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- د. عبد الله البي، تاريخ الكويت.
- د. عبد الله البي، تاريخ الكويت.
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Subject revision: Mr. Abbas Kamal Abbas- Literature Counselor.


National Council for Culture, Arts and Letters Publishing.
No one can deny that the cultural legacy has a great value, as it is the story of the past, the biography of the successive generations, where they through the ages have constructed and erected, depending on what they had possibilities and factors, that were suitable for each period and era. Also no one can deny that the cultural legacy is the register or the record of the history of nations, as well as it is its national identity. In addition to that it is an evidence on the past with all its social, cultural, religious, and civilization. It is an actual reflection or a mirror of the images of the intellectual, artistically and scientifically creation or innovation. This means all of us have to respect it, and to maintain it and keep it in a perfect image, in order to keep the ideal link and relations between the present time and the past time, as it is very necessary for the forthcoming generations to keep in touch with their legacy. So in order to keep our cultural legacy survival, and because it is an open window on the past, the state of Kuwait is very interested with their historical buildings which are being connected with the history and the legacy of Kuwait, therefore an Amari Decree 11/1960, with law, for archeology, which entrusted the National Council for Culture, Arts and Letter, to maintain the historical buildings, and to repair and conserve it's artistic characteristic, and it's historical feature. Therefore, and as the National council For Culture, Arts, and Literature, is very interested with the presentation some of the constructional patterns, which represents part of our cultural legacy, the ambiguities and museums and engineering affairs sector, has been entrusted to prepare and issue this book, which throws a light on one of our existing historical buildings, and the efforts which has been made to restore and maintain them. The National Council for Culture, Arts and Letters, is very pleased to provide the readers with this book. We hope it may be an important reference, in the field of the historical buildings care, as they are an integral part of the cultural legacy.

At the end I have to thank the teamwork of the department of Architecture and Engineering Affairs, for their efforts to issue this book.

Secretary General for the National Council of Culture Arts and Letters
Bader Sayed Abdulwahab Al Refai
<table>
<thead>
<tr>
<th>Year</th>
<th>School Name</th>
</tr>
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<tbody>
<tr>
<td>1950</td>
<td>Kathema School</td>
</tr>
<tr>
<td>1946</td>
<td>Al Sharqiyah School for Boys</td>
</tr>
<tr>
<td>1943-42</td>
<td>Al Qeibiyah School</td>
</tr>
<tr>
<td>1939-38</td>
<td>Al Sharqiyah School for girls</td>
</tr>
<tr>
<td>1940-40</td>
<td>Al Gaith House</td>
</tr>
<tr>
<td>1929</td>
<td>Al Sadu House</td>
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</tbody>
</table>
مركز بيت ديكسون الثقافي

Dickson House cultural center
Dickson House Cultural Center

Construction Year: 1899
Opening Year: 2001
Location: Al A’asema-Sharq area
Total area: 1,800 m²
Construction area: 1,700 m²
Visiting Time:
Monday-Thursday
8:30-12:30 Morning
4:30- 7:30 Evening
Friday-Saturday
8:30-11:00 Morning
4:30- 7:30 Evening
Dickson House cultural center

The original structure of the building

The Dickson House was built in late 19th century on a spot that overlooked the sea near the Seif Palace. It is thought that it was a property of a Kuwaiti merchant and was owned later by the ruling family. Following the 1899 Agreement between Sheikh Mubarak Al Kabeer and Britain, the Dickson House became the residence and the office of the British Agent as from 1904-1935. Today, it serves as a cultural centre and a museum presenting the history of the Kuwaiti-British relations under the supervision of the National Council for Culture, Arts and Letters.

The ground floor of the house consists of several rooms with an arcade composed of four tapered arches at the front overlooking the sea. Behind these arches are rooms with wide and high hallways starting from the front hallway and ending at the backyard. Opened from its two ends, allowing sea breeze to come through, the hallway was probably used as summer Diwanyia [a place where men gather]. However, when the house became the residency of the British Agent, the hallway was used as a waiting area for the visitors.

Like most local buildings, Dickson House is simple. Its foundation is made of coral and sea rocks and its walls are made of clay or thick sea rocks cemented to each other with clay. The beams (called Shandals) made from Mangrove trunks were imported from East Africa and are stacked on the walls horizontally in a parallel manner.

Above the Shandal is a layer of shredded bamboo (called Bascheel) stacked in a criss-cross manner, covered with a straw mat (called Bowari), all of which is covered with a 20 cm layer of clay mixed with straw and also with ashes to insulate against humidity.

 مركز بيت ديكسون الثقافي

عارة البيت الأصلي

بني بيت ديكسون في نهاية القرن التاسع عشر على موقع مطل على البحر قرب قصر السيف، وتعود ملكيته إلى الأسرة الحاكمة. وتؤكد أنه كان في الأصل ملكاً لأحد التجار الكويتيين، يبدو أنه كان يستخدم كمشرفة ومنكن. وعقب الاتفاقية التاريخية التي تم تبناها الشيخ مبارك الكبير وبريطانيا عام 1899، أصبح هذا البيت مكاناً وسجاً للمعزم السياسي البريطاني في الكويت منذ عام 1904 وحتى عام 1935، و стал مركزاً ثقافياً ومنخفّت لتاريخ العلاقة الكويتية البريطانية تحت Protectorate للثقافة والفنون والأدب.

ويتألف البيت، في الأصل، من عدد من الغرف في الدور الأرضي تقدمها، في الواجهة الأمامية الرئيسية المطلة على البحر، بابكة من أربعة أوأربعة مدفونة توجد خلفها غرف لها دخان عريض ومرتفع يبدأ من المسمار الأساسي ويتبال إلى الدوار (ال финансов) الخلفي، وربما أن الدخان مرسى في أطار هاوي يجري البخار لأنه متوسط من طرفه، فقد أنه قد استخدم كديوانية صغيرة كما في بيت البحر. وحينما صار البيت مقرًا للمعزم البريطاني أصبح الدخان مكاناً لانشغال الزوار العرب.

والبيت، مثل مثل دفيف الآثار المحلية، تزرع جدرانه بالطين، أساساته من طين البحر المرجاني، وجداراته من الطين أو حج البحر المرجاني المحيط ببعضه ببعض بواسطة الطين. أما عوارض “الشندل” المنتظمة من جذوع شجر القرم (مالجروف) المستورد من شرق إفريقيا، فهي عبارة عن عوارض متوازاة تصف عرضًّا فوق الدول، يسمى “الشندل” طبقة “الساجيف” وهي أعاد الانتشار الطبيعية ترتدي في مصروف متناقصة، ويعرفها طبقة “الشندل” أو السفاح، وهي مكونة من طين القصب، تعطي جسمها بطنية من الطين السائل.

بالفعل يبلغ سمكه حوالي عشرين سم، وتشبه هذه الطبقية بالرمال أو الحج للعكس البعيد النسيم.
The house style with colonial balcony

The house style with colonial balcony is referred to a common architectural style spread in the Spanish and Portuguese colonies in Carribean Sea and Latin America, at the beginning of the 18th century, and then later on, this style had appeared in the East. These styles are characterized with a high balcony above the house level. The purpose of this covered and uncovered balcony at the sides is to receive much of the breeze gusts to soothe the heat of the house of the hot weather.

The balcony, as the hall, which is extended in front of the rooms of the traditional Kuwaiti house, does, protects the walls of rooms against the heat. And to smooth the scorching sun incandescence, which penetrates the windows. Therefore to get a cool weather through the thermal exchange, the ceilings of the colonially houses- which often, and there for the balconies will be at the same height, as this will lead a plenty of the incandescence of sun and its heat to come in- so, this upper part in the openings which is located between the posts of balcony will be covered with meshes, in order to cover the sun, but at the same time without hindering the air movement.

During 19th century political agents and European businessmen residents in the Gulf adopted a Spanish/Portuguese colonial style of architecture such as the Political Resident in Bousher, which is a copy of colonial houses in India. Dickson house, in contrast, is different, as the original model was not according to a colonial design, but was remodeled into one from the original local design.
The Architectural Modification On The house

In August 1904, the first Political Agent, Col. Knox, arrived in Kuwait. Col. Knox was also the first European to travel on a camel deep into the desert to reach Hafr Al Batin, 160 miles west of Kuwait.

When Col. Knox (1904-1909) took the house, it consisted of a ground floor with a backyard and a façade of tapered arches overlooking the sea. Behind the house were the stores, and perhaps reception and living rooms. Above the house, as in the other neighboring houses, there are multipurpose rooms built at the edge of the roof to receive the cool breeze in the afternoon, and are separated by an open space used for sleeping in summer nights.

After Col. Knox's mission was over, Captain Shakespeare (1909-1915) took over as the new Political Agent. Eventually Shakespeare became a close friend to Sheikh Mubarak, the ruler of Kuwait, despite an unfriendly encounter. Shakespeare was a reckless, quick-tempered irritating person but at the same time a brave and courageous one. In 1910, Shakespeare met King Saud in Kuwait, and in 1915 he fought with the Saudis against Ibn Rashid and was killed at the age of 36, leaving behind a good reputation and dear memories. A monument was built for him in a small Christian cemetery, which is the same cemetery where doctor Mylrea had been buried in 1952.

The wooden bridge coming out the balcony
The high balcony in the front facade
The Windows with meshed wooden curtains

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Shakespeare's impact on the Dickson House was great. He had it modified mainly from its conventional local Arab style to a mixture of Arab and European colonial styles. He started these modifications by building a reception room in the empty area between the two rooms on the roof of the house. In doing so he combined iron and wood, a constructional technique known to the British houses in their hot colonies. In order to preserve the wide area he used a long iron beam in the centre of the new room's ceiling to support two rows of beams made of Indian teak wood instead of the usual Mangrove wood. The iron beam, also imported from India, was supported by its sides with two wood beams with engraved reachers which are still there. The fireplace in the reception room is possibly one of the additions made by Captain Shakespeare because its style is definitely British.

One of Shakespeare's most important modifications on the Dickson House was the high raised terrace that gave the house its colonial style. This covered terrace with meshed wooden screens was built at the front of the house to overlook the sea. An outdoor stone bench leads to two identical curved stairs descending to the street. Sometime later, this terrace was enlarged, and more balconies (north and south) were added to the house. A new suite for guests was built and connected to the main house by a wooden transom from the balcony. Other modifications included the closure of front covered arches on the ground floor, creating another study room and a more spacious.

قد كان تأثير تشكيلر في بيت ديكسون من حيث طرازه المعماري كبيرًا، إذ أجرى عليه أهم التغييرات حين هاجر من نمط الطرازEmoji الهندي التقليدي إلى مزيج من هذا الطراز والطراز الكولونيالي. وقد بدأ تشكيلر هذا التحول ببناء غرفة استقبال عريضة على السطح في المساحة الواقعة بين الغرفين المقابلين، وقائمة في الهالة، تميزت بما وصفته بغرفة بيت البريطانيين في مستحقاتهم العربية. ومن أبرز الاختلافات الموجودة في استخدام عريرة كبيرة من القولونا في المنصف حسب الطريقة الجديدة العريضة لتدعيم مسقيات من عوارض خشب السجاد الهندي التي استخدمها بدلاً من العوارض الطوالفة من جذوع خشب القصرجار (السجاجد) التي لا تزيد طولها الطويل علي ثلاثة أمتار ونصف المتر. ودعت العريرة القولونية، التي جلبت من الهند، من الجانبين بعامرات من الخشب عليها ناجين مزخرفان، لا يزالان موجودين في البيت حتى اليوم. ويشبه هنالك العريرة تلك الأعمدة الخشبية التي يذكرها Loggia كا يظهر في صورة أخذت في عام 1909 م. قد تكون هذه اللوحة المستقلة الموجودة في غرفة الاستقبال هى إحدى الإضافات التي أدخلها تشكيلر على البيت، فطرازه بالتأكيد طراز بريطاني.

ومن تغييرات تشكيلر المهملة، تلك الغرفة المرفقة التي حولت البيت إلى الطراز أندونيسي. لقد بنيت هذه الغرفة المستقلة ذات الطراز الخشبي المستقبة في مقدمة المنزل على شكل إضافة عريضة على شكل إضافة عريضة على شكل إضافة عريضة. وقد وصفت هذه الغرفة في وقت لاحق. كما أضيفت إلى البيت فيما بعد، كالغرفة المخصصة الغربية، وأدعو ذلك ببناء طابق آخر فوق سطح الغرف الموجودة شرقي المنزل. وذلك لاستخدام جناح خاص بالضيوف بربطه بالبيت الرئيسي عبر خشب مدعوم من الخشب.
The modifications done by Shakespeare altered the style of the house from a simple conventional Arab house to a fairly big house, especially with the addition of the balcony. It had altered the house from a closed residential house to an open house.


In 1920 Col. More took over for nine years. More had a masterly command in classical Arabic language, and was worldly wise. He set an excellent example, as a British man who had great regard for his job.

Violet Dickson, wife of Col. Harold Dickson who replaced More, said that she received the house from Col. More on her arrival to Kuwait in very bad condition. More acknowledged that he did not do any remodeling or repairs because he did not want to do so. Instead, Col. More let the house become ramshackle, because he sent plans for a new residency for the Political Agent to the British Commissioner in India. The "new" residence was adjacent to the old one, closer to the sea.

15. Dickson family Dinning room
16. Exhibition of Um Saud office
17. Exhibition of Dickson family Living room
18. Exhibition of the Bedroom
19. Exhibition of the Dressing room
20. Office of the center supervisor

From the map:
- Building A
- Building B
- Building C

The map shows the floor plan of the buildings, indicating different rooms and areas within the complex.
Dickson house external elevations.

1. North western elevation

2. North eastern elevation

3. South eastern elevation
Dickson house internal elevations.

East elevation

West elevation

South elevation

الواجهات الداخلية لبيت ديكسون.

الواجهة الشرقية

الواجهة الغربية

الواجهة الجنوبية
The bridge that connects between the guests building and the main house.
Dickson House cultural center - External views.

View of the ramp leading to the inner courtyard

The Internal courtyard

View of the balcony looking on the internal courtyard

View of the ramp leading to the inner courtyard

Interior view of the front balcony

The Internal courtyard
Col. More did not take any step towards maintaining the Dickson House which, due to its proximity to the sea front and nature of the construction materials (sun dried clay, sea rocks and wood) used in its building, needed extra care as it is more vulnerable to environmental damage. These types of houses need to be continuously maintained due to the rapid erosion of the clay, as it cracks from the scorching sun heat in summer and deteriorates in winter due to rainfall. The negligence of Col. More led to the damage of the walls of the Dickson House due to the high level of humidity in them. In addition, the plaster coat on the walls disintegrated due to salts absorbed from the soil. The wooden beams too, deteriorated due to seepage of water.

آرسن مور المخطط إلى الحاكم البريطاني في الهند لم يُعرف شيء عن مصرها، ولهذا تسمى بالسراحيات، ربما بسبب موقفه على الواجهة البحرية وطابعها موارد المياه التقليدية التي استخدمت في بناه (الطين المجفف بالشمس والخشب)، التي تجعله عرضة للتلف البيني. فالمياه البيئية تحترق بالأشعة فوق البنفسجية، مما يؤدي إلى تلف النصاق، ثم يصبح رماداً في موضع شمس ماطر، مما يجعل الماء يعمر كل موطن مطر. وقد أدّى هذا الأمر إلى تلف المباريات نتيجة التعرض لمياه الرطوبة، إضافة إلى ما سببه الأملاح المتجمعة من النزوع من تفسح طبقات الجبس التي تغذي هذه الجدران، مما يعمال بالعواصم الخشبية كما تدهورت حالاتها أيضاً بسبب تضح المياه.
Exhibition Halls.
The bridge that leads to the guest’s wing.
Architectural details.

Part of the interior balcony and the ramp

External finishes

The wooden bridge coming out the balcony which connects between building A and B.

Veiw of the old ceiling showing anhand wood.
The Dickson family

Col. Harold Dickson assumed the office of political agency after Col. More (1929-1936). During his seven years of service in Kuwait, Col. Dickson showed remarkable political expertise and sophistication. He served Kuwait with a great enthusiasm - more than any other political agent sent by Britain.

Col. Dickson spent most of his time in the desert, where he felt at home. In addition to his political expertise, social activities and his high moral character, he was an artist painting in watercolor. He liked the Arabian style of living and admired Arab manners and principles. He liked Bedouins and spoke their language. His loyal and honest attitude towards the people of the Arabian Peninsula gained him the trust of both rulers and subjects. His knowledge of the desert and the life style and mentality of its peoples was invaluable to the British government as it helped in designing its policies in the Arabian Peninsula and the Gulf region.

Col. Dickson and his wife Violet had a good command of Arabic language especially the Kuwaiti dialect, as well as a true love for the people of the region, a fact that enabled them to contribute in recording Kuwait's cultural history. They produced 'The Arabs of the Desert' and 'Kuwait and her Neighbors'. Mrs. Dickson wrote 'Forty years in Kuwait' and 'The Wild Flowers in Kuwait and Bahrain'. Mr. and Mrs. Dickson's daughter Zahra, also wrote books, including 'Kuwait Was My Home'.

When Mr. and Mrs. Dickson moved to the house in May 1929 they started repairing and rebuilding it. This became a continuous fact of their stay.

The repairs were done by a Kuwaiti builder called Ahmed. Using conventional construction materials, he supported the foundations with sea rocks and built 4 supports along the front arcades so that they support the weight of the upper floor. However, in spite of these major renovations in 1929, winter rains washed away the clay layer that covered the roof of the house and a wall in the southern dining room started to collapse and became unable to support the room's ceiling. In order to fix this problem, Dickson had to cut the Agency's boat mast into two halves to keep the ceiling's beams from falling. The eastern balcony was also expanded. The house did not receive any other major repairs for 15 years.

Col. Dickson moved from the house in 1935 for almost a year, when the new residency for the Political Agent was complete (currently the British Embassy and the Ambassador's house). After Dickson's retirement in 1938 in the age of 55, Sheikh Ahmed Al Jaber Al Sabah appointed him as the High Local Representative of Kuwait Oil Company which was newly established (1934), and he moved again to his previous house on the seaside. He lived there until his death in 1959.
Violet, his widow, best known among Kuwaitis as "Um Saud" continued living in that house fulfilling her husband's wishes. Due to her service to her country, the Queen bestowed her with 'Dame of Order' in 1976. Mrs. Dickson lived in the Dickson House until 1990 when she returned to her homeland, during the Gulf war. She died there in January 1991.

In 1956 the sea front project was launched and the authorities had to remove the two curved staircases from the balcony and replaced them with one straight one, which is still there today.

However, the biggest change in the Dickson House took place in 1959, when its western wing collapsed and was rebuilt with reinforced concrete instead of conventional materials like clay and wood. At the same time the dining room was expanded from the southern side and the workers rooms were also expanded towards the backyard. During these renovations, the 3 tapered arches, original and main elements of the house, were closed.

It is worth mentioning that the rooms built at the end of the backyard were used for several purposes, including as a barn, a stable, a garage, storerooms, laundry and more.
Al Qeiblyah School
Cultural Center
Al Qeiblyah School
Cultural Center

Construction Year: 1942-1943
Opening Year: 2001
Location: Al A’asema-Qeiblah area
Total area: 4,760 m²
Construction area: 4,760 m²
Visiting Time:
Sunday-Thursday
8:00-1:00 Morning

تاريخ الإنشاء: 1942-1943
سنة الإفتتاح: 2001
الموقع: العاصمة- منطقه القلعة
مساحة الكلية: 4,760 م²
مساحة البناء: 4,760 م²
أوقات الزيارة:
الأحد- الخمس
8:00-1 صبحاً

Women Education in Kuwait

Unlike men, women in Kuwait did not enjoy the right to education in the early 17th c., the age of revival. Social traditions imposed early marriage and required that they stay at home.

Education of females began with the teaching of Qur’an, either by the head of the family, or by “mutawwa’a”, an informal teacher, who received her education at home, learning Qur’an. In 1938 there were 45 mutawwa’as in Kuwait teaching approximately 2000 girls in the different districts of Kuwait.

Girls would sit cross-legged on a mat around the teacher, with a small chair in front of each of them. Teaching sessions took place Al A’reesh (arb) during the summer and in one of the rooms in the mutawwa’a’s house during winter. There were no rules for accepting students, and in some cases male children studied with their relatives at a mutawwa’a’s. School fees were quite little, paid in installments and had many different names, such as dokhla, an entry fee, Al Khameesia, paid on Thursdays, Nafala, paid on religious holidays and Khatma, when a student memorized the full text of Qur’an. Poor girls were exempted from most fees.

A procession was arranged for the student that completed Khatma, with her colleagues singing religious songs. Donations from people of the district were received and given to the Mutawwa’a. If the girl’s father wouldn’t allow the procession, he promised to pay the Mutawwa’a part of her daughter’s dowry.

After 1926 girls’ education improved as Ms. Aysha Al Azmiri opened a school; the graduates of which opened schools of the same type. Students were divided into three groups: newcomers, intermediate, and distinguished. They would in the same room, learn to read and write, the principles of Maths and the Holy Qur’an. They also learned embroidery, wool and cotton knitting. These schools continued in parallel when the government schools for girls began in 1937/1938.
The Beginning of The Regular Education

The development of girls' education came as part of a social development movement influenced by the realization that women had an important role to play in building a society. Social reformers, such as Sheikh Youssif Al Qina'i and Al Sayed Abdulla Al Rifa'i and Sheikh Abdiel Aziz Al Rashid, advocated the education of women, a call that met some objection from others. With the establishment of Shura Council in Kuwait, Sheikh Abdulla Al Jaber, head of the council, and his colleagues pointed out the importance of girls' education. Meetings were held to discuss the matter and the possible reaction of society.

Al Wusta School, the first formal school for girls, was opened for the 1937/1938 school year. The council recruited the first two qualified teachers for that school, two sisters: Wasifa and Rifaa Ouda, from Palestine. Mariam Abdullah Malek Al Saleh joined them, as the first Kuwaiti teacher in government schools. As the school was inaugurated, the number of students registered reached 140 students. This equaled 18% of the total number of students that year.

That same year Al Malaya Badriya Al 'Utqi private school opened. Also known as Bint Matar, the school operated until 1950 and played an important role in girl's education.

Arbitrage to launch the cultural movement, meet the needs of society, and to place the role of women in building a society. Social reformers, such as Sheikh Youssif Al Qina'i and Al Sayed Abdulla Al Rifa'i and Sheikh Aziz Al Rashid, advocated the education of women, a call that met some objection from others. With the establishment of Shura Council in Kuwait, Sheikh Abdulla Al Jaber, head of the council, and his colleagues pointed out the importance of girls' education. Meetings were held to discuss the matter and the possible reaction of society.

Al Wusta School, the first formal school for girls, was opened for the 1937/1938 school year. The council recruited the first two qualified teachers for that school, two sisters: Wasifa and Rifaa Ouda, from Palestine. Mariam Abdullah Malek Al Saleh joined them, as the first Kuwaiti teacher in government schools. As the school was inaugurated, the number of students registered reached 140 students. This equaled 18% of the total number of students that year.

That same year Al Malaya Badriya Al 'Utqi private school opened. Also known as Bint Matar, the school operated until 1950 and played an important role in girl's education.
The Education Council, established earlier, was motivated by parents’ enthusiastic interest in educating their daughters, and opened three schools in subsequent years. In 1942/1943, these schools were incorporated with three other schools. In 1945 there were four girls’ schools, with the opening of Al Zahra school led by director Mariam Abdel Malek Al Saleh the same year.

Al Qeiblyah school For Girls

The Al Qeiblyah School for Domestic Science, in the Qeiblyah district, was originally the house of Al Sayyed Khalaf Al Naqib. It was converted into a girls’ school, it has three entrances: the main entrance occupies the northeast façade; the other two are on the southwest façade. The entrances lead to two courtyards, each with an upper storey.

The foundation of the house was built of sea bricks. Doors and windows were made of teak wood, an expensive material, which was often used in the houses of the rich. The Shandal beams was also used for ceilings, imported from India and East Africa, were three meters length and 10 centimeters diameter. It consists of parallel beams covered by Bascheel, a layer of bamboo, then a layer of Bawari or woven mats, covered with a 20 cm layer of mud mixed with straw. Finally, all this was covered with dust, in order to provide insulation from humidity. Red brick was used for courtyards as it is stronger, capable to absorb water and to resist heat. However, mud was also used as a building material, which led to its collapse in 1945, after significant rainfall.

It is worth to be mentioned, this house later on had been converted into a school for girls (education school for woman). This name remained till the schooling year 1949/1950, then the education department called it (Al Qeiblyah School), attributed to its location in Al Qeiblyah quarter.
In the school year 1954/55, the education council added English to the Qeibiyah school curriculum. 12 students taught English twice a week by two teachers. However, the number of students increased as the education programs developed, attracting more students. That was the first school to follow a new education system and to introduce new subjects and a new curriculum.

Among the first teachers at the Qeibiyah School were Ms Suad Sayed Rajab Al Rifai (former assistant deputy at the ministry of education), Munira Hemoud Al Jarah Al Sabah, Ghanima Al Gharaballi, Amal Jafar, Luwa Abdel Mohsen Al Saqr, Hayat Adrian Al Naqib and others. Students were provided with all school requirements, including school uniforms. As population, society, and infrastructure grew, modern schools were established for boys and girls.

وفي العام الدراسي 1954/55، بدأت دورة المعرفة بدراسة اللغة الإنجليزية بالدراسة القلبية وكان عدد الطلاب 12 طالبًا، كانت بتدريس قسمين مدروسين بمعدل خمسين أسبوعاً، ثم زاد الإقبال من الطلاب على المدرسة القلبية بعد تطوير المناهج وزيادة رغبة القادمين الكويتية في التعليم. فقد كانت أول مدرسة للبنات تأخذ بنظام التعليم الحديث، وتداخل مواد دراسية متطورة ضمن ماهج متجددة ومختلفة عن المناهج التي كانت سائدة في بداية تعلم القلبيات قبل عام 1950 م. ومن بين أولاد المدرسة في المدرسة للتعليم الهرمة سعد رجب، رافعي (الإجابة المساعدة السابقة بوزارة التربية)، وسيرة مجفف، وولادة عبد المجيد الصغير، وجبال عبد الكيف وبرامخ، وكانت دائرة المعارف تزود البنين والبنات بكل الاحتياجات الفعلية للدراسة من ملابس ومواقع خاصة وكافة مستلزمات المدارس. وبعد التوسع العمراني في دولة الكويت، وتنامي الكثافة السكانية، أنشأت مدارس عصرية للبنين والبنات.
The Qeibiyah School is listed as a historic building under the supervision of the National Council of Culture, Arts and Letters, which implemented a rehabilitation program for the building which included coating the walls with cement, restoration of the design above the main entrance, and closing the liwans in the northwest façade with glass sheets. Inner courtyards were also covered by unbreakable polycarbonate insulating sheets, which allow natural light in the building. Finally, the roof of the building was supported by metal trusses (I-Beam).

The NCCAL reopened the building after the rehabilitation effort was in 2001, celebrating Kuwait as the capital of Arab culture. The building is considered one of the cultural centers under NCCAL authority. It is the headquarters of the antiquities and museum department, the engineering department as well as other cultural departments.
External elevations.

1. South eastern elevation

2. South western elevation
External elevations

North eastern elevation

North western elevation
Students and teachers pictures.
استراحة الشيخ أحمد الجابر – جزيرة فيلكا

Sheikh Amad Al Jaber Residence- Failaka Island
Sheikh Amad Al Jaber Residence
Failaka Island

Construction Year: 1927
Opening Year: 2001
Location: Failaka Island
Total area: 270 m²
Construction area: 270 m²

تاريخ الإنشاء: 1927 م
سنة الافتتاح: 2001 م
الموقع: جزيرة فيلكا
المساحة الكلية: 270 م²
مساحة البناء: 270 م²
Failaka Island

Failaka Island is the second largest island in Kuwait and the most important archeological site in the country. The island is rich with archeological evidence representing a consecutive historical epochs dating from the end of the 3rd millennium BC.

An archeological survey was conducted on the Island in 1958 and excavation work began shortly after that. The Iraqi invasion precipitated a nine year work stoppage, 1990 – 1999, as damaged structures had to be stabilized and remaining live ordinance had to be recovered or exploded.

Failaka Island lies 20 km northeast of Kuwait City. Based on measurements taken at the extreme points on the island, it is 14 km long and 6 km wide. The most nearest point of Kuwaiti land at east side is headland of Salmiyah, and the nearest point of Kuwaiti land at northwest is the headland of Sabbiyah. The island of Meskan at the northwest of Failaka Island, and Ohlah Island located at its southwest side.

The island has sandy shores in general, however, there are rocky shores in the north (Al Ruweisah) and northwest. The island surface is relatively flat, with “Tilal Shabeega”, at 10 m, being the highest point above sea level. The island shores are good for navigation and are protected from sea storms.

Preliminary studies suggest that the “Ras Al Khider” area in the north is the approximate site of the old harbor. There is another harbor in the south, near the Dilmun city.
Sheikh Ahmed Al Jaber Residence

The Sheikh Ahmed Al Jaber residence on Failaka Island was built in 1927. It includes an elongated building with a double door on each side. An elevation of the building shows two intersecting passages connecting the outer doors. This creates four sections, further divided into rooms. Each room has two windows for internal ventilation. The building materials consist of sea rock, mud, and wood, commonly used at that time.

This design, uncommon in the Gulf region, was very effective in hot summers. It allowed cross-ventilation throughout the building by opening doors located at the ends of intersecting corridors.

The building was used as a Folklore or Heritage museum.
Failaka Island aerial view.
Floor plan and the external elevations.

المخطط الافتقي والواجهات الخارجية.
بيت البدر

Al Bader House
Al Bader House

Construction Year: 1837-1847
Opening Year: 2002
Location: Al A‘sema- Al Qeiblah area
Total area: 3,020 m²
Construction area: 1,485 m²
Visiting Time:
Monday-Thursday
8:00- 1:00 Morning
Al Bader House

Built between 1837-1847. Bayt Al Bader was owned by heirs of Abdull Aziz and Abdul Muhsein Yousif Al Bader, two of the important merchants in Kuwait. In 1968 Bayt Al Bader was annexed by the National Council for Culture, Arts, and Letters department of Museums and Antiquities. It was used as a temporarily venue for the National Museum in 1976 and now is the main office of the department of musical heritage.

Located in Al Qiblah district (Al Bader quarter) and overlooking the western side of the Gulf, Bayt Al Bader is a distinguished architectural example of the social and economic life style in Kuwait in the last century. It is also distinguished for the durable materials used in its construction which preserved it throughout decades.

Bayt Al Bader was built of adobes and sea rock. The walls were painted with stucco. Shandal beams, Bascheel and Bowari were used in the ceilings which rise 4 meters above the floor. The outdoor walls are solid and painted, with entrances featuring varying degrees of luxury. The main façade of the house is the one overlooking the sea, with stone benches for men.

On the front façade of Bayt Al Bader there are two of entrances. The main one, on the right, leading to the men reception area, is huge and arched; the other one, on the left, consists of a pair of doors leading to the work area. In the middle of each of the entrances there is an additional door known as “The wicket” (bab bu khokhah), and serves as the only door when the bigger doors are closed. On top of the walls of the front façade there are wind tower vents called (Badger) used as coolers in summer. These coolers were widely used in Kuwait at that time.

بيت البدر

بيت البدر في الفترة من 1837-1847م، وعُمِد ملكيته إلى ولد عبد العزيز وعبد المنصور يوسف البدر وهما من كبار تجار الكويت، ضم البيت إلى إدارة الآثار والمتاحف التابعة للمجلس الوطني للثقافة والفنون والأدب عام 1968م.

وقّع البيت البدر في حي الفيلق (قلعة البدر)، وفوق على الطرف الغربي من الخليج العربي، يمثل البيت نموذجاً معمارياً مميزاً، يعتبر بوضوح عن المعايير الاجتماعية والاقتصادية والحضارية التي كانت تسود المجتمع الكويتي في القرن الماضي. كما أنّه يتميز من حيث التخطيط العماني وهو من البيders التي حافظت على بقائها حاليًا على مر العصور.

ومن مواد البناء التي استخدمت في بناء البيت البدر (الطبقة) والصخر النبطي، وطليط النجف، ونافط السقف ونافط السلسلة والمراجل، وقابس جدران البيت. أما جدار الباب الخارجي، فهي مصنعة، و쪽ية بالفخار، وبه قبلي من الدخان التي تفتقد درجة فشامتها بناءً للعمر من استخدامها. وتتمّ واجهة البيت المقابلة البحر هي الواجهة الرئيسية ويوجد على جانبها دكّات (مقداد حجري) تستخدم لحول الرياح.

وفيديل طابع الواجهة الأساسية لبيت البدر من مخالب: الأول هو المدخل الرئيسي الضخم المقص الرئيسي يؤدي إلى ساحة استقبال الرجال إلى اليمين، أما الثاني فهو عبرة عن زوج من الأبواب يؤدي إلى ساحة الأعمال إلى اليسار، ويوجد في وسط كل من الدخانين باب إضافي صغير يعرف بباب “لو خوجة” هو المدخل الوحيد للنزل إذا ما أغلقت الباب الكبير، وفي أعلى جدار الواجهة الأمامية توجد بانجر (ملافق وراء) للتبريد والأنفاسة، أما بابتات التي تعلو سطح البيت، فكانت كلها تستخدم كأبارج وراء للتهوية في فصل الصيف، وقد كان استخدام هذه الأبارج شائعاً في
One of the remarkable architectural features of Bayt Al Bader is the use of arches patterns. The arch is formed as half crescent and is integrated into other half crescents forming a huge one with a decoration of half a flower and an octagonal shaped arch. The house consists of five uncovered courtyards: the Diwaniya, the harim, the kitchen, the works, and the barn.

The Diwaniya courtyard

This courtyard is reached from the main gate through a long corridor called the "liwan". On both sides of the "liwan" are benches made of clay and furnished with cushions. There is a small door on the left side of the "liwan" that leads to the guard’s room which is spacious enough to be used as storage too. At the end of the "liwan" comes a spacious area for men to gather.

In the middle of the Diwaniya courtyard is a pond connected to an underground reservoir of rainwater. On the right of the "liwan" there is a wide balcony with a high ceiling. The balcony overlooks the courtyard through the northeast end. The main reception room (majlis) is between the balcony and the guard’s room, and it opens to balcony via three pairs of doors. There is also a small window which opens to northeast entrance.

The rest of the rooms surrounding the reception area were used either as stores or bedrooms. There is a direct link between the reception area and the back street by means of a pair of back doors. Near these doors and to southeastern corner there are two other doors leading to the kitchen quarter and then to the harem quarter. The most important entrance in the courtyard is the one with the beautiful arch in the center of the northeastern wall. Originally, this entrance used to lead directly to the stables to facilitate the arrivals and departures of horses. Inside the open courtyards are shades made of straw mats with wooden frames (Al A’reesh-arbor) which are hung on the wall and spread over the intended place.

وتمتد المواقع المستخدمة فوق الباب الرئيسي من أبرز المظاهر المعمارية لهذا البيت. فقد يرى العدد الواحد على وجهه نصف خلنج من تلك المواقع كبيئاً رائعاً بتوسطه شكلٍ زخارفٍ يملأ نصف ردهة ورسوم مقاتط جميل على شكل عقد وسراج مشابه الأرض، والتصميم الأصلي للبجع يضم ساحات مكشوفة هي: حوش الديوانية، حور الحريم، حور المطبخ، ساحة الأعوان، وحور الغنم.

حور الديوانية

ويمكن الوصول إلى حوش الديوانية بواسطة البوابة الرئيسي للبيت مروراً عبر ردهة دخول طويلة تسمى النابئ، على جانبيها مقاعد طينية مستديرة للجنس (نكة توضع فوقها وسادة). والى يسار هذه الدهرة يوجد باب صغير يفضي إلى حورة الاعضاء، التي كان سكنها يسكنها، بأسفلها أيضاً خزائن قليل وغيره من المعدات. وتقف الدهرة في نهاية الها من الساحة الواسعة الخاصة في استقبال الرجال (حور الديوانية).

وفي وسط هذه الساحة يوجد حوض بركة المياه الذي يحفر بانزج تحت الأرض للتخييم بفطينات الامطر، وفي بين الدهرة يوجد بركة مرتفعة ذات سقف عال لتصرف على الساحة عبر الامطر. وفي بين الدهرة يوجد درة عريضة ذات سقف عال للتصرف على الساحة عبر الامطر.

وعلق الحيرة الرئيسي استقبال واستضافة الرجال (المجلس) بين الشروق وحورة الاعضاء، وهي تفتح على الشروق ثلاثة أرواح من الأبواب، كما توجد نافذة صغيرة تفتح على مساحة الدخول في الجانب الشمالي الشرقي.

أما الال坐着 الذي تحيط بساحة الاستقبال فقد تستخدم كغرف للتخزين، أو توام أو كمجانات ودورات للمياه، وكان هناك أصال مباشر بين ساحة الاستقبال والشارع الخلفي من خالق نوافذ من الأبواب الخلفية. وفي الزاوية الجنوبية الشرقية بالقرب من هذه الأبواب يوجد اقتصار يؤدي إلى الساحة المطلبة ومنها إلى ساحة الحريم، وأكثر المداخل أهمية في الساحة هو الباب ذو القطرة المكشوفة الذي يوجد في منتصف الهاشمي الشرقي. وفي الأصل كان هذا المدخل يؤدي مباشرة إلى الإستيطاليات لتسهيل حركة المخالب إلى ساحة الاستقبال أو بجهاز الإيوانها. وفي داخل هذه الساحة وغيرها من الساحات المكشوفة تتوفر ساحات نظيفة تسمى "النورفي"، وهي مطلوبات من الحوض ذات قطر خفيف لتدفق من حوض، وتمتد عبر الجر تطلب تنفيذ من الساحة.
Al Diwaniya courtyard
حوض الديوانية
Ground floor plan

Al Bader House Plan before adding Al Diwaniya.

01. Al Diwaniya courtyard
02. Main entrance
03. Store
04. Al Dar Al Moraba’a
05. Dar um Deresha
06. Toilet
07. Room
08. Dar um Al Lewaq
09. Al Emara
10. Horses stalls
11. Dar Al Debs
12. Kitchen courtyard
13. Kitchen
14. Dar Al Aieish
15. Dar Al Raha
16. Dar Al Tamer (Date room)
17. Goat courtyard
18. Water well
20. Cow house
21. Dar Al Saa’Y
22. Dar Al Romad
23. Al Dereeb (corridor)
24. Women courtyard
25. Well
26. Bed room
27. Binding books room
28. Side entrance
29. Bahbahany’s House
   (AL Sadu House)

- حوش الدواني
- مدخل المبنى
- مخزن
- دار المروبة
- دار هريس
- حمام
- غرفة
- دار المروبة
- دار هريس
- الدوالي
- مناطق الهجن
- مطبخ
- دار العائل
- دار الرحب
- الغرفة
- حوش الفم
- ماء
- الدوار العلوي
- دار الترقب
- دار السفاد
- دار الرمال
- الرحب
- حوش الحريم
- بركة
- غرفة نوم
- غرفة كتاب
- الغرفة الجبلية
- غرفة بيونيا (مبنى المروبة حالياً)
Ground floor plan
Al Bader house external elevations
Al Bader house external elevations

South elevation

West elevation
The main entrance in diwaniya courtyard
The harim (women) quarter

In the middle of the northeast wall of the kitchen area there is a door leading to a corridor linked to the roofed arched balcony of the harim quarter. Above the door there is a hall room with narrow curved stairs on the right. The room was used by the maids to sleep in hot summers. The stairs also lead to a southern upper room allocated to the housekeeper.

The covered balcony occupies one and a half sides of the harim quarter. It opens to 8 bedrooms and 6 bathrooms. These bathrooms separate bedrooms from the kitchen and the barn. This is also one room located on the southern balcony and its bathroom is on its northeast side.

At the northern corner of the harim quarter there is a curved corridor ending with a door that opens to a side road. A row of rooms on the northeast side of the courtyard without sun protection were used as extra rooms for the family. In the eastern corner there is an arched corridor which leads to a smaller courtyard containing additional bathrooms and bedrooms for servants and another staircase leading to the roof.

On the roof there are two rooms, one at the southern end which was used for sleeping and has a pair of doors that open to northeast and northwest. It has ventilation holes at both ends, while at the northwest side there is a roofed balcony. A diwan is linked to this room on the southwest side.

The other room is located off the east corner of the room.

The kitchen quarter

Considering the large size of the extended, multi-generational family and that the entire family lived in the same house, the kitchen area, which would have been in constant movement, was an important place in the house. It is located between the Diwaniya courtyard and the harim quarter. The most important element of the kitchen area is a water well surrounded by a lofty brick wall and big room used as a store for wood and coal.
The eastern entrance in Hanim (women) courtyard
The Harim (women) courtyard
Work area

This area is accessible through a huge gate near the main entrance of the reception area facing the sea. The work area was used to store goods, sails, ship masts, hunting tools and livestock under a sunshade inside the entrance. In this area was also used by sailors to repair tools and for that purpose, two rooms were set aside as a kitchen and a bathroom for the workers.

The work area is connected to the kitchen area by a narrow corridor starting from the roofed balcony on the southeast side and ending near the kitchen. Originally, the work area was connected to the reception area through an arched opening passing through the stable. Perhaps there were other rooms in the north east side of the work area but they were removed after a new building was erected in this corner in 1937. A reception hall was added to this courtyard and is used by Al Bader family as a Diwaniya.

The barn

Access to the livestock was possible only through a door in the eastern corner of the kitchen, thus, it was a closed barn for livestock. There was a shaded area that opened to the same courtyard. Every day at dawn and sunset, the beasts were driven through the town alleys to the grazing land at the outskirt of the city. The only way out was through the kitchen area and the back entrance to the men's quarter. The big back gates were used also as a passage for horses, although the practice in many houses was to allocate a special entrance for the stables.

لا يمكن الدخول إلى ساحة الأعمال الخاصة بحصوب البيت عبر بوابة ضخمة تقع بالقرب من المدخل الرئيسي ساحة استقبال الرجال الموجهة للبحر. وكانت تحتوي على البضائع والحيوانات المستودرة، والخشب والمنزلات، وكذلك الأثاث والصواحي ومعدات الصيد التي كانت تكوّن تحت مطلة داخل المدخل مباشرة، وهذا أيضا كان بحارة المراكب يقومون بإصلاح معداتهم وقد خضعت لهم حجرتي ك منهم ودوارة مياه. ولتحقيق ساحة الأعمال بحصوب البيت عبر مرمر مقيقا في الطرف اليسرى ويتصل إلى الجهة الشرقية ليقتحم بحور اسطبل، كما كان تصل في الأصل بحوض استقبال الرجال من خلال محاولة عبر مرمر الأسفل، ومن المحتمل أنه كانت هناك حجرات أخرى تتعلق على الجانب الشرقي مصنع ساحة الأعمال، ولكن يبدو أنها أُزيلت عندما شيد مبنى جديد في هذا المكان من الموقع عام 1937م. ويستخدم هذا الحوض حاليا بعد إضافة قاعة استقبال إليه، من قبل عائلة البدو كدوبار. حوض المعم
The kitchen courtyard

حوش السلخ
Kathema Cultural Center
Kathema Cultural Center

Construction Year: 1950
Opening Year: 2002
Location: Al Jahra-Al Jahra area
Total area: 3,710 m²
Construction area: 3,450 m²
Visiting Time:
Sunday-Thursday
8:00-1:00 Morning

تاريخ الإنشاء: 1950 م
سنة الافتتاح: 2002 م
الموقع: محافظة الجهراء- منطقة الجهراء
المساحة الكلية: 3,710 م²
مساحة البناء: 3,450 م²
أوقات الزيارة:
الأحد- الخميس
8:00-1:00 صباحاً
Kathema cultural center

Kathema School

Built in 1950 in old Jahra City, which was surrounded by farms at that time. Kathema School was the first school ever built in Al Jahra province. It consisted of a very small house, which was expanded over several stages in order to accommodate the increasing number of students. Later, Kathema School was renamed to Al Jahra Middle School and then to Al Jahra School for both primary and middle school students.

During the Iraqi invasion the school was severely damaged and in 2002 the Ministry of Education decided to stop using it as a school. It was turned over to the National Council of Culture, Arts and Letters as a historic building. The school underwent a fundamental restoration and is used now as a cultural centre for Al Jahra locals and as centre for the Gulf and foreign archeological missions in the State of Kuwait.

Kazemah cultural Center:

The centre building is two storeys, the first of which consists of 15 rooms, a library and a theatre with a capacity of 200 seats. The theatre is used for festivals and other occasions. The second floor is equipped for the use of Museums & Archeology sector of the National Council and to receive Gulf and foreign archeological missions who come for excavations in Kuwait.
Aerial view of Al Jahra area.

The location of Kathema Cultural Center at present time.
Ground floor plan

1. Agricultural courtyard
2. Courtyard
3. Store
4. Office
5. Manager office
6. Secretary office
7. Photos exhibition (old Kathema school)
8. Photos exhibition (old Jahra area)
9. Photos exhibition for archaeology for (Cooperation Council for the Arab stat of the Gulf)
10. Photos exhibition for Kuwait archaeology
11. Photos exhibition (old Kuwait)
12. Toilet (female)
13. Toilet (male)
14. Kitchen
15. Dinning room
16. Theater
17. V.I.P room
18. Security room
19. exterior courtyard
المسطف الأفقي للدور الأول
First floor plan

1. Control room
2. Laboratory
3. Rest room
4. Bedroom
5. Store

1. غرفة الكنزول
2. مختبر
3. استراحة
4. غرفة نوم
5. مخزن
External elevations

1. South elevation
2. West elevation
3. North elevation
4. East elevation
Museum of Modern Art

متحف الفن الحديث
Museum of Modern Art

Construction Year: 1938-1939
Opening Year: 2003
Location: Al A’sema-Sharq area
Total area: 2,880 m²
Construction area: 2,770 m²
Visiting Time:
9:00-1:00 Morning
5:00-9:00 Evening
Museum of Modern Art

Al Shargiyah school for Girls

Built in 1938-1939, in Sharq district of Kuwait City. Al Sharqiyah School was originally the residence of Hajji Faras family. In the northwest section of the lot there is al Sharqiyah modern school; in the north is the Gulf Road, to the east there is Nahidh mosque, in the south is Abu Bakr Al Siddiq Street, and in the west is the Hillal Al Mutairi cemetery.

The Education Department, at the time, chose this building when it decided to build a primary school for boys in the area. As the number of students increased beyond the capacity of the classrooms, a new school for boys was established and the building was transformed into a primary school for girls. The building came under the supervision of the National Council for Arts Culture and Letters, which began rehabilitation work in 2001. The building was officially inaugurated in January 2003 during the Al Qurain Cultural Festival.

Architectural Design

The design of the school is characteristic of its environment, reflecting the indigenous architectural style of the period. It is a simple building that covers nearly 2,770 sq.m. and consists of two major sections: courtyard A and courtyard B. The former was built in the first stage of construction, with the floor and roof made entirely from natural materials. It was only during restoration that modern building materials were added. The school includes the following sections.

The Entrances

The school has two entrances, one on the west side, and the other on the north side between the administration and the services areas. The height is about 275 cm, occupying most of the façade height. The doors are made mainly from teak wood, each consisting of two leaves, 87 x 2 m high, 40 cm thick, with geometric wooden panels. The doors are topped with a small opening of 48 cm high, with vertical iron bars, with 13 cm between each of the two bars.

The school's western entrance is reached through an open courtyard. The door is crowned by a decorated panel carrying the name of the school in relief decorated calligraphy, at a height of 130 cm. It leads to a small hall 2.56 x 3.93 m with a roof made of Shandal beams (Mangrove wood) at a height of 4.75 m and walls covered with mud and white lime.
The north entrance has a simple façade parallel to the school façade, with 80 cm decorative panels in relief on the sides. Its roof, 3.30 x 3.3 m, is made of Shandal beams, each of 30 cm thick. The entrance is crowned by an arch with a top of a height of 130 cm. The door is opposite the corridor (liwan), around the open courtyard. The level of liwan floor is equal to that of the entrance floor which rises 30 cm above outside level. Frequent building demolition in the neighborhood has raised the land level in the area.

The Courtyard

There is an open area in the middle of the school which takes the shape of pentagon and covers an area of 306.60 sq m. connecting all the school components. It is a spacious and open courtyard, with arched and decorated liwans. Cement brick flooring, which were replaced by ceramic tiles during restoration works, represent an advanced stage in construction.
Main entrance located in the external courtyard
The internal courtyard.
The Liwan

This is the area connecting the courtyard and the classrooms. It has a rectangular shape and a space of 244.65 sq. m. The floor is covered by ceramic tiles and the walls, 50 cm thick, are built of sea rock and mud. One side of the walls, overlooking the courtyard, has columns built of brick to a height of 2.72 m. The roof of the liwan is made of Shandal beams, Bascheel (ditch reeds) and Bowari (cane or reed), and spherical old fashioned bulbs hang in the middle by wires at equal distances.

The Classrooms

The classrooms are located on the south and east sides of the building, occupying a space of 182.91 sq. m. There are seven rectangular classrooms, 4x7 m each (total of 28 sq. m), accommodating more than 25 students each. The walls, 50 cm thick, are built of sea rock and mud. The dividing walls are built of mud bricks and lime. Each classroom has three windows, each measuring 1.03 m x 2.56 m and recessed 40 cm in the walls, overlooking the courtyard. The rooms are 4.75 m high and the roofs are made of Shandal beams, with spherical old-fashioned lighting units hanging from an electric wire at equal distances.

The Doors

The school has eleven doors made of teak wood of the same dimensions: 1.03 m x 2.56 m. Each has two leaves that move inside and measure .515 m x 1.98 m, is 4.5 cm thick and is set in a recess of 40 cm. In each leaf there are three simple inlays of 29 cm x 46 cm and thickness of 3 cm, and they are fixed with 3 hinges measuring 12.5cm in 60 cm intervals. Above the leaves there is a small panel measuring 27.5 cm along the length of the door. It consists of a wooden frame with a glass screen measuring 27.5 cm x 96 cm. Behind it is a line of iron bars of a diameter of 12 mm set horizontally at equal distances, allowing the screen to provide natural light.

The Windows

In the school there are 17 internal windows, identical in form and dimensions, each is 1.05 m x 2.10 m, set in a recess of 40 cm. Each has four panes that open in and measure 46 cm x 82 cm, with a thickness of 3.5 cm. Each pane has a glass panel frame 26 cm x 58 cm, with a thickness of 2 mm, simple decoration on the frame, and hinges that measure 6.5 cm. Each window is topped with a smaller panel 25.5 cm in height. It consists of a wooden frame holding a glass screen 26.5 cm x 96 cm, providing natural lighting, with iron bars, each measuring 12 mm in diameter, set horizontally at equal distances.

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The External Facades

The exterior walls of the building are remarkably high, with many narrow painted openings in their lower sections and are made of simple materials. The colors used are in harmony with the surrounding environment. The entrance facades have some protruding apertures, decorated with symmetrical vertical elements in equal distances at a height of 1.35 m above the roof of the school. The elements are the badgers (air cooling apparatus), originally meant for ventilation and cooling the roofs on summer nights (while sleeping on the roof).

Administration

The administration buildings occupy a space of 180.50 sq.m. and they are located northwest of the school building.

الواجهات الخارجية:

تتميز واجهات المبنى ببساطة مواد البناء وألوانها التي تتوافق والبيئة المحيطة بالمباني. وهي ذات ارتفاع محدود وفتحات ضيقة كثيرة في جزءها السفلي، ومغطاة بطبقة من المساح الظهرية. قسمت واجهة المداخل إلى بابين، بارزة قليلاً إلى الخارج والداخل، في أعلى الواجهة، حياء رأسية ملتقطة الشكل والمساحة وارتفاعها يبلغ مساحة المرتفع بقدر 1.35 م. وهذه الحيلات عبارة عن "البارزيس" كانت تستخدم في السابق لتهوية وتربيد الأسطح خلال الصيف وفي الليل ( أثناء النوم على السطح).

الإدارة:

تشمل مبانها مساحة قدرها 180.50 مترًا مربعًا، وتقع في شمال وغرب مبنى المدرسة.

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1. Main entrance
2. The old Courtyard
3. Panorama
4. Main exhibition hall (paintings-sculptures)
5. The inner courtyard (paintings-sculptures)
6. Showrooms (paintings)
7. Secretary
8. Meeting room
9. Offices
10. Manager office of museum
11. Administrative office
12. Corridor
13. Security room
1. Main exhibition hall
2. Showrooms (paintings)
3. Roof

First floor plan

1. قاعة عرض رئيسية
2. قاعات عرض (لوحات فنية)
3. سطح
External elevations.

1. South Western elevation

2. South Eastern elevation
Internal elevations.

West internal elevation

Section of the west internal elevation
The Free Atelier
The Free Atelier

Construction Year: 1919
Opening Year: 2004
Location: Al A`sema-Sharq area
Total area: 2,400 m²
Construction area: 1,590 m²
Visiting Time:
Sunday-Thursday
9:00- 1:30 Morning
5:00- 9:00 Evening

تاريخ الإنشاء: 1919 م
سنة الإفتتاح: 2004 م
الموقع: العاصمة- منطقة شرق
المساحة الكلية: 2,400 م²
مساحة البناء: 1,590 م²
أوقات الزائرة:
الأحد- الخميس
9:00-1:30 صباحا
5:00-9:00 مساء
The Free Atelier

The building, 1,590 square meters, was established in 1919. It belonged to Jassim Mohammed Al Ghanim Al Jaber, a wealthy pearl merchant in Kuwait who died in 1952. It is situated on the Gulf road in Shadq district. The building was dedicated to arts activities and it came to be known as the "Free Atelier". In 1979 it came under the supervision of fine art department of NCCAL.

This house is considered to be a model of traditional Kuwaiti architecture, which put emphasis on circulation and orientation. The Free atelier survived three stages of development: from 1919 through 1951 as a residence of Al Ghanim family, from 1951 through 1960 when the house was enlarged in a southeastern direction, and from 1960 to the present.

The third stage began after Al Ghanim family left the house in early 1960s to settle in one of the modern districts. At that time the house became a haven for the art movement in Kuwait and came to be known as the "Free Atelier". The house was renovated to include a workshop for metalwork on the site of former sheep courtyard, art workshops, and galleries, and served the early generation of Kuwaiti artists. One of the most prominent activities held there was the 'Spring Exhibition' which introduced many original talents, still considered to be creative symbols of art movement.

الرسوم الحرة

انشئ المبنى عام 1919م، وهو من أملاك السيد جاسم بن محمد الغانم الجابر أحد تجار الثروات الأثراء في الكويت الذي توفي عام 1952م، بمساحة البيت 1600 متر مربع، وقع في منطقة الشرق المطلة على شارع الخليج العربي.

وقد استخدم البيت في رعاية الفنون التشكيلية أطلق عليه اسم "الرسوم الحرة" ثم ضم إلى إدارة الفنون التشكيلية التابعة للمجلس الوطني للثقافة والفنون والأدب عام 1979م.

يعتبر البيت تمديداً لمجتمع الفنانيات الأساسية للفنون الكويتية القديمة، التي تدرس فيها الحركة "الرسوم الحرة" في جميع الفنون، وتشمل مجتمع جمعية تحت سقف واحد. وقد انتقل المبنى إلى حي الحرة مراحل: الأولى من عام 1919م وحتى عام 1951م، حيث كان البيت معيلاً للفنانات، وتبعها من عام 1951م وحتى عام 1960م، حيث كانت توسع البيت بإضافة مساحة ملاصقة جهة الجنوب الشرقي، وتفرع منه عام 1960م وحتى اليوم.

وتمتلك المرحلة الثالثة في أعقاب مدة رسمية للفنانة بنتها مطلع عام 1960م، للاستقلال في أحد الأحياء الحديثة.

ومنذ ذلك الحين، احتضنت "الرسوم الحرة" الفنانات الفنانات الكويتية لتشكل " الموجودة في الرسوم الحرة"، وتم تجهيز البيت بمسكن مساحته 60 متر مربع في موقع هام بين بيتها وبيته، وشملت عروض إضافية عديدة جنبها الرسوم الأولى من الفنانات الكويتيات، التي كان أحد أبرزها "معرض الربيع" الذي أبرز كثير من المواهب الأصلية التي كانت ولم تزال تمثلاً رمزاً إبداعياً متعدداً لحركة الفن التشكيلي.
The general layout of the house

Like most Kuwaiti houses at that time, it was one storey building of mud and sea-rock encased in plaster. It had decorated wooden roofs and, in traditional style, the rooms were distributed on the sides of the house and their doors and windows opened onto internal courtyards planted by cedar trees, palm trees or any other long-lasting species.

The house has four sections or courtyards and three entrances. The main Diwaniya entrance opens to the northwest and overlooks the Gulf shore, another entrance in the northeast, and the last, southwest of the kitchen. With the exception of the façade wall of Diwaniya, all the outer walls are designed with no windows or openings are between 50 cm and 100 cm thick. Parallel to the main façade of the house are two brick benches painted with plaster, used by men for relaxation.

The building has a special decorative feature on the outer façade of the Diwaniya. There are five windows with high arches, low windowsills that overlook the Gulf Road.

First: the diwaniya (men's reception)

The main entrance leads to a short corridor that opens on the liwan (hall or corridor) and the Diwaniya courtyard measuring 9 m x 10.20 m. On the left it has a bench built of brick and painted with plaster. The roof of the corridor is supported by wooden beams and in the middle is the Diwaniya entrance, overlooking an internal covered patio.

The Diwaniya has five doors overlooking the liwan made of wooden panels topped by semi circular glass windows punctuated by concave and convex wooden decorations. As the liwan opens on the courtyard, it is one step higher than the level of the floor. An internal door leads to the coffee room, used by coffee boys entrusted to prepare Arabic coffee for men.
On the opposite side there is another liwan in the southeast, raised one step above the floor level. It is attached to two rooms; one is for food storage, the other, with an attached bathroom, is a bedroom for guests. These rooms were integrated into one larger room with two doors, after dividing walls were removed.

The Diwaniya courtyard is identical in location and design to the traditional Arab courtyard in general and a Kuwaiti courtyard in particular. The shape is almost square and the floor is covered by yellow brick tiles. In the middle there is a well surrounded by a wall and covered by a stone, to be lifted for water storage or consumption. In the southeast corner there is a narrow corridor leading to the Harim courtyard from the northeast and to the kitchen courtyard from the southeast. The Diwaniya courtyard includes five columns as well as twelve wooden doors, six of which belong to Diwaniya, two for the coffee room, three for the storage room and guestroom, another for the guest bathroom.

Second: the harem courtyard (women's section)

This courtyard is of medium size at 10 m x10.40 m. It is the prettiest and the liveliest in the free atelier, surrounded by liwans supported by multi-sided wooden columns. In the four corners there are piers built of bricks. The liwans floors are one step above the floor level of the courtyard. All floors are covered with yellow tiles.

In the middle of the courtyard, which is the most romantic area - with shade, breezes, and birds singing in the evening and daybreak, grows a kina tree. Three brick staircases lead to the roof, which was the best place for sleep during hot summer.

2. حوش الحرم

يشغل هذا الحوش المربع الوسطي من حيث المساحة، إذ تقارب أبعاده 10.4 x10 م وهو الأجمل والأكثر حيوية وحركة في الحرم، حيث تحيط به تطل علىه من جوانبه الأربعة لوالون رحبة محمولة على أعمدة خشبية ذات سمك على هذه متعدد الأضلاع، بينما يقتصر وجود الدعامات البينية على الطوب على الأركان الأربعة. وترتفع أرضية اللوائون عتبة واحدة عن مستوى أرضية ساحة الحوض. وترتفع أرضية الحوش واللوائون مباشرة كلها بالجزء الأصغر. وترتفع في وسط حوض الحرم شجرة نبتة كبيرة هي الجزء الأكبر مجتمعة فيه، حيث تلفظ وتشعر الهواء وتغطي القناع في مطلع الصباح وفي لحظات الغروب، كما توزع ثلاثة سلام مبنية من الطوب في أركان الحوش وتغطي إلى السطح، حيث الملجأ الأجمل والأرحاب ل做梦 طويل استماد فصل الصيف الحار.
Eight large bedrooms open to the courtyard, one of which is used as a women's reception (Al Maq’ad). The rooms have high ceilings and upper terraces used for sleep. There are two private bathrooms, with a third used by all family members in the southwest corner.

From the northeast the Al Harim courtyard is connected to the outer world by a corridor and two rooms. One of the rooms is used to provide privacy for the inhabitants of the house and leads to an outer door. All bedrooms have windows looking outside the building, which indicates the conservative style of traditional Kuwaiti society.

Third: the kitchen courtyard

The kitchen courtyard is the biggest space, with dimensions of 13 m x 13 m. It can be reached through two entrances: one in the southwest, attached to a relatively large corridor in comparison to others; the other opens to a corridor connected to harem courtyard and Diwaniya courtyard.

This courtyard has no liwans (halls or corridors) and seven rooms open onto it. These rooms include a storage room, accommodation of servants, one bedroom and a kitchen. This courtyard is connected to another used for breeding sheep, horses and poultry. The floor is covered by yellow tiles.

Fourth: the Cattle & poultry courtyard

During the period before the sixties, a courtyard for breeding cattle and poultry had special importance in every house. One shepherd was in charge of the cattle of each district. At daybreak he would pass by houses, gather herds of sheep, cows and horses, guide them through the narrow lanes to meadows on the outskirts of the city. The animals would be returned to the courtyard before sunset. The only outlet for cattle was the kitchen courtyard in the southeast, currently used as an art workshop and a special metalwork workshop.

وتأتي على حوش الحرم شمالي حجرات سميكة للنوم، وأرهاق منها لأعمال الدخان (غرفة المدخن) وهي ذات أسقف مرتفعة، جهزة معروفة بشرفات علوية ذاتية للنوم، وأرهاق بالذين دخلت حمام خارجي في متصدف الركن الجنوبي للحرم يمكن أن يستخدمه كل أفراد الأسرة.

ويزين حوش الحرم من الشمال الشرقي بالأخلاق الخارجية عبر دخان وبابين يملأ أحدهما كرادة (أو كحاز) يضع النظر في حوش الحرم، تابعًا لحمرة وخصوصية أهل المنزل، تؤدي إلى دخان خارجي. ويجعل أن كل حوش التام لن thưởng شمالي تظل على الحرم، وهو مؤشر على الطابع المحافظ للحياة المجتمع الكوثرية القديمة.

3. حوش المحظور

هو الحوش الأكبر مساحة، إذ تقارب ابعاده 13.00 x 13.00 م، ويمكن الدخول إليه عبر منفذين: الأول باب خارجي في الركن الأيسر الأعلى من الجنوب الغربي، ويدخل الحوش بدفع أحد البابين في مبنى التساقطات بناء داخلي، أما المنفذ الثاني فهو عبر الباب الذي يربط بين حوش الحرم وحوش الديوانية.

ويتمحور الحوش من الضواحي، لكنه ليس عليه بطجة، إذ ي المتوسط بين حرش النظم والانهار والفيوجير، وتبوع الغرفة السبعة في استخدامها بين عرف للدوريات، وغرفة النظم وغرفة نوم، وحائط مطابق كبيه، وكأن المحايل في كل من حوش الديوانية وحوش الحرم، فإن أرضية حول الحريش من الأجر الأقرع.

4. حوش النظم والفيوجير والدرةين

ننظر إلى طبيعة الحياة الاجتماعية والاقتصادية للمجمع الكوثرية في ما قبل ستينيات القرن العشرين، كان حوش النظم وكذلك الفوجر والدرةين يمثل مكانية مهمة في كل بيت، فهي تربى الأغذية وإجادة البقر والخيول والفيوجر والدرةين، وتختص راعي الفيوجر بكل شيء، ويقوم على مصنع كل فيوجر وفنجان المدينة، وتروج من البائعين إلى المراحيق، ويقوم على أطراف المدينة، ومن ثم العودة بها مرة قبل الفيوجر، وكان الطريق الوحيد لاقتراح الآخرين إلى خارج البئر، هو حوش السحيم الجنوب الشرقي.
Free Atelier plan (original condition)

1. Diwaniya courtyard
2. Women courtyard
3. Kitchen courtyard
4. Animals courtyard

المخطط الأفقي للدور الأرضي

Ground floor plan
Ground floor plan

1. Main entrance
2. Showroom
3. Security room
4. Wood workshop
5. Workshop
6. Diwaniya
7. Office
8. Side entrance
9. Library
10. Toilets
11. Kitchen
12. Foundry
13. Painting tools store
14. Ceramic workshop
15. Backside entrance

1. المدخل الرئيسي
2. معرض
3. غرفة الأمن
4. ورشة خشب
5. ورش عمل(دورات)
6. ديوانية
7. مكتبة
8. مدخل جانبي
9. مكتبة
10. دورات مياه
11. مطبخ
12. تكสะك
13. مخزن لأدوات الرسم
14. ورشة عمل للخزف
15. مدخل خلفي
المستشفى الأمريكي

American Hospital
المستشفى الأمريكي

The American Hospital

Construction Year: 1912
Date انشاء: 1912 م

Opening Year: 2004
Date الافتتاح: 2004 م

Location: Al A’sema-Al Qildah area
الموقع: العاصمة- منطقة القليعة

Total area: 4,708 m²
مساحة الكلية: 4,708 م²

Construction area: 4,300 m²
مساحة البناء: 4,300 م²
Kuwait was a different place when Sheikh Mubarak Al Sabah, the 6th Ruler of Kuwait invited physicians from the Arabian Mission of the Reformed Church of America (RCA) to establish a hospital here. At the time, there were no hospitals and no professionally trained medical professionals in the country.

Sheikh Mubarak prudently saw the advantages of setting up a hospital in Kuwait and was its greatest patron. In fact, he donated an adjacent acre to the land the RCA had purchased and the building began.
Ultimately, the RCA built four hospitals: the original Men’s Hospital in 1914, the Women’s Dispensary in 1919, a full women’s hospital, officially named the Olcott Memorial Hospital, in 1939, and the Mylea Memorial Hospital for men in 1965. The last two hospitals, commonly known as the American Hospitals, were built on donated to the project by Sheik Saleem Al Mubarak, Abdulatif Eisa Abduljaleel, and Sheikh Ahmed Al Jaber.

The hospitals, located on the Gulf Road near the seaside in Kuwait City, are one of two remaining examples of Gulf Mission style architecture in the world. At a time when buildings were constructed from stone, wood and mud mortars, the buildings on the compound were made from steel and concrete. In fact, they are among the earliest poured concrete buildings in Kuwait.

وكان المستشفى عبارة عن دور واحد يحتوي على غرفة عمليات في الوسط وستة غرف على جوانب المبنى. ويعتمد نظام العلاج فيه على تحضير الأجر اسم أو اسم من المرضى المدركين، ولكن كثيراً ما كانت تلك الخدمات تقدم مجاناً كجزء من العمل التشيري. وكان يخدم الرجال والنساء معاً، ولكن سرعان ما أدرك أهمية السيدات في أولى العمليات، فقررها فيما بعد فصل العمل الفني للنساء عن الرجال، واصبح المستشفى الأمريكي الأول خاصاً بهم.

وفي أوائل عام 1930م، أعيد تشكيل مستشفى الرجال ليشمل غرفة عمليات، ثم أضيف مبنى للمختبر عام 1941م، ووحدة للأكلة المينية عام 1945م.
The American hospital (male) external elevations.

الواجهات الخارجية للمستشفى الأمريكي (رجال)

North west elevation
Characterized by the extensive use of veranda for ventilation, aesthetics and socialization, the hospitals were designed to replicate the fabric of family life in Kuwait. Patients and their families enjoyed the cooling breezes during the hot months and they took advantage of the ventilation to prepare means in the hospital rooms and hallways. In the evenings, the verandas replaced courtyards as gathering places for families and friends.

But, of course, there were more important areas of the hospitals than the verandas. Being “modern” facilities, the hospitals included operating rooms, treatment rooms, a maternity ward, pharmacies, eye and pediatric care. According to records from the Women’s Hospital, in the first year alone (1939), there were 188 in-patients, including maternity cases, more than 30,000 clinical treatments, 3,015 vaccinations, 212 operations, and 347 house calls.

The main building extended along both sides of the main courtyard. The verandas were in the mamluk style. They had a characteristic symmetry, and the semi-circular windows were set in uniform arches. The overall design was based on refined geometric patterns, which incorporated symbolic meanings.
The increase in demand also drove improvements in the facilities. A modern laboratory was added in 1941 and an X-ray machine was added two years later. In 1945, a full X-ray unit was added. Air conditioning was added to the operating rooms in 1952.

Finally, the demand was such that a new hospital facility was constructed to replace the older hospital for men. The Myrlea Memorial Hospital, commonly known as the Men's Hospital, was built "largely through enthusiastic donations from the people of Kuwait." The hospital was opened by H.H. the Amir, Sheikh Abdullah Al Salim in 1955 and provided services comparable to those in its sister facility.
American Hospital Plan - Female

1. American Hospital (Female)
2. Attached to building 1
3. American Hospital (Male)

Ground floor plan
The american hospital for women-the lewan overlooking the sea side.
American Hospital external facades (female-building no. 1-2).
North East elevation

South West elevation
استمرت الدكتورة كاليفورد في العمل في المستشفى النسائي الأول حتى عام 1929م، وتمكنت خلال تلك الفترة أن تدخل مهتمة
الطب الحديث في العلاج لدى نساء الكويت. وبعد عام 1929م، تغلقت على العلاج النسائي مجموعات من الطبيبات، ومع
زيادة حجم العمل بمرور السنين صار من الضروري بناء مستشفى جديد، وبدأ العمل على بناء المستشفى النسائي الثاني في
مكان الأول، وافتتحه الساترس يوم الجمعة الموافق الثالث من مارس عام 1939م تحت رعاية الشيخ أحمد الصباح، وكان
المبنى من دورين. ونظمت الدكتورة روث كروف الإشراف على العمل النسائي النسائي النسائي النسائي النسائي النسائي النسائي
للدكتورة بارني وماري وليامز. يساهمن في خدمة مرضى النساء. واستمر المستشفى النسائي الثاني في تقديم خدمات
إلى النساء حتى عام 1967م، وهو نفس العام الذي تم تسليمه إلى وزارة الصحة الكويتية، ويستخدم مبنى النساء حاليا كمكان
موقت لدار الأثر الإسلامية.

After the establishment of public hospitals in the 1960's, the American Hospitals importance as the primary medical facility in Kuwait was reduced. In April 1967 the buildings were purchased from the Arabian Mission and brought under the umbrella of the Ministry of Health. Later, the buildings were transferred to the National Council for Culture, Arts and Letters. At present they are being used as cultural facilities by the Dar Al Athar Al Islamiyyah.
Kuwait Wall Gates
Kuwait Wall Gates

Construction Year: 1912
Opening Year: 2004
Location: Al A'asema
Total area: 3,530 m²
Construction area: 865 m²
The first wall

With the growth of population and the increasing importance of Kuwait, it became exposed to many dangers. The people of Kuwait under the leadership of Sheikh Abdullah bin Sabah, who ruled from 1762 to 1813, thought of building a wall surrounding Kuwait to protect it from danger. The first wall of Kuwait was built in December 1789. It extended one mile around Kuwait City between Ferreira Al Nisf in Sharq district and Ferreira Al Bader in Qibla. The wall was punctuated by five divawezas ("gates" in Persian): Divawza Abdul Razzaq, Divawza Al Fadagh, Divawza Al Midin, Divawza Al Bader and Divawza bin Bati.

The second wall

The first wall did not survive long and many parts of it collapsed. It was restored by Sheikh Jaber bin Abdulla, ruler of Kuwait in the years 1812-1859. The second wall around Kuwait was built in 1814 and was restored after a partial collapse in 1845 when Sheikh Bandar Al Sa’doun, Sheikh of Al Mentejfeh attacked Kuwait. Seven divawezas were built along the wall which extended to the seashore at Ibn Abdul Jeleel Nega’a. The gates were called: Al Butee, Abdul Razaq, Al Qarawiya, Al Sheik (Daheman), Al Fadagh, Al Sab’aan (Al Midiaress) and Al Bader.

Collapse and rebuilding

Kuwaiti people took responsibility for building the 3rd wall. The inhabitants of each district contributed to the work by building the part of the wall adjacent to their district. Even during the month of Ramadan they carried on with their work after iftar till the time of Sohor (meal before daybreak) in the light of oil lamps. During the day, they prepared the necessary building materials (mud, plaster), moving them on donkeys to the site. Water was also carried to the work site, this time by camels. The wall, built of mud with towers and gates built of plaster and mud bricks, started and ended at the sea shore and was completed in two months (from 28th Sha’ban 1338 to 6th Shawal 1338H).

On 4 February 1857 the government decided to demolish the wall and preserve the main gates, which still survive today as a witness from the past. This was done to allow for the expansion and redevelopment of Kuwait City. In order to retain the narrative inherent in the wall, the street parallel to the wall, extending from east to west, was named after it: Al Sour.

Openings were cut into the second wall to allow more access for people. The first and main unofficial gate was known as "Al Matahba". Others were also made, resulting in weakening the wall and then its collapse.

The collapse of the 2nd wall motivated Sheikh Salem Al Mubarak Al Sabah, the ninth ruler of Kuwait (1917-1921) to build the 3rd wall of Kuwait. This was done after the famous battle of Hindh in 1919, in which many Kuwaitis were killed.
The wall had four Dirwazas (gates): Al Jahra, Al Shamiya (Naif), Al Bra‘cee (Al She’ab), and Binaid al Gar. A fifth gate was later added in Al Watia district which was called "Dirwazat Al Muqssab". The wall was punctuated by five towers between the gates and extended nearly five miles, from the eastern shore of Kuwait City to its western shore. The wall was approximately 4 meters high and 1.5 meters thick in the shape of a crescent.

Along the wall there were 26 narrow slits used for guns and for watching. After the wall was completed an Amiri guard was posted on each gate. At nightfall, three gates were closed and only one was left open to allow people to pass.

The gates survive as remarkable landmarks of traditional Kuwaiti architecture and civilization. They serve as a symbol of the cultural heritage of Kuwait.
American Hospital external facades (female-building no. 1-2).

1. الواجهة الشمالية الغربية

North West elevation
South East elevation
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بوابات سور الكويت

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The third wall

The third wall was completed in 1925 and is still standing today. It is 2.5 miles long and has ten gates.

The fourth wall

The fourth wall was built in 1938 and is 4.7 miles long. It has 15 gates.

The fifth wall

The fifth wall was built in 1957 and is 5.5 miles long. It has 20 gates.

The sixth wall

The sixth wall was built in 1970 and is 7 miles long. It has 25 gates.
The wall had four Dirwazas (gates): Al Jahra, Al Shamiya (Naif), Al Bra'ee Al She'ab, and Binaid al Gar. A fifth gate was later added in the Al Watia district which was called "Dirwazat Al Muqssab". The wall was punctuated by five towers between the gates and extended nearly five miles, from the eastern shore of Kuwait City to its western shore. The wall was approximately 4 meters high and 1.5 meters thick in the shape of a crescent.

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وكان لهذا السور أربع دروازات، هي: دروازة الجهراء، دروازة الشامية (نائي)، دروازة البرعسي (الشعب)، ودروازة نيد الفار. وقد أضيفت دروازة خامسة فيما بعد بمنطقة الورودية شمالي دروازة المقصبة. وكان السور خمسة أبراج بين هذه البوابات. وقد أتمت سماحته نحو خمسة أمتار تقريباً من الشاطئ الشرقي لمدينة الكويت وحتى شاطئها الغربي على شكل قوس هائل، كما كان عمق مثاثأ ونصف المتر من الأسفل يضافي بالارتفاع، وبلغ ارتفاعه 4 أمتار تقريباً.

وقد كانت للسور "الغول" وال"ناري"، فهاتين الينادين المرفقة، بلغ عددها 26 غولة على امتداد السور. وبعد الانتهاء من بناء السور، فر حارس خاص من حرس الأمير للأسلاف على كل بابا لحراستهم، فإذا ما حل الليل أغلقت ثلاث بوابات وفتحت واحدة للداخلين والخارجين من السور. وفي 4 فبراير عام 1957م، فرعت الحكومة إزالة السور بسبب الحاجة إلى إعادة بناء وتوسيع مدينة الكويت، مع الحذر على بوابات البوابات رئيسية، التي لا تزال موجودة إلى يومنا هذا كشاهد من الماضي يمنحك لاجئ حكري الرجال الذين وضعوا الخطط العريضة للكويت الحديثة. وقد أطلق اسم "شارع السور" على الشارع الذي يمتد بمحاذاة السور من الشرق إلى الغرب.

1. بوابة المقصبة Al Muqssab Gate
2. بوابة الجهراء Al Jahra Gate
3. بوابة الشامية Al Shamiya Gate
4. بوابة الشعب Al She'ab Gate

البوابات حاليّاً.

البوابات 1951.
1. Al Muqssab Gate

At the beginning of the 1990s the Al Muqssab Gate was restored. It is about 92 square meters and consists of a main entrance 5.3 m wide and a guardroom of nearly 2.25 square meters. Its original site was preserved; walls were restored as well as roofs, doors and windows in the same style, using the same materials externally. Interior walls were covered with plaster in the same style as that used in the past.

Roofs were preserved and restored in the original style, using the same materials with the addition of a slight slant to allow better rainwater drainage. The doors were treated and restored to their original form in the same colors and materials. Floors received the same treatment, preserving the sand layers of which they were made. Drainage of rainwater followed the traditional style of sloping surfaces.
External elevations.
Exterior elevations.

East elevation

South elevation
2. Al Jahra Gate

The Al Jahra Gate consists is 250 square meters, with two main entrances. It includes several guard rooms and has been restored by the National Council of Culture, Arts, and Letters.

تم إعادة ترميم البوابة في بداية التسعينات وبلغت مساحة البوابة حوالي 250 م² وهي ملكية من مدخلين رئيسين وعدد من غرف الحراسة والساتر وقد تم الحفاظ على وضعها الأصلي أعد ترميمها كما سبق ذكره.
External elevations

الواجهات الخارجية

1. North elevation
2. South elevation
3. East elevation
4. West elevation
3. Al Shamiya Gate

The Al Shamiya Gate is approximately 345 square meters, with two entrances, each 5.30 m. There are also three guardrooms, each 42 square meters. The gate was restored by the National Council of Culture, Arts, and Letters.
External elevations.

1. North elevation
2. South elevation
3. East elevation
4. West elevation
4. Al She'ab Gate

This gate had been restored at the early of 1990s. It's area is 177 square meters. It consists of two main gates. The width of each is about 5.30 meters, and three guard rooms with an area about 42 square meters. It's original condition is being kept in safe, and had been restored as it had been said before.
القصر الأحمر
Red Palace
القصر الأحمر

Red Palace

Construction Year: 1897
تاريخ الإنشاء: 1897 م

Opening Year: 2005
سنة الإفتتاح: 2005 م

Location: Al Jahra-Al Jahra area
الموقع: محافظة الجهراء- منطقة الجهراء

Total area: 12,210 m²
المساحة الكلية: 12,210 م²

Construction area: 1,450 m²
مساحة البناء: 1,450 م²

Visiting Time:
أوقات الزيارة:

Sunday-Thursday
الأحد-الخميس
8:00- 1:00 Morning
8:00 – 1:00 صباحا
The Red Palace

In his book Old Kuwait: Images and Memories, Yaqoub Younis Al Haji maintains that the Red Palace was built in 1897 as a summer residence for Sheikh Mubarak Al Sabah. It is located in Al Jahra, 33 km. north of the capital. Al Jahra was an oasis containing water wells, gardens and palm trees. In 1921 Sheikh Salem Al Sabah built a wall around the palace.

The Red Palace, which also served as a defense fort, is an important architectural design, which has a distinguished simplicity displaying typical elements of Arabian city architecture. Being the location of the famous battle "Al Jahra", the Red Palace became one of the historic places in Kuwait.

The palace was named "red" due to the type and color of the clay used in its construction. The main material used in the construction of the palace was the local brownish-red clay, while the ceilings were supported with Shandal beams which were covered with Bascheel (a type of thick bamboo) and Bowari (reed mats).

The palace is a square shaped building measuring 6,939 sq.m, construction area 1,450 sq.m, with one wall 80 m. The height of the walls is 4.5 m. with thickness of more than 80cm. The palace has four rectangular towers, "Al Ghou'a", each 2.5 m away from the corner. At the top of the towers there were holes of different sizes used for shooting. The palace contains 33 rooms and six courtyards one of which is quite large and there is salty water well in its centre. It has three main gates, a large eastern one, a medium one in the north and a small one in the north for women (harm).

The palace is composed of three sections: the Amir's quarters, the mosque and the Diwaniya (the guests' quarters). The Amir's quarters is at the north western side of the palace and consists of nine rooms and two stairways, one of which leads to the roof and the other to the Amir's room - the only room built on the roof.

The Diwaniya (guest quarters) is located in the western wing of the palace, while the south wing is for the stables and horse court. The mosque is located near the guardroom, to be easily accessible for guests and has its own courtyard. The Red Palace is used now as a centre of the Desert Heritage under the umbrella of the National Council for Culture, Arts and Letters.

The Red Palace and the Battle of Jahra

Commanding some 4000 fighters, Faisal Bin Sultan Al Deweesh, chieflain of Al Mutair tribe, attacked Jahra village north of Kuwait on 10 October 1919. Sheikh Ali Al Khalifa Al Sabah, ordered a counterattack with 500 valiant fighters. They fought their attackers bravely until they ran out of ammunition. At that point Al Dewesheh ordered his men to advance into Jahra, and the Kuwaitis, with many Jahra inhabitants, took shelter in the Red Palace.

Fearing that the siege might last long and recognizing that the food supply was sufficient for just a day or two and that there was little drinking water, Sheikh Salem Al Sabah sent two messengers, Marzouq Al Reshaid and Mershid Al Shimmari to Kuwait City to alert the government to the siege. Sheikh Ahmed Al Jaber, the tenth ruler, ordered sailboats led by his own boat "Mishrif" to be rigged with food and ammunitions and be sent along the coast opposite of Jahra. In addition to this, Sheikh Ahmed Al Jaber ordered a land force to participate in the battle. Once Al Deweesh saw this land force he called for peace.
Al Deweesh’s envoy said to Sheikh Salem: "Al Deweesh wants peace and calls you to Islam, to do what is just and forbid what is evil, to consider the Turks infidels, and to demolish the American Hospital and deport its doctors; if you obey he shall leave you alone, otherwise he will authorize the 'ikhwan' to attack you." Sheikh Salem replied: "We are Muslims not infidels, and Islam is based on five basic elements to which we conform. As for supporting what is just and forbidding what is evil, we try our best to conform to it in a way that is best for us".

The envoy returned to Al Deweesh. It was sunset and no reply came from Kuwait, the guards of the palace stood prepared, taking defensive positions. The ‘ikhwan’ launched an attack with pickaxes and mattocks to open a hole in the wall of the palace, but they were barraged with fire, forcing them to retreat leaving a large number of casualties.

Learning about the defeat, Al Deweesh decided to launch the attack himself, but the result was not better than the first attack. Incurring tremendous losses, he decided to resort to peace. Othman Bin Sulaiman, the religious authority of the ‘ikhwan’, was sent to Sheikh Salem and the two men agreed that Al Deweesh and his men would move away to Al Subeeshiyah area. At the agreed time, the agreement was enforced and Al Deweesh and his men left. Kuwaiti casualties in this battle amounted to 350 men, while the number of dead exceeded 1500 among Al Deweesh’s men.
Sheikh Mubarak Al Sabah

Born in 1844, Sheikh Mubarak, the third son of Sheikh Sabah II Bin Jaber who ruled Kuwait from 1859-1865, was the 7th ruler of Kuwait. He ruled from 1896-1915. Sheikh Mubarak was known for his bravery, dauntlessness especially during hardships and adversities. Being clever, willful, possessing political wisdom, Sheikh Mubarak was called "the lion of Arabia".

Sheikh Salem Mubarak Al Sabah

The 9th ruler of Kuwait, born in 1877, Sheikh Salem Mubarak Al Sabah succeeded his brother Sheikh Jaber Al Mubarak on 7 February 1917. Sheikh Salem was known for his serenity and peaceful disposition, his religiousness, and tolerance. Fighting depravity, debauchery, immorality, and chasing the outlaws, Kuwait enjoyed security and peace during his reign. He is the originator of the wisdom "If one keeps it forever, it will never reach you" and ordered the saying be placed on Seif Palace.

Sheikh Salem's reign was eventful. The first telegraphic line was introduced in Kuwait. He commanded the battle "Hemdh" against Al Deweesh in June 1920, after which the Kuwaitis built the famous wall, and the battle of Jahra on Sunday, 10 October 1920 against Al Deweesh's "Ikhwan" army. The British government awarded him the order of "Indian Star" on 25 March 1919. Sheikh Salem died on Wednesday, 23 February 1921.

The map shows the ground floor plan of Seif Palace. The main entrance is on the east side, and there are various rooms such as Prince chamber, Prince representative, Guard room, Guard courtyard, Defensive tower (Golah), Guest courtyard, Summer guest chamber, Side entrance (North side), Winter guest chamber, Mosque, Courtyard, Women courtyard, Palace representative, Small secret door, Prince chamber, Princess chamber, Kitchen, Office, Animals courtyard, Animals stable, Servant room, and Mosquito.

The directions are marked with numbers and letters, indicating the layout of the palace.
1. Control room
2. Store
3. Electricity room
4. Exhibition (hunting)
5. Exhibition (old weapons)
6. Exhibition (Sadu-Weave)
7. Exhibition (agriculture)
8. Exhibition (trade)

1. غرفة المراقبة
2. مخزن
3. غرفة الكهرباء
4. معرض الصيد
5. معرض غرفة الأسلحة القديمة
6. معرض السدو
7. معرض الزراعة
8. معرض التجارة
External elevations

North elevation

East elevation

West elevation

South elevation
Al Sadu (Wool weaving) House
Al Sadu House

Construction Year: 1929
Opening Year: 2006
Location: Al A’asema-Qeiblih area
Total area: 1,080 m²
Construction area: 1,600 m²
Visiting Time:
Monday-Thursday
8:00-1:00 Morning
4:00-8:00 Evening
Al Sadu House

The architecture of the original house

Built in Qeiblah on the Arabian Gulf in 1929 by Youssif Al Marzouk, Bayt Al Sadu is one of the few surviving buildings from pre-oil Kuwait. At 1,080 sq.m., it combines traditional Kuwaiti architecture with Indian architectural decoration, as evident in its doors and windows. It is the earliest house in Kuwait built of cement and concrete. The construction was supervised by an Indian architect, recruited for that purpose.

In 1938, the house was bought by Youssif Shereen Behbehani, who made some modifications to the original building. The ground floor was divided into two storeys, and the floor was covered with tiles. Two fireplaces were installed on the first floor. In 1952 electricity was extended to the house and fans were added in all rooms.

With the transfer of Kuwaiti families to new residential districts, the Behbehani family left the house. This launched a new era in the history of the building, one embracing traditional Bedouin arts, namely Al Sadu. Since 1979 it houses the cooperative society for Sadu.

بناء السدو ووصف المرزوق عام 1929م، يقع البيت في منطقة القيبة، التي تطل على شارع الخليج العربي. ويتغطى مساحته 1,080 مترًا مربعًا. وهو من المباني القديمة التي تشتهر بالنموذجية الهندية، فن العمارة الهندية من حيث العمران، وفي العمارة الكويتية القديمة من حيث التصميم. وعلي الرخام المنحوت على الأبواب والشبابيك.

وهو أول منزل خاص بناه من مادة الإستبتا والكريرت المسلف في الكويت، وشرف على بناء أحد المهندسين الهولنديين الذي اخترع إلى البلاد وصياغته لهذا البناء.

ثم أثرى السيد يوسف شرين، بهبهاني البيت عام 1938م، وأضاف عدة تغييرات على البيت الأصلي، فقد كانت الأرضيات إلى طرابين، كما كسب أرضية البيت بالكاشي (النافذ) وأضيف مخفيات في الدور الأرضي. وفي عام 1952م، أدخلت الكهرباء إلى البيت وركبت المراوح في كل الغرف، وسبيّل إنشاء المسجد على البيوت، فأخيرًا، فقد كانت البيت يحتضن جماعة متحركة، عريقة، وهو في النهاية، حيث تستخدم حالياً الجمعية الحرفية التعاونية السياحية لسنودو منذ عام 1979م.
Like most Kuwaiti houses, it originally was just one story. As mentioned above, Al Sayyed Youssif Bebehehni added one story, wind tower vents were closed and wooden cabinets were added. The house has three entrances: the main entrance of the Diwaniya facing the Gulf Road, another entrance for guests also facing the Gulf Road, and a third for women in the northeast. Two of the entrances, the Diwaniya and harim, use brick as an architectural decoration in addition to mina, arches, wooden doors and decorated windows. The house includes several dedicated areas: A Diwaniya courtyard (men's reception), a harim courtyard, a kitchen courtyard, and a hospitality courtyard.

The main entrance leads to a short corridor that opens to a courtyard, with the Diwaniya situated to the right. The Diwaniya includes a fireplace in the European style, installed by Youssif Bebehehni. The ceiling has beautiful painted decoration. A staircase leads to a room on the first floor and the roof. Two rooms and a corridor open to the harim courtyard, as well as two bathrooms and an entrance to the vault.

Harim courtyard services many rooms with different number of doors, three bathrooms and wooden cabinets in place of wind tower vents. This courtyard includes some columns with decorative capitals and bases.

The kitchen courtyard was used for cooking and washing and contained a well. Rooms for the servants and two bathrooms were located off this courtyard. Two rooms, a bathroom and an entrance open onto the hospitality courtyard.

1. The main entrance is through a door directly into the Diwaniya. This entrance is used for guests and family members.

2. The harim courtyard is located to the right of the main entrance. This area is used exclusively by the family.

3. The kitchen courtyard is located to the left of the main entrance. This area is used for cooking and washing.

4. The hospitality courtyard is located at the rear of the house. This area is used for receiving guests.
The Badgeers (wind towers) of the house

Wind tower vents were placed in the main rooms, providing natural ventilation. Usually they are built in outer walls on the southeast side of the room. The vents were usually inside the wall, extending down to an opening at a height that doesn't exceed one meter from the level of the ground.

Another type of ventilation is provided by wind outlets facing the opposite direction of the wind. Most rooms opened to the courtyard, so it was important to draw the cool air through an opening that goes upwards, attracting the wind close to the wind tower vent above the roof of the house to cool the room. Each room had openings to pull in the air or push it out.
The harim (women) courtyard.
The National Council of Culture, Arts and Letters completed the restoration of the house, removing the additions that affect its foundations, specifically the first floor in the rooms that opened onto the diwaniya courtyard, hospitality courtyard, and harim courtyard. All floors and electrical wiring have been replaced; wooden pieces have been restored to better serve the building as a museum presenting the history of Sadu. This was done in cooperation with the Sadu Society.
Ground floor plan

1. Main entrances
2. Side entrance
3. Al Diwan (sitting room)
4. Offices
5-9. Story of weaving
10. Library
11-12. Exhibition halls
13. Office
14. Weaving workshop
15. Art and craft shop
Al Sadu House Plan

First floor plan
Al Sadu House East Facade and section.

Section B-B'

East Facade
Nomads use this term to describe wool weaving, one of the earliest crafts in Arabia. The weaving is related to desert environment and the style of life there, revealing man’s continuous attempt to adapt to such difficult circumstances, making the best use of its resources.

A Bedouin’s house is usually made of goat wool; his diet consists of goat milk and meat. A Bedouin usually takes his tent for comfort, enjoying colorful textiles, which are elaborate in comparison to his simple belongings.

Al Sadu is one of the basic crafts taught to women. At an early age, a young girl begins to help her mother in weaving and dyeing woolen threads and sewing the tent. At the age of sixteen she should be able to weave most designs. A competent weaver is usually called ‘winner’ and is highly appreciated by the community.

Normally women would spin the wool collected in late spring. Weaving and sewing takes place in the summer when tribes settled down. Women use a horizontal loom of a simple structure that be easily installed and a manual spinner.

Wool goes through different stages from cutting to cleaning to spinning to coloring. Each stage is essential for quality. Al Sadu is a flat weave of the same texture on both sides. Among the traditional motifs in Sadu is the eye motif, the ribs, horse teeth, the tree and numbers. In addition to using goat wool, camel hair and cotton threads may also be woven into a Sadu piece.
The main entrance in Sadu house.
المدرسة الشرقية بنين

Al Sharqiyah School for Boys
المدرسة الشرقية بنين
Al Sharqiyyah School for Boys

Construction Year: 1946
Year of Opening: 2006
Location: Al A’sema-Sharq area
Total area: 8,030 m²
Construction area: 5,910 m²

تاريخ الإنشاء: 1946 م
سنة الإفتتاح: 2006 م
الموقع: العاصمة- منطقة شرق
المساحة الكلية: 8,030 م²
مساحة البناء: 5,910 م²
Al Sharqiyah School for Boys

Education in Kuwait dates back to the early 18th century. It took place in Qur'anic schools (Katateeb) and mosque circles where it was confined to memorizing the holy Qur'an, the alphabet, basic math, and handwriting.

In December 1911 Al Mubarekiya school was the first modern school opened in the State of Kuwait and was named after the ruler of Kuwait at that time, Sheikh Mubarak Al Sabah. The school opened with 245 students. In 1921, Al Ahmadiya, the second modern school, opened in Kuwait.

These schools were established with the donations from Kuwaiti philanthropists. In 1936, an education council was established. Al Sharqiyah School for Boys was built in 1946 on the Gulf Road after the establishment of Al Sharqiyah School for Girls, which was located near Al Hilal cemetery. Later, due to the increase in the number of male students, a new school for boys was established and Al Sharqiyah for Boys was allocated for girls.

Al Sharqiyah School for Boys is divided into two parts. The first part is square and located in the front part of the building. It includes 56 classrooms around the main playground on two floors. The classrooms and the corridor walls in this section are built of cement bricks characteristic of the time and the ceilings were built of Shandal beams (from Mangrove trees) and Bascheel (ditch reed). A 500 sq. m theater was added to the school later. The second part of the school consists of seven rooms used as laboratories, a music hall, stores, and a 315 sq.m roofed playground.

The school is planned to be used as the Museum of History of Education and the Maritime Museum under the supervision of National Council for Culture, Arts and Letters.
Al Sharqiyah School for Boys location at present time

Al Sharqiyah School for boys 1951

المدرسة الشرقية في الوقت الحالي

المدرسة الشرقية بين 1951
Many students from the Al Sharqiya school assumed high positions in the government, including His Highness Sheikh Sabah Al Ahmed Al Jaber Al Sabah, the late Sheikh Jaber Al Ahmed Al Sabah, Sheikh Jaber Abdullah Al Jaber Al Sabah, Sheikh Salem Sabah Al Salem Al Sabah, Sheikh Ahmed Al Humoud Al Jaber Al Sabah, Salem Jassim Al Mudhaf, Abdul Aziz Mahmoud Bushiri, Yousif Mohammed Al Nesef, Dr. Ali Abdullah Al Shamian, Khalid Al Masoud Al Fehaid, Khalid Ahmed Al Nesef, Abdul Aziz Mohammed Al Ghanim, Hilal Mishari Hilal Al Mutari, Nassir Abdullah Al Rodhan and Dr. Sulaiman Al Bader.
Ground floor plan

1. Girl shop
2. Internet café
3. Tea room
4. Computer lab
5. Library
6. VIP room
7. Electricity room
8. VIP wc.
9. Exhibition halls
10. Main entrance
11. Workshop
12. Central open courtyard
13. Theater
14. Marine museum
15. Cafe
16. Boats area
17. Bus parking
18. Car parking
Al Sharqiyah school - boys plan

First floor plan

1. Control room
2. Security room
3. Work shop
4. Storage
5. Tea room
6. Toilet (male)
7. Toilet (female)
8. Meeting room
9. Staff office
10. Secretary
11. Manager
12. Exhibition halls
13. Central open courtyard
Internal elevations.
Internal elevations.

3. South elevation

4. West elevation

الواجهات الداخلية

الواجهة الجنوبية

الواجهة الغربية
Al Sharqiyah School (boys) Theater. مسرح المدرسة الشرقية (ندى)
Kuwait Marine Museum

Marine museum ground floor plan
1. Birth of Kuwait
2. Ship construction
3. Pearl diving
4. The Qetta'a
5. Sailing
6. Fishing
7. Coastal transport
8. Water transport
9. Marine museum

South elevation

West elevation

First Floor Plan

External elevations
بيت الغيث

Al Gaith House
بيت الغيث

Al Gaith House

Construction Year: 1930-1940
Opening Year: 2006
Location: Al A'asema-Sharq area
Total area: 280 m²
Construction area: 150 m²
Ghaith bin Abdullah bin Yousif house

Bait Ghaith Bin Abdullah Bin Yousif was built in the 1930s. It is located in Sharq, near the Museum of Modern Art, which was previously Al Sharqiah School for Girls.

Bait Ghaith is one of the old Kuwaiti houses and represents social, economic and cultural features of Kuwaiti society in the past. The house features an intertwined architectural layout typical of the original urban structures in old Kuwait City, particularly in terms of its empty space, its multifunctional features and the way it was built.

The house is located on a 280 sq. m. of land and was adjacent to several stores and houses including the Rashid Al Omer, Humoud Al Mutawa, and Abdullah Al Madhi houses. The house of the late Ghaith Bin Abdullah Bin Yousif comprised a backyard, two rooms, a store, a bathroom, a kitchen and an upper room for his privacy. The house also contained a cistern to store water.

Ghaith bin Abdullah Bin Yousif was a merchant who used to buy goods and merchandise such as fruits, crates... etc. from ports and ship it to various countries by boats.

Today the Ghaith house maintains its characteristic architectural features, such as the wooden ceiling, the beams, and some of the wooden doors. In addition, the rooms still present the original construction of walls made of sea rocks. The National Council for Culture, Arts and Letters refurbished and maintained the building as an example of the old Kuwaiti architecture.

بيت غياث بن عبد الله بن يوسف

لنا بيته غياث بن عبد الله بن يوسف في فترة الثلاثينات والذي يقع في منطقة شرق بالقرب من منظف الفن الحديث- المدرسة الشرقية للبنات، وهو أحد البيوت الكويتية القديمة التي تأتى نموذج سيره يعبر بوضوح عن المظهر الاجتماعي والاقتصادي الحضاري الذي كانت تسود المجتمع الكويت في أواخر القرن الماضي. كان البيت جزء من النمط العمري المتداخل للبيئة الحضرية الأصلية لمدينة الكويت القديمة وهو نموذج لبيت الكويت تقليدي من حيث فراغاته ووظائفه المحددة وطرقته الفنية وخياره الأساسي.

والمنزل كان ملاصق لعده دكاكين ومنازل منها منزل السيد راحل العمر ومنزل السيد جعفر المطوع ومنزل السيد عبد الله السابقي ومنزل المرحوم غياث بن يوسف كان مكون من قناء وغرفتين ممتلأت ومعروفة معروفة بطريقة خاصمه مكاسيا لاستراحات، ويوجد بالمنزل بناء للماء حيث كانت المياه سابقا تأتي أبواب من العراق وتم شراءها من الذين يطلون هذه المياه، وبدلا وجدت درّة في مكان يسمى "دار الركة" وكان يقبل منها الماء بواسطة الحصير، وبعد ذلك استخدمت العرابات التي كان يستخدمها (المهار) في نقل وتوسيع المياه. والمرحوم غياث بن يوسف كان يعمل في تجارة نقل البضائع من خلال الشرق بناء مختلف البلدان حيث كان يشتري الأشعة من المواني وينقلها الدول الأخرى (بألفاقين وألفاقين وغيرها).

ويتبع مساحة البيت 280 م² ولا يزال يحتفظ بعض العناصر المعمارية المميزة مثل الأقواس الخشبية، المشرقة وبعض الأبواب الخشبية كما أن الغرف القاية للبارز تعمل ضمن النظام الإسلامي الأساسي للمنزل المكون من حوافز ناعمة من الصخر البحري.

وكان المجلس الوطني للثقافة والفنون والإدارات بإعادة ترميم وصيانة هذا المبنى التاريخي، والذي يمثل نموذج العمارة الكويتية القديمة.
The location of Ghaith bin Abdullah bin Yousif house at present time

Aerial view showing the location of Al Gaith house next to Al Sharqiyah School (girls)
First floor plan:
1. Roof
2. Store
3. Balcony

Ground floor plan:
1. Main entrance
2. Store
3. Kitchen
4. Courtyard
5. Well (Bercha)
6. Toilet
7. Old toilet
8. Well (Jeleab)
9. Bedroom
10. Living room

Al Gaith House plan.

المخطط الاقفي للدور الأول
First floor plan

المخطط الاقفي للدور الأرضي
Ground floor plan