest in this matter. We don't have proper documentation and preservation. Look at how Kuwaitis make their books. Their administration is there forever. Whether a minister or any personnel from within the government is changed, the preservation committee will continue to be there. It is a red line. This is why they are able to produce 20 books per day. Even if you go to the bookfair that takes place in Doha, you will see how little books Qatar produces. The Diwan has pictures of the Qataris in the past, the streets and hunting, but we are lacking the space that documents all of these narratives. The people in the 70s and 80s are in fact better than now. They were documenting and working to research on the fields and between the books. However, many people are neglecting the importance of preserving this culture now. They do not know its value. There isn't specifically an institution that fully operates to document our heritage.

Is there a gap in Qatari history? If so, why?

Yes, there is a lot of loss. A lot. A lot. A lot. If they tell you a Qatari wedding is only a wedding, then that is false. There are a lot of details and preparations that need to be taught. Just like what I said before. You will have a foreigner come in and tell you that this is how Qatari weddings are like, but no. There is more to that. How did they know each other? How did they get married? I believe back at the age of 13, they will get married. In the past, there will be a whole process of how a girl is chosen for a man. At first, the family would see between the neighbors. If there isn't a perfect match then they would go out to look for a girl. But now, everything is easier. We have phones. In Qatar, we need more interest and responsibility to fill this gap.

Are there parts of Qatari history that are underrepresented or misrepresented?

Yes there are, but we aim to avoid it. There are instances of the economic downfall that has affected the nation during the World Wars. This became known as the Kasad (where the movement of buying and selling stopped because people had no money.) If you would go out and ask someone about the reason Souq Waqif is named by that, a lot of people will tell you it is because the sellers sold their products while standing. Others will argue that it is so called because the movement in the economy stopped (Waqif means stopped in Arabic) when the Kasad took place. My dad said this. No one had money to buy and sell.



Fig 66: Al- Mulla amid the heritage books.

Is the National Museum of Qatar representative of the Qatari community and heritage? In other words, do you have any suggestions of what additional spaces and galleries are needed to be added?

Today I have visited for the first time so that I can aid you with the research question. They have to do two parts. A new, modern part and that is not a problem. But what do you really want to show the people? You'll have an American that is coming, he does not want to see a building. He doesn't want to see a fish or a whale. He does not want that. He has those things. He wants to see what you have done, your footprint as a Khaleeji. Your country. What have you done? What is your food? Your drink? Your life? Your religion? Your customs and tradition? These are all nice. You talk about the past, the desert, the sea. They have to do a second part where they work well on it about how life was, how did people get their water, how was the Jelaban (a structure that provides drinkable water), what are its different names, how was Souq Waqif, how was Souq Al-Kahraba (electricity souq). These are all are must. I went to a museum in Sharjah. I went in and was so shocked. I asked myself who is the person talking? The area was fully surrounded by speakers. When I went in, I felt like I was entering a souq- souq waqif- it felt like a souq of folk crafts. It felt like a wax museum- people working, people hammering- as though they were real. My friend Abdularahman and I wanted to do that. This is our work, but we weren't allowed because in Qatar it is forbidden by religion to personify an inanimate object. The Sharjah museum felt like I was immersed within the space, as if I had entered a blacksmith market and saw a man talking to his son, 'why don't you bring this?' or 'why don't you put this?' There are sounds. People sitting, people in the hospital. Many different sections this museum has. I haven't seen in the National Museum of Qatar something like this.

What does the old National Museum of Qatar have that the new one doesn't and vice versa?

To me, the old one from the 1970s was better. The things that were inside, where are they? I don't know where they are. Previously, it had everything, from fishes to rooms inhabited by people doing their traditional craftsmanship. You would find a teacher teaching the kids Quran, a woman cooking. They should have done something similar to this but more modern for the new

museum, giving the visitor the feeling as if they have entered a house, a souq. Sounds.

What needs to be done to preserve the Qatari heritage? What institution or research center do you wish that Qatar has?

We need an entire building that would serve to preserve the heritage and culture. We need to have an incentive. This is our history, we don't want to lose it. We have to keep a specialized building focusing only on Qatar's traditional heritage. We need to also invest in the field researchers and teach them how to conduct these interviews to keep our culture alive. We need to have a collective group that work together in a space that expertises in this field. I always throw examples of Kuwait. Look at them. If you ask one of the researchers 'where are you going?' they would reply that 'I am given funds and a ticket to go to India and see what they have there and what did our ancestors do?' In here, we don't have that. They also have a Research Center. It is specifically specialized to deal with everything from heritage- whether books, diving, sea, travel, graves, history, mosques, everything. It has everything. Sometimes, I ask "why don't we do a book about graves?" They reply to me 'why are you a pessimist?' It is not about being a pessimist! Death is death, so you are scared of death? About the Jaleeb (singular of Jelban), we had around 20 to 50 thousand of them in Qatar. Why don't we have a book on that? Make the people go around and search about it from north to south? This is what we are supposed to do: collect all of this valuable information in one space. The institution should also house an archive space that facilitates the experience for the user. If the user wants to research a specific topic of interest, then the technology available will make it easier to find the resource that talks about that. However, some users might want an expert in that field to talk to. This is where the space will also have this opportunity where it will allow for the student or any person researching about this topic to approach me and talk to me. A lot of people get bored when reading and enjoy listening and interacting with people. Having a specialized space will help in doing so.

Interview Three-

Maryam Faraj Al-Suwaidi- *Maryam Al Suwaidi is a Qatari artist with a bachelor's in Interior Design, masters and currently a PH.D. candidate in Urban Planning and design. In Maryam's artworks, her inspiration is taken from social behaviors and actions. Researching and studying society is one of the most important steps that create the subject of her works. Powered by different philosophical theories and drawing in different stylistic approaches, her objective is to study the reactions and the way of understanding the introduced topic. Through her artwork series of "Fables," Maryam aims to relive the childhood memories of listening to these bedtime stories. Through her time at the Fire Station residency, she is researching and creating these pieces that will be part of an exhibit taken place in the upcoming months.*

From your Instagram account account, I really liked your series of "Fables" and your approach and take into recreating these series. Could you tell me more about these artworks?

Usually, when I start working, when I start developing the concept of my work, I like to connect with my past. I like to connect not only just in terms of culture, no, but the origins of these cultures, the ideologies, in terms of identity, the methodology that we built. When it comes to the way that our stories were narrated, it was based on what you could say for protection reasons. They built caution through their stories. But, the whole importance was based on how these stories were narrated. To me, when these stories were delivered to me, half of them felt like horror, so I was afraid of everything. For example, as soon as they tell me about Bu Deryah, it literally translates to crackery. I was built through stories. Like, when my mum used to tell me stories, my mum exposed me to Disney- and by the way- my mum used to watch Disney movies- and half of how we were raised were based on those Disney movies to be honest. I used to question a lot of things, so as soon as I grew up, I began to understand my culturè. But, it didn't stop there, it kind of continued my journey into questioning more about the culture. So, now we are living in a very modern life, where a lot of things are simpler, more colorful, beautiful to us. But if we connected them, we would notice that each element in our life is based on something that we were exposed to before and based on that, you can say, we perceive it differently than others. You might see the

ship differently. To me, one of the paintings I did was the diving ship. To me, when I first saw it, I cannot disregard the fact that those people might not come back but why? To me, I can say it is because of Bu Deryah. This is how I see Bu Deryah. When they used to tell me stories before, they didn't tell me Bu Deryah or Titan, no, but they used to tell me that he used to swallow the sea. So, this to me is built on that. Another painting, because I am half Kuwaiti, was about Smaimeecha. Smaimeecha is another version of the Cinderella story by the way. To me, I used to see Smaimeecha as little fish. I used to see it as the broken part of the world. It is just how I incorporate our culture. It is based on how, and as one of the critics told me, you are trying to revive the scary part of our past. It is not a bad thing, building terror is not based on just for the sake of terror. It is built up upon how we perceive things. Before, they did not have education, so Bu Deryah was based on that. So, my work is all based on looking at the dark side of your life and building up on that indirectly. And it is even scarier now because when you ask the younger generation "Who is Bu Deryah?" they will not know. However, when you come to ask them who is "Titan?" which is another name, they will tell you 'Oh, Titan. He is the second God, or Zeus's younger brother.' It is not our culture, but they understand it. It is how you narrate the story. Like I deliberately used the tentacles to kraken, or swallow the ship, because this is how people perceive it. This is how I now perceive it because I love the movie Pirates of the Caribbean and to me when I saw the scene from the second movie of course when the cracker started swallowing the Black Pearl, which is the ship, oh my god, the amount of resemblance we have killed me. The westerners are preserving these stories because they know how to narrate their stories. For us, we didn't have this. We used to have our grandparents sitting and bringing us together to tell us their stories. But not any generation- the generation that had the effort to pass these stories. Now, we don't have it! Now, where can you find a mother that will actually sit to say these stories? The foreign mothers, on the other hand, make sure that their kids sleep on bedtime stories. It even has a terminology, it is a bedtime story. Why? Because they are trying to make sure that their child receives the amount of cultural

(continued)

preservation based on abstracted stories. Us, we don't have it. We have TVs. We are not saying that we are reaching failure, no. The people are now trying to produce, we have the materials. So, how can we raise our culture through technology? I know that we are so far away, but we are trying to get back to it, which is something good.

Why did you want to discuss the oral stories through your artwork?

Fables are a tool, but when we talk about terminologies, terms in a dictionary, fables can be stories but fables at the same time mean lies. So, everything I am exhibiting is just mere stories. But, it had a huge impact on our lives. None Of them are true. There is no such thing as Bu Deryah, there is no such thing as Humarat El Gayla, but all of these stories are alive because of how they were narrated. Like for example, they used to tell us 'don't go out at noon,' but we don't care, why? Because there is no reason. Give us a good reason. This is where they will tell us 'oh, because Humarat El Gayla passes from that side.' Oh okay, this means that there is danger, it is better to stay at home. Bu Deryah similarly, their interpretations in the past, Bu Deryah was the interpretation of the nomads. Ships used to sink from tornados and other things, but how would the poor mum sitting at home know that her husband has died from a shark bite or drowned? The ship had fallen because a tornado had taken place but they did not know what a tornado was. We say, in modern terminology: a tornado, but to them in the past they believed: the sea had swallowed them. 'But who swallowed them?' we would ask. They would say Bu Deryah. So, to me, it's all lies. That's why I called it 'Fables' because fables in the dictionary it's stories. They are stories that were passed through generations. Let's say I will tell you a story, I cannot tell you that I will be telling you a story about this girl. It doesn't make sense because the stories are linked to sayings, lies and ideologies. They are built on a thought, but this thought is what changed the lives of the new generations.

Are you planning to incorporate sounds into your artworks in the future? If so, what kind of sounds? How? Will you collaborate with other sound technicians to create a sense of nostalgia to the past?

Now, what you see on Instagram, they are just teasers for an exhibition I am

working on. It takes about fables in general and sound is part of it. So, whatever I am telling you, I have applied this to my own studies as well/ I am not making up the words. To me, most of my artworks include everything- all sensory. One of my artworks that will be exhibited is about experiencing through sound, employing between these pages of fables and in the middle people talking to give you stories. All of them gather in one storyboard, but with different languages and different perceptions. You hear someone telling you from the Kuwaiti culture. We, in Qatar, say "Kan ya ma kan" (Arabic for Once Upon a Time) and "Salw Ala Al Nabi" (Arabic for praise the Prophet). In Kuwait, they say "lain yana w yakom, khairan Ifana w lfakm" (Kuwaiti for "If it came to you and us, the good comes to you and us".) Look. Even the words inform you that half of the talk has lies. I love this phrase so much because it tells you.. "lain yana w yakom, khairan lfana w lfakm, sharen teadana w teadakm, zoor ibn el rzzor eli omrah ma helaf wala chathab zoor" (A Kuwaiti introductory phrase to a story that hints that what is to be said in the narrative is all lies.) Nothing is real. The beginning of the story literally tells you to not believe every word to be said and take from it the foundations only. Live it. Even our stories before when they were narrated, they tell you this character smelt this scent in this place. Even now, while I am talking, it connects to me. Why do they put you in a dark room and tell you about these stories? Even when I was small, they would tell me to close my eyes while listening to the story because imagination widens when you do so. In your space, just imagine as if you put that person within the book. You put me in my field, I like everything about this.

Through your research, what is the best method to preserve these slowly dying oral histories in Qatar, especially to fit the interests of the generations of the 21st century?

Well, you just mentioned it, through the use of technology because it is the closest to our generation.. to the following generation, let's not say my generation. Old school methods because everything is built on that basis. The old method was closer to the person in terms of comfort, in terms of the manners that take the person to a specific situation or a circumstance- how to build a better circumstance in order to cope with something specific. This is the old school. Delivering an idea, technology can help but it cannot cover everything. It is balanced between this and that. Like when I graduated from VCU, my project was about how to create a museum using the maximum level of technology because I love this, I love every part of technology. So, I put in holograms, Virtual Realities, everything! As soon as I graduated and went deeper into research and I started to actually go visit successful museums, I noticed that no, technology is not everything. Would you rather see the Mona Lisa virtually using VR goggles or going and seeing it in person? You see how the method changes? Technology is not always the right answer. Using the right tools from technology is the way to go.

How does lighting affect how your artworks are placed?

As dark as possible. Because if it is going to be exhibited, there will be screens. So, dim lights are always the way to go in my eyes.

How will the artworks be zoned?

There isn't any specific order because if I am going to exhibit those works in specific, they will be as though they are normal canvases that can be hung anywhere and in any room. But, each artwork will be in continuous flashes between past and future, past and future. It is not going to be comfortable for the viewer in terms of the eye itself won't be relaxed. But, in the end, my work is for the sake of telling a story. In general, I classify my work as telling a story. So, if you put it in a corridor that links you to the main room, yes, I can see it being placed there. Because in the end, it is kind of telling a story from the past to the future. But, I can't see it being placed in a permanent room,

especially because the visual flashes are disturbing to the eye. And I know, most of my work can give you this sense of disturbance that you cannot keep looking at for a while. But for a corridor, it will feel nice. Tweaking a little bit of how it can be exhibited is upto the curator in the end. In terms of organizing the stories and identifying what story should be placed first, it doesn't really matter as the events of each story are different and not related to each other.



Fig 67: Maryam's series of 'Fables.'

Other than screens and technology, how can we preserve these histories?

If we are going to talk about the intangible aspect, nothing in the world can aid you in implementing it except the people. The people themselves. So, here you have to work with social involvement. For example, keeping this place alive through social involvement while using technology as a tool to support it. For example, audio production, materials, screenings.. For me, one of the successful things, look at the entire National Museum of Qatar, imagine everytime I go there my eyes get attracted to the same thing.. The holographic wall. The one that had a person narrating stories. This is what I meant by social involvement.. Choosing the right people to tell you the story. Imagine this place is.. you want to use technology, use holographics. Take the science of holographics and try to transition a person telling the story, the actual person who lived it, and transform it into a hologram. Just like what Alexander McQueen did. You know Alexander McQueen of course? Have a look at one of his shows, the runway shows that have these holograms. I used that as one of the inspirations to do my artworks. Imagine, he created a whole runway based on these holograms! Why? Because he wanted to transition, he wanted to reflect on something that is impossible to implement in actual life. The materials, we cannot translate, which is the natural essence- the air, the water and these things- into fashion. So, what did he do? He went and did it as a hologram using digital techniques. So, for example, you can use sensory platforms. Sensory platforms can aid you with literally the circulation, the movement. In Korea, every exhibition they have you will find sensory platforms. There are two types of sensory platforms. The one that focuses on motion senses and this is the one that moves with you. For example, as soon as you step on it, it creates certain emotions. This is motion sensory platforms. You have the other type, as soon as you touch it, it literally goes to your nervous system and delivers a sort of sensation in your body. For instance, if you want to walk on the beach, you can program this platform in order to create the sensation of walking on cold sand. For example, that's an idea. Temperature. Room temperature is considered important. I like to imagine a lot of things. This will take you to the experience of how people used to live. Imagine if the whole ambience, the interior ambience, transforms into these colors in this certain time. This is what is called sensory

art or conceptual art.

What was the aim of using new forms of technology to preserve these stories?

Because it is a universal language. It's as simple as that. If technology can help me in delivering an objective or deliver an idea, well technology is the tool. What differentiates an artist from a poet, a scientist is the tool that they use. To me, I am more comfortable delivering the idea visually than writing it. For a poet, it might be the opposite. I feel like art is a visual language, universal language, a global language.. Whatever term you choose, it is a language that any person, whatever their age, will understand. To me, I chose the color, but I had to use technology to create this sort of transition. I wanted to show you that this is the same scene but using technology I am taking you to the past. I wasn't able to do this for you in a hand drawn artwork, so technology is helping. It's like movies, it's like whatever it is. If it is a tool that will help me in delivering the idea, I don't have any other reason why I shouldn't use it.



Fig 68: 'Fables depict different stories from the Qatari folktales.'

How could these stories be exhibited?

Okay, you need to research about this. There is something called perceptual art. Perceptual art is a type of art, mostly conceptual, but, what makes it special is the idea of having the viewer to use all their senses- hearing, seeing, smelling and everything- in order to perceive a specific idea through emotions. With us, you want to make the viewer live the moment. This is where perception comes in the vision. For example, the Old Amiri Palace is old, and keep in mind the preservation of the building- you don't want to ruin it- because if you did that I am sorry I worked in urban planning, it is not ethical. Keep it as its original form. Incorporate the technology within it- in terms of level of darkness, just like how they used to sit before with only one lantern. The feeling of darkness widens the level of imagination, if we are going to talk about the level of technicalities now in relation to the senses. The darker the place is, the closer you'll get to your senses and soon as you lose one sense. For example, why do they always say that the blind have a stronger hearing? Because he focuses on hearing more. So look, everything we do has an explanation. Why, for instance, the story enters your mind more before you sleep? Because you're that close to entering your 'seventh sleep.' 'Seventh sleep' is a scientific terminology, it is your seventh level of your sleeping levels. This is when dreams happen. So whenever you start to feel sleepy, this is the fifth or sixth level. In this gap, all your ideas come into your dreams, dreams come to memory, memories transform into ideologies. So, imagine if you are going through a room that is semi dark. Semi dark will create an exposure to your hearing senses. This is where you play with sounds. What are the sounds that can be incorporated that reflect our culture in the past? The sea, the naham.. This is where you introduce something known as sound art. A really good person that could help you in this is Guillaume Rouseré. Here, sound art comes in. One of his concepts, imagine, he created a whole expression where he talks about the sound of the sand dunes. Have you ever imagined that the sand dunes that we lived between and walked on, we never imagined that the desert- we always say that it is as quiet as a desert- sand dunes actually have sounds. But, when I talked to one of my friends, he was a bedouin about this occurrence, he said that we hear this sound at night when we sit between the dunes in the quietness. This is the sound of the desert. You can find this on Youtube, just write 'dune song' or

'song of the dunes.' A whole terminology talks about this phenomena and this phenomena is not found anywhere else, it is only here in the Gulf. Why? Because we have the wind movement which affects it. Did you see the ability of transition of experience? You can't command someone to read or write, okay but what if someone illiterate came to you, who can't read nor write? You can easily translate it. It is all in the hands of the artist, how are they able to deliver their pieces to the people: through use of color, use of sound, use whatever materials you have in order to create a conversation with no words. So you, as an Interior Designer, I think sensory is the best option for you if you are going to talk about culture. There is one of the artists, I remember, who installed one of her works in Britain.. Aisha Al Sowaidi. She is amazing. She took pieces and used the sensory and took different chandeliers, or shaped as chandeliers, and put different senses in each of them. So, whenever you stand under it, the only thing that you feel is the smell. This scent takes you back everywhere you want. When do you know that it is successful? When you use all the materials you consider, after doing an extensive research of the users of the users not you because the room is not your room. It is society's room. What society's room means is that you think broadly how every person will react. After that you talk about another element: colors. Colors, colors, colors. The colors here in Qatar are different to that of the West. What makes a diamond valuable in Europe but not gold? What makes gold to us more valuable than diamond is the way that we are exposed to whatever color we have. What we had before, the gold was the first material we discovered, but the gold created an endless culture. We still use gold if you notice. For example, whenever a newborn comes, what do you say? I am not going to say I am going to buy diamonds. I am going to say "I will buy gold." " I will buy a Leira", this is something new now. "I will buy a Leira" In there, no, they focus on diamonds, why? Because as you might say, that color scheme that is developed through history is built on this. What we have here is how many karats the gold is. There, they have the level of purity and crisp the diamond is. They reach a level of experimenting to see how solid it is. To us, it is how soft it is. You see these sensories, they all become

(continued)

something based on inspirations without any sensory input, you will feel like it is not going to sustain.

Are there any further suggestions or final thoughts that would help me with this thesis project?

You have this story, for example, Khnaifseena. It is a funny story. It talks about the days before when there was a woman not pretty, she won't get married. So, they put a story that she was standing next to the city's door, trying to find a man. In the end, she found a 'poor mouse' and this is what they used to say. She took all his money and drowned him in the mud door. You look at these stories? It takes you back to all of the problems of the past, their beliefs.. So you can use even the social phenomenons that existed before. Why did they use the Al-Sidra tree? By the way, I didn't know that before. Whenever you say Al-Sidra, they immediately say that this is the tree that the children used to learn under. But, why of all the trees you have Al-Sidra? Because it was the largest one. It was the spacious one that fit us under and protected us from the sun. They all used to sit on the floor, on top of the sand, under this tree. Imagine this thing. Everything you need to incorporate has a reason. We are not like other cultures. Never use any other culture except your culture. Let's talk about Greek mythology, for example, and our mythology. We won't say mythology, we'll say things. For us, we don't have beliefs. Our beliefs are clear in the Quran, preserved. There, it is different. They have Titan. We have Bu Deryah. They have Hades, we have another one eyed figure. The beliefs are different and their beliefs weren't inspired by a specific novel other than Bu Deryah. In the past, we didn't even call it Bu Deryah. We used to call it 'Jinni Al Bahar' (Arabic for Ghost of the Sea) because the word 'Jin' was there in the Quran, so we used to call it 'Jinni El Bahar.' The word developed to become Bu Deryah. Why? Because you will find a person naming it that way just like how family names are considered. Why did they call a certain person Al-Namlah or like me, from my mum's side they called it Agrouga. Agrouga, why? Because the chief was a gymnast, he liked to jump. His friends started calling him that until it became a family name. Bu Deryah got its name similarly. Half of our quotes, not only were they lies, but they were inspired by other phenomenons. The Greeks were the basis. You know the Disney Hercules movie right? Why was Mount Olympus there on the mountain? Here's the

story: when we speak about Urban Planning and Design, because now I have a PH.D. in Urban Planning and Design specifically in human evolution, one of the research was specifically about that. What makes Mount Olympus Mount Olympus? When they first started building the civilizations, they didn't have enough technology, they used to look at the clouds, the lightning, Zeus came into the picture.. They used to see phenomenons that cannot be explained. In the classic Disney Hercules movie, there are a lot of quotes that you as a child won't understand, but as you research about it you know it. In this story, they tell you that whoever is worthy enough can go to this mountain and be with the Gods. What used to happen? Whoever wants to go there simply dies and never comes back. So, to them, they become God and part of Mount Olympus. This is how Mount Olympus came into the picture. There is no such thing as God of Thunder or God of Fire, it is based on humans' understanding of how things work. Look at what they did? They translated beliefs into physical features. Their sculptures, their buildings were based on the heights that they imagined their Gods are. They did their buildings as large because they thought that this is how God fits inside. They want the Gods to be inside. They do it as gigantic buildings and build sculptures based on the size that they see. For example, in one of the Greek neighborhoods, they do not allow women to walk around the places except in churches and some walkways because based on Greek mythology, they are connected to every bad luck in the world: Medusa, Hera.. They believed that women were the main issue in society. So, until today, and imagine how stories can impact urban planning even, there are designated walkways for these women. If you ever visited Greece, any walkway that is decorated and colored, is the work of women who are not allowed to work or roam the streets. At night, they would paint. It even says in one of the books that if you want to see the beauty come alive, go under the street lights in the middle of the night and you'll see these women working. These are just beliefs, but how certain lies or fables can affect society, a room, a building or even life itself. This is what you need to think of and introduce to your design. In the end, if you want to express culture, as much as you can create a balance.

If you want to reflect on something , you need to make it accurate. If you want to deliver a story that is accurate and right, don't materialize it based on your perception. You need to have a solid base even though they are fables, even though they are lies. They are an identity. It is just an identity. You can't say "I think or I believe." No. Just deliver it the way it is. You want to make it abstract, go ahead and do it but don't mess around with the culture because it is already messed up enough.



Fig 69: Maryam's series of 'Fables.'

Interview Four-

Aisha Nasser Al Sowaidi- *With a Bachelors in Graphic Design and a masters in design studies, Aisha Al-Sowaidi is one of the designers of the 12 townhouses in Musheireb. Her work expresses and reflects her perception as a local designer towards the rapid development and globalization taking place in Qatar. Her entire MFA thesis project was based on her childhood memories and how she could recreate and bring back these symbols to trigger a sense of nostalgia to the people of today and help them re-live a certain memory of the past. The house that she has designed looks deeply into materiality, iconography and enhancing the traditional rituals all in order to stimulate the users' five senses and make them re-imagine that exact same moment and feeling of the past. She incorporates modern technologies and traditional craftsmanship in order to accomplish her goal.*

Tell me more about yourself and what is your aim in your research protocols?

Well, I studied MFA in VCU, graphic design first as an undergraduate and then MFA in design studies. My thesis was around memories, how Doha has evolved, how the city has changed, how we navigate through the city has changed as well, how the building materials have changed and thus how the colors of the city has changed in response to the building materials- like it was stone and gypsum- the streets were not paved like they are now. So the city was colored beige, while now it became grey in buildings, in concrete, the streets, the pavements. So, all of this changed the color of the city. That's a big part of my research in terms of how the city changed, how our memories changed, the places have vanished, the colors changed and how I can bring back the old feeling of feeling home, like when you see something familiar. Plus, I want the city, my research was about bringing the past to the present, but also preparing the present in creating memories for the future. Not ignoring the fact that there is a lot of construction around us, but embracing it through objects found at home, created from concrete, to make it closer to our hearts. So, it is not a negative view. It is a positive one. It is building on that. So, after the masters. The research continued in that way. I tried to do things that provided you with a more 'homey' feeling, or even develop the traditional objects, such as the Mudkhan (an incense burner). So,

I adapt global concepts like centralized home systems to a Mudkhan, which is a very traditional object. The Majlis (the official living room usually for guests), and how the orientation, the dwashig (the large traditional pillows) , how can I apply, for example, form follows function to the doshag (singular form of dwashig), the takaya (the traditional arm rest). So, I got more into these approaches in contemporizing our traditional objects and making it more suitable for our today.

Tell me more about 'The State of You' installation of the scented chandeliers at the London Design Biennale.

These scents were my personal memories that I don't really mention because it is not relevant in particular to the audience. But, scent has a strong impact in bringing back a certain memory. So, for me, it makes sense. It reminds me of my exact memory. But for others, once they go underneath it and start to smell it, each one has a different scent. It stimulates different memories for each person and it is about that. It is about going back to a moment in life, whatever it is, and just reliving it in that state in that particular time which is the present.

How could this idea of notion and senses affect the people to relive the past ?

I create those, they are different components in how I look at things. It is traditional objects applying design concepts to them. So, form follows function and new ways in applying home systems, for example, into those traditional. So this is one component. But, in terms of the scent, I tried to create attachment to the space because when I look at what causes the reattachment of feeling home, it is because things are not familiar anymore. So, the streets are not familiar, houses are now... you moved out of houses and into other houses faster than the past. In the past, they were in Furjan (small neighborhoods of the past) and they didn't move far. So, if they move into another place, they will move to another place with different people. So, how do you move on but create a faster attachment to the space because these sort of familiarity attachments create this feeling of being home. You can't move into a house and call it 'home' right away. You need to develop these feelings towards the house and the scent is the fastest way to do that. There is the scent, there is also what's necessary in a house: how you navigate through it, what kinds of rituals you create in this house. These rituals create memories. So, like the Mudkhan, yes it centralizes this whole home system, but it also at the same time, you burn El Faham (charcoal) and you put it there, you turn it on, you see it grow. So, these moments will create attachment. It gives you a connection with the house or the space.

What was your process towards creating a specific piece or a specific room? What did you go through in order to reach the final design?

Usually, I like to be commissioned to create artworks for a specific space. So, these usually work on most probably a commission for a space, but I also like to think about how some traditional objects, such as the Mudkhan, how could they develop? I always think of that... What if this was in another culture, how would they have developed this item? Because we have a gap in development so the petroleum and the gas were discovered and then everything changed all of a sudden, so the progress was interrupted by that. So, I just imagined that if those items had a longer pace in development, how would they develop? These are general concepts that I always write about, sketch about in my sketchbook... just like that. Once I get a project on a

space, it is commissioned, for example the centralized Mudkhan, I was given a space in the VIP entrance of the National Museum. So, I would think okay, I am assigned to create chairs, but I wanted it to be an experience. So, how do you receive guests? It is through Al-Mudkhan. It is an entrance and an exit. And how do you tell them goodbye? It is through the Mudkhan as well. So, I look at the space and create a narrative, a story, around it and then start to create a ritual. Like okay, guests will come, they need a Mudkhan, someone would come open the Mudkhan while they wait for the elevator or maybe have a seat and then go up. I think about these. I create narratives in my head and then the scenario creates the objects and how people can interact within the space. Not just pass by. The Merash (a long handheld utensil used to spread perfume) is something that I created several proposals for, but the chance hasn't actually come to produce it, but it is something that very much goes with the Mudkhan. Yes, I see everyone going on this trend of creating the Mudkhan, but there are other objects that I would love to develop as well and yes the Merash is one of them. The Merash also welcomes guests and spraying perfume is something traditional showcasing a sense of dignity.

What part of your townhouse do you find the visitors most interested and engaged in?

I would say it would be the living room to be honest. The dining room is also something that everyone has been loving and excited about. But for me, when I would spend time there, even in the past, it would be the living room. There is the carpet, the chairs and makes it a very easy space to sit on the floor or the chairs. So, it creates this nice, liveable space.

Are there any further suggestions that could help me with this thesis proposal?

I am going to say look at it as an open project, always. What I think I would suggest and encourage you to do is to create a system from your research because your research shouldn't start now. Now, you are defining it. Even if you are graduating with this, you are just defining your point. Your access point to design to your style and leave it open. I don't think everything needs to be answered or explained. Sometimes you don't need to explain things and people get it in their own ways and it doesn't have to be very informative. It should be something understood right away. What you project in your design, I believe should be simple and it will communicate all the complicated process, methodologies, concepts that you have. It would create that. But, what you project should be simple. Overall, it really depends on what your approach is. I would suggest pushing boundaries and not be very literal in things. So, not literally creating a space but pushing the boundaries as a research. I would say if it is storytelling and looking at the moon, it could be a closed hall or a square or something with just access to the stars or something. It could be anything. How do we tell stories now? It is actually through the phone! There is nothing wrong if you also encourage that. So it really could be something since you're exhibiting or showcasing your idea, it could be something very much to the extreme and that's what you'll be known for- pushing this idea you're talking about storytelling, now it is on the phone... maybe through headphones and bluetooth. Bluetooth is another concept, and this could be a new tradition. There are many things and I think you should diverge from the research and not into conclusions whatever it is. It really depends. For me, I think more of objects not spaces as

much. But I know, you're coming from Interior maybe you look at it from a space perspective as well and that's also another approach. But I think: push the boundaries. Take it and push it further. Push the boundaries and then see. You can always come back. You can always tone it down.

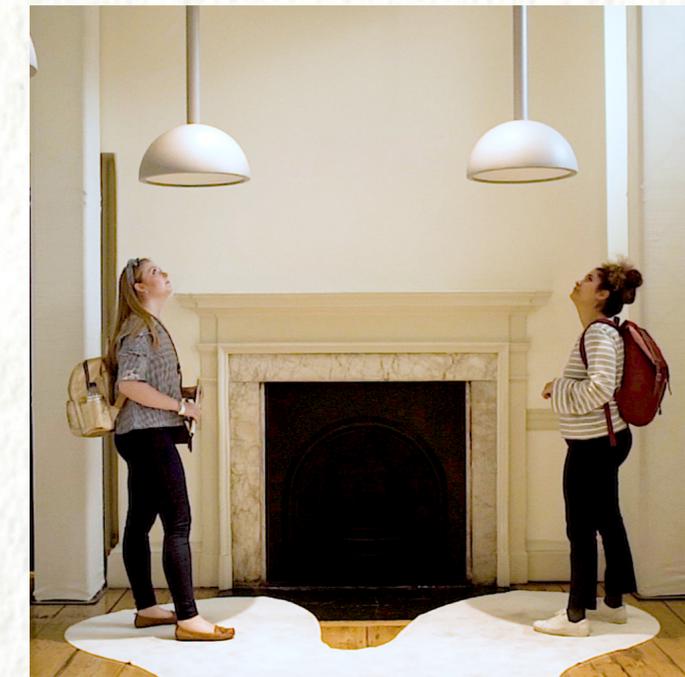


Fig 70: 'The State of You' Installation by Aisha Al Sowaidi.



'Al Nafлах' is the gift given on the night of the middle of Sha'ban to express people's readiness to Ramadan.

الإطار المفاهيمي Conceptual Framework

Sensory Designs to Stimulate Preservation of Oral Histories

The oral storytelling tradition in Qatar and all of the historical wisdoms and social values circumscribed within it are expiring.⁷⁷ The Qatari National 2030 Vision along with the ideologies of the Qataris themselves dictate the essence to "embrace modernity while maintaining strong adherence to the values that undergird traditional Qatari social structure."⁷⁸ However, when there is a diminished interest by the youth to continue the legacy of the intangible cultural heritage, that is when patriotism and history begin to dim.⁷⁹ The proposed project 'Hezaya' therefore aims to safeguard the Qatari storytelling history by establishing an educational environment that utilizes multisensory means of narration to engage the youth in the process of cultural preservation.

An environmental psychology theory will act as a guideline to the considerations made within this experiential place. David Howes, a Professor in the department of Sociology and Anthropology, states that senses are "the most fundamental domain of cultural expression, the medium through which all the values and practices of society are enacted."⁸⁰ Because senses act as mnemonic devices that trigger memories, the Stimulation Theory will be implemented as the main conceptual framework of 'Hezaya' in order to provide a long lasting effect in preserving the spoken history.⁸¹ This theory serves to utilize the human senses to provide perceptual learning experiences to the users. Having a stimulating, sensory environment introduces "involuntary memory," allowing the visitors to relive and revisit vivid events of the past.⁸² In his theory, the psychologist James Gibson categorizes the five sensory systems that must collaborate together respectively. The systems include: visual system, auditory system, olfactory system, gustatory system and the haptic system.⁸³

Visual System

The visual system is responsible for sight. The eye is able to survey, control and investigate. In order to increase emotional experiences, the sense of vision is closed off. In his book *The Eyes of the Skin*, Juhani Pallasma states that "imagination and daydreaming are stimulated by

dim light and shadow."⁸⁴ Deliberately controlling and reducing the intensity of the light will not only increase the viewers' sharpness of vision and allow them to think deeply, but it will also permit a clearer visualization to the installed screens. These screens will be composed of moving canvases, a new art media, serving as digital wallpapers where the stories can be depicted.⁸⁵ Through the representations and animations on the computerized walls, the viewers can see what is going on in the narrator's mind.

Auditory System

When sight is suppressed, the auditory system is enhanced. Sound is omni-directional⁸⁶ The sound waves traveling through space are able to reach the receiver even if the person is not directly in contact with it. According to Martin Thomas, historians too often mine oral histories for content alone, disregarding the ambience of the narration.⁸⁷ The oral history movement was introduced to document the words and lives of those who have been "silenced."⁸⁸ Consequently, the sense of sound must be used to unsilence the silence of the people who are ceasing the continuation of the passing down of these stories. Through amplifying the oscillations and applying different sound frequencies, the emotions of the listener are triggered, deepening the preservation effect of the affluent histories.

Olfactory System

The olfactory system is responsible for the processing of smell. "Odor seems to be the most resistant to forgetting," says the scientist Gottfried in explaining the power of scent. In fact, Marcel Proust, a 20th century writer, established a whole theory defining the correlation. The Proust Effect therefore occurs when smell becomes associated with experience and helps recall and relive a memory of the past, establishing a moment of déjà vu- a feeling of having already experienced the present.⁸⁹ The nose does certainly make the eyes remember. This allows the person to unconsciously re-enter a space forgotten by the retinal memory.⁹⁰

Gustatory System

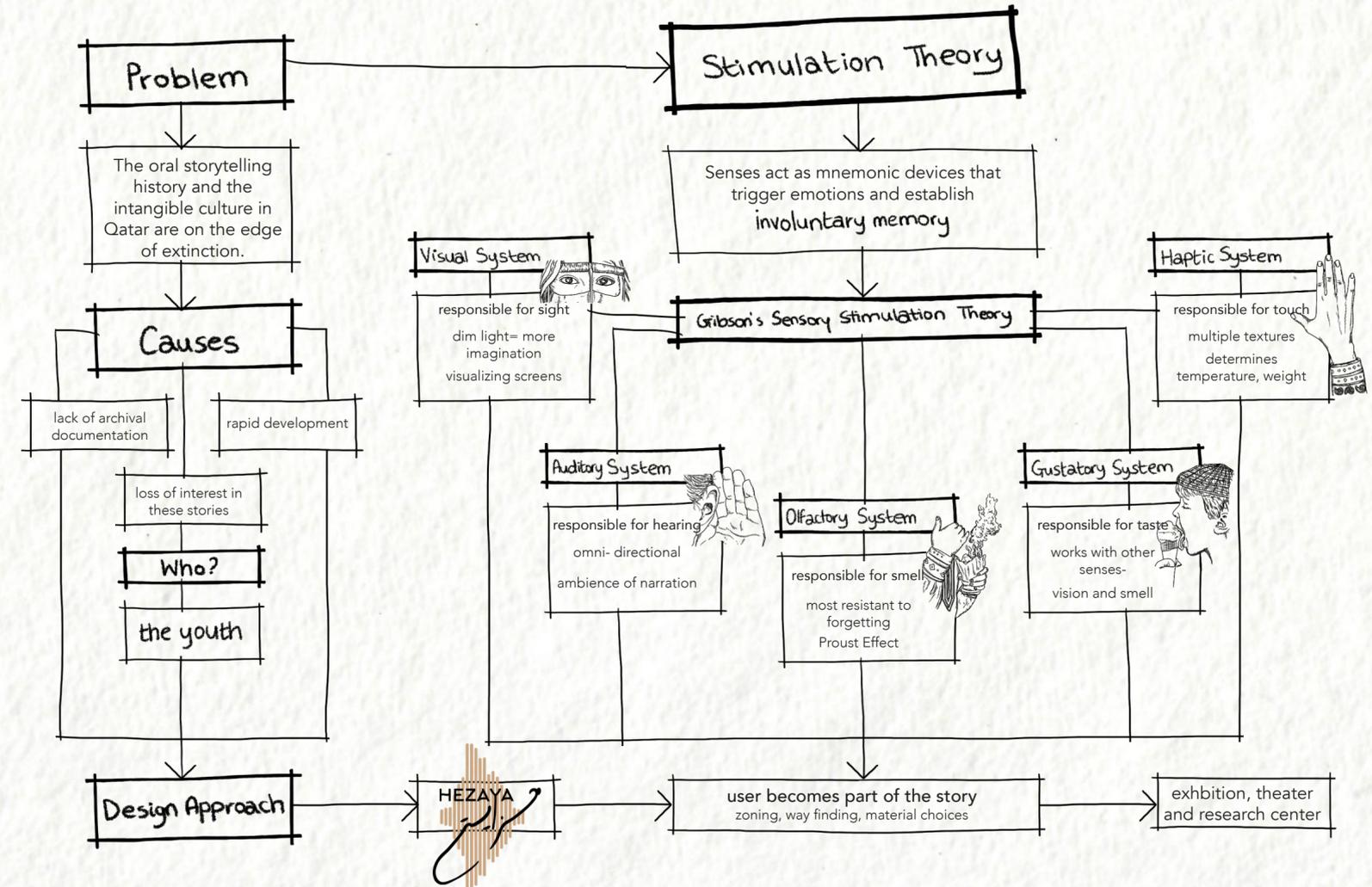
Regardless of the gustatory system being in charge of taste, it works synergically with the other sensory systems. Vision affects the sense of taste, where certain shapes, colors and details stimulate oral sensations.⁹¹ Similarly, because the nose and the mouth are connected by the same airway, olfaction plays an important role in the tasting of food since somewhere between 75 and 95% of what we commonly think of as taste actually comes from the sense of smell.⁹²

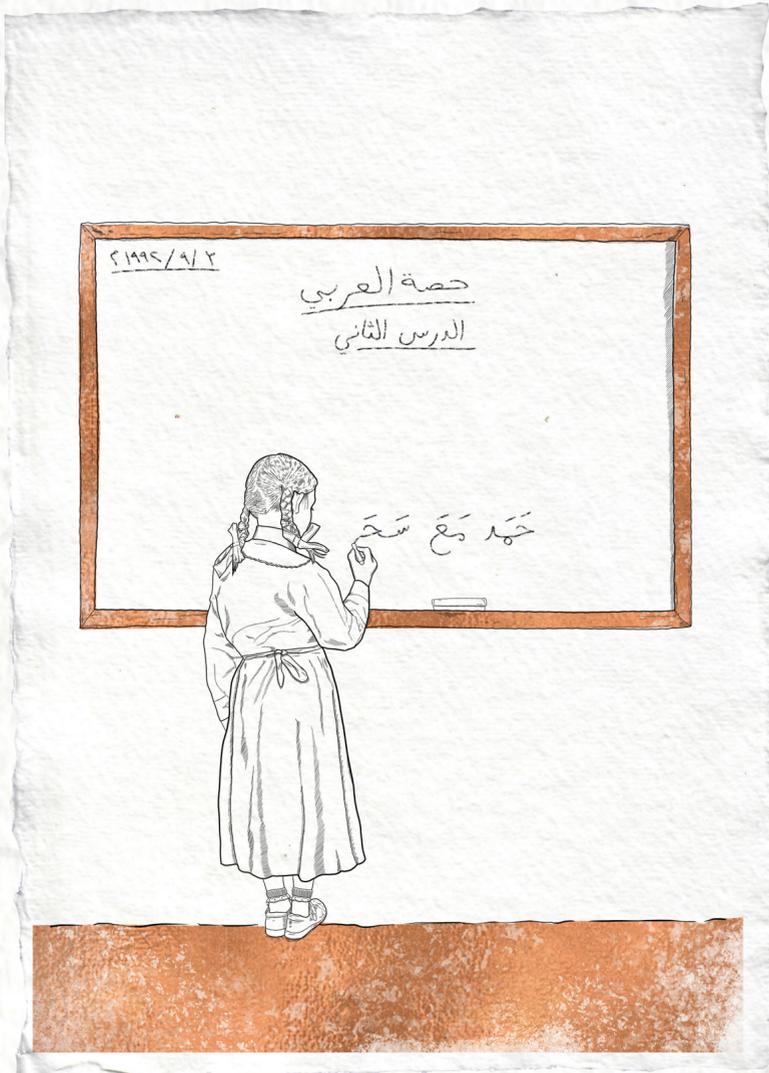
Haptic System

The haptic system relates to the tactile system and the sense of touch. The human's skin is able to determine various factors including temperature, texture, weight and density of objects. By applying a sundry of finishes to the surfaces, different sensations and emotions can be delivered to the body. The skin is also able to detect heat and changes in temperature. Design considerations such as a cool spot under a shaded area or a warm spot on the roof can all affect the way a person encounters and explores the place. These felt sensations should not be limited to the sense of touch by hand, but it should also expand to standing barefoot on a cycle of textures.

Conclusion

In the end, the sensory stimulation approach will help bring the past to the present. Applying this theory to 'Hezaya,' an overall experience will be provided to the visitors, where they become part of the story. The Sensory Stimulation Theory will affect the design considerations in terms of the zoning of spaces, their relative associations, material choices and sound projections. Through the interplay and combination of the senses, one will be engaged in a unique, artistic way-finding journey. Just like a story, there is a beginning (exposition), a middle (plot), and an ending (denouement). From the sounds of traditional chants to the feels of the *Tal* to the scent of the raindrops as it pours on the muddy houses, multisensory stimuli will attract the visitor from one zone to another.





A chalkboard was used in schools in the 1980s.

اعتبارات صوتية Acoustic Considerations

Due to the fact that oral histories are transmitted through word of mouth and depend vastly on sense of hearing, acoustic considerations play an important role in order to prolong the preservation effect. Hezaya therefore aims to exhibit the recorded stories, unite the scattered storytellers in the country, and invest in the youth all under one roof in hopes to cease the further deterioration of Qatar's intangible cultural heritage. Each of these typologies require specific treatments and design applications to present the place at its full potential.

Spatial Challenges

Because Hezaya will take place within the premises of the Old Palace- a traditionally built architecture- extra attention must be paid to the acoustics to deliver the desired quality of sound. Qataris in the past had restricted resources resulting in limited methods of constructing their dwellings.⁹³ Their simple knowledge led to the establishment of rooms that had relatively high ceilings in relation to its dimensions, creating a 'dead space' above the users' head as sound is lost.^{94, 95} Design considerations such as applying different finishes to ceilings and floors, populating the room with objects, and curving the sharp angular walls will alleviate the disturbing echoes.



Fig 71: Ceiling views of the ground floor and first floor of the Internal Majlis.

A Journey through Sound

Hezaya is composed of three main programs: an exhibit that artistically showcases and presents the recorded stories, a research center that persistently works in gathering the spoken history, and a theater that openly shares the affluent culture. A secondary program consists of spaces that complement the main zones and further support the overall experience of the users. The reception, cafe, gift shop and photography studio fall under this category of subdivision. Because Hezaya offers an experiential journey for the visitors, this odyssey is also translated into the circulation path. All of the spaces are interlinked- transitioning from a public to semi- public to a semi- private to finally a private environment. Consequently, one will undergo a journey of acoustical changes, where the different properties of sound will connotatively inform about the changes in the levels of privacy.

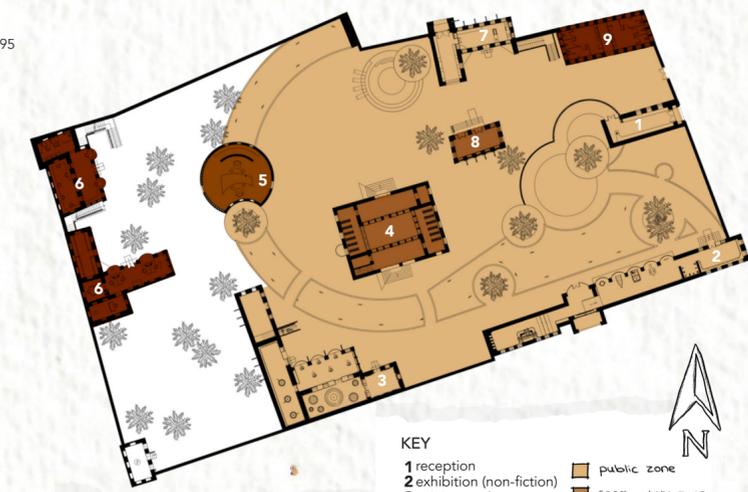


Fig 72: Zoning of Hezaya.

- KEY
- 1 reception
 - 2 exhibition (non-fiction)
 - 3 exhibition (fiction)
 - 4 theater
 - 5 research center
 - 6 offices and studios
 - 7 cafe and giftshop
 - 8 photo studio
 - 9 WC
- public zone
 - semi-public zone
 - semi-private zone
 - private zone

Public Zones

Public zones include the exhibit spaces. Unlike the typical approaches of many galleries around the world that depend on the reduction of reverberation to create "an acoustically natural" environment, Hezaya aims to enhance the play of sound.⁹⁶ Sound is used to direct the users' attention and helps create the mood of the event. In fact, a line of studies have described the strong association between arousal and having a lively soundscape. In a qualitative study that investigates why people enjoy lively sounds, researchers came to the conclusion that such acoustical considerations are linked to creating a positive emotional state. The research suggests that exposing the users to a loud enough environment made them feel "positive," "happier," "upbeat," "enthusiastic," "energized," and even "alive."⁹⁷ This would be appropriate to the exhibit spaces as Hezaya aims to create an engaging experience that will involuntarily inform the users about oral histories.

Hezaya's main conceptual approach involves tracking the habits of the past and applying them to the modern day. This involves understanding people's actions, material choices and soundscapes that underwent and reapplying the essence of these designs to enhance the ritual and spark a memory. The Qatari ancestors understood materiality. Their choices were established based on a strong reasoning.⁹⁸ They used the imported wood as the material for doors not only because of its availability but rather for its acoustical performance. For conservation purposes, women talked to non-relative men from behind a wooden door to avoid visual interaction, and yet, they could still hear each other clearly.⁹⁹ Deriving from the same principle, and as seen in figure 73, wooden acoustic panels will be used within the exhibition space as they allow the soundwaves to reverberate and spread evenly throughout.¹⁰⁰

Similarly, in the past, houses within compact neighborhoods shared thick mud walls. The large thickness of these walls did not only improve thermal comfort, but it also had an important effect on acoustical comfort.¹⁰¹ Because transmission loss increases with mass, the thick exterior walls attained privacy to the household members as their

voices could not be penetrated to the adjacent neighbors as figure 74 shows. Hezaya will therefore utilize this principle of thick structures especially between gallery spaces to prevent the projected sounds of different stories from getting confused together.



Fig 73: Wooden acoustic panels.

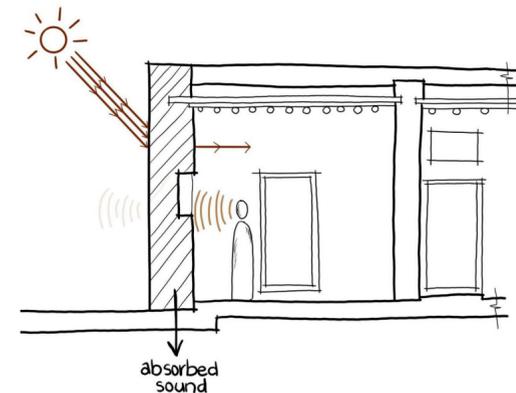


Fig 74: Thick exterior walls keep the interior cooler and absorb soundwaves.

Semi-public Zone

As one moves away from the public space, they will enter the semi-public zone that includes the theater and live performance area. These zones require more control on sound to ensure that all of the listeners get an optimum, equal sound experience. The theater in Hezaya also acts as the workshop area where at designated times the traditional Qatari storytellers introduce the basic elements of narration to the audience in efforts of building future narrators. Within the interior of the theater, walls and ceilings will be treated similarly to the "White Skin" of Elbphilharmonie Hamburg- the concept of layers to create indents that will diffuse the sound evenly to the entire audience.¹⁰²

Hezaya's theater will create a semi-circular seating form, following the guidelines of the Roman theater and Elbphilharmonie's Vineyard seating arrangement.¹⁰³ This arrangement does not only enhance natural acoustics and provides the spectators with a three-dimensional view of the stage, but it also mimics the Qatari traditional way of storytelling- where the storyteller is in the center and the children sit radially around forming a circle as seen in figure 77.¹⁰⁴ To acoustically optimize the enclosed space, solid hardwood panels would be used as floor finishes.¹⁰⁵ Since the stories in the past were narrated while sitting on the floor, having the listeners to sit directly on the raised hardwood panel flooring will not only make them feel the vibrations of sound, but it will also guarantee comfort for all users- a step towards applying the Sensory Stimulation Theory in a Universal Design.



Fig 75: Elbphilharmonie's Vineyard seating.

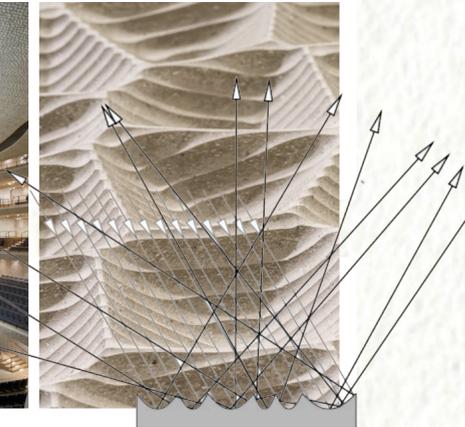


Fig 76: The diffusive "White Skin" panels of the Elbphilharmonie.

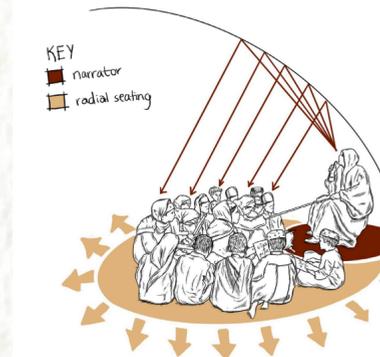


Fig 77: A curved ceiling allows the sound of the narrator to be directed to the radially seated audience.



Fig 78: Hardwood panel floor.

Semi-private Zone

Following the theater, one will enter the semi-private zone that is composed of the research center and a small library. A number of field researchers are situated here providing Hezaya's visitors with access to resources and answers to unsolved questions, making this a semi-private zone.¹⁰⁶ This newly created building is segregated from the fully private offices that require utmost concentration in research and preservation of documents. The placement of this new structure right in front of the private areas therefore hides away the offices accessible by staff members only, serving as a noise buffer between the public areas and the completely private, quiet areas (see figure 79).

Private Zone

The private zones include areas with access permitted only to staff members such as the research offices, recording studios and the equipment room that hosts all of the gadgets, cameras and microphones that the field researchers use for their interviews. Since Hezaya seeks to revive the interest of storytelling tradition in Qatar, the presence of recording rooms is essential as new interviews with historical figures who have knowledge of the past can always be performed here. However, because these studios are located within close proximity to the courtyard and Museum Park Street, a busy road leading to the Corniche, special attention must be paid to properly soundproof the interior walls. Having really thick walls and properly sealing openings like windows and doors help in creating the ideal isolating environment.¹⁰⁷ The interior of the thick, layered walls should then be treated with Mass Loaded Vinyl (MLV), a thick barrier material that will mitigate and deaden the unwanted noises.¹⁰⁸ Following these recommendations, Hezaya will be able to deliver a full package of researching, recording and representing the oral history in a single place.

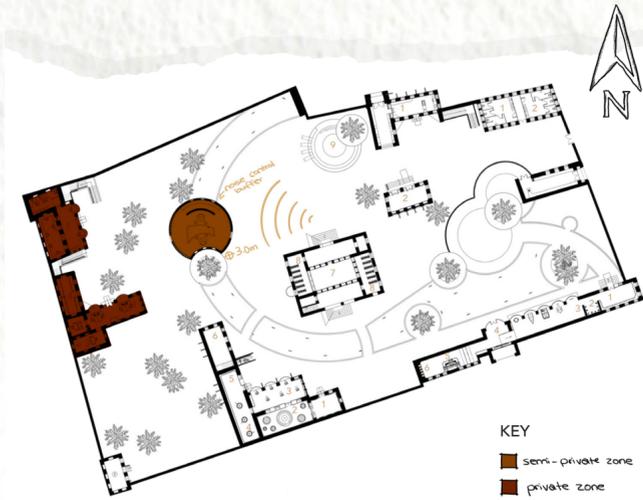


Fig 79: The semi-private research center acts as a noise buffer between the public courtyard and the private offices behind.



Fig 80: Mass Loaded Vinyl is a sound insulating material.

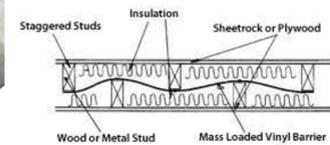


Fig 81: Mass Loaded Vinyl is a sound insulating material.

Secondary Program

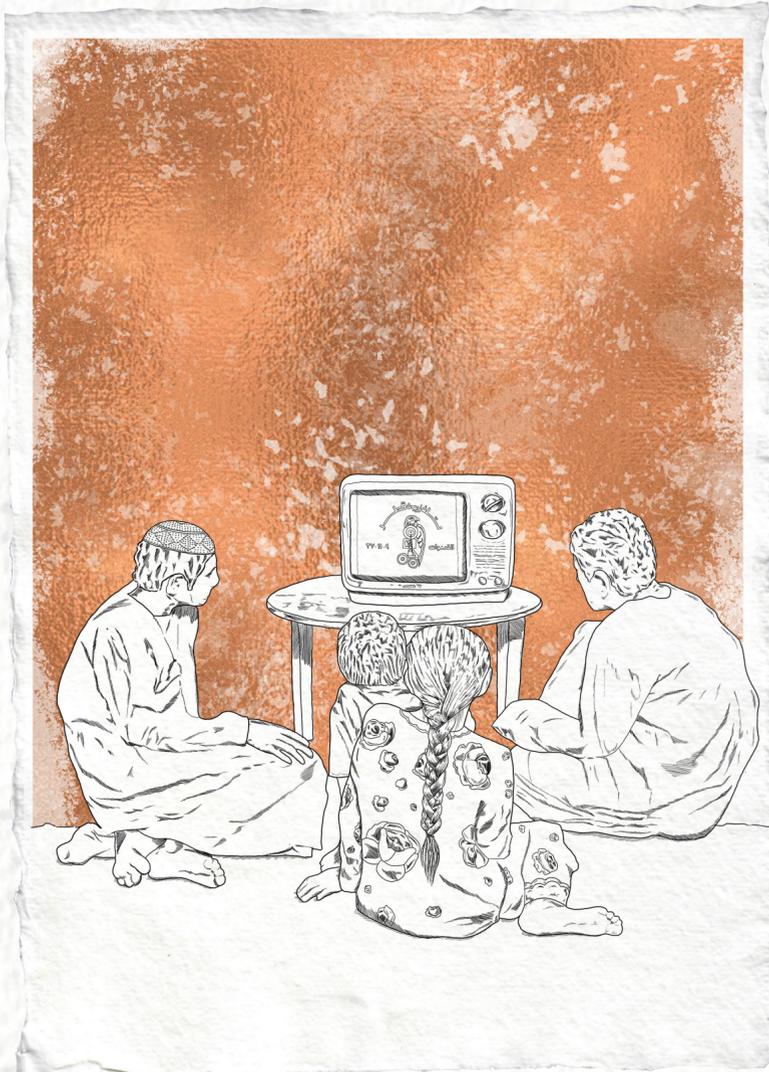
Because areas including the reception, cafe, gift shop and photography studio require lively interactions and engagement, furniture pieces with soft, absorptive finishes will be added to reduce the unwanted echoes and resolve the dead sounds created by the high ceilings. Walls and ceilings will also be treated with acoustic panels that will further diffuse the sound. The acoustic panels will also help in promoting the nostalgic tunes projected from the speakers- everything from the sounds of merchants selling their products to the chants of the Naham entertaining the pearl divers. This soundtrack will act as a positive distraction from the adjacent, packed streets, entertaining the audience as they drink their Karak, shop for their favorite folktale, or strike a pose.

Conclusion

In conclusion, through different acoustic treatments, Hezaya takes the users through a journey of enchanting sounds. Walls, ceilings and floors within the Old Palace need to be treated well for stories to forever maintain in people's memories. That way, each time a person exits Hezaya, a new narrator becomes part of the journey of preserving Qatar's affluent oral culture.



جودة الهواء Indoor Air Quality



Anticipating the date of Eid on the television.

Due to the extreme heat in Qatar throughout the year, people spend more than 90% of their time indoors.¹⁰⁹ Special attention should therefore be paid to the indoor air quality to improve the health and wellbeing of the occupants.¹¹⁰ Poor indoor air quality hampers cognitive performances significantly.¹¹¹ It contributes to the development of Sick Building Syndrome (SBS) including chronic respiratory diseases such as asthma, heart disease and lung cancer.¹¹² Because Hezaya aims to strengthen the users' memory performance and elongate the preservation of the oral histories, certain indoor air quality considerations will be implemented. These considerations become extremely vital to the safety and wellbeing of the users, especially to the elderly storytellers that play a dominant role in the program. There is a direct relationship between advancing in age and susceptibility to infections due to the impaired immune function.¹¹³ Such studies emphasize on the essence of maintaining an enhanced air quality system to avoid undesired consequences to the generation that holds a valuable, immense part of local and cultural wisdom. This article thoroughly analyzes the leading contributing factors that enfeeble the current indoor air quality within The Old Amiri Palace and discusses the possible solutions to neutralize and improve the damage.

Sources of Pollution: History and Location

Built in 1906, The Old Amiri Palace was the residence of Sheikh Abdullah bin Qasim Al Thani. The architecture of the Palace was constructed using masonry, specifically a coral stone extracted from the neighboring seabed, and cemented together using a local gypsum plaster called *juss*.¹¹⁴ Although the *juss* acts as a barrier preventing the harmful silica dust of the structure from being inhaled, penetrations including windows and doors still let dust in.¹¹⁵ Due to its close proximity to the extensive dust and sand source regions, Qatar is prone to "intense seasonal dust storms."¹¹⁶ Through the palace's openings, the dust particles from the environment can be easily inhaled, affecting the oxygen intake and the respiratory system.

The Old Amiri Palace is located at the water edge of the Corniche. Being in such proximity to a body of water makes the structure subject

to salt absorption and the effects of humidity.¹¹⁷ Humidity is often higher by the coastal regions as the air directly absorbs moisture from the sea. Since Qatar has a desert climate with long and hot summers that average to 28.75 degrees celsius, humidity is much more intense.¹¹⁸ When one is placed in an area of high humidity, it can cause feelings of low energy, lethargy and hyperthermia. These risks result in further consequences including dehydration, fainting and heat stroke.¹¹⁹ High levels of humidity also affect the materials around. It not only leads to insect activity and stimulation of mold stains on various surfaces, but it also weakens paper and leads to the bleeding of ink.¹²⁰ Since one of the main missions of Hezaya is collecting and recording the oral histories, including written and printed books, special thought should be implemented in areas that house these archives in order to prevent them from decaying.

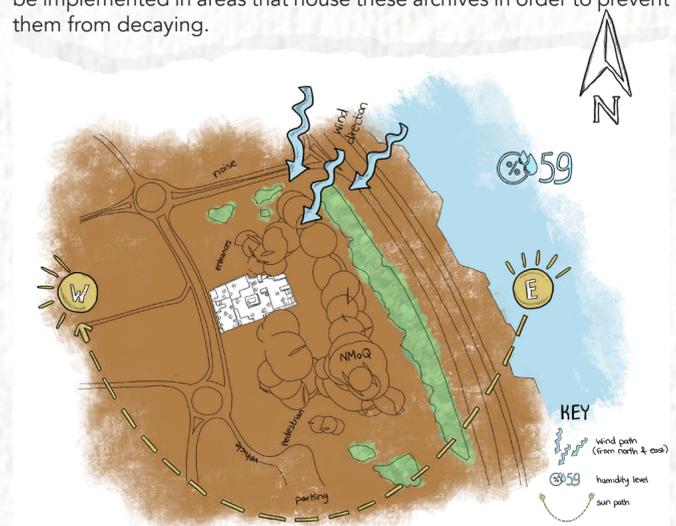


Fig 82: Analyzing the site and source of humidity.

An Improved Indoor Air Quality

Natural ventilation serves as one of the most important factors that contribute towards an improved, clean indoor air quality. In fact, research proves that engaging natural, passive systems in warm climates do not only provide better air quality, but it also offers sufficient thermal comfort and resilience against heatwaves.¹²¹ The first passive method to improve air flow is through cross ventilation. This technique is more effective than single-sided ventilation as “it takes better advantage of the high-pressure gradient around the building.”¹²² Traditional Qatari architecture, such as Al -Zubarah Fort and the dwelling of Mohammed Said Naserallah, have used non-mechanical systems to better circulate air. During the pre-oil period, the Qatari ancestors did not have electricity and instead had to depend on natural sources for ventilation. Not only have they created cross ventilation by orienting their windows and doors on two parallel walls along the wind’s path from northeast to southwest, but they have also developed the *badgheer* system.¹²³ The *badgheer*, or the wind towers, is a construction method that allows air to enter the building for the purpose of ventilating the indoor, enclosed spaces. These structures are passive as they take advantage of the winds coming from the north or from the off-shore breezes that are linked to the developments located by the sea. These traditionally tall, rectangular wind catchers are considered to be the improved version of cross ventilation as it permits wind to enter the building from all four directions rather than two.

Newer modern approaches towards the *badgheer* involve placing “multi opening windcatcher design” along the facade of the building rather than having the traditional long towers occupying the rooftops.¹²⁴ A combination of these traditional concepts of cross ventilation and wind catchers should be applied within Hezaya’s design in order to improve the air circulation and reduce the mold growth within the space (see figure 85).

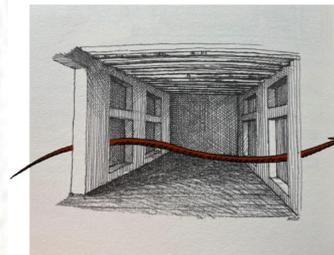


Fig 83: Cross ventilation system applied to the house of Mohammed Said Naserallah.

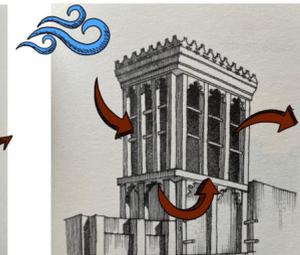


Fig 84: Badgheer system applied to the house of Mohammed Said Naserallah.

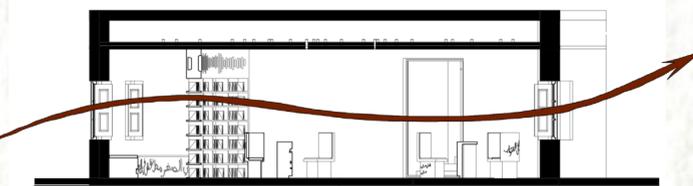


Fig 85: Applying a cross ventilated system in the semi-private research center improves air circulation, especially in preserving the old books.

In addition to the passive approach of diminishing the humidity levels within the designed environments, mechanical purifying systems, such as dehumidifiers, could also work synergistically. Dehumidifiers circulate humid air inside the building in order to prevent condensation from forming on surfaces, equipment and clothings. It then filters the moisture and removes it out of the air.¹²⁵ In Hezaya, these systems should especially be implemented in areas that maintain important archival documents and could not be lost as a result of mold. As seen in figure 87, such areas include the offices of the field researchers, the archival library and the equipment storage rooms.

Material choices and finishes affect the indoor air quality and help create the desired level of air flow. In order to establish a harmless environment, materials that emit low or no levels of Volatile Organic Compounds (VOCs) together with materials that are efficient in moisture absorptions will be used. These choices not only help improve the air circulation but it is also benign to the environment as the process of manufacturing them does not emit pollutants.¹²⁶ An example of such material includes engineered hardwood. Because engineered wood is made in environments of high heat and utilizes pressure-treated plywood or fiberboard to bond to a thin wood layer, it becomes ideal as a flooring finish to withstand humid climates.¹²⁷ In addition, natural clay plaster will be used for the wall finishes in areas like offices and cafe. Natural plaster and clay plaster have the capability to absorb indoor humidity and release it slowly over time. Using plaster products such as USG Structo-Lite Basecoat Plaster and GYPROC’s plaster products will provide low VOC emissions while still maintaining a strong cultural association.¹²⁸ Just like how *juss* was used in the past to cement the stone in the walls, low VOC plaster will be used as a wall finish within Hezaya.

Conclusion

In the end, maintaining a good indoor air quality is necessary to enhance cognitive performances especially if the activities depend on preservation and memory. Since Hezaya is located at the Old Amiri Palace, an area that is in close proximity to the Persian Gulf, high humidity levels are experienced. An increase in the level of moisture in

the space leads to health and respiratory problems in addition to the deterioration and tearing up of paper documentation. Special indoor treatments such as the utilization of cross ventilation systems, wind towers, dehumidifiers and certain material finishes aid in the process of purifying air and reducing humidity. If the built environment could not properly maintain the recorded stories intact, then the oral histories will continue to lose their pages until they become totally forgotten from the human minds.



Fig 86: Wall mounted dehumidifiers can be applied to improve indoor air quality.

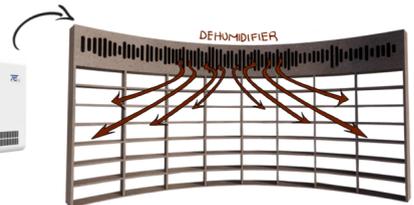


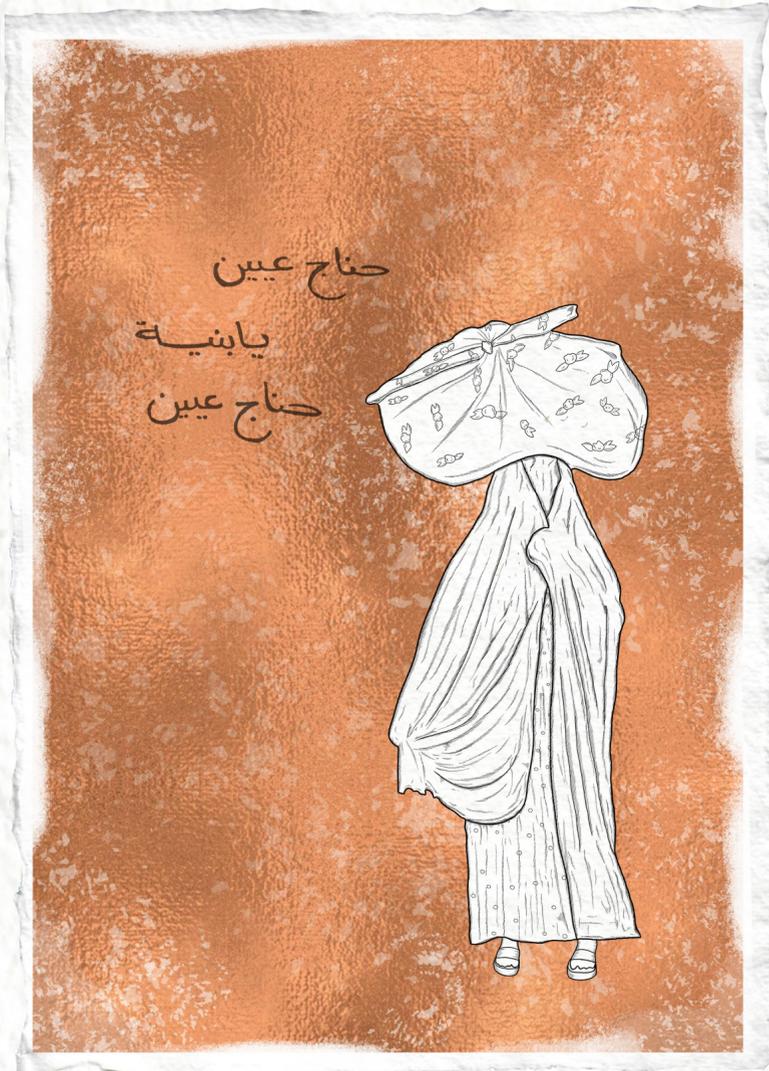
Fig 87: Shelves within the semi-private research center are composed of built-in openings for the dehumidifiers.



Fig 88: Engineered hardwood absorbs moisture.



Fig 89: Natural and clay plaster emit low VOC and helps in absorbing moisture.



'Al Dazzah' consists of gifts and gold given by the man to his wife before marriage.

بيئة العمل Ergonomics

One of Hezaya's main missions is to bridge the gap between the Qatari elderly and the youth in the country, successfully transmitting the legacy of the oral histories to the generations to come. By welcoming visitors on opposite ends of the spectrum- adults in their late adulthood and children in their early childhood, special attention should be given to the ergonomics of the space to make it safe for all ages. Delivering an environment with a good projection of ergonomics will not only increase engagement, but it will also improve productivity, making the interior spaces to be much more efficient.¹²⁹

Approaches to Ergonomics

To deliver a fully functional program that focuses on the user's wellbeing and enriches their performance, physical and cognitive ergonomics will be applied. Physical ergonomics deals with the prevention of injuries through the evaluation of workspaces and the application of furniture and finishes that will improve the posture of the users.¹³⁰ Cognitive ergonomics, on the other hand, "examines the mind's ability to process information and interact with data."¹³¹ It provides interior spaces with solutions on how to reduce mental overload. By balancing the physical and cognitive ergonomics, Hezaya will enhance the user's capability to maintain these oral histories in their memories, preserving their value for countless years.

Physical Ergonomics

Approaching a universal and ADA-friendly design is usually the first step to promote inclusivity. Without any discrimination, Hezaya welcomes all people regardless of their age, size or disability with open arms. Children between five to eight years old have a maximum eye level reach at 1245 mm above the floor finish. Wheelchair users, and that includes the elderly population on wheelchairs, have a maximum eye level reach at 1250 mm.¹³² Therefore, within the gallery space that will exhibit plenteous collections of the oral stories, any wall-mounted displays will be at the eye level, custom to the individuals' needs.

Similarly, since Hezaya utilizes a multisensory approach to attract the youth to the Qatari intangible heritage and the value infused within it, anthropometric considerations will also be applied to the haptic

stimulated installations. As seen in figures 91 and 92, everything from the *dahrooi*-inspired rotatory structure that the children will spin to animate a traditional oral story to the *dow's* steering wheel that the youngsters will navigate in response to listening to a pearl diving story will be at their reach.

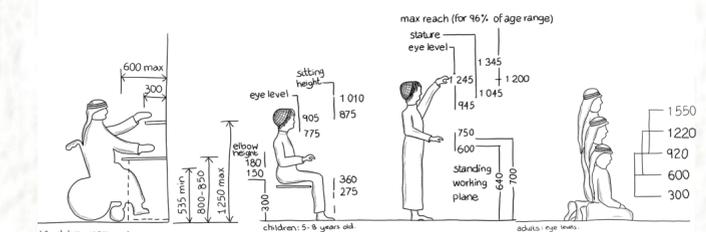


Fig 90: Anthropometrics for wheelchair users, children between 5-8 years, and the average Qatari population.



Fig 91: The Dahrooi Installation: the interior will be designed to fit the users' body dimensions.

Fig 92: The Pearl Diving Installation Game: the designed to fit the users' body dimensions.

The choices of the furniture and the different upholstery finishes applied to them affects the ergonomics and comfort of the users. Not only will the tables and chairs be appropriate to the sizes of the children, but they will also be built in. An article by the *Washington Post* suggests that once every 46 minutes, a child is admitted to the emergency room for serious and life threatening injuries from the furniture falling on them.¹³³ To avoid any furniture related tragedies from taking place, including falls from slipping chairs, built in furniture will be used. Because Hezaya is located in a traditional Qatari palace, the dimensions of the interior spaces are narrow and long. This type of furniture choice will not only mimic that of the past and create feelings of nostalgia, but it will also maximize a tight space!^{34, 135} The dimensions of the fixed chairs will be based on the measurements recommended by *Neufert's Architect's Data* to allow both cross-legged and leg-down seatings as seen in *figure 93*. Further comfort could be provided to the rigid, built-in seats by adding cushioned chair pads, allowing the users to sit for a longer duration to listen to the oral stories.

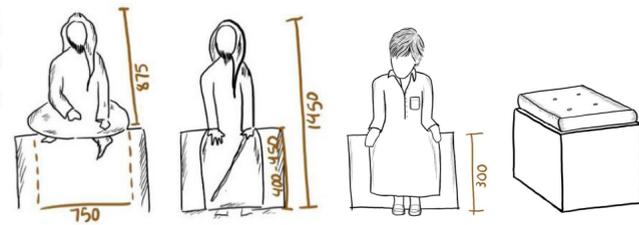


Fig 93: Built-in seats for adult users.

Fig 94: Built-in seats for young users.

Fig 95: cushioned seats increase comfort.

Cognitive Ergonomics

Lighting, clear signage and color choices all aid in reducing the crowdedness and overload in the space. In Hezaya, the designed lighting techniques applied to the interior space serves as a wayfinding technique, acting as arrows that will inform the people about the circulation route and the theme in the storytelling spaces. For instance, in the gallery space, three main genres of oral histories will be exhibited including: non-fictional narratives, beliefs, and fictional stories. In order to navigate people through these spaces easily while still informing them about the transition of spaces from one genre to the next, different intensities of light will guide the way. The more light that enters the space, the more fictional the space becomes (see *figure 97*).

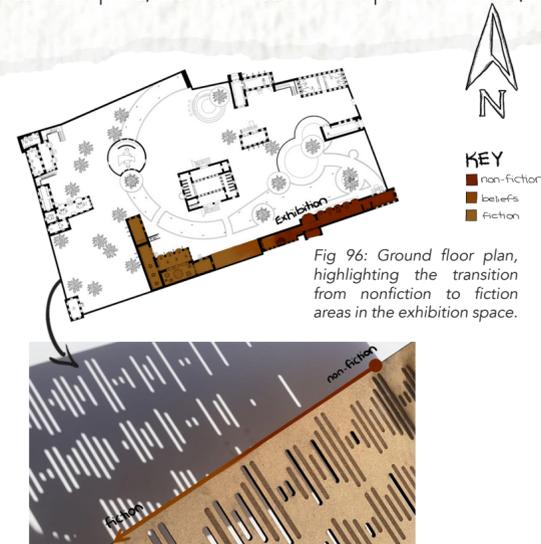


Fig 96: Ground floor plan, highlighting the transition from nonfiction to fiction areas in the exhibition space.

Fig 97: The application of lighting into the interior provides hints to the users about the transition of the genres within the space.

Applying a good signage system in the building provides the people with an easy to understand experience. However, because the elderly and children will be using the space, certain obstacles must be considered to make the programs accessible for this population. Among the elderly, vision loss is a major healthcare problem. In fact, one in three people has a vision-reducing eye disease by the age of 65.¹³⁶ Consequently, the visibility and the clarity of information becomes a primary goal to achieve a successful wayfinding. The size of the signs should be relatively large so that it can be viewed from a distance. Furthermore, 153,999 of the Qatari elderly remain illiterate upto this day.¹³⁷ They either cannot read and write in Arabic, or they cannot speak in English. In a similar manner, many younger children younger than the age of six have not yet learned how to read.¹³⁸ To tackle this problem and create an easily accessible environment for all ages, icons and pictograms would rather be used. While looking at these representations, one would swiftly understand where to go without losing extra moments trying to read through text.

The choices of color implemented within the space appeals to improve cognitive performance. Hezaya's color scheme is derived from the Qatari landscape and architecture since the Qataris show more value towards something that they are exposed to in their surroundings.¹³⁹ The chosen shades of beiges to browns will be applied to the interior space, acting as a visual cue to inform about the theme of the recorded oral story. In other words, each soundwave of the recorded spoken history will be represented by a different color depending on the theme it discusses. Darker colors represent stories about natural disasters, wars, diseases and *jinn* while lighter colors portray easy-going narratives such as that about animals and early lifestyles. By simply looking at the sound wave and its respective color, one will immediately be able to obtain the narrative's subject matter without having to stand for a long period of time at the same spot trying to read about the story.

Conclusion

In the end, both physical and cognitive ergonomics play a vital role in maintaining the desired physiological and psychological workloads. By doing so, considerations such as providing a Universal Design, built-in furniture, certain material finishes, lighting, signage, and color will not only reduce crowdedness and easily guide the users through the space, but it will also promote inclusion. No matter the age and gender, at Hezaya everyone is welcome.



Fig 98: Adding a big logo at the entrance will attract the people and allow them to quickly locate the site.

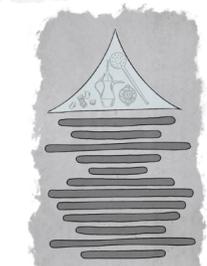


Fig 99: Icons placed on the floor as signs locates the cafe.



Fig 100: Examples of how the colors are applied to tell the theme of a recorded soundwave.



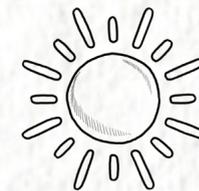
In Ramadan, it becomes a tradition to fire a cannon when it is time to break the fast.

الإضاءة Lighting Considerations

Lighting plays with one's perceptions, evokes certain sensations, and puts the users in a totally new experience. In fact, according to Cathy Figueiredo, an Interior Designer and co-founder of WannaOne design studio, "Light has the capacity to create an atmosphere much more than furniture or an accessory can."¹⁴⁰ Since Hezaya is all about sharing the Qatari storytelling history through experiential learning, the experience will also be influenced by the choices of light. Through the specific lighting considerations, not only will the narrative be complete, but the zones will also be defined, differentiating the program and the privacy of one space from another.

Approaches to Lighting

In order to design the clusters of interior spaces and the central, open courtyard that links these spaces well, a combination of both natural and artificial lighting will be utilized. Natural light refers to the dependence on the light emitted by the sun. The introduction of natural light into the interior environment enhances the materials, energizes the space and helps maintain a healthy environment.¹⁴¹ Artificial light, on the other hand, relies on electricity as a source of illumination. It creates an additional layer to enhance the user's mood while providing extra opening hours during the night, making the site much more functional.¹⁴² Through the use of a properly controlled LED light setting, the proposed space will be able to mimic the dim night skies of the past where stories were shared. A controlled combination of natural and artificial lighting will therefore be offered within Hezaya, where the amount of sunlight that enters the spaces from the courtyard will depend on the function of that space and the desired feeling it wants to create.



Non-fiction Exhibition Spaces

During the past, the Qataris confronted difficult and bitter days in order to make a living and offer food for the family.¹⁴³ Tragedies of the emerging storms that crashed the divers' ships in the September of 1871 to the contagious disease that spread in 1911 to the Pearl Depression that occurred due to the arrival of artificial pearls in Japan in 1929 imply that life was not easy.¹⁴⁴ These experiences should never be forgotten. Instead, they ought to be reflected in today's design and architecture to foster a sense of identity and pride among the Qatari youth. To represent upon the tough narratives of the past and what the ancestors have gone through, dim lighting will be utilized. The dark setting will not only reflect on the experiences of the past, but it will also increase creativity, widen imagination and provide a clearer visualization of the projections and digital screens installed.^{145, 146} Relating this concept back to the Sensory Stimulation Theory and Juhani Pallasma's ideology, when one sense is taken away, another sense is emphasized. Thus, reducing the vision in a site will improve the users' listening and allow them to think deeper.¹⁴⁷

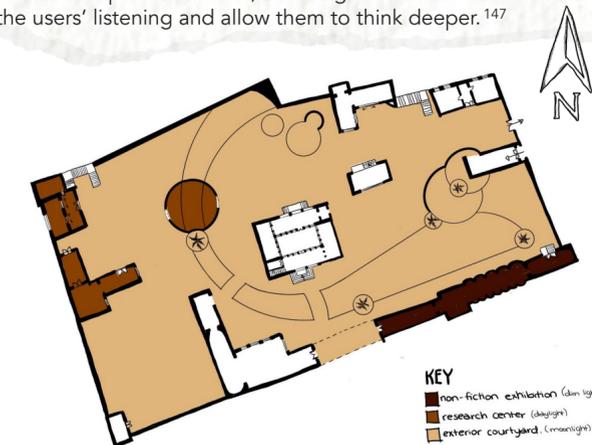


Fig 101: Key plan on the spaces including the types of light used.

The area will be completely obstructed from natural light to provide an additional emphasis on the uneasy past and will depend on task lights that will serve to illuminate and facilitate the completion of a specific task. For instance, and as illustrated in *figure 103*, the first space within the non-fiction exhibition is composed of a series of symbols from the Qatari culture that would provide information about the gender and age of the narrator along with the theme of the story to be heard. In order to illuminate these semiotics, LED spot lights will be used on top. This will not only highlight the associated listening wall feature underneath each symbol, but it will also help in the play of patterns as these symbols project their shadows across the walls around.

Preserving the historical site of the Old Palace is a challenge itself that needs to be tackled when designing for Hezaya. Choosing the correct light temperature is already a step taken towards the process of protecting the site as much as possible. A light with the color temperature of 2700 Kelvin will guarantee to have no negative impacts on the appearance of the historic finishes and features.¹⁴⁸ Because some parts of the original structure will be exposed within the exhibit space, this range of warm light works best to prolong the preservation of the historic paint and treatment.

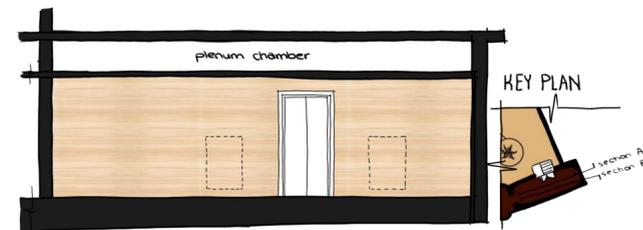


Fig 102: Section A showcases how wooden panels are used within the non-fiction exhibition space to block the windows; thus, creating a dim environment.

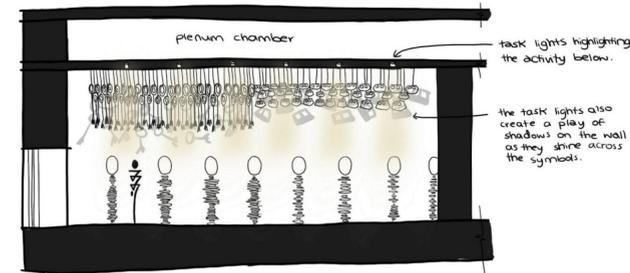


Fig 103: Section B showcases the use of artificial lighting in the first non-fiction exhibition space.

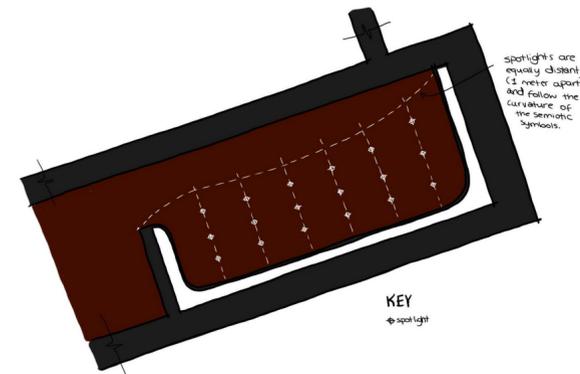


Fig 104: Reflected ceiling plan for the first non-fiction exhibition space.

Research Center

The research center is composed of offices that require optimal concentration in order to deliver accurate findings from history. Good office lighting plays a vital role in order to increase the efficiency and productivity of the employees. According to a study conducted by Alan Hedge, a professor in the Department of Design and Environmental Analysis at Cornell, "optimizing the amount of natural light in an office significantly improves health and wellness among workers, leading to gains in productivity." In order to do so, windows would be used during the day to let in daylight from the central courtyard. During the night, when the sun sets, artificial LED lights that mimic the sun's appearance will be incorporated and evenly distributed within the space. These lights have a color temperature of 4000 Kelvin, providing a natural white feel as though the sun is still shining in the outside sky.

Exterior Courtyard

Within Hezaya, the exterior program and circulation becomes as important as the interior zones. In the morning, regardless of the vast open area, the space is designed so that it can still be visited and used. As an example, surfaces that rely on projections or light installations are shaded. Covering these areas will prevent the sunlight from penetrating and thus the visuals become clear regardless of the time of the day. Furthermore, the shading system extends to also protect the users enjoying the outdoor seats from the direct sunlight. In order to emphasize on the oral history experience and give the users a glimpse of what is happening in the indoor spaces, the shades above the seats provide an interplay of light and shadow. There are three levels of openings as seen in *figure 107* to connotatively inform the visitors of the three groups of narrators represented at Hezaya: men, women and children and the two general themes of the stories: non-fiction and fiction. LED light strips are placed within some of the voids to illuminate the seating areas during the night.

At night, the courtyard area transitions to become a much more lively setting because a darker environment allows for many more possibilities to be done with light. Applications such as holograms of

the narrators themselves inviting the people in and LED lit paper boats that move across the created inland of water helps in activating the exterior areas and provides cues of what might happen in the interior zones. All of the lights utilized to illuminate the exterior spaces have a color temperature that is reminiscent of a moonlight (4100 Kelvin). Following such a range aids in establishing feelings of nostalgia. In the days of old, stories shared at night were told on the house's rooftop, where the moon was the only source of light.¹⁴⁹

Conclusion

In the end, a combination of both natural and artificial lights should be introduced within the space in order to generate the desired experience upon entering the doors. Lighting therefore becomes an additional chapter in the story that Hezaya will narrate, making the visitors of the space to be the main characters, living the elements of the tale.



Fig 105: Exterior areas are shaded so that the projections can be seen day and night.

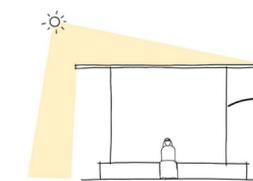


Fig 106: Exterior seats are shaded to protect against the sun's heat.

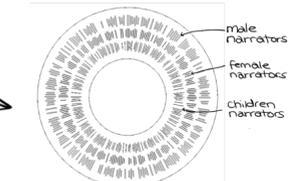
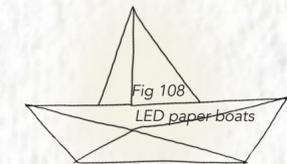
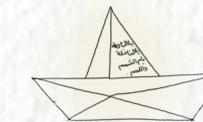


Fig 107: Patterns of the shadings provide the users with hints on the narrators' age and gender.





The old ice cream cart going around the neighborhoods to sell ice cream to the kids.

قواعد البناء Building Codes

A total of 11 small buildings linked together by a central courtyard becomes the premises of the newly proposed storytelling compound called Hezaya. These buildings vary in dimension and function, resulting in specific considerations to be followed in order to provide the safest environment for the users as they circulate across the buildings. Because Hezaya is located in Doha, the capital city of Qatar, a combination of both the International Building Codes (IBC) and the local codes established by the Ministry of Interior must be followed. The International Building Codes act as a basic guideline for the designers, resulting in spaces that prioritize the safety and wellbeing of the users.¹⁵⁰ Codes by the Ministry of Interior generate standards for fire protection and safety, providing a thorough checkup on the building's security before it opens to the public.¹⁵¹

Occupancy Classification

Because Hezaya is composed of an exhibit space, a theater area and a research center, the occupancy classifications of the buildings vary depending on the program, resulting in three main categories as shown in figure 109. These classification serve as the main basis in determining the occupancy load, fire safety guidelines and any other treatments related to the safety and wellbeing of the users.

Building Function	Classification
exhibition halls	Assembly group A-3
theater	Assembly group A-2
research center	Business group B

Fig 109: The three occupancy classifications of Hezaya.

Occupancy Load

The total number of people that can occupy a space at a time, or otherwise known as the occupancy load, is determined by dividing the total area of the space by the defined unit of area per person. As suggested by the National Fire Protection Association, the occupancy factor of less concentrated assembly use without fixed seating is 1.4 meters squared per person, while the factor for business occupancies is 9.3 meters squared per person. Figure 110 therefore summarizes the number of users in each typology of space.¹⁵²

Space	Area	Occupancy Factor	Occupancy Load
exhibition halls	392.48 m ²	1.4 m ² /person	280
theater	290.8 m ²	1.4 m ² /person	207
research center	254.68 m ²	9.3 m ² /person	27

Fig 110: Number of users in each typology of space.

Fire and Smoke Protection

Certain applications should be applied to prevent the rapid spread of fire and smoke and minimize the damage that could occur to the interior spaces. According to the guidelines published by the Ministry of Interior, a fire rated wall with a minimum duration of one hour, emergency lights, and fire alarm systems, blankets and extinguishers are all required in business and assembly building classifications of low-rise buildings that are less than 15 meters in height. Although automatic sprinkler systems and smoke detectors are not required by code for this classification of buildings, Hezaya will regardless employ these precautions to ensure the utmost safety for the visitors. Further information about the specific requirements for these buildings could be found in the ministry's published booklet of guidelines.¹⁵³

Accessibility

Section 1104.2 of the IBC dictates that “at least one accessible route shall connect accessible buildings, accessible facilities, accessible elements and accessible spaces that are on the same site.”¹⁵⁴ In order to guarantee that all of Hezaya’s visitors receive the maximum learning experience about the storytelling heritage in Qatar, a single main circulation route is created, involuntarily forcing the users to walk through the entire exhibition space. Since Hezaya’s main audience is the youth, enforcing a single path will also adhere to the child’s safety and wayfinding so that even if the parents are not around, the enforced circulation will allow the youngster to reach the end destination safely, without getting lost. To further comply with the codes, a specified number of exits and travel distances should be followed to ensure a safe and secure environment. By code, at least two exits should be used for projects with an occupancy load less than 500 with a maximum common path of egress travel distance of 22.8 meters.

Within Hezaya, although the first floor will not be accessible by the public and solely used by the staff, the staircase should still be designed to provide optimum safety for the workers. The IBC states that the maximum stair riser is 177.8 mm while the minimum is 101.6 mm. It also dictates that the tread of the stair should have a minimum depth of 279.4 mm and the nosing does not become required as long as the tread surpasses the minimum dimension.¹⁵⁵ Stairwells in traditional Qatari dwellings were small and built by the bare eye without the use of a measuring tool. They constructed their stairs for the sake of transitioning to the upper floor, neglecting and unaware of the comfort and codes required for a well designed staircase.¹⁵⁶ In order to comply with the building codes, the steps of the existing structure will be examined. In cases where some steps are below or above the required measurements, alterations will be made to place them within the range.

Accessibility in codes also becomes relevant in terms of inclusivity. Hezaya aims to offer an equal and equitable learning journey for all users no matter their gender, age, or disability. One of the main methods of doing so is designing the space to be wheelchair friendly

and in compliance with the Americans with Disabilities Act (ADA) of 1990. As shown in figure 112, some of these considerations include a clear corridor width of at least 915 mm, and doors with hand grips that are within wheelchair reach and swing inwards towards the direction of travel.¹⁵⁷ At the historical site, because the finish floor level of each building starts at a different elevation height, a ramp would be needed to make the steps accessible for the wheelchair users. According to the ADA, a ramp should have a minimum clear width of 915 mm with a preferred sloped ratio of 1:12.¹⁵⁸

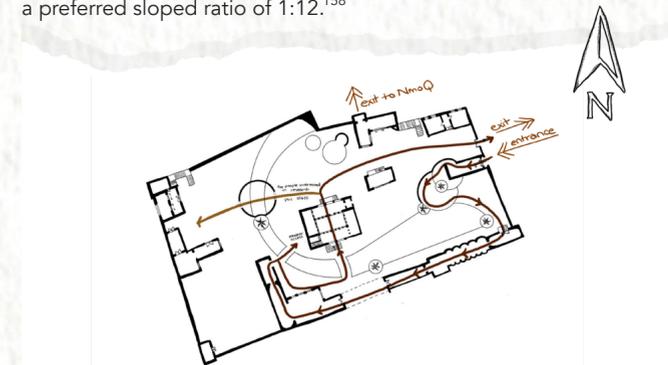


Fig 111: Circulation plan showcasing the exit doors and the single circulation route.



Fig 112: Doors and corridors should be ADA-friendly.

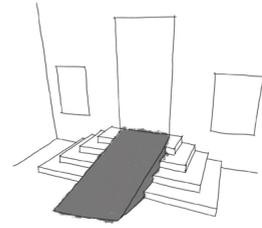


Fig 113: A ramp would be added to the existing staircase structure to comply with ADA.

Ventilation

During the pre-oil period, the Qatari ancestors relied massively on natural ventilation systems as a means of cooling. Techniques such as having windows on parallel walls to allow for cross ventilation and the inclusion of wind towers are examples of their early efforts.¹⁵⁹ Since the Old Amiri Palace stands as a historical site in Qatar and the future home to Hezaya, these thoughts have already been included in the traditional architecture of the place. The existing voids are located along the northeast axis within the path of the prevailing winds coming from the sea, permitting a better circulation flow to the indoor spaces. These windows and cooling systems will remain to be an essential element within the adaptive reuse of the Palace.

Further emphasis on the natural flow of wind will be introduced to activate the outdoor spaces, making the area cooler and much more lively throughout the year. Placing multi-opening wind catching surfaces within the courtyard acts as a new, modernized version of a cross-ventilated system, allowing the passage of air. This rush of breeze can be further enhanced through landscaping. In Hezaya, the added lake of water encompassing the courtyard does so. The addition of an exterior water feature does not only offer a zen-like environment to maximize the users’ concentration, but it also improves the air quality.¹⁶⁰ As the air from the wind catching surfaces comes in contact with the evaporated water from the generated lake, negative ions that cleanses the air are released; thus, naturally ventilating the area around.¹⁶¹

Conclusion

In the end, following the requirements published by the International Building Codes and the Ministry of Interior are essential to protect the visitor’s safety and general welfare. Applying fire rated interiors, accessible pathways and natural ventilations are some of the various methods to improve inclusivity and comfort of the designed space. By doing so, Hezaya will not only safeguard the Qatari oral storytelling history from getting extinct, but it will also safeguard the users from all of the hazards affiliated with the built environment.

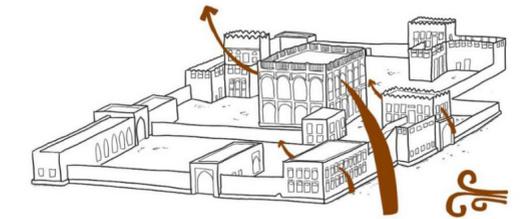


Fig 114: The existing cross-ventilation system at the Old Palace.

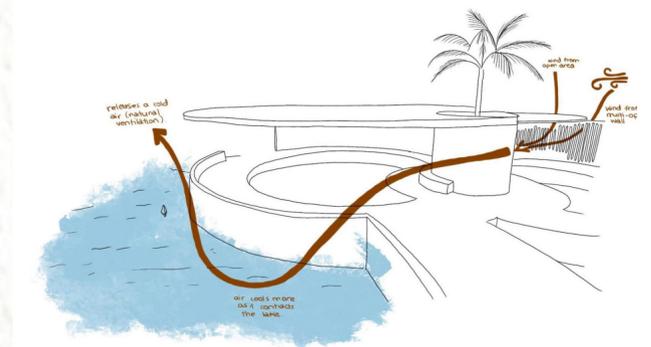


Fig 115: Sketch showcasing how the natural cooling system will be applied to Hezaya's courtyard.



the story that a mother tells her children before bed

DESIGN STAGE

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Grandmothers would sit on the floor and narrate a story to her grandchildren.

تنفيذ الفكرة Concept Approach



LAYERING

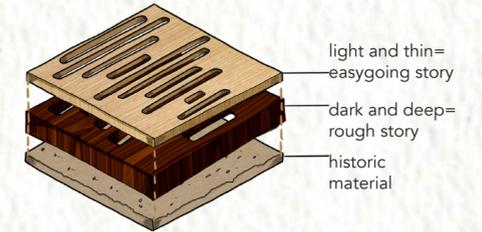
GENERATING A SYSTEM OF PATTERNS

Within Hezaya, "layering" will be done to abstract and create patterns from the soundwaves of the recorded oral histories. By stacking these soundwaves, a deeper insight could be learned about the narrators and the stories they are sharing.

Stroke Weight <i>narrator</i>	Stroke Value <i>genre</i>	Stroke Color <i>theme</i>
man	non-fiction	disasters
woman	fiction	wars
child	beliefs	diseases
		jinn
		animals
		lifestyle

REVEALING LAYERS OF HISTORY

The generated sound patterns will be applied to materiality as voids. When the layers are stacked, the openings of each layer will reveal a new emotion about the story below until one reaches the lowermost layer and sees the original structure's historical material.



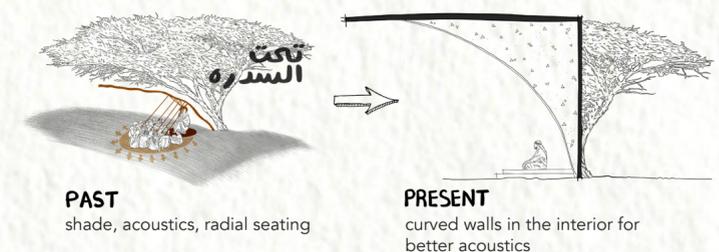
COMPOSITION

<ul style="list-style-type: none"> The Year of Al-Tabaa male narrator non-fiction disaster Traditional Lifestyles female narrator fiction lifestyle Small Pox male narrator non-fiction diseases The Girl and Doi female narrator fiction animals 		
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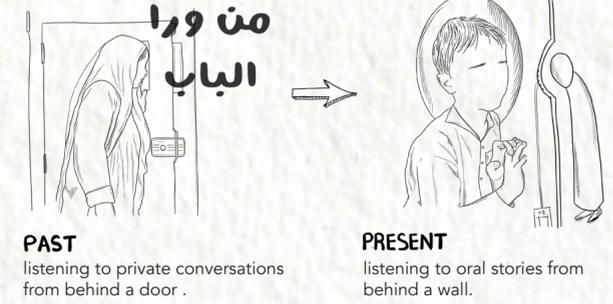
SEMIOTICS OF CULTURE DESIGNING THROUGH THE RITUALS OF THE PAST

Semiotics of Culture refers to the creation of signs and symbols in order to define a culture. This approach guides the interior spaces within Hezaya where the experience of learning about the oral histories is driven by an activity done by the Qataris in the past.

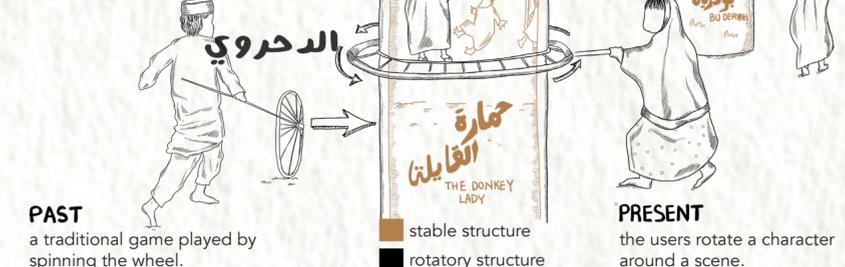
THE SIDRA TREE



THE DOORS



THE DAHROO



THE BATOOLA VS. OGAL



INTERACTIVE DESIGN DESIGNING TO STIMULATE SENSES

This is done through adding materiality to the generated patterns of the soundwaves. When the person touches the material on the relative soundwave, it provides them with a cue about the theme of the story that this soundwave reads.

THE GAIS



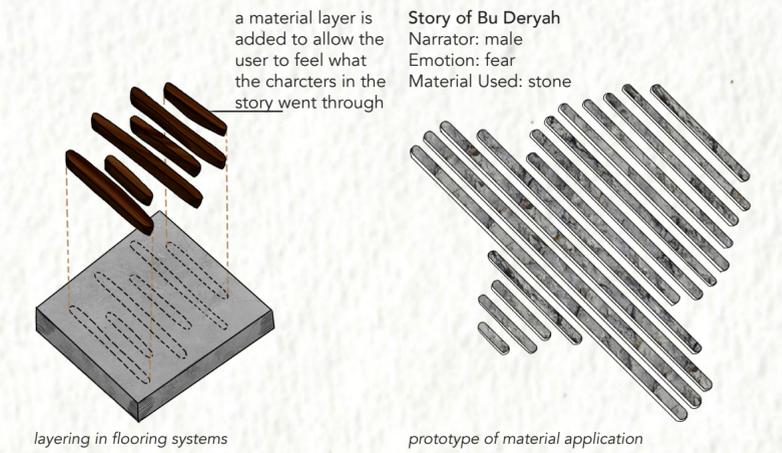
Stroke Weight narrator	Material Choice emotions
man	fear
woman	struggle
child	patience
	hope
	happiness

A DEEPER LOOK INTO "PATIENCE"
 sadu is used to represent patience as it needs patience to weave it.

sadu woven from soundwaves of the word "Hezaya"

COMPRESSION/RELEASE

The amount that a fabric is compressed and released reveals emotion. Release represents a happiness and a peaceful state of mind and can be applied to serve stories that are easy going. Compression represents frustration and anger and is used for stories that depict struggle.



MEN

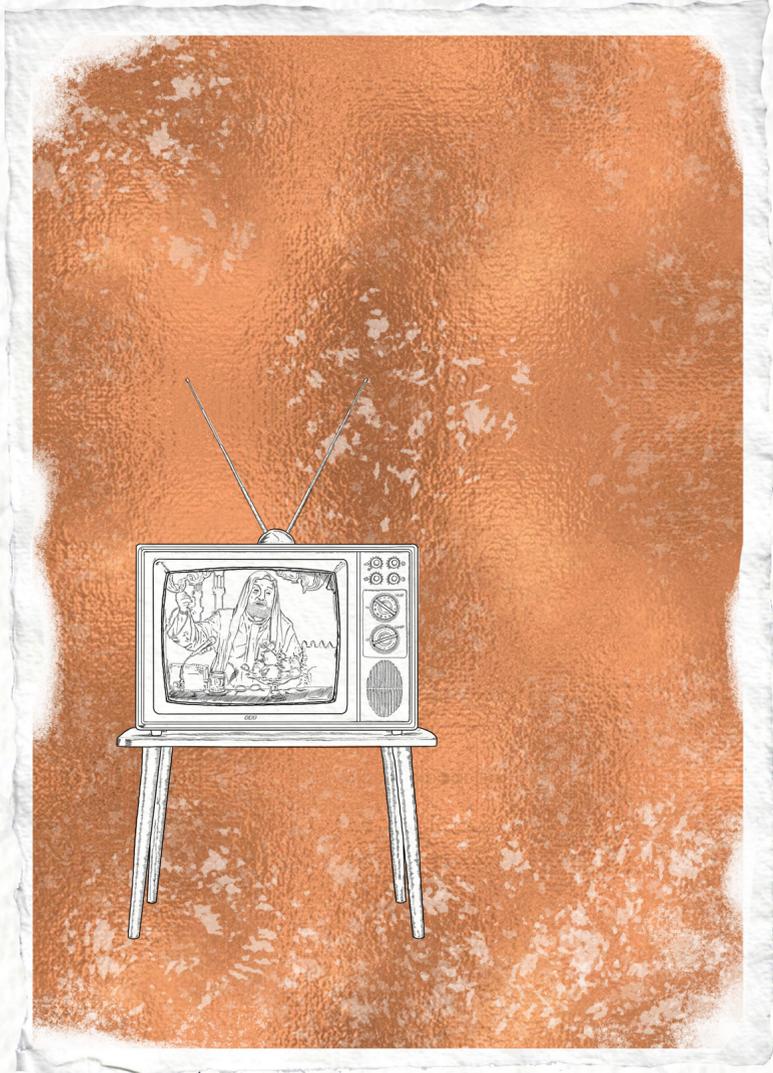


compress

WOMEN



compress



Ali Al-Tantawi's show becomes a ritual that all must watch during Ramadan.

الألوان Color Scheme وان

THE COLORS OF QATAR

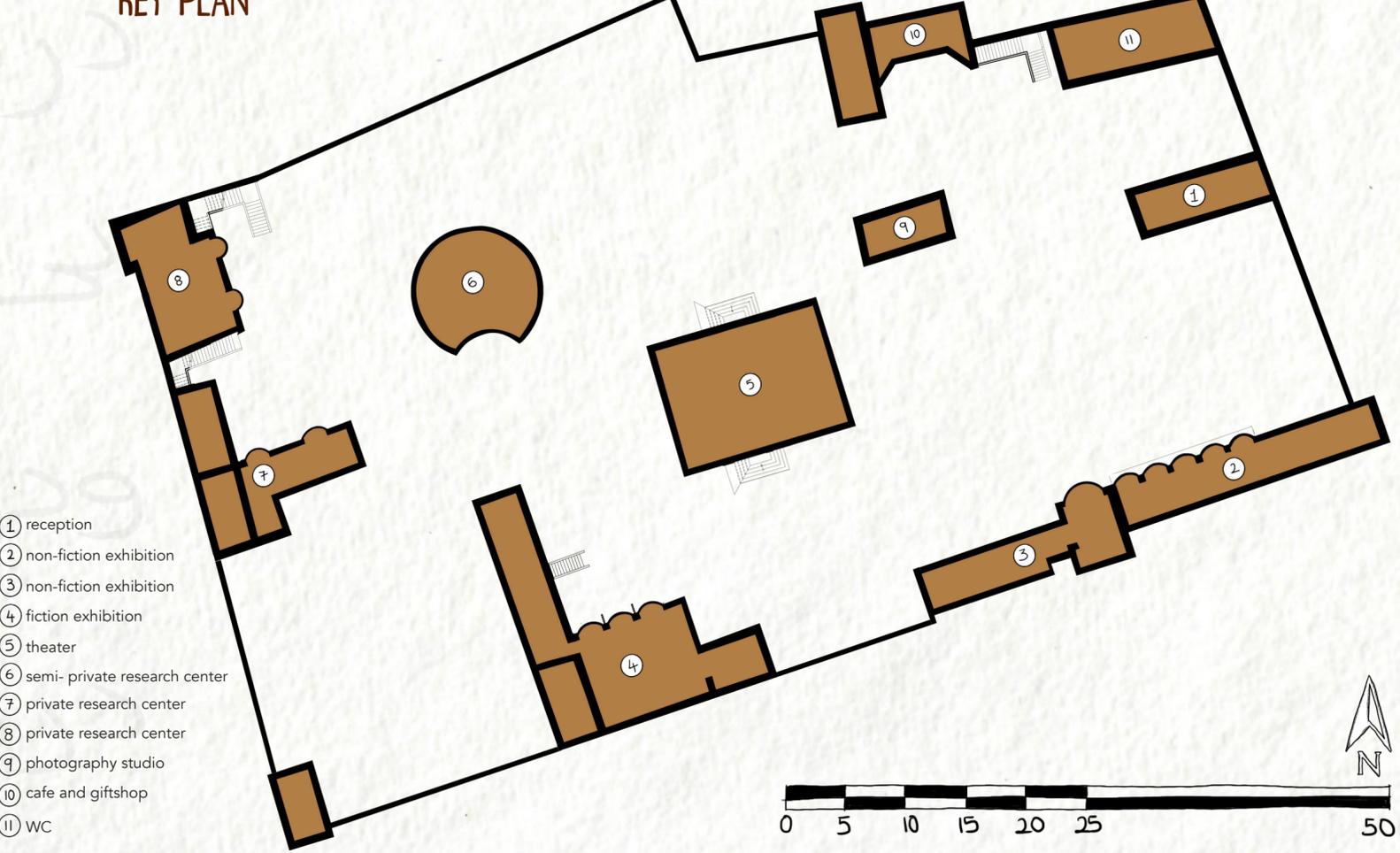




The old bus that was used to take the children to school.

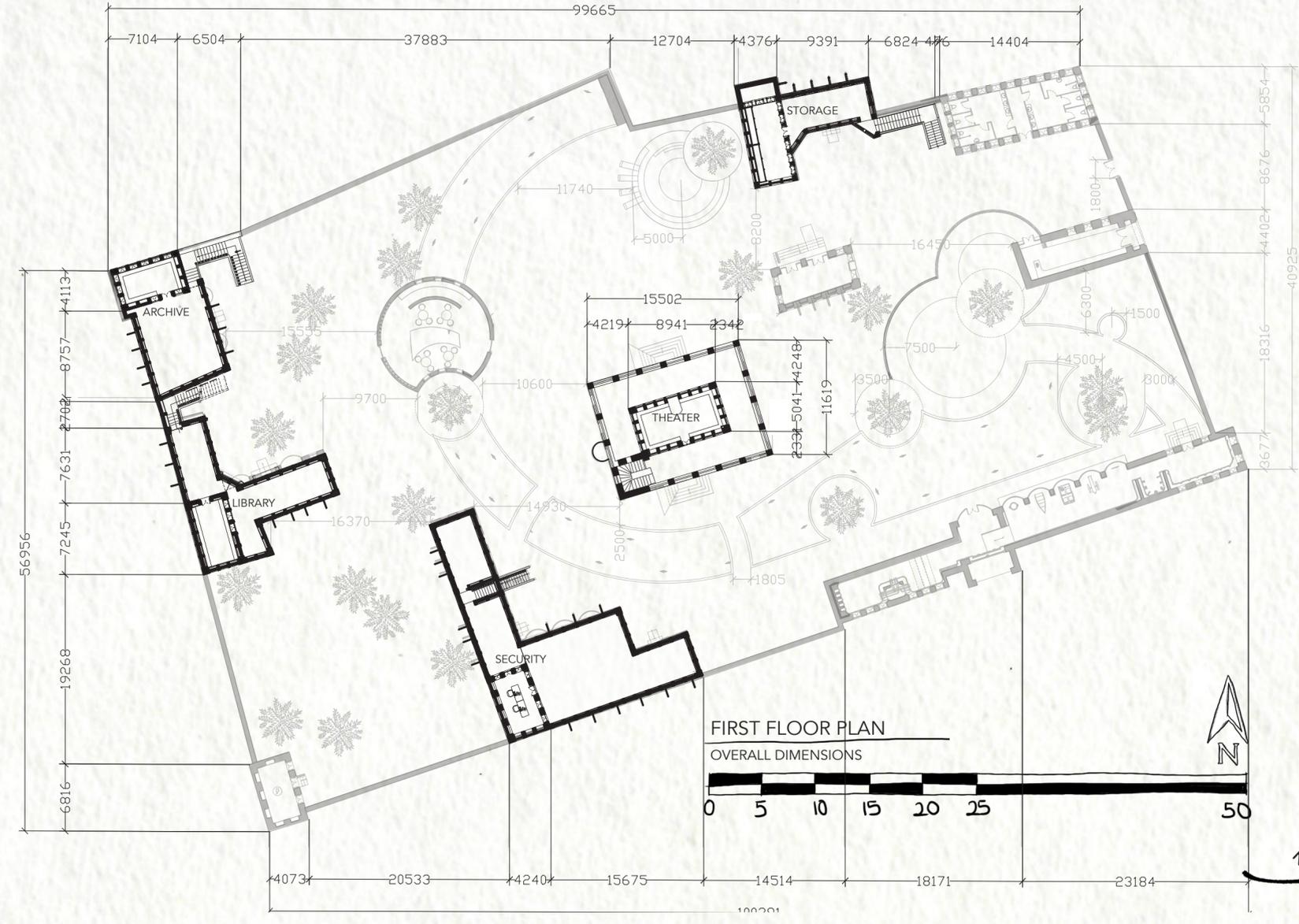
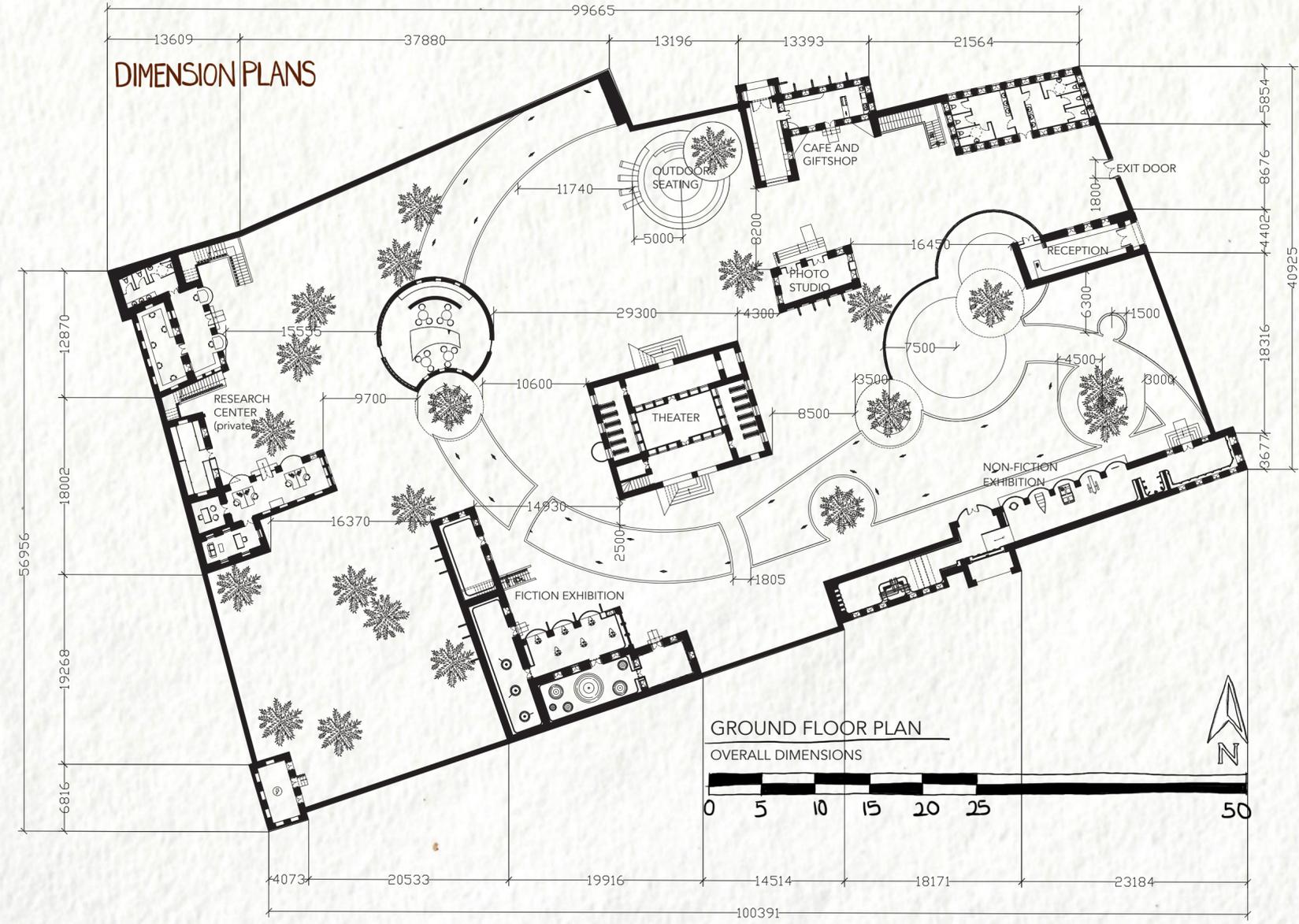
Technical Drawings **الرسم التقني**

KEY PLAN

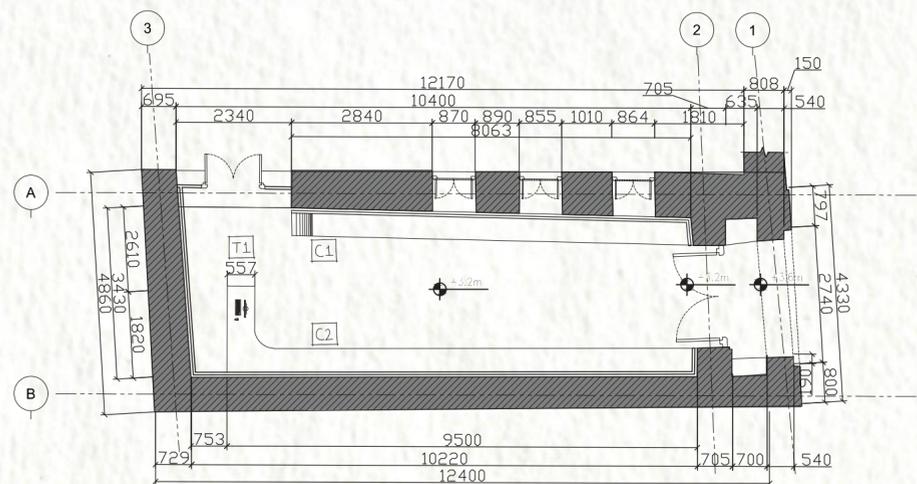


- ① reception
- ② non-fiction exhibition
- ③ non-fiction exhibition
- ④ fiction exhibition
- ⑤ theater
- ⑥ semi-private research center
- ⑦ private research center
- ⑧ private research center
- ⑨ photography studio
- ⑩ cafe and giftshop
- ⑪ WC

DIMENSION PLANS

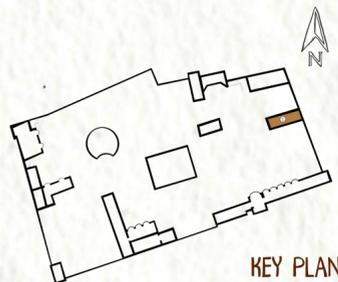
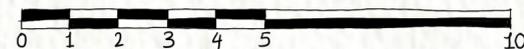


DETAILED PLANS

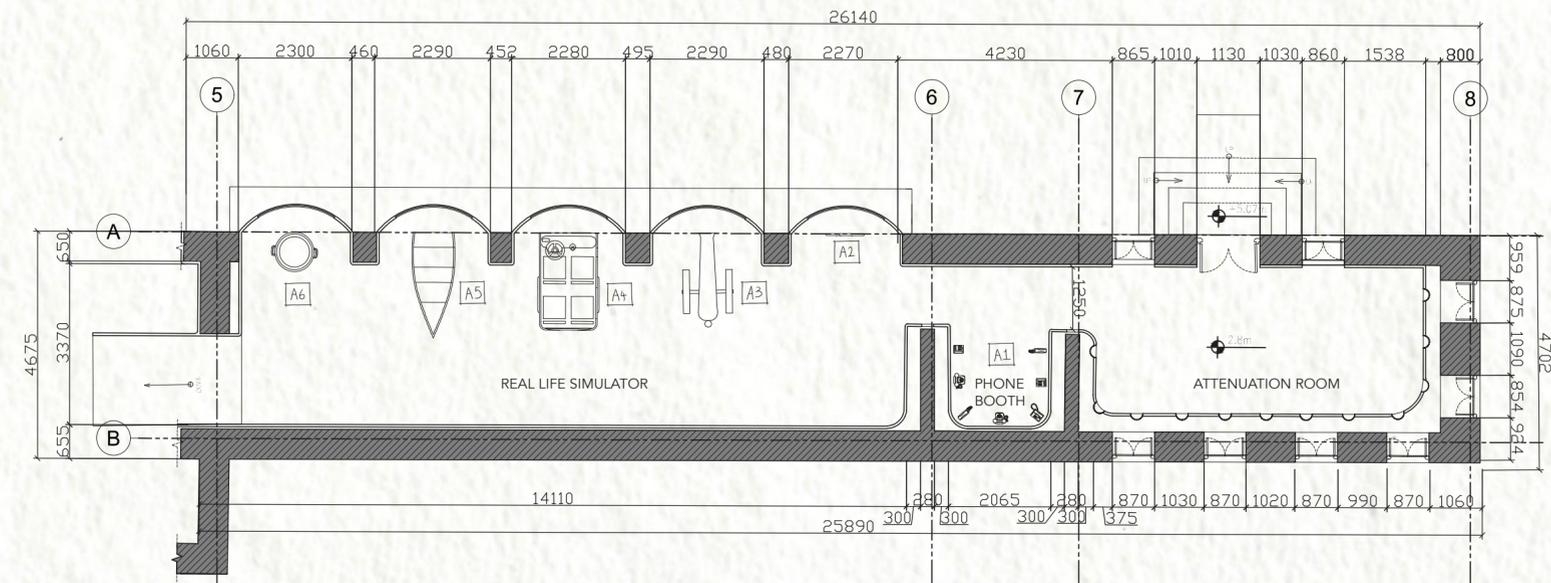


RECEPTION
DIMENSIONS AND FURNITURE PLAN

MASONRY (CEMENT BASED MASONRY)

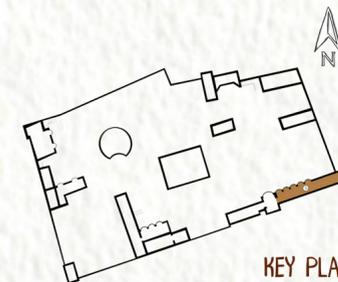
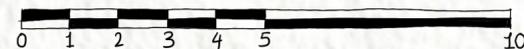


KEY PLAN



NON-FICTION EXHIBITION (PART 1)
DIMENSIONS AND FURNITURE PLAN

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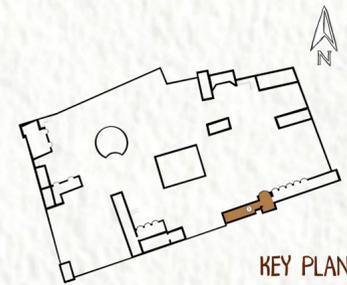
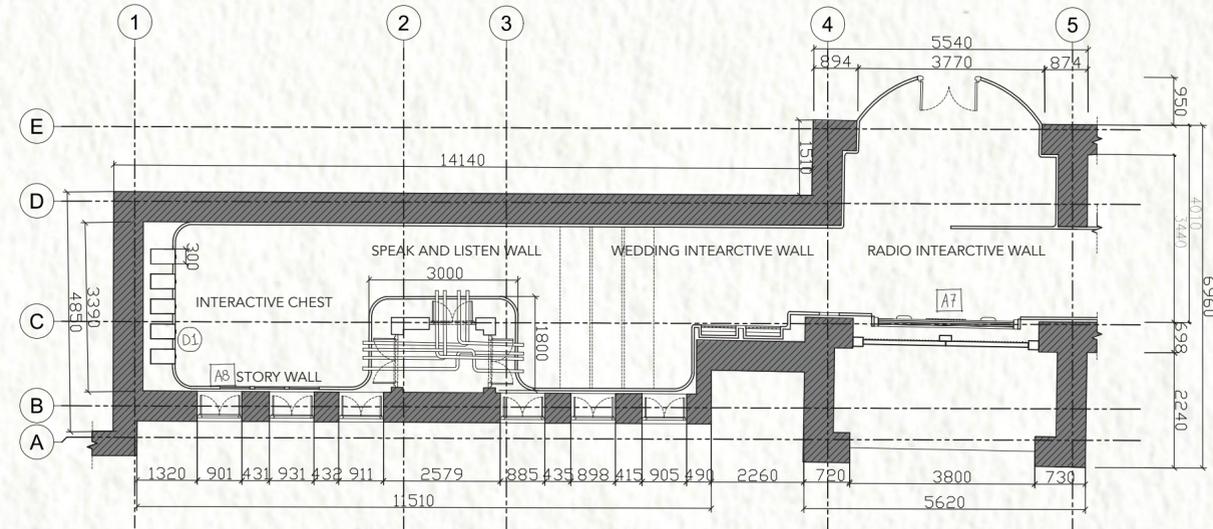
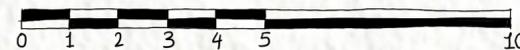


KEY PLAN

NON-FICTION EXHIBITION (PART 2)

DIMENSIONS AND FURNITURE PLAN

MASONRY (CEMENT BASED MASONRY)

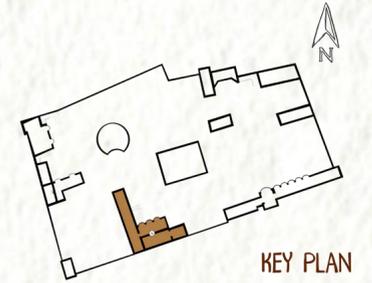
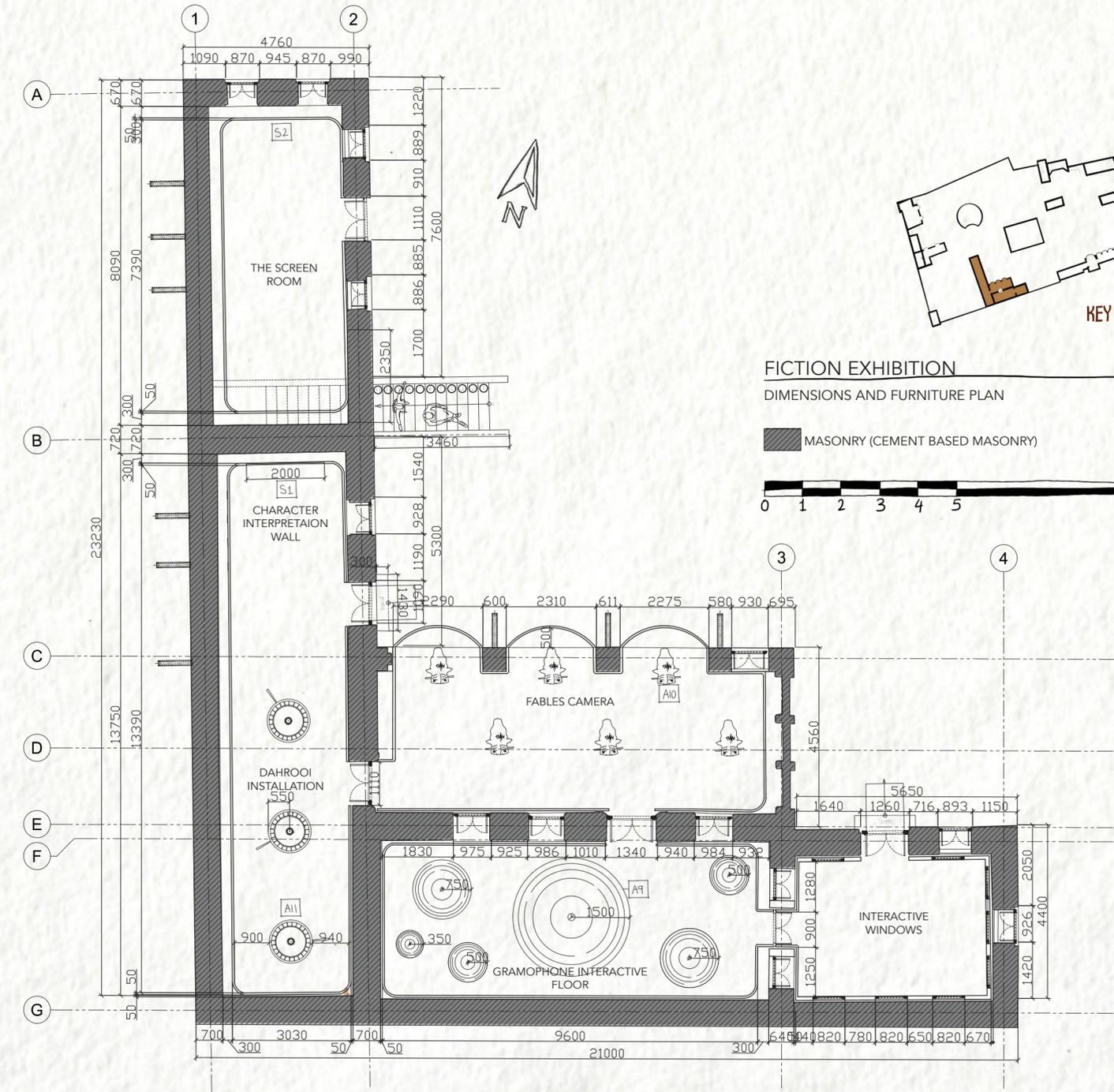


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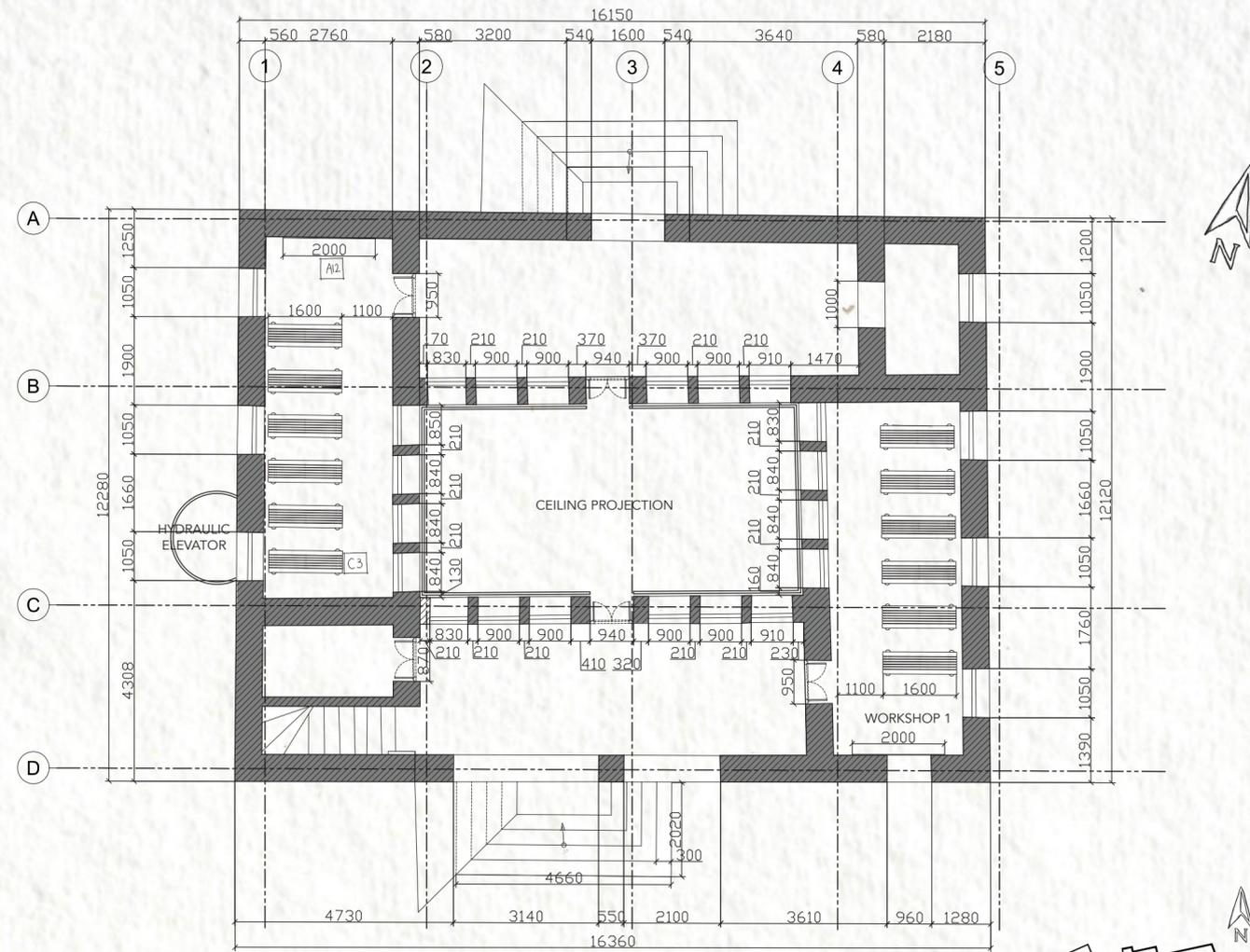
FICTION EXHIBITION

DIMENSIONS AND FURNITURE PLAN

MASONRY (CEMENT BASED MASONRY)



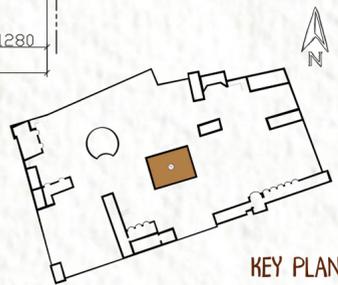
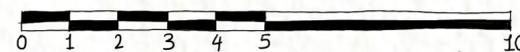
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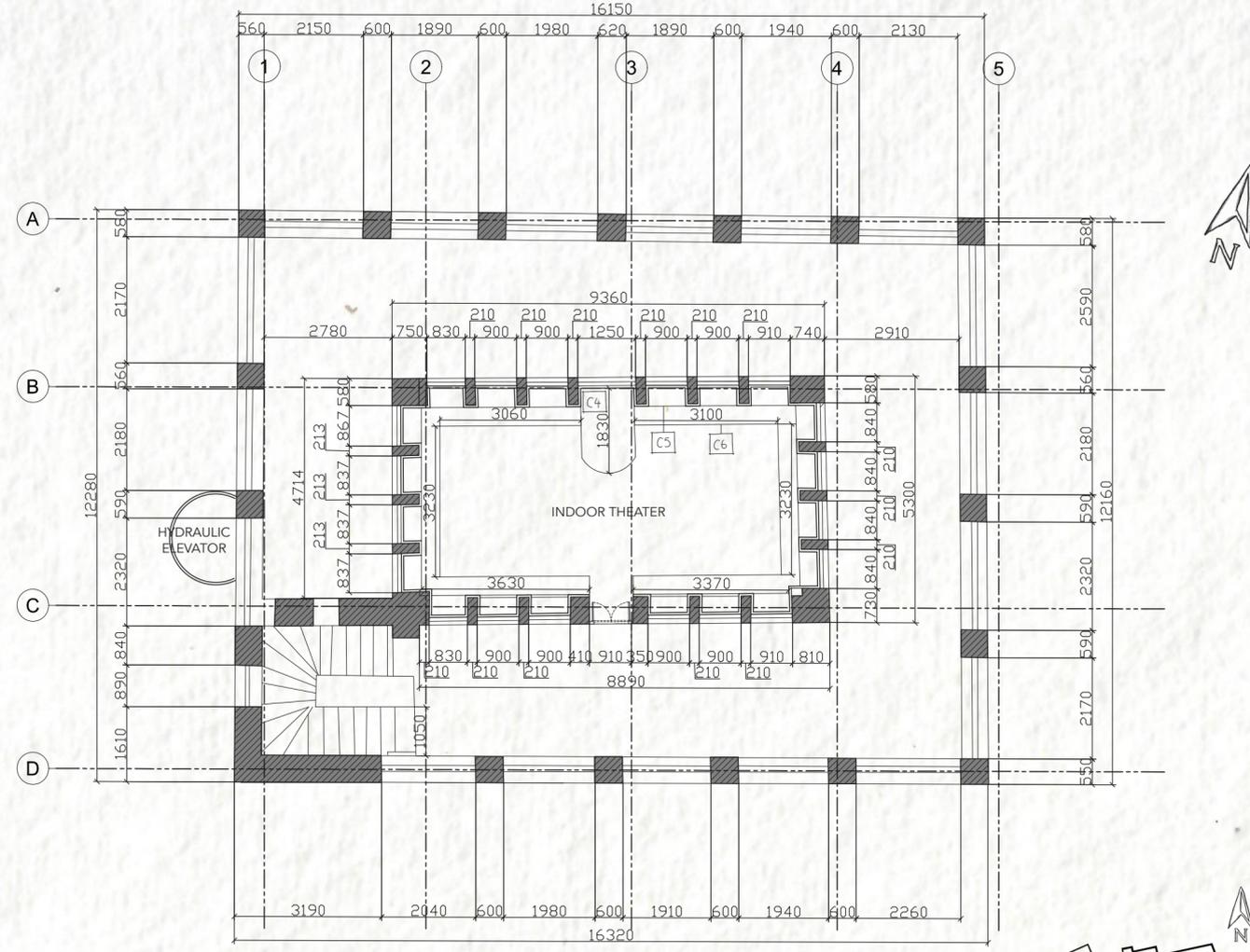
THEATER GROUND FLOOR

DIMENSIONS AND FURNITURE PLAN

■ MASONRY (CEMENT BASED MASONRY)



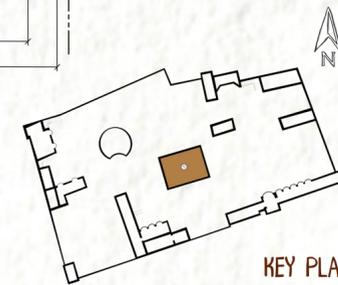
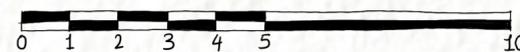
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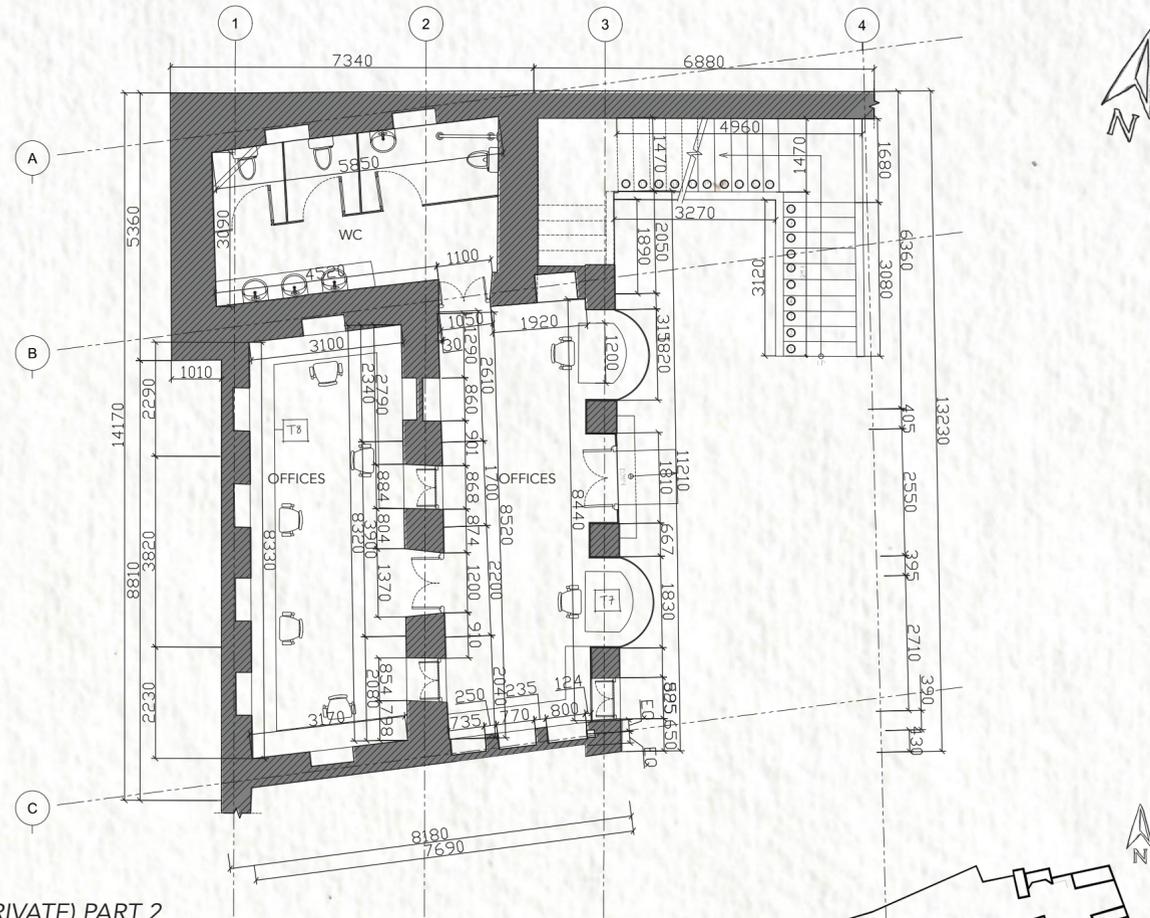
THEATER FIRST FLOOR

DIMENSIONS AND FURNITURE PLAN

■ MASONRY (CEMENT BASED MASONRY)



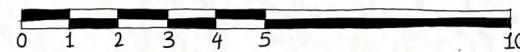
KEY PLAN



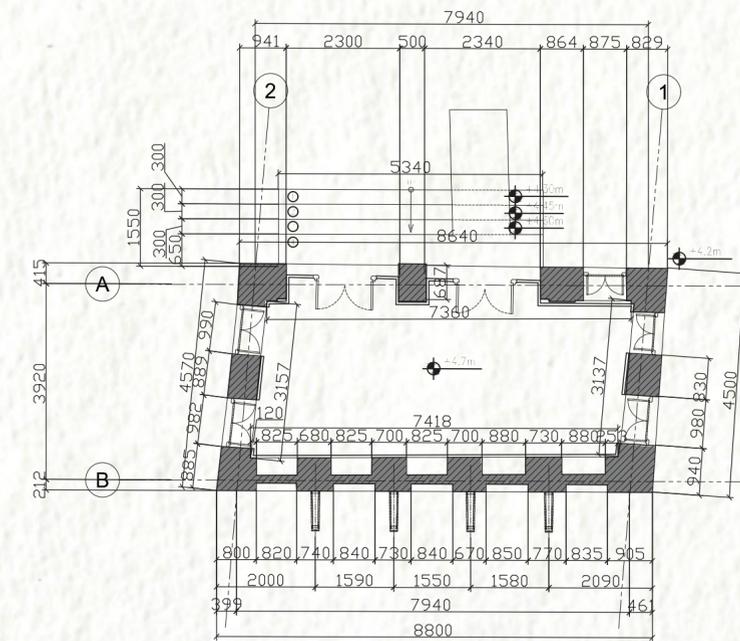
RESEARCH CENTER (PRIVATE) PART 2

DIMENSIONS AND FURNITURE PLAN

MASONRY (CEMENT BASED MASONRY)



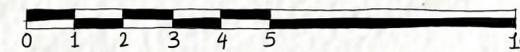
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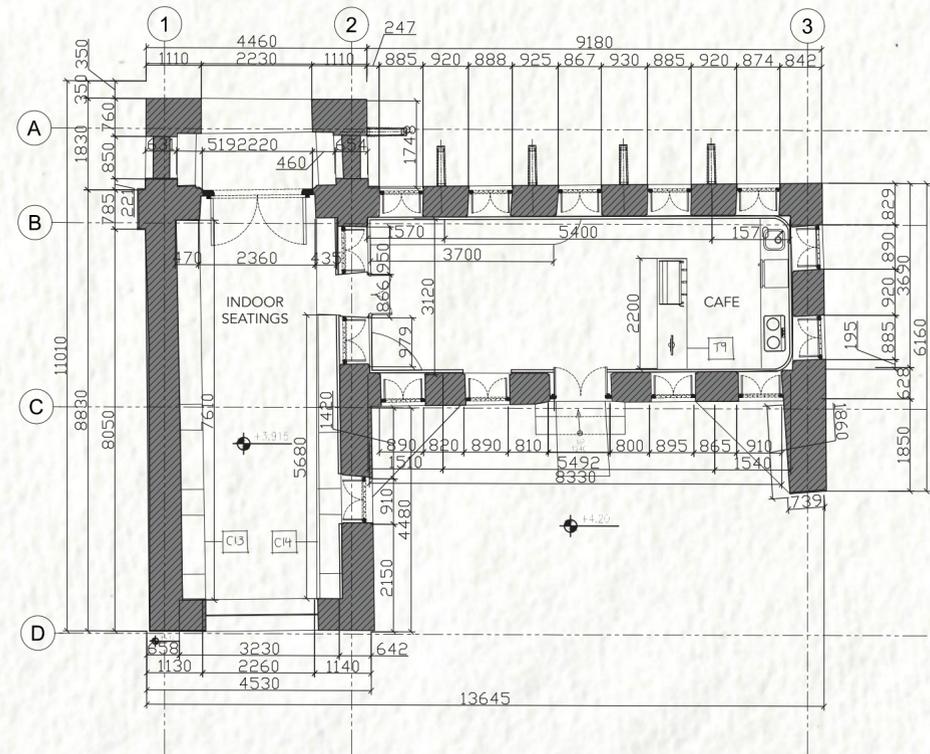
PHOTOGRAPHY STUDIO

DIMENSIONS AND FURNITURE PLAN

MASONRY (CEMENT BASED MASONRY)

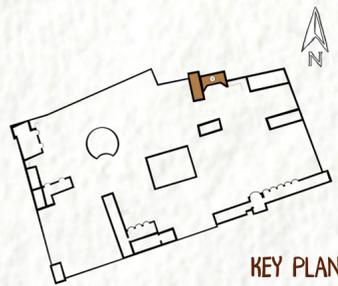
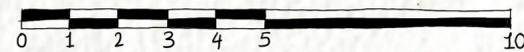


KEY PLAN

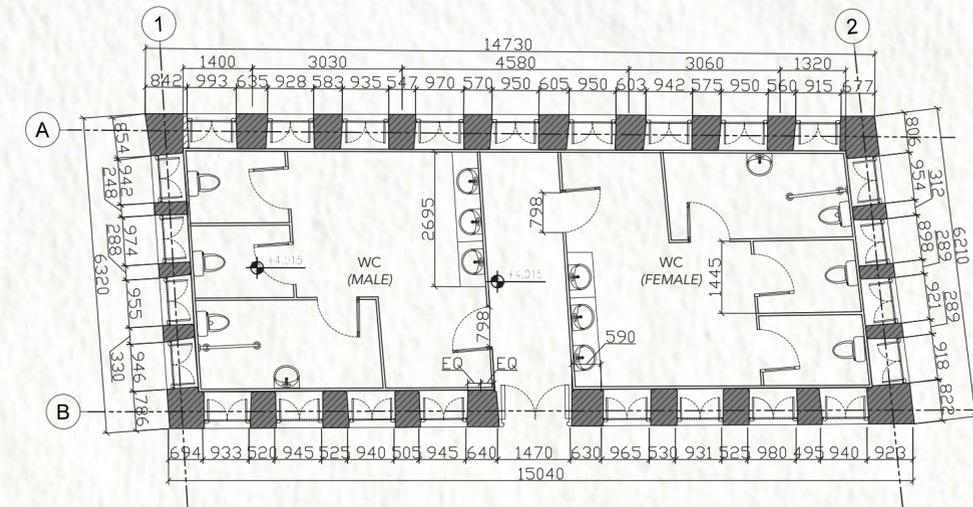


CAFE AND GIFTSHOP
DIMENSIONS AND FURNITURE PLAN

■ MASONRY (CEMENT BASED MASONRY)

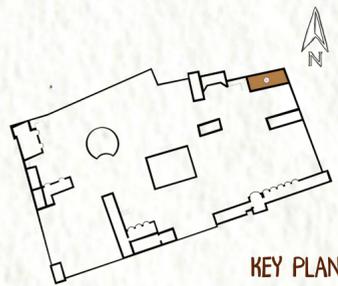
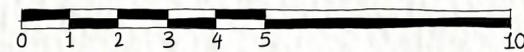


KEY PLAN



RESTROOMS
DIMENSIONS AND FURNITURE PLAN

■ MASONRY (CEMENT BASED MASONRY)



KEY PLAN

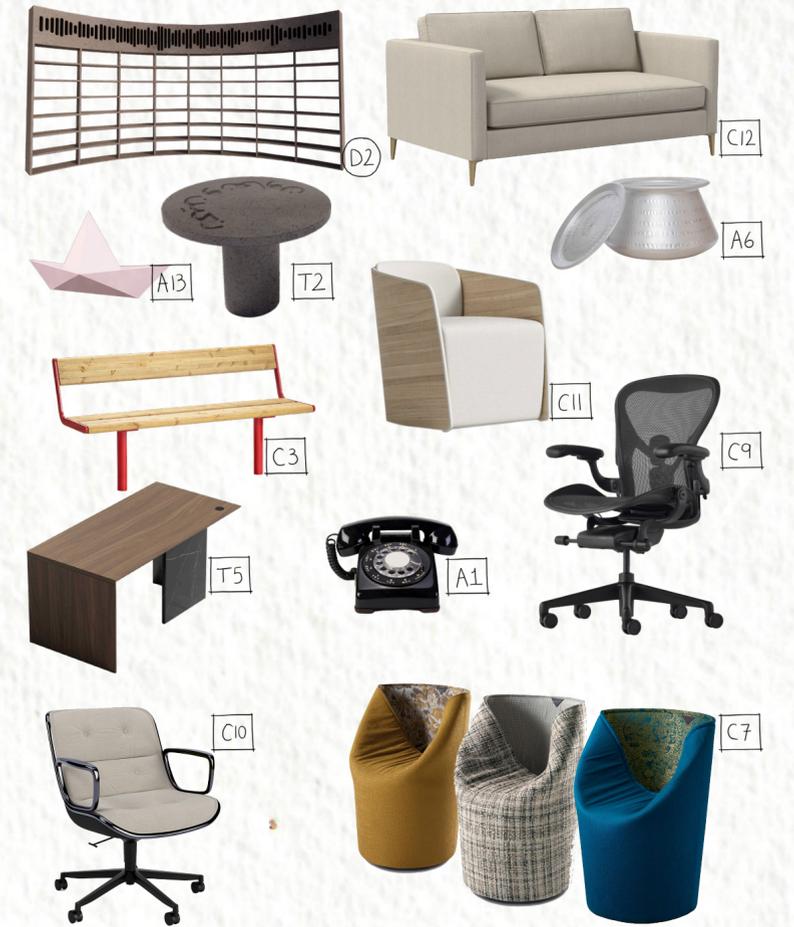


FURNITURE SCHEDULE

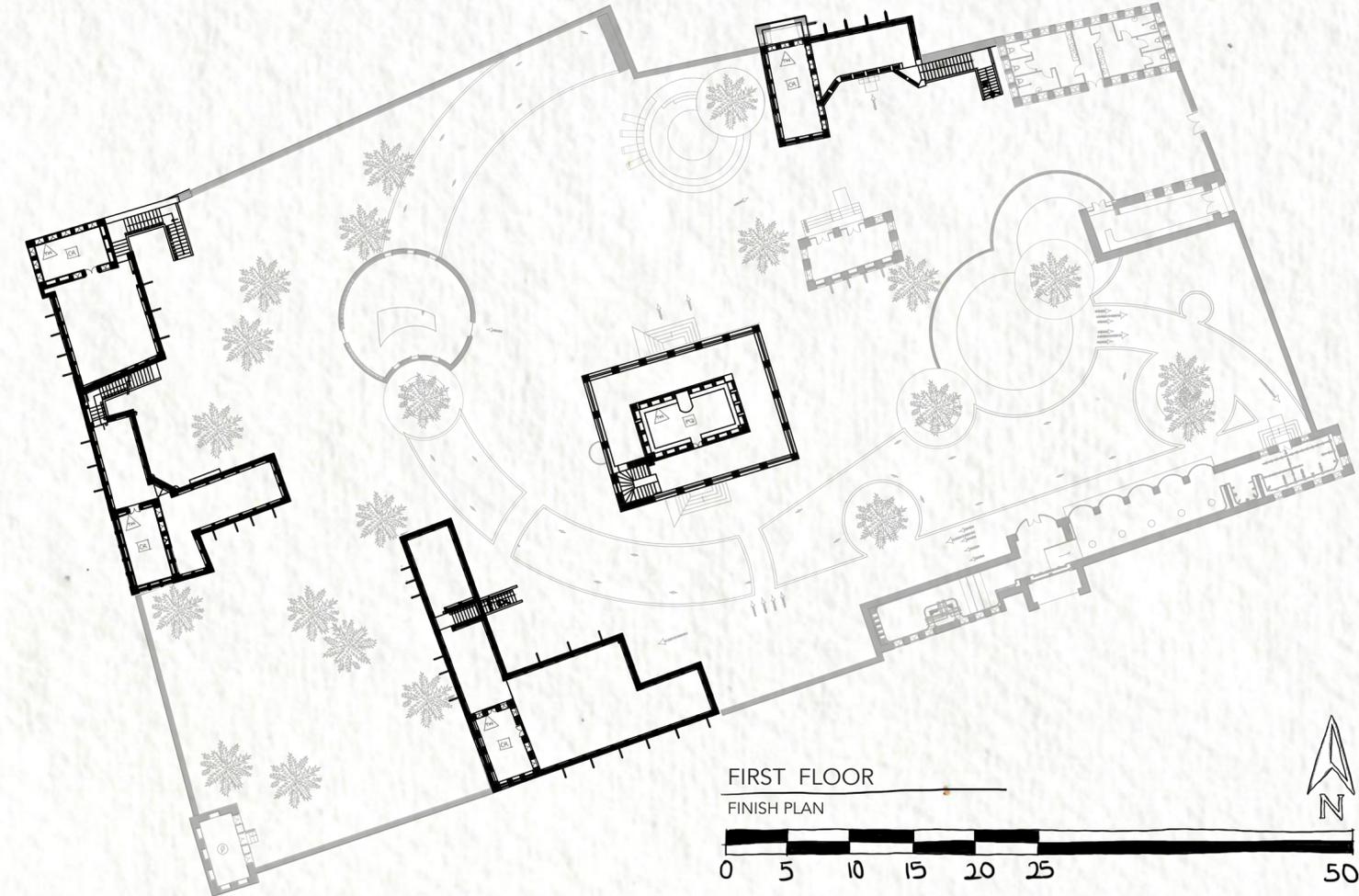
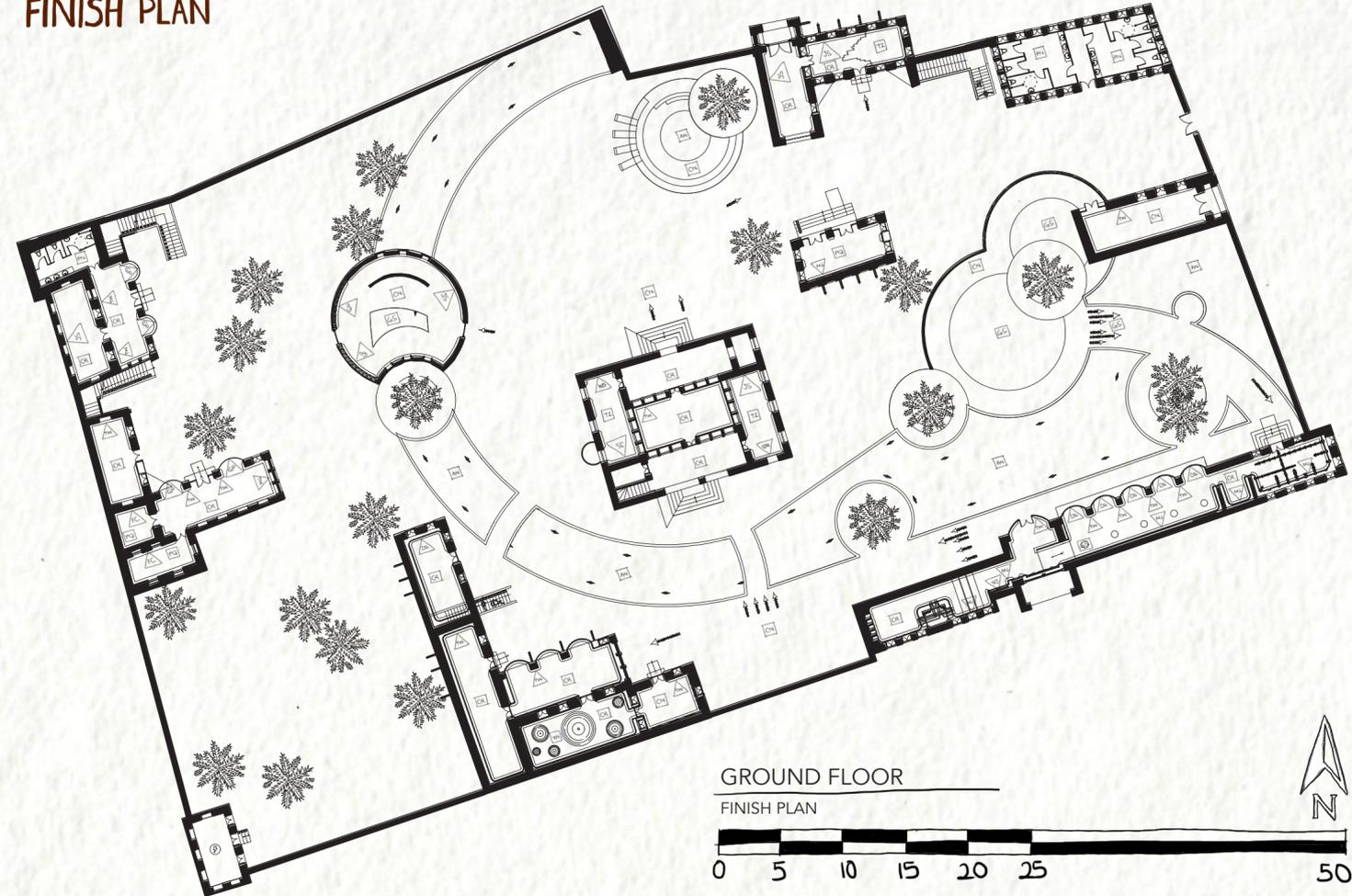
BUILT IN FURNITURE					
CODE	DESCRIPTION	DIMENSIONS	MATERIALS	QUANTITY	CONTRACTOR
CHAIRS					
C1	ELONGATED SEAT	8000 x 500 mm	LIMESTONE MASONRY AND JUSS	1	EXISTING IN SITE
C2	ELONGATED SEAT	8500 x 500 mm	LIMESTONE MASONRY AND JUSS	1	EXISTING IN SITE
C4	NARRATOR'S SEAT	1800 x 1100 mm	BURMA TEAK WOOD	1	CUSTOM
C5	THEATER SEATS	800 x 400 mm	BURMA TEAK WOOD	20	CUSTOM
C6	THEATER SEATS	AROUND THE THEATER	BURMA TEAK WOOD	1	CUSTOM
C8	RESEARCH CENTER SEATS	7000 x 600 mm	CONCRETE WITH LINEN CUSHIONS	1	CUSTOM
C13	SEATS AT THE CAFE	7600 x 460 mm	LIMESTONE MASONRY AND JUSS	1	EXISTING IN SITE
C14	SEATS AT THE CAFE	5690 x 460 mm	LIMESTONE MASONRY AND JUSS	1	EXISTING IN SITE
TABLES					
T1	RECEPTION DESK	1800 x 550 x 1120 mm	LIMESTONE MASONRY AND JUSS	1	CUSTOM
OTHER					
D1	INTERACTIVE CHEST DRAWERS	3200 x 450 mm	TEAK WOOD AND COPPER STUDS	1	CUSTOM
D2	BOOK SHELF WITH BUILT IN DEHUMIDIFIER	5400 x 300 x 2700 mm	CONCRETE	1	CUSTOM

LOOSE FURNITURE					
CODE	DESCRIPTION	DIMENSIONS	MATERIALS	QUANTITY	CONTRACTOR
CHAIRS					
C3	APRIL STAVANGER BENCH	1500 x 519 x 450 mm	OILED OAK WOOD	12	VESTRE
C7	PILA 47 ARMCHAIR	610 x 610 x 830 mm	TEXTILES	12	CUSTOM BY RUBELLI CASA
C9	AERON CHAIR	700 x 680 x 870 mm	TEXTILES WITH FRAMED ARMS	11	HERMAN MILLER
C10	POLLOCK CHAIR	660 x 711 x 787 mm	ALUMINUM WITH CUSHION	2	KNOLL
C11	ATTICUS CHAIR	600 x 660 x 420 mm	FOAM WITH BENTWOOD	2	ROVE CONCEPTS
C12	HARRIS LOFT SOFA	1676 x 690 mm	BASKET SLUB	1	WEST ELM
TABLES					
T2	RESEARCH TABLES	D- 1000 mm H- 730 mm	CONCRETE WITH GLASS	4	CUSTOM
T3	L-SHAPED DESKS	1510 x 1000 x 730 mm	BROWN ASH VENEER	4	IKEA
T4	MASSIMO DESK	1500 x 750 mm	WALNUT WOOD MARBLE	1	ROVE CONCEPTS
T5	GIA DESK	1500 x 750 mm	WALNUT WOOD MARBLE	1	ROVE CONCEPTS
T6	LIZA COFFEE TABLE	400 x 800 mm	WALNUT WOOD	1	ROVE CONCEPTS
T7	RESEARCH DESK	1200 x 960 mm	WALNUT WOOD	2	CUSTOM
T8	RESEARCH DESK	ALONG THE SPACE	WALNUT WOOD	1	CUSTOM
T9	CAFE DESK	2200 x 600 mm	LIMESTONE AND JUSS	1	CUSTOM
OTHER					
D3	STORAGE SHELVES	3600 x 700 mm	BIRCH PLYWOOD	6	IKEA

ACCESSORIES					
CODE	DESCRIPTION	DIMENSIONS	MATERIALS	QUANTITY	CONTRACTOR
COMPONENTS					
A1	LANDLINE PHONES	VARIOUS	PLASTIC	7	ARCHIVE SOUQ
A2	SPINNING WHEEL	D- 760 mm	TEAK WOOD	1	CUSTOM
A3	CANNON SEATS	L- 1800 mm	STEEL	1	CUSTOM
A4	BUS SEATS	2000 x 1180 mm	STEEL AND PLYWOOD	1	CUSTOM
A5	DOW SEATS	2000 x 800 mm	TEAK WOOD	1	CUSTOM
A6	HAREES VESSEL	D- 400 mm	ALUMINUM	1	SOUQ WAQIF
A7	ENLARGED RADIO	2950 mm	PLYWOOD	1	CUSTOM
A8	STORY BOARD	2000 x 600mm	PLYWOOD AND JUSS	3	CUSTOM
A9	ENLARGED VINYL	VARIOUS SEE PLAN	PVC	6	CUSTOM
A10	FABLES CAMERA	1000 x 730 mm	VARIOUS	6	CUSTOM
A11	DAHROOI INSTALLATION	D- 1100 mm	VARIOUS	3	CUSTOM
A12	SMART BOARDS	2000 mm	SCREENS AND CABLES	2	SMART
A13	LED PAPER BOATS	400 x 200 mm	FROSTED ACRYLIC, LED	30	CUSTOM
A14	SPEAKERS	900 x 300 mm	SPEAKERS AND CABLES	5	BOSE
SCREENS					
S1	SCREENS	2000 mm	TOUCH SCREEN	1	SAMSUNG
S2	SCREENS	ALL AROUND THE ROOM	SCREENS STIMULATED BY TOUCH	1	TEAMLAB



FINISH PLAN

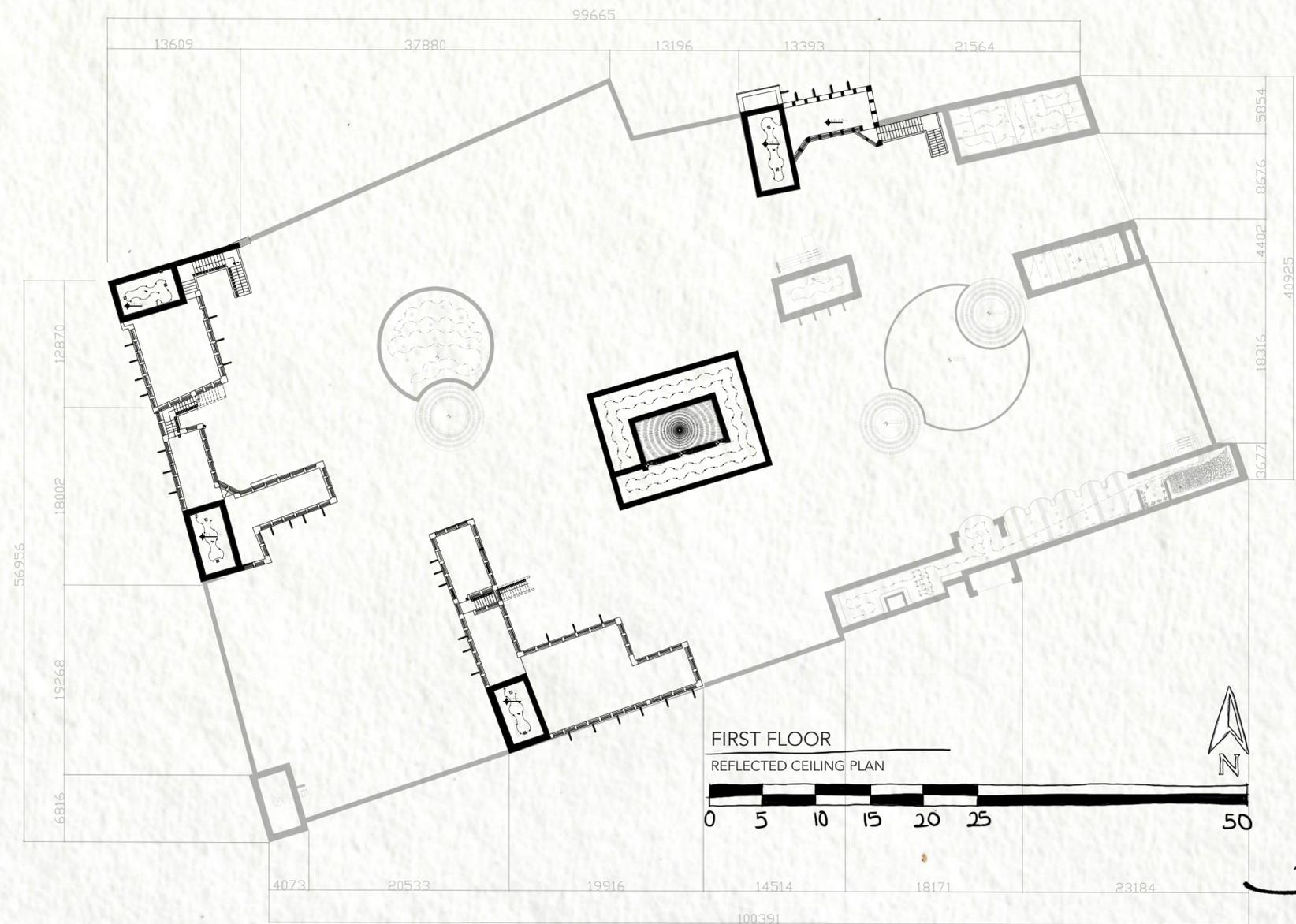
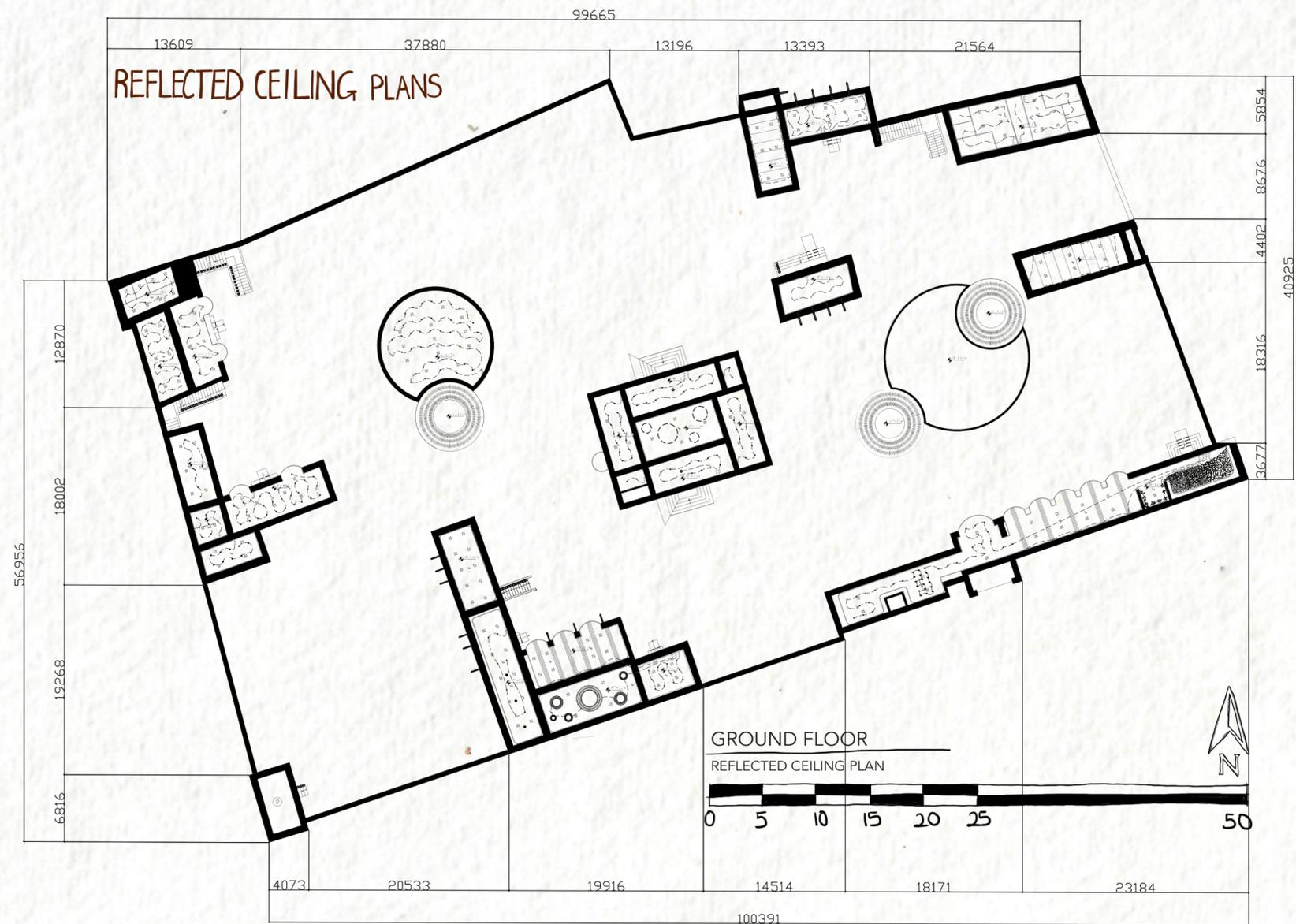


FINISH SCHEDULE

WALLS					FLOORS				
CODE	DESCRIPTION	COLOR	STYLE	AREA	CODE	DESCRIPTION	COLOR	STYLE	AREA
TW	TEAK WOOD	BEIGE	SMOOTH SURFACE (VENEER)	EXHIBITION THEATER OFFICES PHOTO STUDIO	CN	CONCRETE	GREY	ROUGH TEXTURE AND HEAT RESISTANT	EXTERIOR SPACES RECEPTION
DS	DIGITAL SCREENS	LED LIGHT	SEAMLESS	EXHIBITION	AN	AL-AIN (WATER)	BLUE	FILLS THE DESIGNATED AREA	EXTERIOR SPACES
DS	GLASS	TRANSPARENT	PANELS FOR WINDOWS	OFFICES	GS	GLASS	TRANSPARENT	SMOOTH TO EXPOSE MATERIAL BELOW	EXTERIOR SPACES EXHIBITION
WB	WHITE BOARD	WHITE	COMBINES SMART TECHNOLOGY	WORKSHOP	CR	CORIAN	GREY WITH VARIOUS SHADES	SEAMLESS	EXHIBITION THEATER OFFICES CAFE
FC	FOAM CARPET	GREY	SMOOTH CUSHIONED SURFACE	SOUND AND VIDEO RECORDING STUDIOS	PQ	PARQUET (OAK WOOD)	BEIGE	PANELS	THEATER SOUND AND VIDEO RECORDING STUDIO PHOTO STUDIO
JS	JUSS	WHITE/OFFWHITE	ROUGH, TEXTURE SURFACE	WORKSHOP CAFETERIA OFFICES	VN	VINYL	DARK GREY	ROUGH TO MIMIC CDS RECORDS	FICTION EXHIBITION
					TZ	TERRAZZO	WHITE, BEIGES, GREY	TILES CEMENTED WITH MASONRY	WORKSHOP CAFE
					PN	PORCELAIN	BEIGE	TILES CEMENTED WITH MASONRY	RESTROOMS

MATERIAL BOARD





LIGHTING SCHEDULE

CODE	TYPE	LUMINAIRE TYPE	LUMINAIRES	MANUFACTURER	QUANTITY
⊕	SOUNDWAVE PEPENDANT LIGHT	LED	60 W	CUSTOM	4
X	DIMMABLE SPOTLIGHT	LED	10 W	LEDOUX	22
o	SPOTLIGHT	LED	15-20 W	AOLPOL LIGHTING	372
∞o	TRACKLIGHT	LED	30 W	AOLPOL LIGHTING	18
—	SOUNDWAVE BANDLIGHT	LED	14 W	CUSTOM	71
o	PHONE PENDANT LIGHT	LED	60 W	CUSTOM	39
⊙	DAHROOI INSTALLATION WITH LIGHT FIXTURE	LED	20 W	CUSTOM	3
⊞	SOUNDWAVE LIGHT STRIPS	LED	10 W	CUSTOM	NA



X



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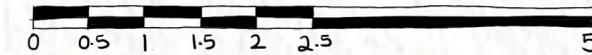
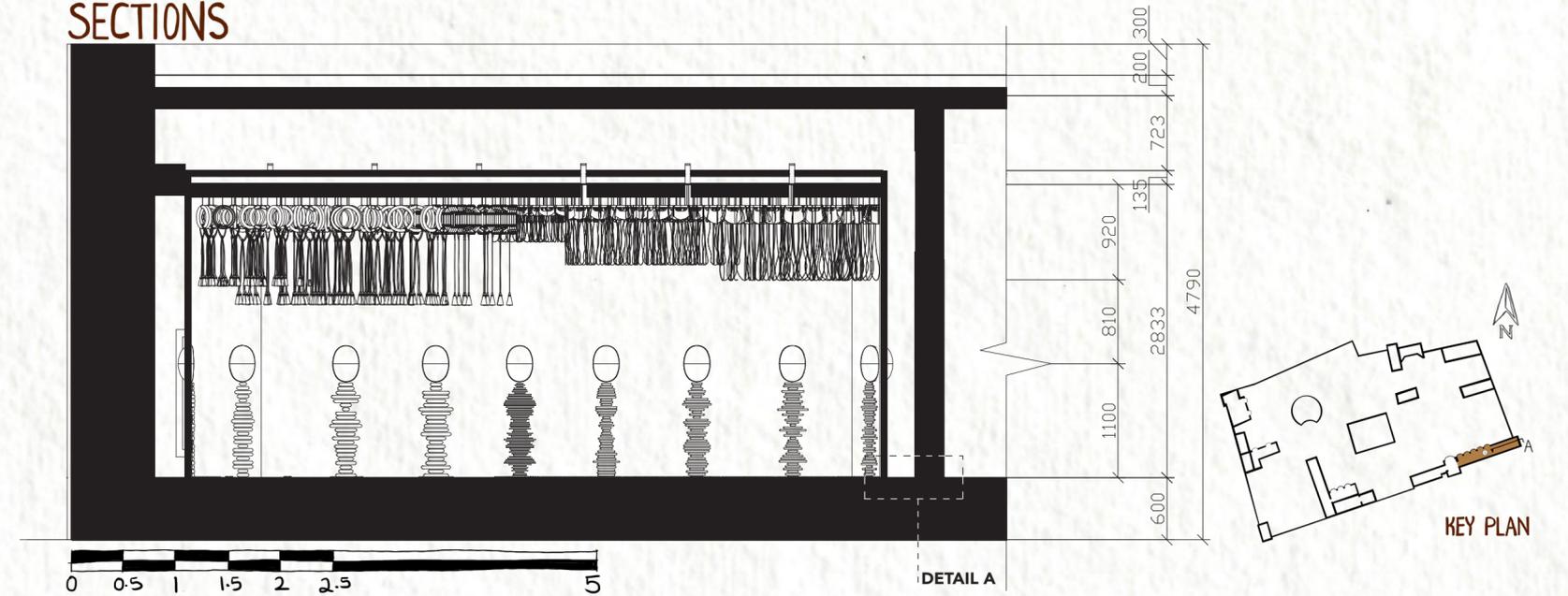


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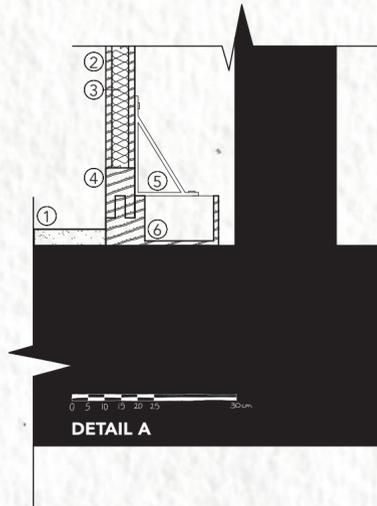


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SECTIONS



DETAIL A



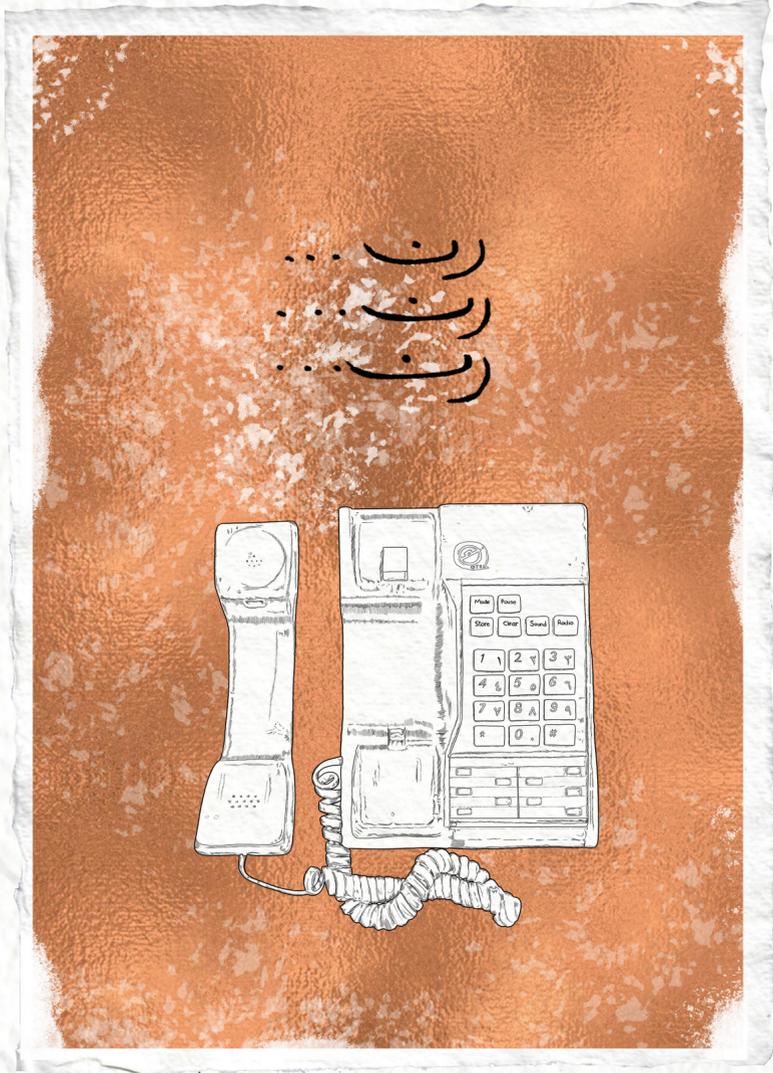
DETAIL A

- ① CORIAN FLOORING
- ② 18 MM SOLID WOOD EDGE BURMA TEAK WOOD
- ③ INSULATION
- ④ SOLID WOOD ATTACHMENT BURMA TEAK WOOD
- ⑤ L-SHAPED BRACKET STAINLESS STEEL
- ⑥ SOLID WOOD BASE WITH VOID FOR SAND BURMA TEAK WOOD

RENDERED DETAIL

a 50 mm gap is kept between the existing structure and the new panel system to avoid touching the historical material.

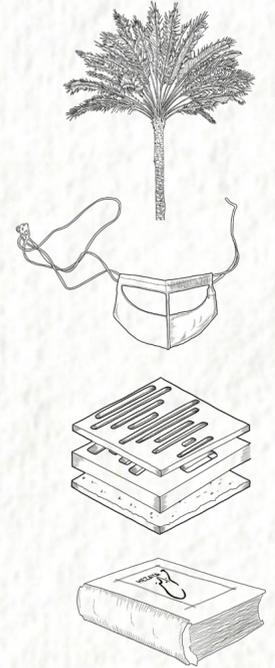




The old landline phones issued by Qtel (Ooredoo previously).

التصميم Visualizations

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- Non-Fiction Exhibition 135
- Theater.....137
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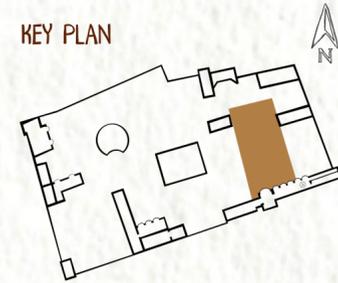


EXTERIOR VIEW

During the night, Hezaya becomes much more enriched as the play of lights and projections take place.

The oral story narration begins within the exterior space, where wall projections, holograms, screens, speakers and lit LED boats drive the visitors to the interior spaces.

KEY PLAN

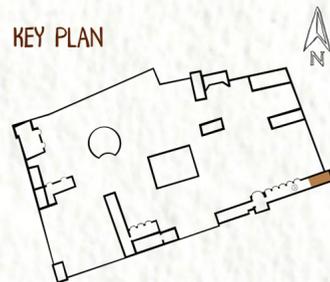


NON FICTION EXHIBITION
attenuation room

Derived from the Qatari ritual of listening from behind a door as a sign of conservation, the attenuation room allows the children to listen to stories from behind a wall.

Icons such as the Ogal and Batoola give the listeners a cue of the age and gender of the narrator.

KEY PLAN

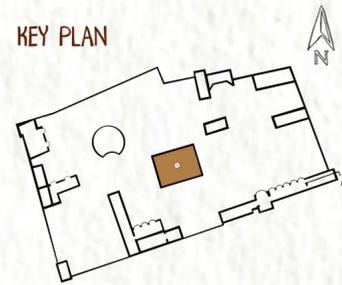


THEATER

Within the theater space, visitors will enjoy a live narration performance under a domed structure.

The dome consists of layered panels to expose the historic material and enhance the acoustical performance.

KEY PLAN

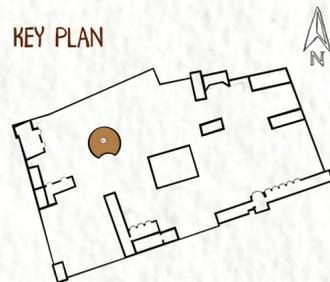


RESEARCH CENTER
semi private

This is where the public can meet the field researchers, ask questions, and get to know more about the Qatari oral history.

This area is designed to be built in- signifying the resilience of the oral histories and its continuation to being passed down to the generations to come

KEY PLAN



Glossary of Qatari Terms قاموس اللهجة القطرية

Agrouga: A cheeky gymnast

Al-Jasrah: old neighborhood in Qatar

Al-Namlah: Ant

Al-Sidra: A large tree that children in the past would sit under and learn for shade.

Arda: a Qatari male sword dance

Badgheer: traditional Qatari wind towers

Barahat Al-Jufairi: old neighborhood in Qatar

Brooi: traditional Qatari game for girls

Bu Deryah: A Qatari fable that a creature comes out of the ocean and eats/ kills the pearl divers.

Dahrooi: a traditional game played by the boys in the past, where a stick was used to spin a wheel.

Danchal: bamboo

Dwashig (singular doshag): the large traditional pillows.

Dazza: gifts given to the bride by the groom in preparation for the wedding

El Faham: The charcoal

Fanar, a fnara: traditional Qatari lantern

Furjan: small neighborhoods of the past

Geleena wa Nator: traditional Qatari game for boys

Hafiz: a store

Harees: a traditional Qatari dish

Haseer: woven Qatari mat

Hib or Yehala: old clay water coolers

Humarat El Gayla: 'Donkey Lady'-A fable to scare children from leaving their houses at noon.

Jelaban: a structure that provides drinkable water

Jinn: spirits

Jinni Al Bahar: Ghost of the Sea

Juss: local gypsum plaster

Kan ya ma kan: Once upon a time.

Kasad: where the movement of buying and selling stopped because people had no money

Khabsa: traditional Qatari game for girls

Khamesiya: amount paid to the Quran teacher every Thursday

Khnaifseena: A fable about a woman who couldn't find a husband.

Ktoor: traditional Qatari game for girls

Leira: A gold coin

Majlis: the official living room usually for guests

Merash: a long handheld utensil used to spread perfume.

Mudkhan: an incense burner.

Naham: The singer that they used to take with them in the past on diving expeditions

Nokhetha: the captain of the pearl diving ship and the most prestigious job at that time

Salw Ala Al Nabi: praise the Prophet.

Sil and Wedach: tools to coat the wooden boat structures

Smaimeecha: A Gulf version of the Cinderella story.

Souq Al-Kahraba: electricity souq

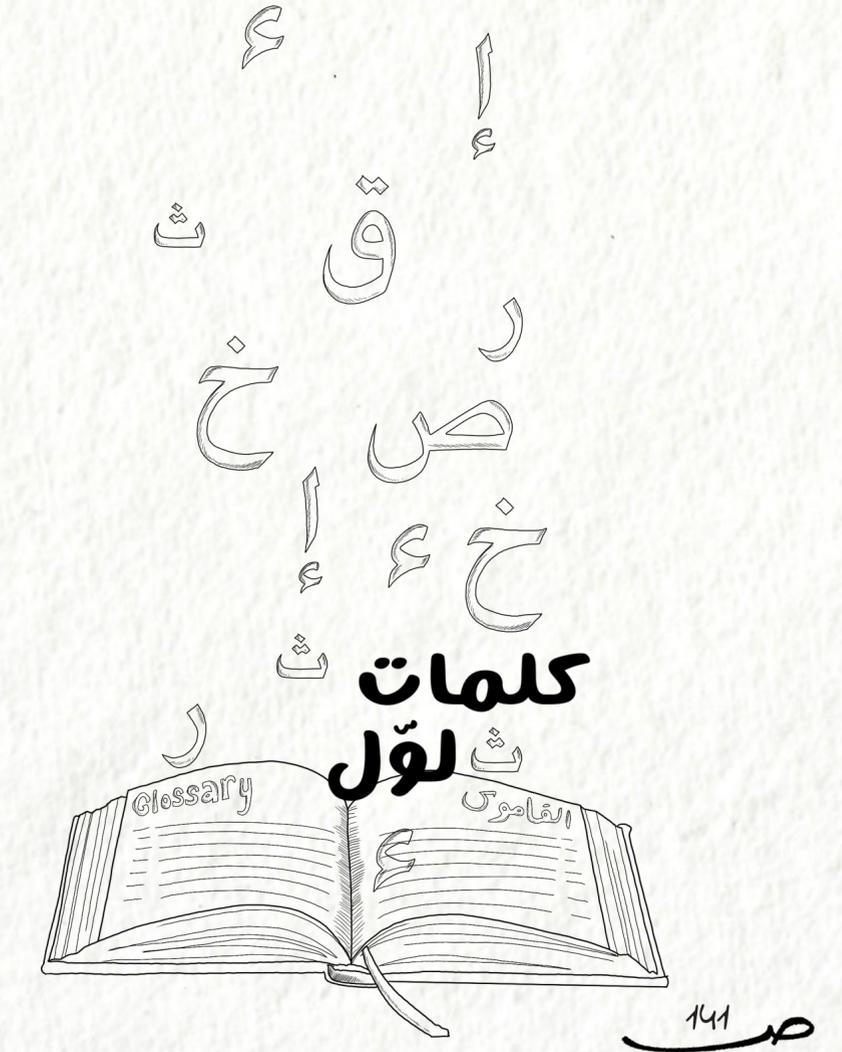
Takaya: the traditional arm rest

Tal: a cold breeze

Teela: traditional Qatari game for boys

Waqif: stopped or standing

Yuma: what Qataris call their mothers





Infants are placed in a seat like this to prevent them from moving around.

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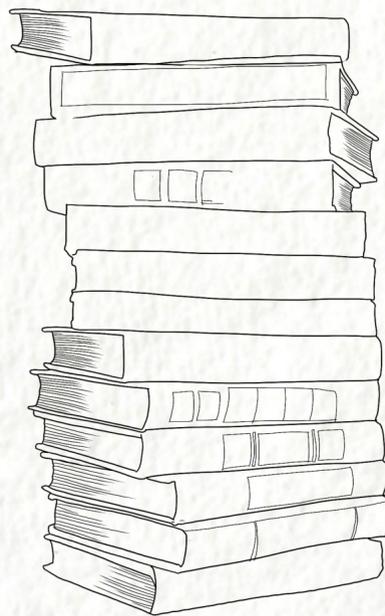
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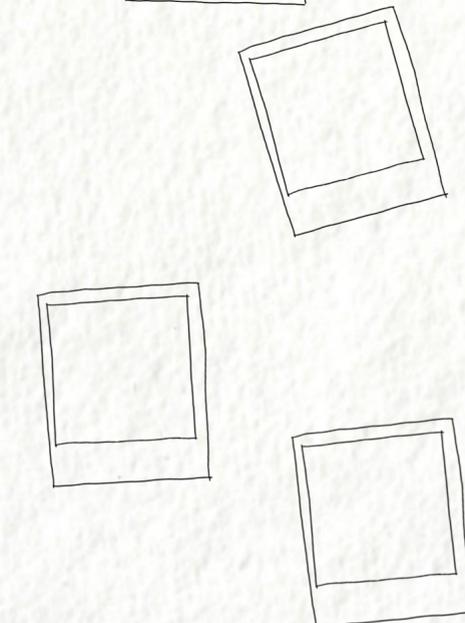
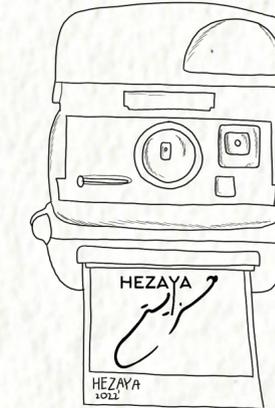
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