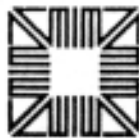


The completed form should be
returned to:

32, Chemin des Crêts
Grand-Saconnex
1218 Geneva, Suisse
Tel: (22) 989070



The Aga Khan Award for Architecture

FORM III

PROJECT RECORD FORM

1980

I. IDENTIFICATION

1. Project Title

QATAR NATIONAL MUSEUM

2. Postal Address

Doha, Qatar

II. PERSONNEL

1. Client/Owner
Name/Address

The Government of the State of Qatar

2. Planner(s)
Address

Michael Rice and Company
1 Lowther Gardens, Prince Consort Road
London SW7 2AA

3. Architect(s)
Address

Anthony Irving, FRIBA
Loukianou 5,
Athens 5, GREECE
(Design Construction Group)

4. Consultant(s): (e.g. economist, sociologist, demographer, engineer(s), other)
Name/Address

A considerable number of scholars, researchers
and consultants were engaged on the project.
A comprehensive list is attached as Appendix 1.

5. Contractor(s)
Address

The Government of Qatar
Ministry of Public Works,
Doha.

6. Major Craftsman
Address

Not applicable

7. Labour (indicate percent)

15% Skilled

40% Domestic

85% Unskilled

60% Imported

8. User/Occupant(s) and Income Level(s) (indicate amounts)

	<u>Planned</u>	<u>Actual</u>
User Type	Local Qataris School children, visitors to the State.	as planned
Income Level	\$13,500 Per Capita per annum	

Please continue overleaf if necessary.

The Badu and Hunting

Professor T. Johnstone,
Professor of Arabic,
London University.

Dr. Rex Smith,
Cambridge University
(now Durham University)

The Principles of Islamic
Art

Mr. Issam el-Said,

Ornithology:

Major Michael Gallagher

The Mammals of Qatar:

Dr D.L. Harrison

The Flora of Qatar:

Mr James P. Mandaville, Jnr.

The History of Qatar:

J.F. Luttrell, Esq.,

Oil:

Qatar Petroleum Company

Shell Company of Qatar

Structural Engineers:

K.L.P. 20 Peel Street
London W8

Services Engineers:

Vahe Yacoubian
P.O. Box 11. 7092
Beirut, Lebanon

Marine Biologist:

Aquatic Biological Consultancy
Services Limited

III. TYPE OF USE See Appendix 2

1. Planned
2. Actual

IV PROJECT TIMETABLE

		<u>Commencement</u>	<u>Completion</u>
1. Project Definition		May 1972	September, 1972
2. Brief and Design		July 1972	December 1972
3. Construction		1973 - 1975	
	Phase 1	June 1975	
4. Opening/Occupancy	Phase 2	Oct. 1977 (Marine and Aquarium)	

V PROJECT ECONOMICS

1. Total Costs (indicate amounts)

£4.5m. (est)	Materials and Labour	Planning fees approx. £30,000
		Architectural & Engineering fees approx. 6% of original building budget
		Professional Fees
2. Major Sources of Funds (give %)

- Private	- Municipal	100% National	- International -
-----------	-------------	---------------	-------------------

VI CONSTRUCTION TYPE

1. Basic Structure (describe and indicate whether locally produced or imported)
(e.g. brick and steel)
see appendix 3
2. Infill Materials (describe and indicate whether locally produced or imported)
see appendix 3
3. Finish Materials (describe and indicate whether locally produced or imported)
 - a. floors see appendix 3
 - b. walls
 - c. ceilings
 - d. others (both for exteriors and interiors)
4. Construction Technology (describe whether methods used are factory or on site; high, intermediate, or low technology)
see appendix 3

Please continue overleaf if necessary.

Appendix 3

V1. Construction Type

1. Basic Structure

Poured in-situ reinforced concrete frame construction on a 7.5 x 7.5 m. grid with solid concrete slabs and dropped beams.
Steel, cement and timber for formwork imported.

2. Infill Materials

Interior and exterior walls: locally fabricated timber framed, plywood faced, imported hardware.
Windows: locally fabricated extruded aluminium frames from imported extrusions, with imported non-actinic glass.

3. Finish Materials

- a. Floors: Main museum areas: polished patterned marble.
Upper level museum areas: Imported wool carpet tiles on locally fabricated cement/sand tiles.
- b. Walls: Painted plaster with fabric faced wall coverings in selected areas (imported).
- c. Ceilings: Imported mineral fibre acoustic ceiling tiles in all main areas, with shaped plaster ceilings in special areas.
- d. Others: (both for exteriors and interiors)
All exterior concrete surfaces left rough from the forms and then rendered with a self-finished white gypsum/cement render.

4. Construction Technology

The client requested that the Museum building should be - as far as possible - "of" Qatar, as well as "for" Qatar. This led to the decision to carry out as much as possible of the Museum's of the State and Sea buildings by direct, local labour, organised by the Qatar Government Department of Public Works - sub-letting various sections of the work to small local contractors - rather than bringing in a large international organisation with massive imports of plant and construction techniques.

Structurally the buildings had therefore, to be designed within the competence of the local construction industry. Pre-cast and/or pre-stressed structural concrete, or structural steel columns and joists were thus out of the question. At the same time, however, fairly wide

Appendix 3/2

spans were necessary for flexibility in Museum layout and ancillary offices, lecture room etc. A consolidated compact volume was advisable to effect economies in air-conditioning load, leading to a layout on two and three stories. The use of the additional, indigenous construction of timber chandels spanning short distances between structural mud and stone walls (as used in the old Palace structures), surfaced above with mud on straw matting was thus not practical. A simple regular reinforced concrete structure as described above was selected - with minimum steel to concrete ratio so as to facilitate placing by low-skilled labour.

All finishes and infill materials described above including walls, windows, doors, tiling were on-site prepared and fitted and although high degree of accuracy was required, the technology involved is intermediate to low.

VII PROJECT HISTORY

Provide a brief description of the history of the project, including project definition, programme and design, construction and occupancy. Please note the major constraints that you experienced in relation to each of these factors.

The decision to create a National Museum in Qatar was taken by His Highness Shaikh Khalifa bin Hamed al-Thani, the Amir, as one of the first projects of his reign. He succeeded to the Amirship in February 1972; in May, Michael Rice was invited to visit Doha for a preliminary discussion with H. E. M. Isa Ghanim al-Kawari, the Minister of Information, who had been given responsibility for the project by the Amir.

Michael Rice and Company was, as a consequence of this meeting, commissioned to put forward recommendations for the form, content and basic concepts of the museum and subsequently, with Mr. Anthony Irving FRIBA., as Consulting Architect, commissioned to proceed with research and planning, preparatory to the detailed design stages. Michael Rice and Company was asked to make recommendations for the selection of the site on which the new museum might be built. An area of land near the main corniche road in Doha was chosen, both for its centrality and for the fact that it contained a group of traditional Arabian Gulf buildings, belonging to the Al-Thani family, which, it was felt, could with advantage be restored and embraced within the museum complex.

As little published material on the archaeology, history or ethnography of the State of Qatar existed, the planners had to set up and direct a crash programme of research into the various disciplines with which different sections of the museum would deal. This proved to be one of the most significant and most important aspects of the preparatory work in bringing the museum into existence.

The responsibility for producing the definitions of the purpose and extent of the museum was, as was noted above, the responsibility of Michael Rice and Company. This process could not be discharged lightly and it occupied most of the first two years of the project, whilst the site was being cleared and the existing buildings restored. The Qatar National Museum was essentially organic in that it grew and expanded as new areas of interest, available fields of study and additional material became available.

/V11./2

Please continue overleaf if necessary.

IX DESIGN CONCEPT DESCRIPTION

Please explain why you think your project is of architectural importance.

- How does it relate to its site and how does it respond to its physical, climatic and social environmental factors?
- What would be its significance to the Islamic world and to future development of architecture in it?
- What was the impact of this project on the local economy, i.e., what resources were used and who benefited from this capital outlay?
- How can any of its solutions be of more general use?

Note: The questions calling for a statement of the planners view of the project's architectural importance, have been answered collectively.

The Qatar National Museum project is of architectural importance for a variety of reasons, the most notable of which is perhaps that it was the first project of its type in the Arabian Gulf States, possibly the first in the Arabian peninsula. The Museum marked the beginning of a new generation of similar institutions in the area which came about largely as a result of its success and the reputation which it achieved.

It was significant also in that its creation was the occasion for the first major architectural conservation project in the Gulf. Many traditional buildings of great architectural merit had been destroyed as a consequence of the modernisation programmes which the States had introduced since the early 1960's. The planners of the Qatar National Museum were able to make a group of traditional buildings available, together with the adjacent land, the nucleus of the new Museum.

Please continue overleaf.

contd/

X DOCUMENTATION (please append and check that which you have appended)

X.1, X.2, X.3 Biographical Data X.4, X.5 Brief/Programme X.6 Photos (8"x10") X.7 Slides
X.8 Drawings X.9-X.15 Other (specify) See Appendix 4

Please note: The submission of this Form is a prerequisite to candidacy for the Award. All information contained in and submitted with the Form will be kept strictly confidential until the announcement of the laureat of the Award. Subsequently, such information may be made available by the Aga Khan Awards Foundation for scholarly purposes only. Nevertheless, persons wishing to publish, reproduce or reprint such information shall be required to secure prior permission in each instance.

Authorized Signature

Michael S. L. C.

Date

11 vii 79

VI. PROJECT HISTORY

Provide a brief description of the history of the project, including project definition, programme and design, construction and occupancy. Please note the major constraints that you experienced in relation to each of these factors.

The idea to build the Museum and the choice of the site were conceived by H.H. SHEIKH KHALIFA BIN HAMAD AL. THANI EMIR of the state of QATAR.

The whole Project was completed in less than less three years , consisting of :

- 1- Restoration of the old EMIRI Palace(residence of late SHEIKH ABDULLAH BIN QASSIM AL -THANI .
 - 2- Addition of a new aisle (the Museum of the state) integrated in the palace - complex .
 - 3- Construction of the Marine Museum And AQUARIUM
 - 4- Elaboration of the Lagoon on which are moored examples of Historic craft which for centuries Sailed the Gulf .
- Execution of the four parts of the project was carried - out simultaneously .

Please continue overleaf if necessary.

VII. DOCUMENTATION (please append and check that which you have appended)

____ Biographical Data (about yourself) N/A Brief/Programme N/A Other (specify)

Please note: The submission of this Form is a prerequisite to candidacy for the Award. All information contained in and submitted with the Form will be kept strictly confidential until the announcement of the laureat of the Award. Subsequently, such information may be made available by the Aga Khan Awards Foundation for scholarly purposes only. Nevertheless, persons wishing to publish, reproduce or reprint such information shall be required to secure prior permission in each instance.

Authorized Signature



Date 29 / 7 / 1979