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Culture

QATAR'S FIRST COMPREHENSIVE CULTURAL GUIDE

◆ISSUE 12 ◆DECEMBER 2025



Katara Prize for Arabic Novel: Setting new global standards

Al-Mujadilah: A sacred space:
A purpose-built space for women's worship and learning

Qatar National Library:
Preserving the precious past through images

My culinary journeyr:
Chef Noof Al-Marri brings the heart of Qatari cuisine

سهيل
S'hail

S'hail International Hunting Exhibition

Established in 2017, S'hail aims to bolster the legacy of falconry and hunting locally and internationally.

The **S'hail** is named after the S'hail star (Canopus) that guides animals and hunters.



- More than 1,000 falcons on display
- Participants from more than 20 countries
- More than 100,000 visitors

Mist Pool Area - South Galeries Lafayette Katara Cultural Village - Qatar

Galeries Lafayette

The ultimate shopping destination at the heart of Katara

Galeries Lafayette Doha is located within the newly developed 21 High St. at the Katara Cultural Village.

Galeries Lafayette provides visitors a diverse mixture of retail experience and entertainment.

It reflects Katara management's commitment towards merging art and culture with fashion and retail to offer a unique range of experiences to the visitors.



culture

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How Katara Prize for Novel is growing into a global award

Khalid Al Sayed
Editor-in-Chief

Culture unites. It connects. It heals. That's the beauty of culture in this world of digital distractions, discord, divisions and differences. Culture is that common strain that runs through us all, which we embrace and love, that bond of harmony, uniformity and distinctive identity we live in and celebrate regardless of who and from where we are. And that's why our work at Katara Cultural Village is so gratifying and fulfilling.

Literature forms an integral part of culture, and in October this year, like in previous years, Katara hosted a landmark event to celebrate Arabic literature – the Katara Prize for Arabic Novel. Started in 2014, Katara Prize for Arabic Novel is one of the most grandiose and significant initiatives of Katara and has grown to become one of the richest and most coveted Arabic fiction prizes in the world. Scores of prominent novelists from several Arab countries have won these awards, catapulting themselves to global fame, each winner taking home $30,000 in cash along with other benefits.

> *Literature forms an integral part of culture, and in October this year, like in previous years, Katara hosted a landmark event to celebrate Arabic literature - the Katara Prize for Arabic Novel.*

The phenomenal number of submissions we are receiving is a testament to the success of the award. While our objective was more modest when we set up the award in 2014, which was to promote and support Arabic novel, more than a decade later, it has acquired a whole new meaning and significance due to the indomitable challenges posed by social media and AI which has adversely impacted the reading habit. When attention spans get reduced to minutes and seconds, how do you get people to read novels which require patience? That's why our awards, and other awards too, become more important than ever.

The good news is that inspired by the success of Katara Prize for Arabic Novel, the Prize Committee has decided to expand the awards to cover English, French and Spanish novels, which will make Katara Prize one of the biggest, most prestigious and sought after literary prizes in the world. Together, these three languages account for some of the best and most scintillating fiction produced in the world, covering a large number of countries, and with Arabic awards already in existence, Katara Prize will enjoy the unique honour of being a global prize that covers most of the world's quality fiction!

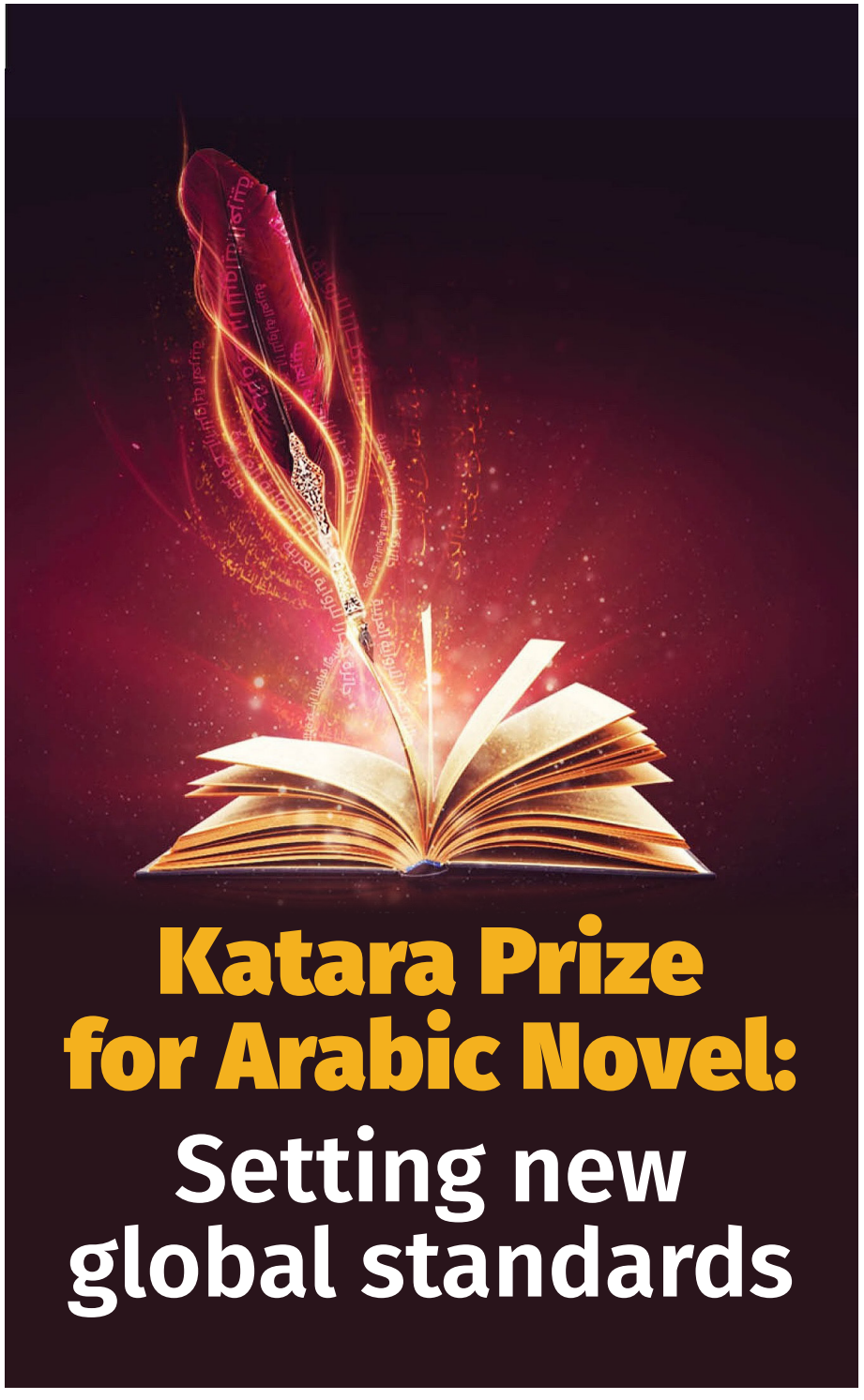
Katara already hosts several international competitions and events like Katara Prize for Quran Recitation, Katara Prize for Prophet's Poet, Katara International Hunting and Falcons Exhibition (S'hail), Katara International Arabian Horse Festival, and many others. As the cultural hub of Qatar, we have not only been in the forefront of promoting and showcasing Qatar's culture and heritage locally and internationally but also focuses on enhancing the cultural experience for a global audience through unique events.

> *Prize Committee has decided to expand the awards to cover English, French and Spanish novels, which will make Katara Prize one of the biggest, most prestigious and sought after literary prizes in the world.*

The world needs a deeper engagement with culture to keep us anchored to our roots and spread harmony and brotherhood.

And, as usual, this issue of Culture offers a wide range of articles covering a broad spectrum of culture-related subjects.

Happy reading!



Katara Prize for Arabic Novel: Setting new global standards

The Katara Prize for Arabic Novel, which this year entered its 11th edition, is one of the richest literary prizes in the world, and one of the most coveted and keenly awaited literary prizes in the Arab world.





The Katara Prize for Arabic Novel, established in 2014 by Katara Cultural Village, is a shining star in the firmament of Arabic literature. It has grown into an award the entire Arabic literary world is keenly looking forward to, whose announcement creates headlines all over the Arab world, and it's an award that has inspired hundreds of new writers in Arab countries to take up writing and tell stories which otherwise would have gone unpenned for want of inspiration.

The Prize has also helped to reward the best works in Arabic fiction, inspiring writers to unleash their full potential and creativity and explore and experiment with ideas and themes that have captivated readers and improved the standards of Arabic fiction, helping produce some of the best novels ever written in Arabic literature.

In a sense, Katara Prize for Arabic Novel is the Booker of the Arab world. There are several factors which make this award unique and popular – its huge prize money, the unblemished transparency of the selection process, and the wide categories in which the awards are given and the trust it has gained across the Arab world, etc. Each winner gets $30,000, making it one of the richest literary prizes in the world, in addition to the translation of the winning novels into English.

Prominent novelists from several Arab countries have won the awards, all of them rising to the pinnacle of fame after winning the award.

"Katara Prize for Arabic Novel is one of the most keenly awaited awards in the global calendar of Arabic literature and has been growing exponentially in scope and significance every year. We are proud that Katara started this prize and its value and contribution to Arabic literature are immeasurable," says Khalid Abdulrahim Al Sayed, general supervisor of the Katara Prize for Arabic Novel.

This year saw the 11th edition of the Prize and the ceremony, which

Each winner gets $30,000, making Katara Prize one of the richest literary prizes in the world, in addition to the translation of the winning novels into English.

was part of a literature festival, was held from October 13 to 19, featuring a book fair and a wide range of cultural activities. The literature festival's prize committee chose Saudi Arabia as the guest of honour for this edition.

It also named the late Saudi diplomat, novelist, and poet Ghazi Al Gosaibi as the personality of



the year, continuing a tradition established since the festival's first edition, which includes an exhibition showcasing the honouree's life, career, and literary output.

As usual, the award this year honoured winners across six categories: published novels, unpublished novels, young adult novels, unpublished historical novels, critical studies, and Qatari novels. No other major award covers such a broad range of categories, making the Katara Prize comprehensive, coveted and supremely effective in fulfilling its core objective of giving the much-needed fillip to Arabic fiction, and broaden its appeal in an age of deadly digital distractions.

The 11th edition of awards also featured the third edition of the Katara Book Fair, with

The award this year honoured winners across six categories: published novels, unpublished novels, young adult novels, unpublished historical novels, critical studies, and Qatari novels.

the participation of around 100 Qatari and Arab publishing houses presenting their latest releases in various genres, with a special focus on literature, including novels and literary criticism. The book fair broadened the Prize's appeal, giving it the ambience of a literary festival.

The festival also featured book-signings for the winning works of the 10th edition, some translated into English and French, as well as panel discussions and workshops



with renowned writers and critics as participants on important and contemporary subjects related to literature. There were also signing events for notable new releases from Katara Publishing House and other participating publishers.

The winners of the 11th Katara Prize for Arabic Novel (2025) were announced at a ceremony at the Katara Opera House, which was attended by several ministers, ambassadors of various countries, and representatives of diplomatic missions, along with a large number of writers, intellectuals, media professionals, and a large audience interested in literary and cultural affairs.

Addressing the ceremony, General Manager of the Cultural Village Foundation – Katara, Dr. Khalid bin Ibrahim Al-Sulaiti, extended his sincere congratulations to the winners of the 11th edition.

He expressed his pride in the achievements of the Katara Prize for Arabic Novel over the past 11 years, cementing its position as the most important Arab platform celebrating the art of the novel and enhancing its presence regionally and internationally.

He pointed out that the prize has witnessed a growing demand from writers and critics all over the world, with their number increasing every year. Al-Sulaiti also said the award has been able to take the Arab narrative voice to the world through UNESCO's adoption of the International Novel Week from October 13 to 19 of each year.

He emphasised that the eleventh



Katara Prize for Arabic Novel is one of the most keenly awaited awards in the global calendar of Arabic literature and has been growing exponentially in scope and significance every year. We are proud that Katara started this prize and its value and contribution to Arabic literature are immeasurable.

Khalid Abdulrahim Al Sayed
General supervisor of the Katara Prize for Arabic Novel.

edition was exceptional by all standards, as the award enters its second decade.

In a significant development, the Katara Prize is expanding to include a new international award





for novels written in English, French, and Spanish. This expansion aims to open the competition to non-Arab writers and foster cross-cultural literary dialogue.

Exhibition on Ghazi Al-Gosaibi

The opening ceremony also included the opening of an exhibition chronicling the life and career of the late writer and diplomat Ghazi Al-Gosaibi, who was named Personality of the Year. In addition to the author's autobiography, the exhibition included excerpts from his more than 70 works in the fields of literature, poetry, thought, and development.

The "Journey of the Saudi Novel: From its Foundation to Globalization" exhibition was also inaugurated, marking the selection of the Saudi novel as the guest of honour for the current edition of the award.

The exhibition reviewed the prominent milestones in the history of the Saudi novel, which began its journey in the mid-twentieth century. In the years that followed, the Saudi novel transitioned from a stage of social documentation to a stage of creative maturity. This was marked by the publication of Hamed Manhouri's novel The Price of Sacrifice in 1959.

In a significant development, the Katara Prize is expanding to include a new international award for novels written in English, French, and Spanish. This expansion aims to open the competition to non-Arab writers and foster cross-cultural literary dialogue.

The exhibition also looked at the era of young novelists who are distinguished by their boldness, experimentation, and openness to unprecedented ideas.

Finally, the exhibition addressed the promising future of the Saudi novel, institutional support, the influence of the Kingdom's cultural openness, the presence of Saudi writers at international book fairs, and the growing translation movement.

Katara Prize sees record number of submissions

How popular is Katara Prize for Arabic fiction across the Arab world? Look at the numbers. It's staggering. The numbers prove that Arabic fiction now revolves around this award, drawing energy and inspiration from this Prize in its journey towards creative excellence and narrative structure. Not only has this Prize rewarded the best novelists in Arab world handsomely, it has also inspired a new contingent of writers to write fiction, while simultaneously increasing competition and prompting novelists to sharpen their creativity and imagination to produce some of the best novels Arabic fiction has ever witnessed.

Katara Cultural Village Foundation announced that the total number of participants in the eleventh session of the Katara Prize for Arabic Fiction stood at a huge 1,908 participants, while the number of unpublished novel submissions reached 923.

The number of submissions in the published novels category was 548, while there were 238 participants in the category of unpublished boys' novels and 97 participants in the category of unpublished studies, in addition to nine published Qatari novels, and 93 unpublished historical novels.

At the geographical level, Egypt and Sudan ranked top of the countries with 796 submissions, followed by the Levant and Iraq with 471 submissions, then the Arab Maghreb countries with 466 submissions, while the Arab Gulf countries recorded 162 submissions, and finally recorded 13 participations from non-Arab countries.

Over the past 11 editions of the award, approximately 17,110 submissions have been made in all the categories, of whom 183 have been crowned winners, including 142 males and 41 females.

Over the past 11 editions of the award, approximately 17,110 submissions have been made in all the categories, of whom 183 have been crowned winners of the Katara Prize for Arabic Novel in its six categories, including 142 males and 41 females.

Director General of Katara, Professor Dr. Khalid bin Ibrahim Al Sulaiti, said that the fact that the Katara Award for Arabic Fiction has entered its second decade with an increase in the number of participations in its six categories is evidence of huge success and popularity.



Winners of Katara Prize for Arabic Novel (2025 – 11th edition)

Winners in the published Arabic novel category
Blindness of Memory: Hamid Al-Ruqaimi from Yemen
A Sigh of Freedom: Rula Khaled Mohammed Ghanem from Palestine
The Cook Who Ate His Heart: Mohammed Jabaiti from Palestine

Winners in the unpublished novels category
Yafi: Ahmed Saber Hussein from Egypt
Shadow of the Circle: Saad Mohammed from Iraq
A Dream on the Eyelashes of Galilee: Maryam Gosh from Palestine

Qatari Novel category
Zafrana: Dr Huda Al-Naimi.

Critical Studies category
Narrative Techniques of the Postmodern Novel (The Gulf Novel as a Model):
Dr. Sami Mohammed Amin Ahmed Al-Qudah from Jordan

Responding with the Novel: A Study of Cultural Narrative Strategies:
Dr. Abdul Razzaq Al-Masbahi from Morocco

Narrative Strategies in the Arabic Novel:
The Dialectic of Aesthetics and Culture in Post-Arab Spring Novels:
Dr. Mohammed Musharraf Khader from Egypt

Young Adult Novel category
Jima and Juma in Our Known Capitals: Rabih Farid Murshid, from Syria
Sivar: Samira Ben Issa from Algeria
Wings of Wooden: Naima Fannou from Morocco

Unpublished Historical Novel category
Dien Bien Phu: A History of Those Neglected by History:
Omar Al-Jamali from Tunisia





Al-Mujadilah: A sacred space for women

Founded by Her Highness Sheikha Moza bint Nasser, Chairperson of Qatar Foundation, Al-Mujadilah Center and Mosque for Women, located in Education City, is the first of its kind in the region, a purpose-built space designed entirely for women's worship and learning.

By Khadiza Begum

In a world that often feels fast-paced and demanding there remains a deep need to find balance between modernity and devotion, between the outer world and the inner self.

This is exactly what Al-Mujadilah Center and Mosque for Women offers, a space created for women, exclusively.

Located in Education City, it is the first of its kind in Qatar: purpose-built space designed entirely for women's worship, learning, and community life. Founded by Her Highness Sheikha Moza bint Nasser, Chairperson of Qatar Foundation, Al-Mujadilah reimagines what a sacred space can mean for Muslim women, blending devotion, knowledge, and belonging into one harmonious environment.

> The Center's name carries both history and hope. Al-Mujadilah, meaning 'she who engages in dialogue' in Arabic, recalls Khawla bint Tha'labah (r.a.), the woman who sought justice through dialogue with Prophet Muhammad (Peace Be Upon Him), a story recorded in the Qur'an itself.



"The vision for Al-Mujadilah is to create a space that addresses the integrated needs of contemporary Muslim women," says Dr. Sohaira Siddiqui, Executive Director of Al-Mujadilah. "It is rooted within their faith, their context, and their individual experiences."

Within its calm, light-filled halls, women gather not only to pray but to learn from scholars, attend lectures, engage in dialogue, and explore ideas rooted in Islamic thought. Each space is designed to inspire reflection and connection, nurturing a sense of sisterhood that transcends age, background, and nationality.

Al-Mujadilah takes its name from a chapter in the Qur'an that recounts the story of Khawlah bint Tha'labah (RA), a respected elder, wife, and mother. When faced with an unjust form of divorce (Thihar), Khawlah (RA) turned to the Prophet Mohammed (Peace Be Upon Him) to plead her case. Her call for justice was answered by Allah (SWT) through revelation, affirming her rights and establishing protections for women that endure to this day.

"The name reflects the story of Khawla bint Tha'labah," explains Dr. Siddiqui. "Her sincere pursuit of justice through respectful advocacy embodies the values of sincerity, reason, and dialogue within Islam."

Those same values shape the Center's philosophy. Al-Mujadilah sees debate, inquiry and exchange as pathways to understanding identity and faith. "Our approach is guided by informed discussions and critical thinking," says Dr. Siddiqui. "It's about creating opportunities for women to engage meaningfully with faith and community. Women's voices and questions are vital in shaping understanding."

Architecture of Light and Spirit

Conceived by Her Highness Sheikha Moza bint Nasser and brought to life by the acclaimed New York-based architecture firm Diller Scofidio + Renfro, Al-Mujadilah stands as an award-winning landmark of faith, learning, and design.

"The architectural and programmatic design transformed the idea of a women-focused religious and learning hub into a tangible, welcoming space," says Maha Al-Khalifa, Strategic Operations and Engagement Director.

> "The vision for Al-Mujadilah is to create a space that addresses the integrated needs of contemporary Muslim women," says Dr. Sohaira Siddiqui, Executive Director of Al-Mujadilah. "It is rooted within their faith, their context, and their individual experiences.



"Every aspect of the Al-Mujadilah reflects a commitment to providing an environment that balances worship, learning, and community engagement and each element was carefully considered to ensure women feel supported, inspired, and connected to both faith and community," Al-Khalifa notes.

From the earliest stages, women were deeply involved in the design and conceptualization. Their perspectives helped ensure that every element, from privacy features to communal areas, responded to women's lived experiences.

At Al-Mujadilah, architecture does more than provide space for worship, it shapes the spiritual experience itself. Natural elements, light and open space are created through every corner of the design.

"Within and outside Al-Mujadilah, nature is carefully integrated to inspire tranquility and reflection," says Al-Khalifa. "Light wells in the ceiling diffuse sunlight into the prayer hall, while olive trees and gardens form serene transitional spaces between daily life and worship."

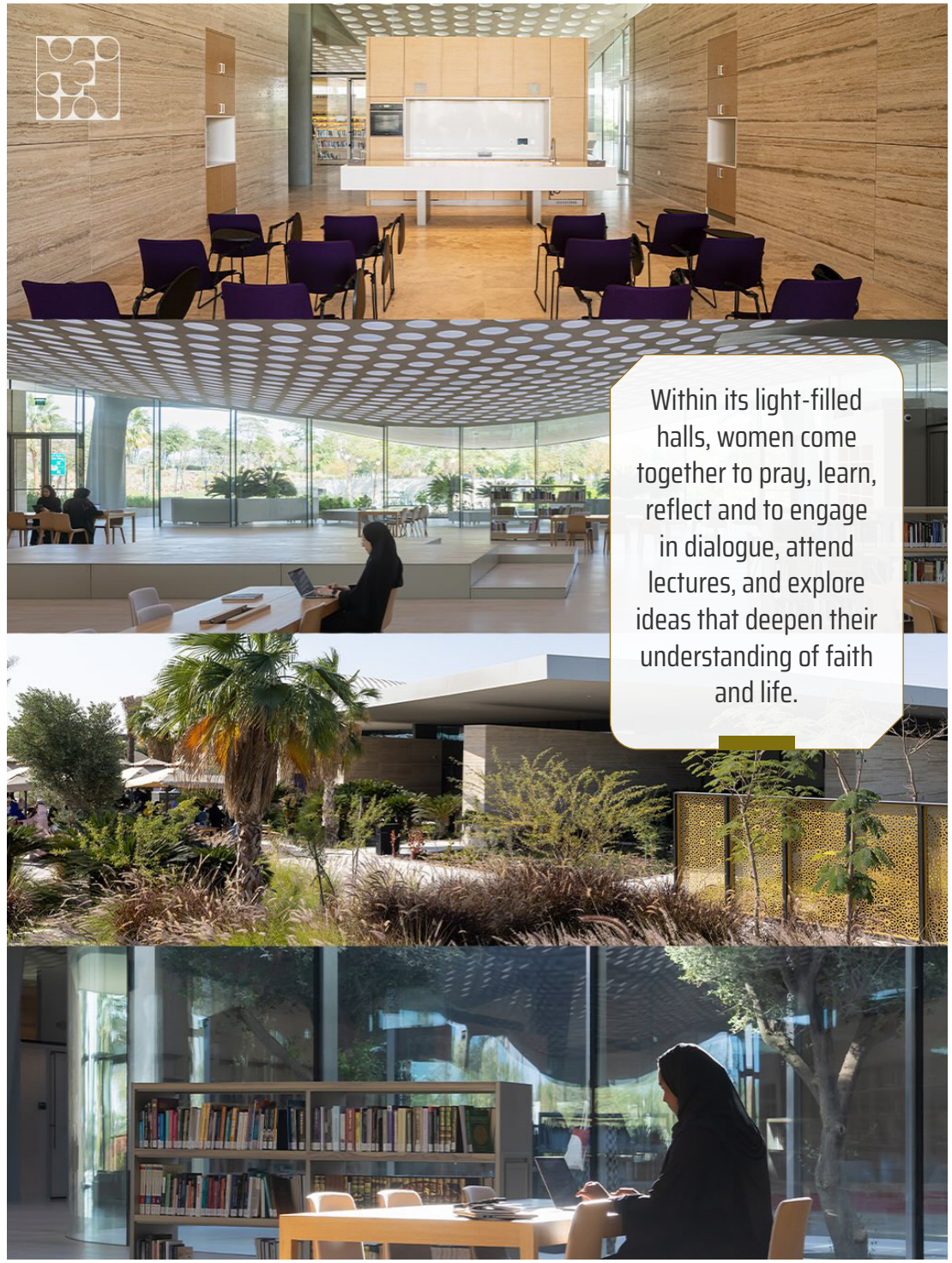
As sunlight shifts across the day, so too does the mood inside. "These features cultivate focus and mindful engagement," she explains. "They nurture both devotion and learning, reflecting our vision of a holistic environment that supports religious, intellectual and communal growth."

A Model of Inclusivity

Accessibility lies at the heart of Al-Mujadilah's philosophy, both in spirit and in space. Every woman, regardless of background, ability, or financial means, is meant to find her place and to belong, participate, and grow.

"Al- Mujadilah is committed to ensuring the space and programs are accessible," says Fatima Al-Dosari, Communications Director. "Al-Mujadilah accommodates women with different mobility needs ensuring participation and access to religious, developmental, educational, and community activities."

That inclusivity extends to every design detail: from ramps and elevators to spacious layouts that ensure full accessibility. Entrances, washrooms, and prayer spaces meet international standards, while designated parking provides ease of access for all visitors.



Within its light-filled halls, women come together to pray, learn, reflect and to engage in dialogue, attend lectures, and explore ideas that deepen their understanding of faith and life.

Beyond the physical, the Center also addresses social and linguistic barriers. “Fee waivers are available to remove financial obstacles,” Al-Dosari notes. “We strive to offer bilingual translation for our diverse community, assistive technology for guests with hearing difficulties, and live sign language interpretation for the deaf community.”

Al-Mujadilah also bridges tradition and modernity. Through its bilingual model, offering programs in both Arabic and English, it preserves Islamic heritage welcoming an international community of women. “We designed our programs to preserve Arabic-Islamic heritage while also remaining accessible for a diverse community of Muslim women,” says Al-Dosari. “This includes expatriates and those less fluent in Arabic.”

That inclusivity safeguards both identity and relevance. “By supporting women’s spiritual, intellectual and social development,” she continues, “Al-Mujadilah strengthens Islamic identity and affirm women’s roles within the faith. In doing so, we preserve the values and rituals that shape Islamic life in Qatari society.”

Overcoming design barriers

Building Al-Mujadilah was not a simple architectural project; it was an effort to create something entirely unique. According to Maha Al-Khalifa, conceptualizing and building a mosque exclusively for women came with both architectural and philosophical challenges.

“We wanted to develop female-focused architectural layout,” explains Al-Khalifa. “That meant rethinking every aspect - from the entrance flow and prayer halls to how women interact with the space daily.”

The design team faced the task of aligning modern architectural sensibilities with Islamic principles and Qatari cultural norms. The result is a space that seamlessly integrates worship, learning, and community.

“It wasn’t just about building a mosque,” says Al-Khalifa. “It was about creating a holistic environment - one that supports prayer, study, reflection, and sisterhood.”

One of the most complex design elements was finding the right balance between openness and





Accessibility is central to Al-Mujadilah’s philosophy - both physically and spiritually. Every woman, regardless of ability, background or means, should be able to participate fully in the life of Al-Mujadilah.



privacy, ensuring women felt secure while maintaining a welcoming sense of community. The team approached this by carefully curating the spatial flow and selecting materials, lighting, and landscaping that evoke serenity and contemplation.

"We wanted the design to feel elegant yet grounded," Al-Khalifa adds. "The atmosphere had to reflect both spirituality and belonging."

While the project posed distinct challenges, Al-Khalifa views it as an inspiring continuation of a long-standing tradition.

"Throughout Islamic history, women have gathered to learn, worship, and lead," she reflects. "Al-Mujadilah is simply carrying that legacy forward - it's not a radical departure, but a natural evolution."

Today, the mosque has quickly become a vibrant hub, welcoming women of all ages and backgrounds. "Our building is full, our programs are often wait-listed," Al-Khalifa shares. "The enthusiasm from the community shows how deeply this space was needed."

Learning and leadership

While prayer is at its heart, Al-Mujadilah is also a center for learning. It is, as Dr. Siddiqui puts it, a hub for world-class thought leadership.

"Al-Mujadilah provides women with opportunities to explore knowledge, reflect deeply, and engage with contemporary issues," she says. "Our programs range from financial literacy to sustainability - all designed to inspire curiosity and dialogue."

The learning center and library forms the intellectual core of the building. "They host classes, reading groups and curated collections that support both formal and informal study," Dr. Siddiqui explains. "Women can pursue traditional religious sciences alongside contemporary scholarship and civic discussion."

Importantly, the model is reciprocal. "Our programs are designed so women not only study - they also teach," she adds. "It's about shared learning, confidence, and leadership."

"We have a male imam as well as Awqaf-selected imams who lead our Friday prayers," Dr. Siddiqui explains. "Women do not lead prayers that include men - but the tradition of women leading other women in prayer has a long history. It's been deeply meaningful for many to have that space."

Nurturing the next generation of women is another pillar of Al-Mujadilah's mission. Through mentorship, creative workshops and youth- centered programs, the Center inspires engagement in both faith and community life. "We cultivate spaces where young women can learn, explore, and contribute meaningfully," says Al-Dosari. "Our Ri'aya Youth Stewardship Program, for instance, aims to instill confidence rooted in faith." She adds, "we want to nurture curiosity and empathy - helping the next generation lead with knowledge, understanding and spiritual insight."

> "Conceptualizing and building a mosque exclusively for women came with challenges. "We wanted to develop female-focused architectural layout," explains Maha Al-Khalifa. "That meant rethinking every aspect - from the entrance flow and prayer halls to how women interact with the space daily."

As Al-Mujadilah matures, its influence continues to expands beyond its walls. "Al-Mujadilah was designed as a lasting hub for worship, learning and community impact," says Dr. Siddiqui. "Our long-term vision is to sustain meaningful programs, research initiatives and engagement that can inspire similar models elsewhere."

Expansion, however, will always be context-specific. "Future Al-Mujadilah-like models would depend on local contexts, cultural needs, and institutional partnerships," she adds. "Each community is unique to find its own authentic expression of this vision."

Preserving the precious past through images

Qatar National Library's Heritage Library preserves and expands a vast collection of historical photographs documenting Qatar's and the region's cultural, social, and architectural evolution.







> Maryam Al Mutawa, Head of Collection Access at QNL Distinctive Collections, discusses the origins and significance of this invaluable photographic archive, and the Library's ongoing efforts to preserve and share these visual treasures with future generations.

From sepia-toned landscapes to portraits of early travellers and scenes of Doha's transformation, the historical photography collection at Qatar National Library's Heritage Library preserves a visual narrative of the region's past. Each image captures a moment in time – a window into the social, cultural, and architectural evolution of Qatar and the wider Arab world.

In a conversation with Culture, Maryam Al Mutawa, Head of Collection Access at QNL Distinctive Collections, discusses the origins, scope, and significance of this invaluable photographic archive, and the Library's ongoing efforts to preserve and share these visual treasures with future generations.



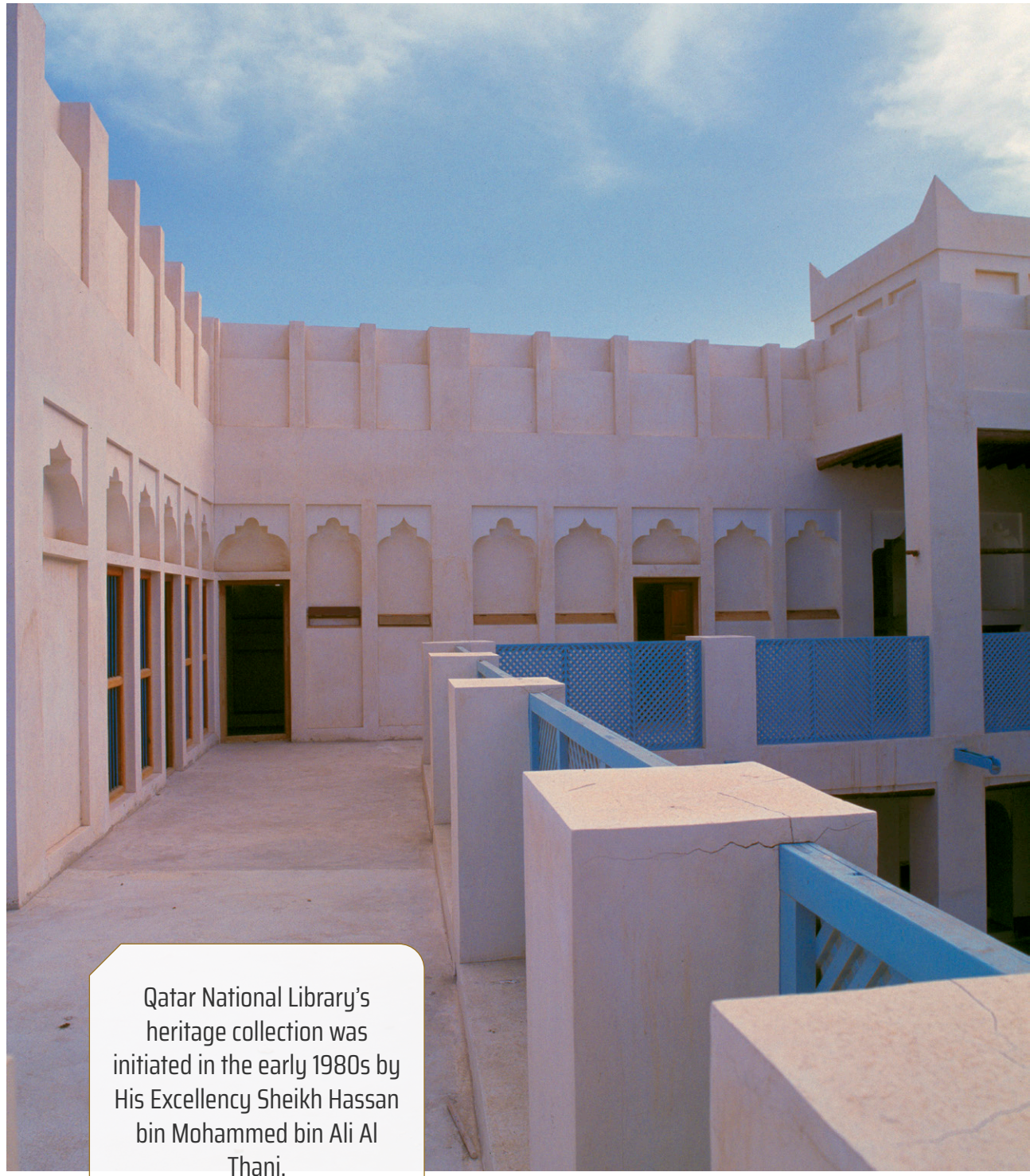


Culture: When did the Heritage Library start its collection of historical photographs?

Maryam Al Mutawa: Qatar National Library's heritage collection was initiated in the early 1980s by His Excellency Sheikh Hassan bin Mohammed bin Ali Al Thani. At the time, His Excellency was keen to make historical sources about Qatar accessible to the public. As well as photographs, this included writings by travelers and explorers who visited the Arabian Gulf region. The original photographic collection was relatively small and mostly comprised of original photographs pasted into books and early examples of travel accounts with photographs. This collection later expanded to incorporate rare and valuable materials related to the Arab–Islamic civilization. The collection of historical photographs has since grown to support the scope of the Heritage Library and is an integral part of the Heritage Library.

How does the emphasis on regional content influence the criteria for selecting and curating photographs? Could you specify the primary countries these collections are focused on?

The Library's collection of historical photographs houses a growing number of early photography from the Arab and Islamic world with a focus on Qatar and the Gulf region. The majority of the collection represents early photographs taken by professionals between the 1840s and the 1900s and by amateurs between the 1900s



Qatar National Library's heritage collection was initiated in the early 1980s by His Excellency Sheikh Hassan bin Mohammed bin Ali Al Thani.



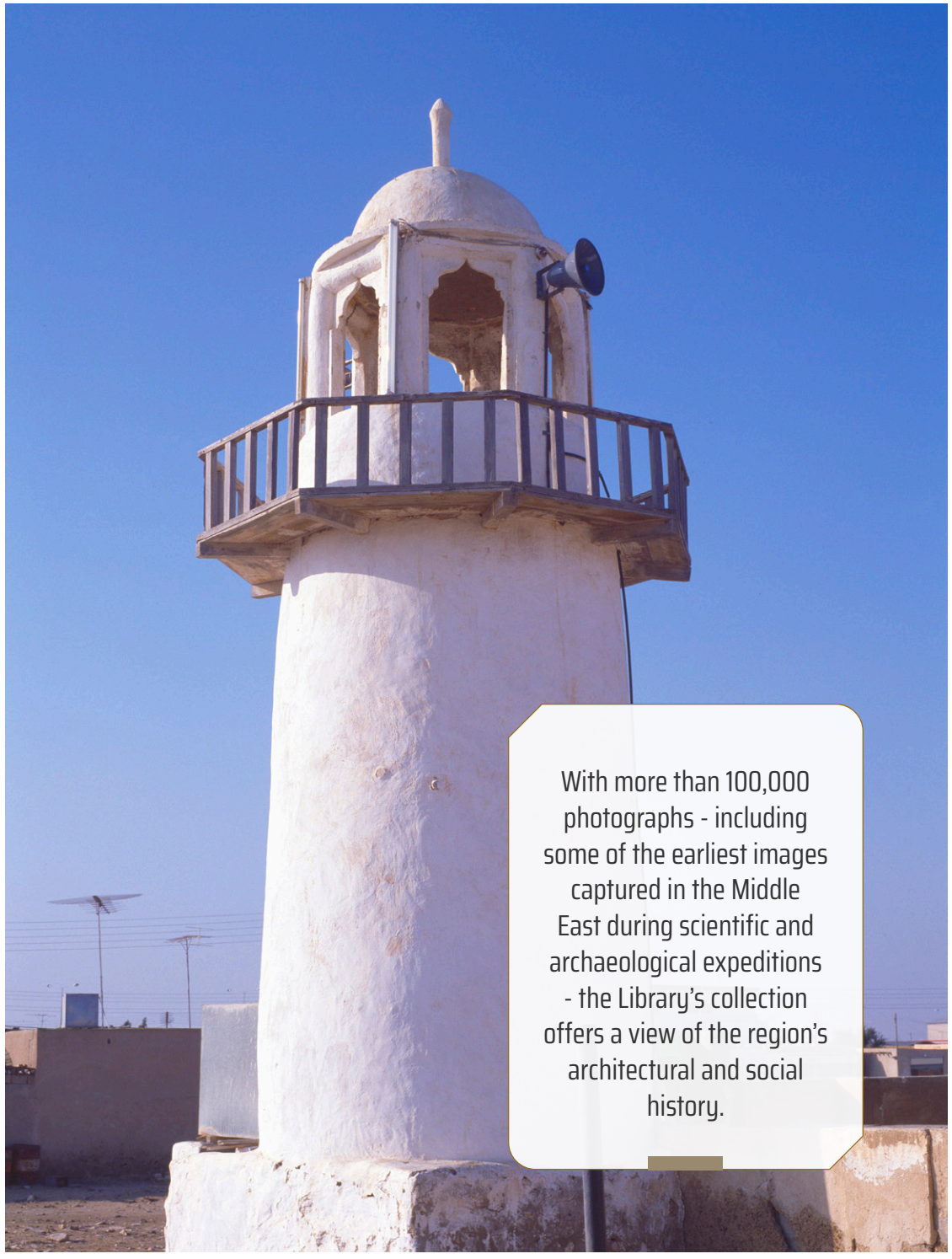
and the 1930s. Given the Library's emphasis on materials from the Gulf, photographs specifically related to Qatar and the Arabian Peninsula date up to the 1970s. While the geographical focus remains on Qatar, the Gulf and Arabian Peninsula, the collection also traces the path of early travellers in the region, covering North Africa and the Levant leading to Iraq, Iran, Turkey and Central Asia.

Can you share some insights into how these photographs document key aspects such as trade, commerce, oil discovery, and cultural events of Qatar and region?

> Given the Library's emphasis on materials from the Gulf, photographs specifically related to Qatar and the Arabian Peninsula date up to the 1970s.

With more than 100,000 photographs — including some of the earliest images captured in the Middle East during scientific and archaeological expeditions— the Library's collection offers a view of the region's architectural and social history, depicting key events,





With more than 100,000 photographs - including some of the earliest images captured in the Middle East during scientific and archaeological expeditions - the Library's collection offers a view of the region's architectural and social history.

religious monuments, antiquities and scenes of everyday life.

Photographs of Qatar and the Gulf represent a unique visual record of local history, documenting traditional activities such as trade and commerce, the discovery and early production of oil, important political and cultural events, and the urban development of Doha up to the 1990s.

Our collection includes photographic images of Makkah and Madinah from as early as 1880, decades-old pictures of pearling and the petrochemical industry, photos from Souq Waqif in the 1950s, pictures of Qatar's first football teams, and images from Qatar's official declaration of independence in 1971.

How does your collection provide a historical perspective on Doha's growth and transformation?

Doha has seen a significant expansion and some areas a full transformation over the past two or three decades. Areas which were undeveloped or non-existent, are now fully fledged residential, business and leisure centres. Few places have had such a radical change in such a short



period of time, and photographs that record this development are of interest to anyone with a keen eye for architecture, societal expansion and history. Historical photography provides a glimpse of the past and a visual record of the city before it grew exponentially. We encourage anyone who wishes to see more of how Doha used to be to visit the Library and look through our extensive collection.

Could you elaborate on the procedures involved in the collection of photographs?

Collection development and management includes acquiring, making an inventory and cataloguing, and then making the catalogued material accessible to the public.

The first step in the acquisition process is to select photographs from auctions and private collections, after considering the value that they would add to our collection. This selection process is guided by the mission and scope of the Library, which is to focus on visual records of Qatar, the Gulf and the Arab and Islamic world. When assessing photographs, some considerations are taken into account, for example, the value to research, scarcity of the scenes captured in the photograph, copyright, and costs, among other things.

The second step is to organise the collections. Items are attributed an accession number, which indicates the chronological order of their acquisition and reflects the arrangement of the collection. The organization of the materials within a collection will be based on the order established by its creator —the so-called respect des fonds,

> Photographs of Qatar and the Gulf represent a unique visual record of local history, documenting traditional activities such as trade and commerce, the discovery and early production of oil, important political and cultural events, and the urban development of Doha up to the 1990s.

which is one of the most important principles in archival theory. Where the original order is not available, the Library's specialists will create artificial units.

The photographs are then described by capturing, collating, analyzing, and organizing information that serves to identify the material and explain its context and production process. Based on the arrangement, an archival description may consist of a multilevel structure that begins with a general description of the whole collection and proceeds through increasingly detailed descriptions. Proper labelling, categorizing and tagging are especially critical for the description, as they make it easier for staff and Library users to discover, consult and locate materials in the collection. The cataloguing process is performed following international standards. At the Library, we use the Library of Congress' guidelines, developed

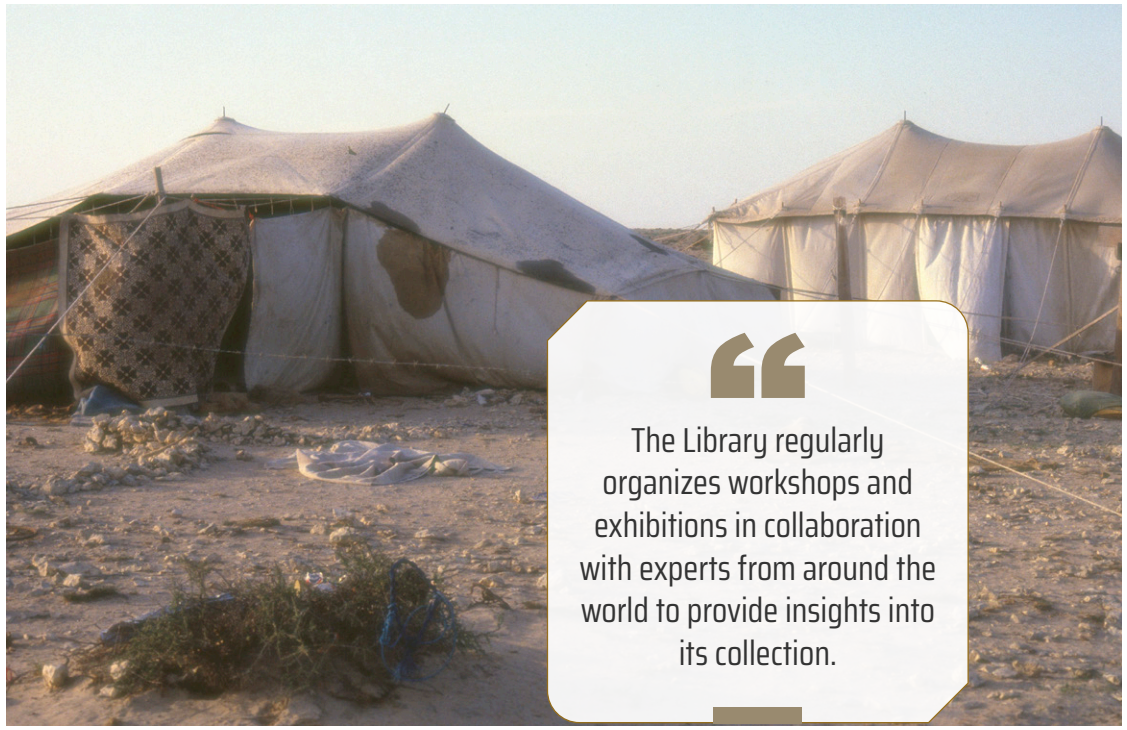


for the description of rare graphic material (DCRMG).

After this stage, items are stored in specialist envelopes and sent for digitisation for preservation and access purposes. Photographs are then placed in a temperature and humidity-controlled environment, from where they are retrieved upon request.

Digitization also helps maximize research efficiency and reduces the need for physical documents to be accessed as often, and therefore reducing the potential damage caused by handling, which is particularly relevant for photographs.

The description of the items — and digital copies depending on the copyright status — can also be published and made available to



> The Library regularly organizes workshops and exhibitions in collaboration with experts from around the world to provide insights into its collection.

global audiences, so that access is no longer restricted to those able to visit the physical location, saving time and travel costs. One such example is Qatar Digital Library, which hosts selected digitized collections from the British Library.

What measures are in place to ensure the long-term preservation of these valuable artifacts?

Our primary focus lies in proactive conservation efforts, encompassing a range of measures and initiatives aimed at averting and minimizing potential deterioration or future loss.

This involves ensuring optimal environmental conditions for collection materials such as maintaining suitable temperatures and a stable relative humidity. We also establish secure storage, packing, and transportation protocols to guard against chemical deterioration and physical damage.

The Library's Conservation and Preservation Center oversees an environmental monitoring programme, systematically recording and interpreting temperature and relative humidity conditions throughout the facility while also regularly monitoring light levels.

Long-term storage also necessitates meticulous adherence to preservation standards for all housing materials—including mat boards, folders, envelopes, and boxes—that come into contact with or closely surround collection materials.

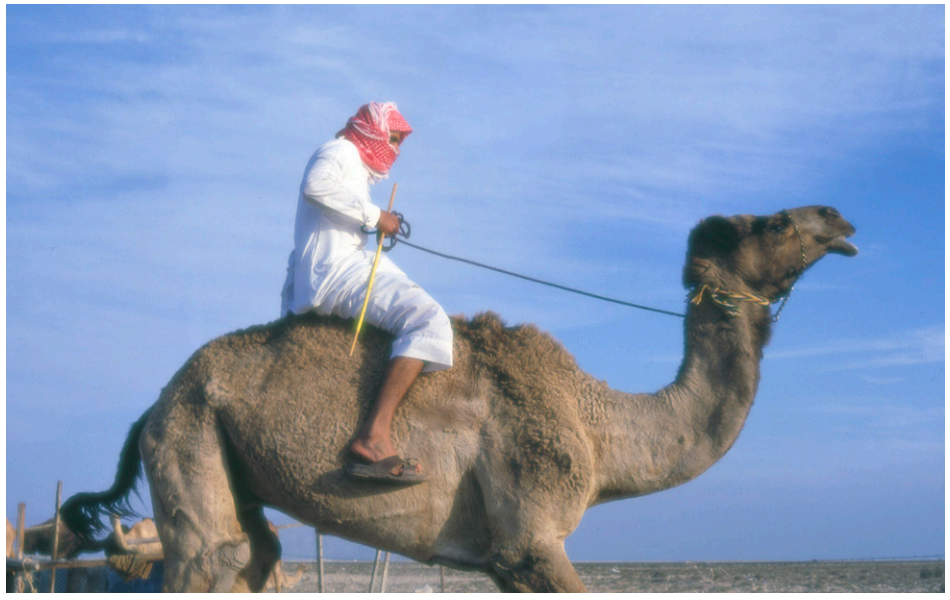
How does the Heritage Library engage with the local community and scholars to share the wealth of knowledge contained in the collection?

The Library regularly organizes workshops and exhibitions in collaboration with experts from around the world to provide insights into its collection. The history of photography and its early manifestations in the Middle East were explored through an exhibition held by the Library in 2021, in collaboration with Qatar Museums. "Between Science and Art: Early Photography in the Middle East" showcased some of the first photographic images taken in the region, such as the works by pioneer French photographer Joseph-Philibert Girault de Prangey (1804 – 1892).

For the Qatar-Indonesia Year of Culture 2023, the Library also developed and hosted the "Letters of Faith: The Arabic Script in Indonesia" exhibition, which showcased the Library's collection of Indonesia-related materials, including photographs such as the portraits of Indonesian pilgrims taken in the 1880s by the famous Dutch photographer and orientalist Christiaan Snouck Hurgronje.

Are there plans for expanding the collection, or initiatives related to the early photography collection?

The Library is constantly striving to improve and expand its historical photography collection. The Library aims to continue to acquire new photographic materials from local and regional institutions, as well as from private individuals who may wish to donate or sell their collections.



'My culinary journey is rooted in a passion for cooking and a commitment to showcasing Qatar's rich culinary heritage'

One of Qatar's most influential culinary figures and owner of the Desert Rose Café at the National Museum of Qatar, Chef Noof Al-Marri brings the heart of Qatari cuisine to the world, blending tradition with innovation.



Renowned for her dedication to preserving and promoting Qatari culinary heritage, Chef Noof Al Marri stands as one of Qatar's most influential culinary figures. As the owner of the Desert Rose Café at the National Museum of Qatar, she blends traditional Qatari flavours with contemporary global influences, creating a dining experience that reflects both authenticity and innovation. Beyond her restaurant, Chef Noof's impact extends internationally through her cookbook "Tastes of Qatar", her collaboration with Qatar Airways, and her award-winning contributions to the region's dining scene, including being named FACT Dining Awards' Chef of the Year 2025.

In this interview with Culture, Chef Noof shares her journey – from her early passion for cooking and formal culinary training to her efforts in Qatari cuisine on the world stage. She opens up about her creative process, challenges, and aspirations, offering insights into the artistry and purpose that define her career.

Culture: Can you please tell us about your educational and professional background?

Chef Noof Al-Marri: My culinary journey is rooted in a passion for cooking and a commitment to showcasing Qatar's rich culinary heritage. I received formal culinary training at reputable schools, along with specialised courses in pastry, nutrition, and international cuisine. I have gained diverse kitchen experience in fine dining, catering, and hotels, constantly





> From childhood, I held a fascination with food and the art of cooking. Hours were spent in the kitchen alongside my family, observing their culinary mastery and eagerly lending a hand whenever possible.

experimenting with flavours and techniques to create unique dishes.

A key aspect of my culinary journey involves promoting Qatari cuisine and culture both locally and internationally. Furthermore, I have ventured into culinary entrepreneurship, whether through opening my own restaurant, launching a product line, or offering consultancy services.

What did you want to be when you were a child?

From childhood, I had a fascination for food and the art of cooking. Hours were spent in the kitchen alongside my family, observing their culinary mastery and eagerly lending a hand whenever possible. Even in those early years, I had a strong desire to pursue a career that combines food and creativity. This passion with cooking ultimately steered me towards a career as a chef, where I could use my creativity and share my affection for food with others.

What is your most favourite dish to prepare and why?

The dish "Al-Madruba," holds a special place in my heart because it reminds me of my grandmother and family from when I was younger. Al-Madruba is a traditional Qatari dish made with chicken or lamb, rice, and spices. It's a comforting and flavorful dish that brings back memories of family gatherings and cherished moments shared around the dining table. The process of preparing Al-Madruba involves simmering meat with spices until tender, then mixing it with rice and cooking until the flavours meld together perfectly. Whenever I prepare Al-Madruba, I feel a sense of connection to my heritage and the traditions passed down through generations, making it my favourite dish to prepare.

> The dish Al-Madruba holds a special place in my heart because it reminds me of my grandmother and family from when I was younger. It is a traditional Qatari dish made with chicken or lamb, rice, and spices.

What are the must-try dishes you would recommend to a visitor to Qatar?

When visiting Qatar, there are several must-try dishes that I would highly recommend. One of them is the Qatari dish called 'Machboos' or 'Majboos'.

"Machboos" is a rice dish made with either chicken, lamb, or seafood, cooked with a blend of spices such as cardamom, cinnamon, cloves, and bay leaves. The dish also typically includes onions, tomatoes, and dried limes (loomi), which add depth of flavour. The meat or seafood is first marinated with these spices, then cooked together with the rice until tender and fragrant. "Machboos" is often served with side dishes like salad, yogurt, or pickles, adding even more variety and flavour to the meal.

What prompted you to open the Desert Rose Café at the National Museum of Qatar, and what unique dining experience do you offer customers?

I chose to open the Desert Rose Café with the aim of providing a unique and memorable dining experience for museum visitors. I selected this location because the museum is a prominent cultural destination in Qatar, attracting visitors from around the world. The café's setting offers an opportunity for visitors to relax and enjoy a delicious meal after exploring the museum and discovering Qatar's heritage.

We provide a diverse range of delicious foods inspired by both traditional Qatari cuisine and international flavours using fresh, local ingredients to ensure quality and taste. By blending Qatari authenticity with innovation, we aim to provide a unique dining experience in an environment that reflects Qatar's heritage and culture, making Desert Rose Café a preferred destination for local and international visitors alike.

Can you tell us about the role of spices in Qatari cuisine and how they contribute to the distinctive taste of your dishes?

Indeed, every Qatari household has its own special blend of spices that reflects their personal preferences, family traditions, and regional influences. These





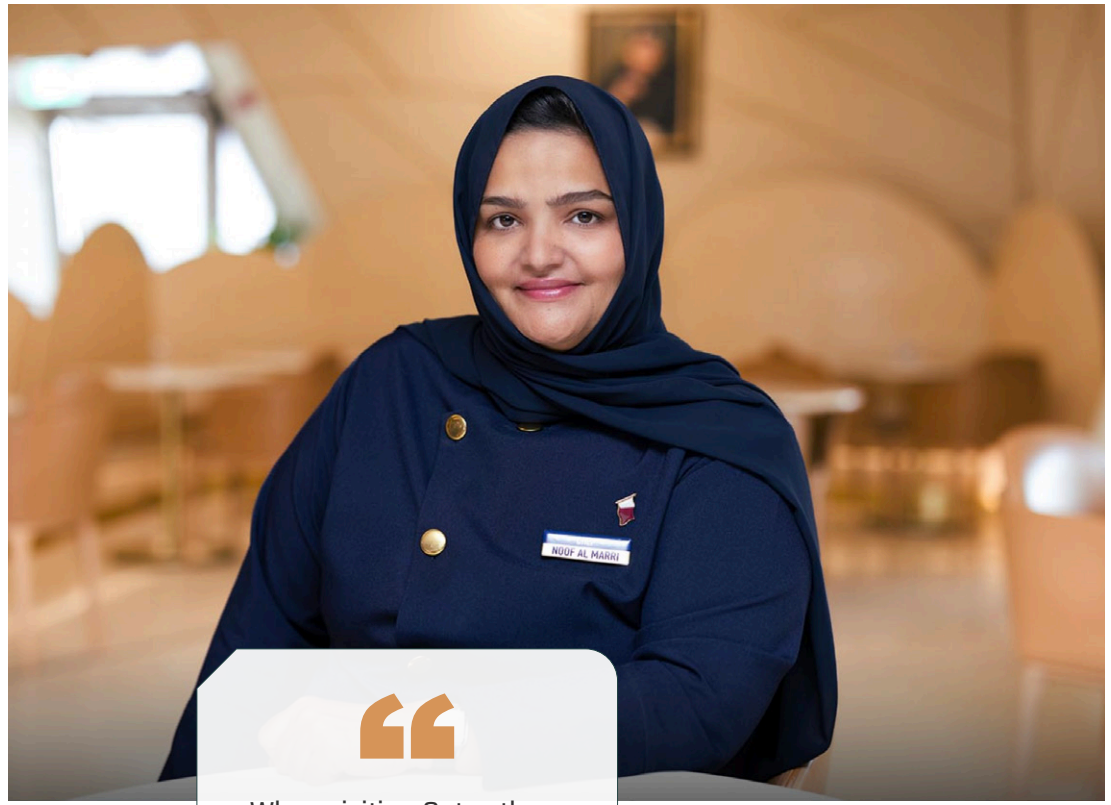
spice blends vary from one home to another, with each family incorporating a diverse range of spices to suit their tastes and the dishes they prepare.

Whether it's a unique blend for marinating meat, seasoning rice, or flavouring sauces, these distinct mixtures play a vital role in shaping the flavours of traditional Qatari dishes. The tradition of creating homemade spice blends highlights the importance of culinary heritage and the significance of family recipes in Qatari culture

. It also encourages experimentation and innovation in the kitchen, as each family strives to create its own signature dishes.

What memorable experiences or lessons have you gained from food expos and culinary classes around the world?

Attending global culinary events has been an enriching experience, offering opportunities to learn, network, and explore diverse cuisines. Interacting with chefs from different cultures has deepened my appreciation for culinary diversity and inspired creativity through new ingredients, flavours, and techniques. Networking with professionals has led to collaborations and shared learning, while classes on restaurant management and menu planning provided valuable business



> When visiting Qatar, there are several must-try dishes that I would highly recommend. One of them is the Qatari dish called 'Machboos' or 'Majboos'.

insights. Exploring world cuisines has also strengthened my pride in my country's culinary heritage and the importance of preserving its unique traditions.

What are your aspirations for 'Spices by Chef Noof' and how do you envision your spices making an impact in the global culinary scene?

'Spices by Chef Noof' aims to become a renowned brand offering high-quality, hand-made spice blends inspired by the rich flavours of Qatari cuisine. Our mission is to celebrate traditional recipes and spices passed down through generations, allowing chefs and home cooks worldwide to experiment and elevate their dishes. By sourcing ingredients locally, we support sustainability and the local economy, while sharing Qatari culture and fostering global connections through food.

As you continue to travel and explore cuisines from different countries, how do you



incorporate these experiences into your culinary creations at Desert Rose Cafe?

I often discover unique ingredients during my travels. I incorporate these ingredients into my dishes, either as the main component or as accents to add depth and complexity to the flavour profile. I also enjoy experimenting with fusion cuisine, combining elements from different culinary traditions to create new and exciting dishes.

Each culture has unique cooking techniques that I adapt at Desert Rose Café, blending them with local ingredients while preserving authenticity. I also create seasonal specials inspired by my travels, showcasing global flavours with fresh ingredients. By combining Qatari, international, and fusion dishes, the menu offers something for every palate.

What inspired you to write the book 'Taste of Qatar'? What aspects of Qatari cuisine and culture readers can discover through this book?

The book showcases the role of food and recipes in shaping Qatar's cultural identity, including an overview of food traditions and dining customs that reflect the country's culture. It also addresses the role of food in Qatari society and how it's used in social gatherings and celebrations. The book reviews the culinary history and heritage of Qatar, focusing on traditional dishes and ingredients that reflect cultural diversity and regional and global influences on Qatari cuisine.

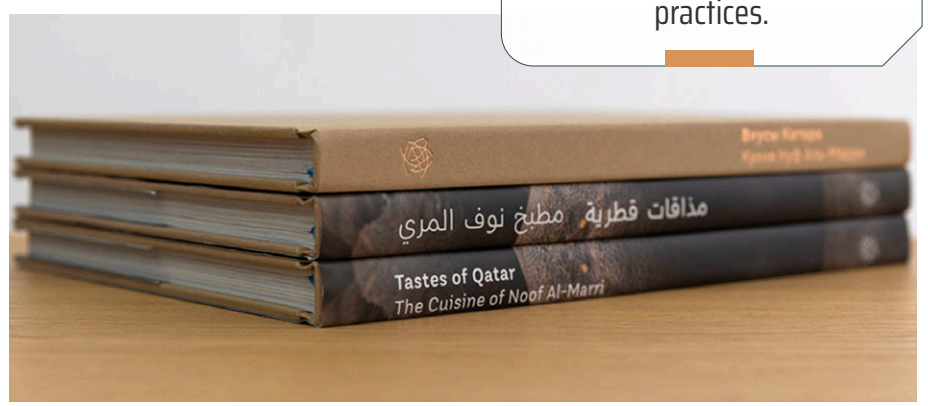
Moreover, it encourages readers to visit the National Museum in Qatar and explore the country's rich culture and history through the events and exhibitions held at the museum, contributing to a better understanding and appreciation of Qatar's cultural heritage.

In writing "Taste of Qatar", what were some of the challenges you faced in capturing the essence of Qatari cuisine and culture, and how did you overcome them?

Writing Taste of Qatar came with several challenges. Capturing the authentic flavours and traditions of Qatari cuisine required extensive research into traditional methods, ingredients, and cultural practices. Collaboration with local chefs and experts ensured authenticity and cultural sensitivity. Some ingredients were difficult to source outside Qatar, so suitable substitutions were suggested to make the recipes more accessible globally.

It was important to portray Qatar's diverse culinary traditions accurately and respectfully, which required cultural sensitivity and expert consultation. Ensuring the book was engaging and accessible to readers of all backgrounds was another challenge. I also aimed to balance tradition with modernity, showcasing both authentic recipes

Writing 'Taste of Qatar' came with several challenges. Capturing the authentic flavours and traditions of Qatari cuisine required extensive research into traditional methods, ingredients, and cultural practices.



and contemporary interpretations of Qatari cuisine.

Can you tell us about the collaboration with Qatar Airways for Qatari cuisine in the airline's Business Class? What inspired this partnership?

The collaboration was the outcome of a mutual interest in showcasing Qatar's rich culinary heritage to a global audience. It was inspired by a shared commitment to excellence in hospitality and a desire to offer passengers an authentic and memorable dining experience onboard.

I worked closely with Qatar Airways' culinary team to develop a selection of signature dishes reflecting Qatar's diverse culinary landscape. The partnership not only introduced passengers from around the world to Qatar's flavours but also served as a platform to promote the country's culinary heritage and cultural identity globally.



> 'Spices by Chef Noof' aims to become a renowned brand offering high-quality, hand-made spice blends inspired by the rich flavours of Qatari cuisine.

In your opinion, what sets Qatari cuisine apart from other regional cuisines?

Qatari cuisine is distinguished by its rich use of locally sourced ingredients, such as seafood, dates, rice, and aromatic spices like saffron and cardamom. It blends culinary influences from the Arabian Peninsula, Persia, India, and beyond, creating dishes that are both unique and deeply flavourful. Traditional cooking methods, including grilling, roasting, and slow cooking, enhance the natural taste of ingredients. Generous portions and warm hospitality are central, with meals often shared among family and friends, reflecting the welcoming and generous spirit of Qatari culture.

What challenges did you encounter along the path to becoming a renowned chef, and how did you overcome them?

The path was indeed difficult, filled with many setbacks that tried my patience and willpower. Balancing practical experience with formal education while dealing with the demanding rigours of culinary school presented its own set of challenges. The culinary world's reputation for demanding schedules and long hours added further complexities, often straining personal life and well-being. Amidst these trials, maintaining a healthy work-life balance and managing stress became crucial challenges to overcome.

wMoreover, breaking into the industry was challenging, especially in male-dominated kitchens, requiring determination and creativity under high-pressure expectations.

However, each challenge served as a crucible for growth, shaping me into the chef I am today. Through adaptability, and passion, I confronted these obstacles, emerging stronger and more determined than ever to carve my niche in the culinary world.

What are your future plans and aspirations in the culinary world?

My future plans focus on continuous learning, innovation, and promoting Qatari cuisine globally. I aim to collaborate with international chefs, create a modern culinary venture that celebrates authentic Qatari flavours, and share my knowledge through workshops and mentorship to inspire the next generation of chefs.

Lastly, what advice would you give to aspiring chefs and entrepreneurs who are passionate about promoting local cuisine and flavours on a global scale?



I recommend embracing your cultural heritage and staying authentic while promoting local cuisine. Keep learning, experimenting, and exploring new ingredients and techniques. Building connections with fellow chefs, culinary experts, and food enthusiasts both locally and internationally is important. Collaborate on projects, participate in culinary events, and share knowledge and experiences to broaden your horizons and reach new audiences. Success requires passion, dedication, and resilience. Be flexible in adapting recipes to suit different tastes while sharing your culinary traditions worldwide.

Oud:
The scent of Qatari culture





Walk into any Qatari home, and you will be greeted by the soothing scent of oud, a fragrance that carries centuries of Qatari culture. *Culture* traces its origins and significance.



By Khadiza Begum

Walk into any Qatari home, and you will likely be greeted by the warm, smoky scent of oud – a fragrance that carries centuries of culture in every wisp of smoke. The use of oud in Qatar dates back to the earliest trading days that connected the Arabian Peninsula with South and Southeast Asia. Historically, oud was used in rituals, royal courts, and religious ceremonies, serving both as a perfume and as a symbol of hospitality and wealth. Its scarcity and unique fragrance made it a luxury item, reserved for special occasions and guests.

Derived from the Southeast Asian agar (Aquilaria) tree, oud's journey begins within the wood. When the tree becomes infected with a particular type of mould, it produces a dark, aromatic resin to protect itself, a substance so precious it is often called "liquid gold."

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In Qatar, oud is cherished in many forms – from bukhoor wood chips and oil-based perfumes to prayer beads. Bukhoor powder is commonly burned as incense, filling homes with a rich, lingering fragrance, while perfumers blend oud with other scents such as Indian rose and orange blossom to create complex, luxurious aromas.



For those seeking an authentic experience, few places capture the spirit of oud better than the Souq Waqif in the heart of Doha. Here, the air is thick with the mingling aromas of spice, coffee, amber and the deep, woody scent of oud that defines the essence of Arabian perfumery.

At Souq Waqif's SAIECO Perfumes, the walls are lined with glass bottles of golden oils, reflecting generations of tradition. The shop has been operating since 1960, says Omran Mumith, the current owner who took over from his father. "At that time, there were no malls or shopping complexes in Doha. My father was one of the first to bring oud to the market." His recollections offer a glimpse into old-time Doha. "Back then, Bismillah Restaurant was the gathering spot for sheikhs, traders, and locals – a time when commerce was built on personal relationships, and trust."



In Qatar, oud is cherished in many forms - from bukhoor wood chips and oil-based perfumes to prayer beads. Bukhoor powder is commonly burned as incense, filling homes with a rich, lingering fragrance.



For those new to Arabic fragrances, the words oud, bukhoor, and attar can seem intricate and mysterious. Yet, as Mumith explains, understanding their differences is essential to appreciating the depth of Arabic perfumery. “Bukhoor,” he says, “is the powdered form of agarwood chips mixed with added fragrances, used for burning.” Oud itself, on the other hand, “is the dried form of agarwood - wood that has been naturally infected, producing a resin that gives it its rich, smoky scent.” Meanwhile, attar (or ittar) “is a natural perfume oil, traditionally made by distilling flowers, herbs, spices, or wood into a base.”

From these core elements emerge endless variations, each formed by region, method, and tradition. As Abdullah Al Mansoor, owner of Amber Gallery, another family-run perfume house with three branches across Doha, including one in Souq Waqif, explains, “Every oud has its own story. It depends on where it comes from. Burmese oud is not the same as Vietnamese, and Malaysian oud is not the same as Cambodian. The smell, colour, and texture all vary.”

The craft of creation

The journey of oud from forest to bottle is long and meticulous. According to business owners in Souq Waqif, their agarwood is sourced

> For those seeking an authentic experience, few places capture the spirit of oud better than the Souq Waqif in the heart of Doha.

from across Asia - from Burma, Vietnam, Malaysia, and Indonesia, to the Philippines, and even the forests of Sylhet, Bangladesh, a newer but increasingly significant source.

“We import from these countries and blend it here in Qatar,” says Mumith. “Our signature products like Bukhoor Yusra, Oudh Ma Attar Seufi, and Oudh Bil Musk are all created in-house. Every shop in the Souq has its own blends that make it unique.”

At Amber Gallery, the same tradition of blending is considered an art form. “We import from different countries,” says Al Mansoor. “Then we create our in-house signature products like Bukhoor Sheikh Abdullah, Oud Hindi Seufi, and Hamad. These are famous among our Qatari customers - even members of the Royal family have their own custom blends with us.”

The process of making oud oil remains both an art and a science. “It’s a long and complex process,” explains Mumith. “Agarwood is cut into chips and soaked in water for about a month. Then, it goes through a distillation process where the water is boiled for 8 or 9 days. The evaporated water collects in tunnels and dries - what remains is the pure oud oil.”

Similarly, bukhoor is made by cutting agarwood into chips and grinding it into powder, then mixing it with fragrant oils. “That’s how you get the smoky, layered aroma that fills a majlis or home when burned,” he adds.

But the most precious element of oud is time. “To form agarwood naturally, it takes 20 or 30 years for one tree,” says Mumith. “Now, because of demand, farmers use hybrid methods that take only five years. But the quality of natural oud is much higher. The older the oil, the more expensive it becomes and sometimes even 10 or 15-year-old oils are sold at premium prices.”









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In a market flooded with imitations and synthetic substitutes, identifying genuine oud requires both experience and knowledge. "It's not easy," admits Mumith. "Even as the owner, sometimes we can't tell immediately. Only reliable sources and experience help us identify good quality oud. The lasting time and smell are the key indicators. Everything is about quality."

Trust, indeed, is a recurring theme in the perfume business. "For us, honesty and sincerity build trust," says Mumith. He recalls an interesting experience from 1996. "Once, an elderly gentleman entered our shop wearing very rough and untidy clothes, looking tired and with a dry face, and carrying a big bag in his hand. He asked to see the oud, and as we began showing our products, he said, 'Show me more.' Then the elderly man explained, 'I came from Saudi Arabia to buy oud from your shop,' and opened the bag, which was full of cash!" He pauses, smiling. "That's when we learned never to judge a customer by looks"

At Amber Gallery, trust is equally important. He recalls a moment. "Once, a Sheikh came in just by following the scent of the smoke. He asked, 'Is this Sheikh Abdullah Bukhoor you are burning? I have been looking for this smell for years!' That's when you know your product has become part of someone's life."

The Challenges of a precious trade

Despite its enduring appeal, the oud industry faces growing challenges. Inflation, overharvesting, and the scarcity of reliable suppliers have made sourcing authentic agarwood increasingly difficult.

"Inflation and sourcing are our two biggest problems," says Mumith. "High prices, limited supply, and the risk of getting mixed or low-quality products make it hard."

Al Mansoor expresses the same concern. "We try to go directly to garden owners in India and Southeast Asia to ensure quality. But pricing remains a challenge; it's an expensive raw material, and the global demand has gone up drastically."

Indeed, the surge in global interest has transformed oud from a regional tradition to an international luxury. "Before, it was mostly Middle Eastern people who used oud," says Mumith. "Now, European and American niche perfume houses are using it as a core ingredient. Even global brands

have discovered oud – it's become a global sensation."

A fragrance that bridges time

For many Qataris, oud is memory and emotion intertwined. It marks weddings, celebrations, and even everyday gatherings. The act of burning bukhoor to welcome guests or applying attar before prayer carries spiritual and social meaning.

"Oud is a part of Qatari culture," says Mumith. "Our customers know the difference between real and synthetic just by smelling it. They come to us not just for perfume but for a connection – to their roots, to their memories."



While younger Qataris have grown up surrounded by Western luxury perfumes, oud remains a cultural constant. However, the youth are still drawn to oud, though they prefer modern or fusion blends.

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"Young Qataris like oud," says Al Mansoor, "but they want it mixed with new, trendy, or Western notes. They want original oud with a modern touch."

Still, for many, oud is a connection to their past. Al Mansoor recalls, "Sometimes, a young Qatari enters and says, 'This smells like my father used to wear, or we burned this at home when I was young.' That's the emotional connection oud creates."

In that sense, oud becomes a bridge between generations, linking tradition with modern expression – a fragrance of continuity in a rapidly changing world.

At SAIECO Perfumes, winter is the busiest season. "That's when the tourists come, and weddings take place," says Mumith. "But every day, someone walks in looking for the scent that feels like home."

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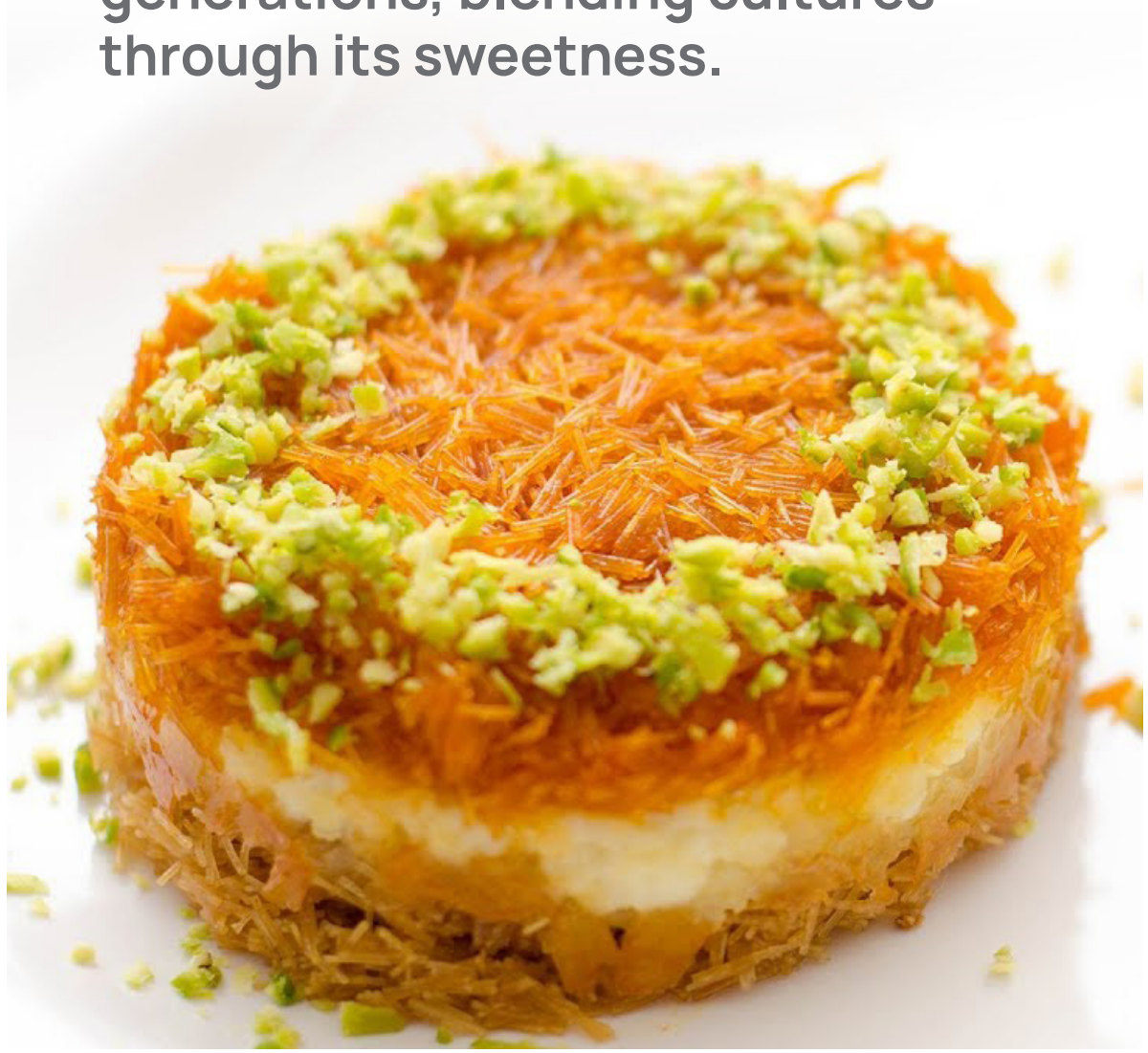
At Amber Gallery, the story is the same. "Our oud connects past and present," says Al Mansoor. "It's the smell of tradition that never fades."



KUNAFA:

The Middle Eastern dessert that connects hearts

Kunafa, known by many as knafeh, is one of the Middle East's most treasured desserts, a culinary gem that has travelled across lands and generations, blending cultures through its sweetness.





Kunafa, known by many as knafeh, is one of the Middle East's most treasured desserts, a culinary gem that has travelled across lands and generations, blending cultures through its sweetness. Historians trace its roots back to the Levant, particularly Nablus in Palestine, where the famous knafeh nabulsiyeh was first baked with Nabulsi cheese and a fine layer of shredded pastry. Over centuries, it spread across the Arab world.

On a warm Doha evening, the smell of melted cheese and toasted vermicelli drifts through the air long before you reach the door near a kunafa shop on Salwa Road. Inside, trays of golden kunafa shimmer under soft yellow lights. Customers crowd around the counter, some waiting for takeaway orders stacked in silver boxes, others sipping Arabic coffee as they watch the chefs pour syrup over freshly baked kunafa, the steam rising in a sugary mist. It's late, yet the place hums with life – laughter, clinking plates, and the rhythmic scrape of spatulas lifting slices onto waiting plates.

> Kunafa originally came from Palestine but over time it became famous in many countries - Turkey, Egypt, and Lebanon etc. Now it's a Middle Eastern dish, loved by everyone.



This scene unfolds at Al Aker Sweets – a Palestinian establishment that has been part of Qatar's culinary landscape for around fourteen years. Chef Helmy, the shop manager who has worked there since the very beginning, greets every customer with the same warmth he extends to his pastry trays. "Kunafa originally came from Palestine," he says "but over time, it became famous in many countries – Turkey, Egypt, Lebanon. Now it's a Middle Eastern dish, loved by everyone."

> A perfect kunafa should be well-cooked, crispy, but cheesy with sweetness. That balance - that's the secret.

As the evening rush increases, the air grows dense with the fragrance of cheese. Behind the counter, a line of chefs works swiftly, cutting, layering, and baking with almost choreographed precision. Large trays slide into hot ovens while smaller ones are carefully drizzled with syrup and topped with crushed pistachios. The hum of activity never stops. "We sell about sixty-four kilograms of



kunafa every day," Helmy explains, barely pausing as he checks the colour of a baking tray. "On weekends like Thursday and Friday, it's even more. Sometimes we can't manage the seating arrangements – it's full house."

He laughs, his hands busy cutting a tray into even squares. "People usually like to sit and eat here because they want to enjoy the crispness of kunafa while it's still warm. The cheese stretches, the syrup melts into the layers – that's how it should be. But we also get big takeaway and delivery orders, especially for families and gatherings."

The popularity of kunafa peaks during special occasions. "The holy month of Ramadan is our busiest time," Helmy says. "Then we have the two Eids, and public holidays like Qatar National Day. During these times, we work from morning till late night, preparing hundreds of trays. It's a lot of work, but it feels festive – everyone's in a good mood."

In the kitchen, the staff move with impressive efficiency. One chef stirs a pot of melted cheese; another spreads a layer of orange-hued vermicelli onto a round metal tray. The air vibrates with the sizzling sound as ghee hits the hot surface. A young worker carries a tray to the counter, where Helmy inspects it closely. "A perfect kunafa," he says, "should be well-cooked, crispy, but cheesy with sweetness. That balance – that's the secret."

Across town, another kitchen tells a slightly different version of the same story. At Al Hallab, situated in Souq waqif, a Lebanese shop that's been serving sweets in Qatar for over twenty years, cashier Masoom Mujib has seen countless customers fall in love with the dish. "Kunafa is made from semolina and vermicelli with mozzarella cheese and rose water," he explains. "We make the vermicelli or semolina crunchy, then add the cheese that's already been cooked for 15 to 25 minutes. The syrup gives it sweetness, and the rose water gives it that special aroma."

He describes how kunafa adapts from place to place. "As kunafa moved from one country to another,



> As kunafa moved from one country to another, its taste changed. Some people like it soft and cheesy, others like it crispy. Turkish kunafa uses pistachios; Lebanese kunafa is soft, made with semolina; Palestinian kunafa is crispy. Qatari people like it cheesy and crispy. You can say, everyone adds a little of their culture to it.

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The Lebanese shop buzzes with orders even late at night. Delivery drivers come and go, stacking boxes in the back of their motorbikes. Inside, families sit with plates of steaming kunafa, syrup dripping onto the edges. "Takeaway and delivery are more common here," Mujib says, "but still, many people like to eat it fresh. When it's warm and crisp, that's when you really taste the difference."

Their best-selling item? "Semolina kunafa," he answers without hesitation. "Customers love it because of its softness and cheesy texture. It melts in your mouth."

Masoom estimates they sell twenty-five to thirty kilograms of kunafa a day, more during winter or tourist season. "We serve around fifty customers daily. During special occasions, we prepare extra trays because demand goes up. It's tiring but rewarding. When people smile after their first bite, it's worth it."

Cheese: The heart of kunafa

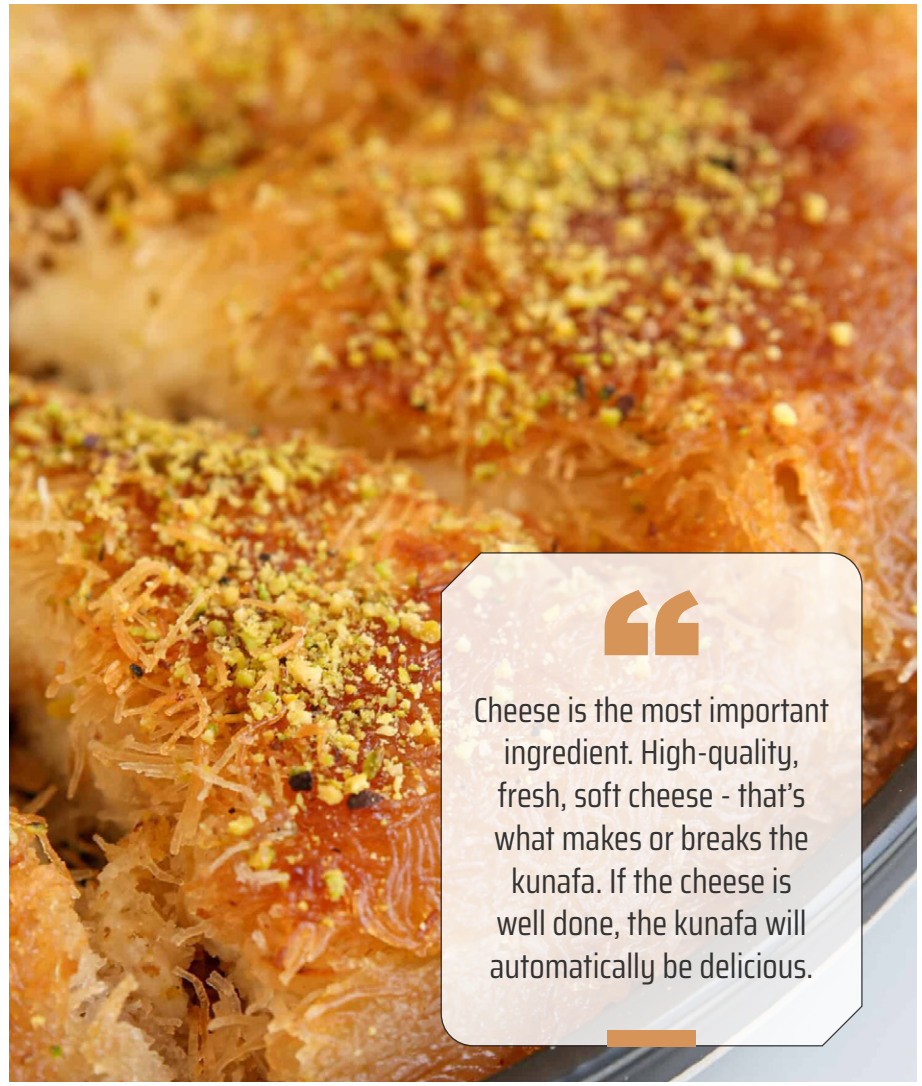
Historically, kunafa's journey mirrors the cultural flow across the Middle East, with each region adding its own touch – a unique cheese, syrup, or nutty garnish. Yet, through all its variations, one thing has never changed: its essence. The golden pastry, the molten cheese, the fragrant drizzle of syrup – all come together to create not just a dessert, but an experience of warmth and togetherness. The ritual of slicing into a steaming tray of kunafa feels almost sacred; it invites patience, appreciation, and, above all, company. And at the centre of it all lies the true secret – the cheese!

Historically, kunafa's journey mirrors the cultural flow across the Middle East, with each region adding its own touch - a unique cheese, syrup, or nutty garnish.

Chef Helmy doesn't hesitate when asked what makes his kunafa stand out. "Our kunafa is crispy, soft, and cheesy. And the secret is in our cheese; we make it ourselves or buy only high-quality cheese. We have an expert team of chefs to maintain the quality of taste and texture. Even when we prepare it in bulk, we never compromise."

For Helmy, cheese is not merely an ingredient but the soul of the dessert. It's what gives kunafa its signature stretch, its creamy bite, and that satisfying sweetness. In his kitchen, the perfect kunafa begins long before the syrup is poured, it begins with the cheese.

Mujib emphasises the same secret as Helmy – the cheese. "Cheese is the most important ingredient," he says firmly. "High-quality, fresh, soft cheese – that's what makes or breaks the kunafa. If the cheese is well done, the kunafa will automatically be delicious," he says.



"We use sesame cheese for our semolina kunafa, and that's what makes us different," Mujib explains. "You can taste it with sugar or natural honey – both are delicious."

A shared sweetness

Kunafa transcends kitchens and generations, connecting people with the timeless comfort of home. Simple, generous, and universal, it warms both hearts and tables.

For Mujib, every tray of kunafa holds not just flavour, but connection. Among the countless moments he has witnessed behind

the counter, one encounter stands out. “Once, some European tourists visited our shop and tried kunafa for the first time,” he recalls with a smile. “We gave them a few pieces as a welcome gesture. They were surprised we didn’t charge them! We told them it’s part of our Arab hospitality - we want our guests to feel at home. They were touched and said they would never forget that experience.”

Chef Helmy shares a similar sentiment. For him, kunafa represents more than a dessert, it’s a bridge between cultures. “Kunafa is a Palestinian dessert, but it’s loved by everyone,” he says warmly. “When Qatari customers visit us, we feel proud and happy. Now kunafa has become part of Qatari tradition- it feels like we are all united through kunafa.”

Across the city, kunafa is available in all its glorious forms, from the crisp, stretchy Palestinian version to the buttery Lebanese semolina style, and even the soft, pistachio-topped Turkish renditions. Prices typically range between QR 60 to QR 120 per kilo, depending on the shop and the ingredients used, while individual portions start from QR 10 to QR 20.

For authentic flavours, long-time favourites like Al Aker Sweets, Nafeeseh Sweets, Al Hallab, Al Bisana, and the like continue to draw loyal fans. Meanwhile, places like Kunefe House, MADO, and Yasmine Palace offer a more refined or Turkish-inspired experience - perfect for those who enjoy their kunafa with a touch of elegance.

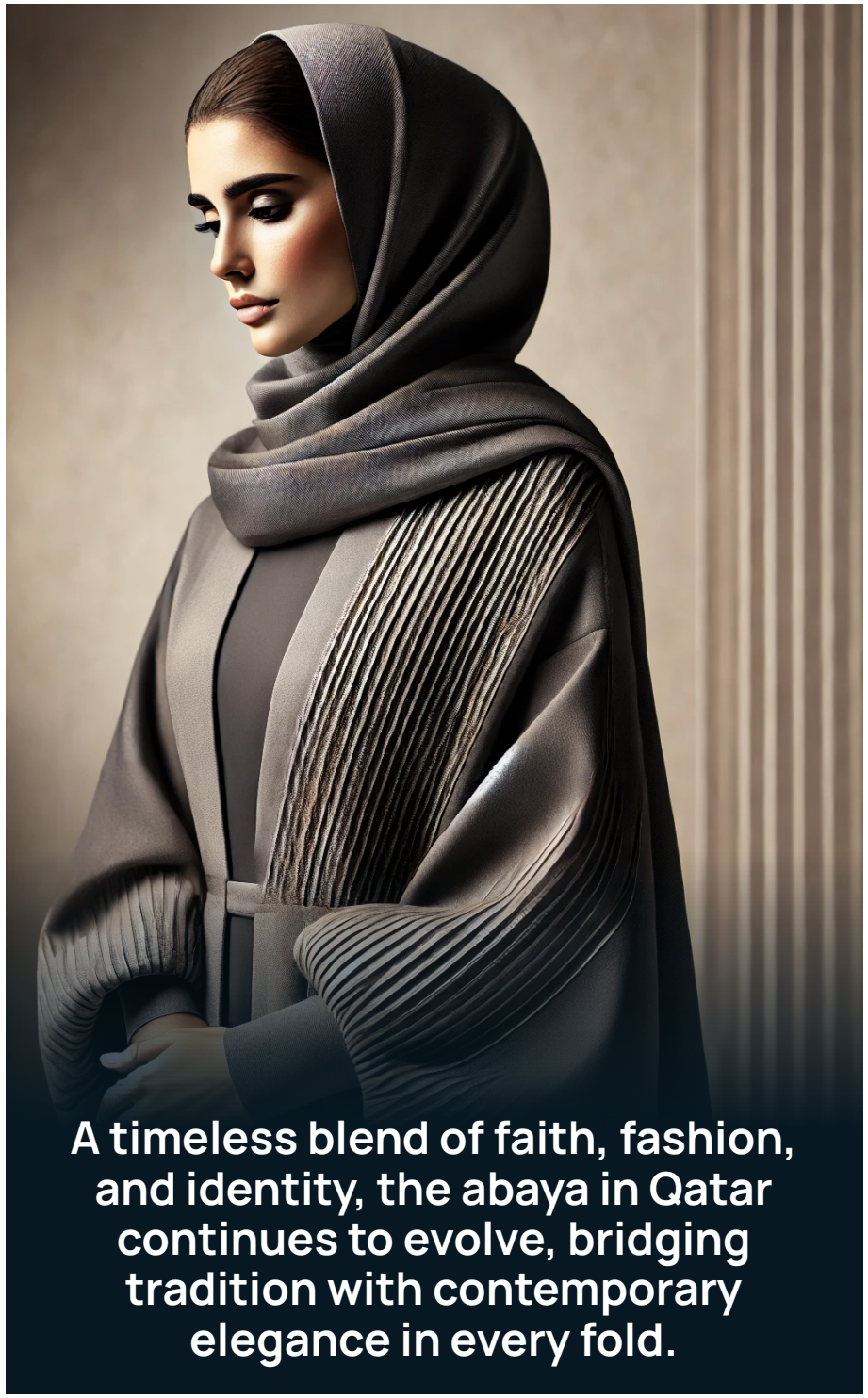
The modern dessert scene has also embraced creativity. Spots such as Haleeb W Qeshta and The Pasha Baklawa Kunafa Patisserie reinvent tradition with new twists - Nutella kunafa, cream rolls, and pistachio-infused layers - all while keeping the spirit of the original intact.



Prices typically range between QR 60 to QR 120 per kilo, depending on the shop and the ingredients used, while individual portions start from QR 10 to QR 20.

Abaya in Qatar:

A perfect blend of culture and style



A timeless blend of faith, fashion, and identity, the abaya in Qatar continues to evolve, bridging tradition with contemporary elegance in every fold.



Under the soft lighting of Souq Falah, at numerous shops, abayas are displayed with care, their fabrics ranging from lightweight silks to finely embroidered materials. Each piece reflects not only craftsmanship but also a sense of cultural heritage.

The abaya holds a special place in Qatari culture, symbolising modesty, elegance, and identity.

Traditionally a simple black cloak worn by women, the abaya has evolved over time to reflect both cultural heritage and modern fashion influences. Designers are experimenting with cuts, fabrics, and subtle embellishments, creating pieces that balance tradition with modern aesthetics. Yet, despite these innovations, the garment's core purpose remains unchanged: to provide a refined and modest form of attire that respects cultural customs.

Traditionally a simple black cloak worn by women, the abaya has evolved over time to reflect both cultural heritage and modern fashion influences. Earlier, plain-cut designs were in fashion but over time, embroidery was added. Now embroidered abayas are most in demand.

For the men behind the counters at Khadim Store & Abaya, this balance between tradition and trend defines their everyday work. Md. Shabuddin, the owner of Khadim Store & Abaya, sits surrounded by bolts of fabric and an array of designs that mark decades of change. His shop, established nearly a quarter of a century ago, has witnessed shifting styles, customer preferences, and the pulse of Doha's fashion heartbeat. "I have spent almost 20 years in this business. I have seen how abaya fashion has grown and changed," he says enthusiastically.

Rooted in tradition, the abaya once existed in its simplest form – a black cloak that carried both faith and femininity. Today, it is a way of style, a creative blend of elegance, identity, and innovation. Shabuddin recalls those early days.

The abaya holds a special place in Qatari culture, symbolising modesty, elegance, and identity.

"Earlier, plain-cut designs were in fashion," he explains. "But over time, embroidery was added. Now embroidered abayas are most in demand."

Across the lane, Abul Kalam, an Indian businessman who runs WED_Fashion, shares a similar story of adaptation. His boutique





Today, abaya is embraced not only by Qatari women but also by a wide mix of nationalities who have made the country their home. Even visitors and tourists are drawn to its flowing grace and timeless simplicity.

has been open for five years, although it had earlier owners before him. Kalam stresses this transformation. “Before, customers used to ask only for plain abayas. Now, embroidery and printed abayas are very popular,” he says. However, his voice carries appreciation for the evolution that keeps his business dynamic. “Customers now ask for designs that follow fashion trends, like printed abayas with matching sheilas. It’s not just about covering anymore – it’s about expressing yourself.”

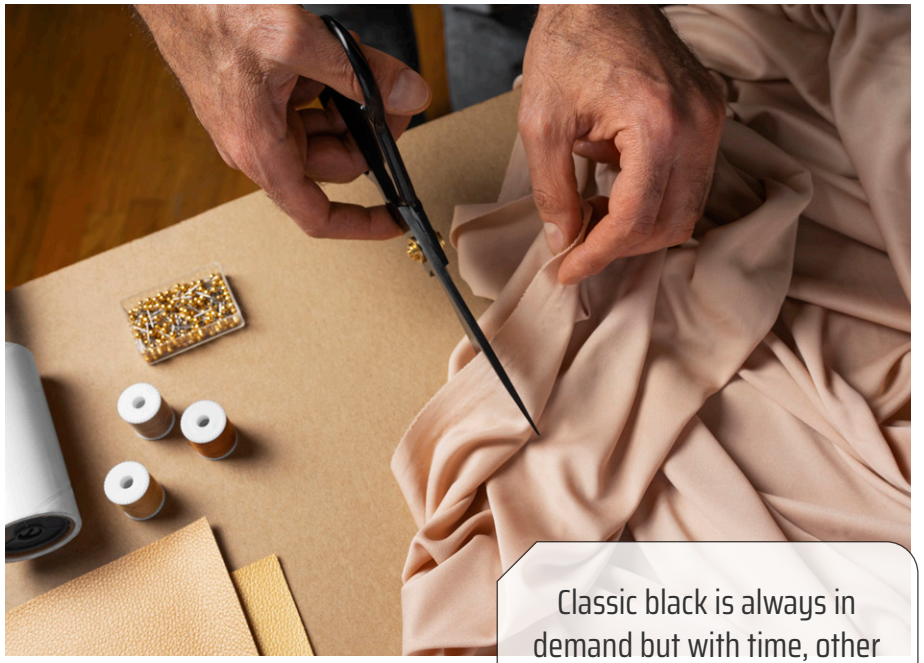
Black has long been the defining colour of the abaya, symbolising both elegance and simplicity. Yet, the colour palette has expanded over the years. “Classic black is always in demand,” says Shabuddin, “but with time, other colours have become popular too – like beige, ash, blue, and many others.” His shelves display abayas that shimmer faintly under the lights, some with golden embroidery or tinted threads running through their folds.

Kalam agrees, adding that customer preferences are as diverse as the city itself. “Most still choose black,” he says, “but now they also like abayas in other shades with embroidery and design.” For many customers, colour choice reflects both personality and occasion – black for tradition, muted pastels for modern simplicity, and deep hues for festive wear.

Qatar’s signature style

The abaya is a staple of women’s dress across the Middle East. While often grouped under the general “Gulf abaya” umbrella, the styles vary remarkably from one country to another, each reflecting local taste, tradition, and evolving





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fashion sensibilities. In Saudi Arabia, for instance, styles tend to remain traditional – loose-fitting, minimalistic, and focused on full coverage. "Saudi abayas are about simplicity," notes Kalam. "They reflect a deep-rooted cultural conservatism."

In contrast, the UAE and Kuwait embrace fashion-forward interpretations. Designers there often incorporate vibrant colours, lace panels, and statement embellishments. "In Dubai, abayas can be bold and experimental," says Shabuddin. "They follow global fashion trends while maintaining modesty."

When compared to its neighbours, the Qatari abaya stands out for its elegance and distinctive tailoring.

"In Qatar, the abaya is not about excess," says Shabuddin. "It's about balance, modesty, comfort, and refined craftsmanship."

Predominantly black as a nod to tradition, Qatari abayas are defined by their structured silhouettes and premium materials. "We focus on the cut and fabric rather than heavy decoration," explains Kalam. "The Qatari style is free-flowing yet shaped – it moves gracefully without clinging to the body."

Subtle detailing is a hallmark of Qatari design. Embroidery, if present, is precise and often hand-stitched, found discreetly at the cuffs or neckline. Beadwork and embellishments are minimal, serving to accentuate rather than overwhelm. "The beauty is in the detail, not in the dazzle," adds Shabuddin."

High-quality crepe, silk, and chiffon are favoured for their soft drape and suitability to Qatar's climate. The result is a garment that feels both traditional and contemporary – luxurious yet modest.

Ultimately, the Qatari abaya captures the essence of modesty without sacrificing sophistication, offering a balance between cultural heritage and modern design. "It's not just what you wear," Kalam says, "but how you carry it. The Qatari abaya gives confidence through elegance, not extravagance."

A business woven with faith and festivity

The abaya has become a cross-cultural symbol of elegance and modesty in Qatar. Today, it is embraced not only by Qatari women but also by a wide mix of nationalities who have made the country their home. Even visitors and tourists are drawn to its flowing grace and timeless simplicity – many admiring it as both a fashion statement and a cultural experience.

"Arab ladies are our main customers," says Shabuddin. "We get Egyptians, Sudanese, Algerians, and people from Asian countries like Pakistan, India, Bangladesh, and Indonesia." Kalam adds, "Along with local customers, we





also get many expatriates and tourists. They are happy when they see abayas for the first time – it's new for them."

There is a special delight in the way tourists discover the abaya. Many are charmed by its elegance and the sense of transformation it brings. "They like it and feel happy after wearing it," Shabuddin shares, reflecting how the abaya has evolved from a symbol of tradition into one of beauty and sophistication.

Like much of Doha's retail rhythm, the abaya trade moves in tune with the cultural calendar. Sales peak during Ramadan and the two Eids, when women seek something new to wear for family gatherings or special occasions. "On an average day, we sell around



ten abayas," says Shabuddin. "But during Ramadan and both Eids, demand is much higher. Tourist season also brings more customers."

Beyond religious holidays, Qatar's steady flow of visitors—especially during cultural festivals — continues to fuel interest in the abaya as both attire and a fashionable souvenir.

Behind every abaya lies the story of its fabric – its texture, weight, and origin. Shopkeepers source their materials from both local and international suppliers. "We get fabric from local suppliers," says Kamal. "Some materials are imported from Korea and China, but mostly we work with locally available fabrics." This blend allows shopkeepers to balance quality and cost, appealing to both premium and budget-conscious customers.

Like any thriving market, the abaya business faces its share of challenges. Competition in Doha's vibrant fashion scene is fierce, particularly with the rise of imported ready-to-wear collections. "There are many challenges," says Kamal. "Fabric quality, prices, and competition are very high. The shop that can create a unique design at a budget-friendly price – that's the one that survives."

Indeed, the modern abaya market is where creativity meets cultural respect. Qatar's fashion-conscious women—locals, residents, and even tourists—seek individuality through subtle embellishments, delicate patterns, or luxurious fabrics, all while maintaining the garment's modest essence. The result is an art form where minimalism and detail coexist gracefully. "The abaya will never go out of fashion," Shabuddin says with conviction. "It changes with time, but it will always be part of our culture."



Bridging worlds through colour:

Haitian artist Ganthier's mural at Katara



Haitian visual artist Olivier Ganthier's mural on Building 16 at Katara Cultural Village is a powerful blend of colours, cultures and symbols that unite two different and distant lands.

When Haitian visual artist Olivier Ganthier stood before the blank wall in Katara Cultural Village, it wasn't just another canvas, but a crossroads of identity, history, and hope. His mural, 'A Cultural Bridge Through Art' adorns Building 16, opposite the Creativity Square, transforming the space into a vibrant dialogue between two distant worlds. Commissioned to represent Qatar and Haiti in this global arts hub, Ganthier infused the structure with lively colors and cross-cultural symbolism, uniting two distant cultures through water, sand, and soul.

Currently an MFA candidate at Otis College of Art and Design in Los Angeles, Ganthier's journey began far from the desert landscapes of Qatar. "My artistic journey began early, drawing and painting in my father's studio in Haiti," he recalls. "I wanted to create beyond the studio, so I started tagging walls and doing graffiti before pursuing a formal fine arts education at the National School of Art (ENARTS)."

"There, I became inspired by pop art and began blending it with my own culture and street practice," he says, recalling his early years as a young artist in Haiti. "My art represents my community in an optimistic, joyful, and dreamlike way, beyond stereotypes – bringing back hope to many."

His evolution from graffiti artist to muralist has taken him around the world, but this project in Katara Cultural Village marks a particularly meaningful milestone, a creative dialogue between his Haitian roots and a Middle Eastern setting.

> One of the main connections between these two places (Qatar and Haiti) is sand - it exists both in the desert and on the Caribbean island. But it was water, that eternal medium of connection, that inspired the mural's conceptual backbone, says Ganthier.

A visual poem in symbols

The project, born out of cultural diplomacy and artistic curiosity, became a creative bridge between two worlds. For artist Ganthier, it was an invitation to connect the soul of Haiti with the spirit of Qatar. "In collaboration with the Embassy of Haiti in Qatar and Katara Cultural Village, and under the supervision of curator Roxane Ledan, we wanted to create something that presents both countries in a way that captures their essence, their spirit and nature," he explains.

From the outset, Ganthier envisioned the project as a statement of cultural symbolism. "One of the main connections between these two places is sand





– it exists both in the desert and on the Caribbean island," he explains. But it was water, that eternal medium of connection, that inspired the mural's conceptual backbone. "Water has always been a vector of transportation, discovery, and life – a symbol of hope."

The mural's location, near a public fountain in Katara, further strengthened this motif. "I wanted to create a feeling of immersion through this blend of Qatari and Haitian cultural life," Ganthier shares.

The mural unfolds like a constructed narrative, alive with symbols and layered meanings. "I often think of my work as visual poetry," Ganthier says. The composition features camels and falcons, icons of Qatari heritage intertwined with the vibrantly hand-painted "Tap Tap" buses and the Citadelle Laferrière from Haiti.

Each element carries its own weight. The Citadelle, for instance, represents more than architectural prowess. "It stands as a symbol of freedom and pride," Ganthier notes, referring to its post-revolution origins in Haitian history. The boats in the mural blend Qatari dhow vessels with the small wooden "bwa fouye" canoes from Cap-Haïtien, visually merging two maritime traditions.

"I wanted to create a visual chemistry, connecting key elements from both worlds, bringing a piece of Haiti to Qatar without overwhelming what already exists there," he adds.

The mural's final form was the product of extensive revisions and feedback from multiple parties. "We went through more than three to five concept drafts, some included people – before finalizing the design," Ganthier shares. Originally intended for a single wall, the mural expanded into a two-wall corner installation after Ganthier arrived in Katara and felt inspired by the space.

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Flexibility became crucial, especially given local cultural guidelines. "Normally, I include many people and faces in my murals, but due to certain guidelines, we had to adapt the concept," he says. "There was a lot of back and forth, but I stayed flexible and creative, and in the end, we found a strong common ground."

Painting a mural in the Qatari heat presented significant physical and logistical challenges. "The heat



> Public response to the project has been overwhelmingly positive. “Many people didn’t know much about Haiti or even where it’s located on the map,” Ganthier says. “But in Qatar, many were genuinely curious and happy to learn through the mural.

and jet lag were major challenges, so we often had to work at night to compensate,” Ganthier recalls. Working above a water canal with a manual lift was tricky, requiring support from local site workers. And yet, through perseverance and a strong support network – including the Katara team, Embassy officials, and volunteers – the mural came to life.

Public response to the project has been overwhelmingly positive. “Many people didn’t know much about Haiti or even where it’s located on the map,” Ganthier says. “But in Qatar, many were genuinely curious and happy to learn through the mural. The bright colours attracted attention, people often stopped to take photos even before it was completed.”

Culture as a conversation

Ganthier is quick to emphasise the educational and diplomatic potential of public art. “I see public art as a space for cultural discovery and education,” he says. “Despite the distance between our two nations, art becomes a visual language that connects us.” For Haitians abroad, the mural offers something deeper – a touch of home in a distant land. “For Haitians, I see this mural as an oasis of memory in the middle of the desert – a sense of belonging and home, even far away from home.”

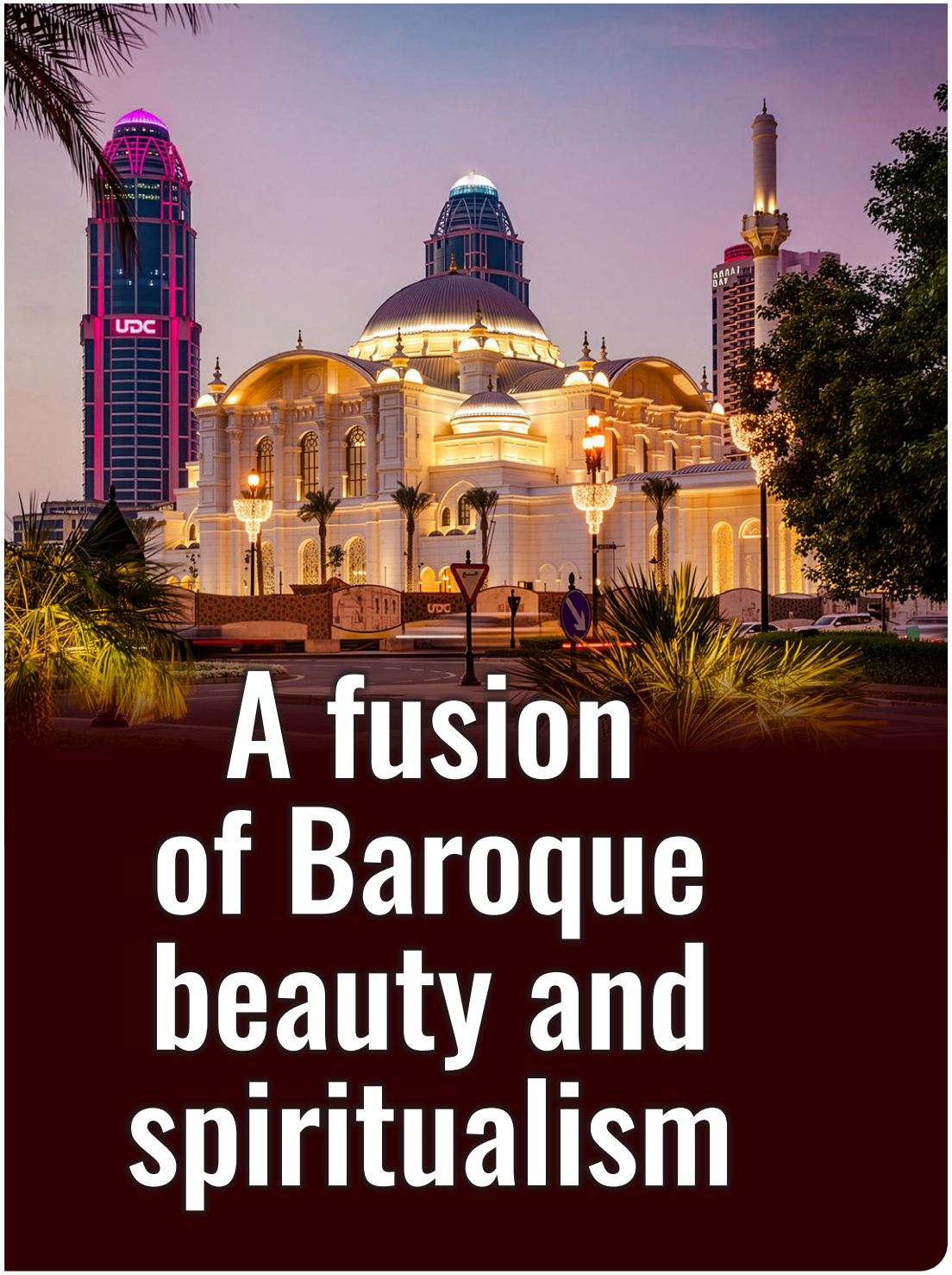
The Katara Cultural Village, with its international murals and exhibitions, provided the perfect platform. “Katara, as a cultural village, is a strategic space for dialogue and exchange between nations,” Ganthier observes. “With murals from different countries already represented there, Haiti deserved its place – bridging gaps beyond stereotypes and inviting cultural discovery.”

The mural in Katara is not the end of Ganthier’s mission, it’s just one milestone in a much larger journey. “Since I began painting murals in Haiti, my mission has been to bring Haitian culture to the world stage,” he says. “I plan to create more cross-cultural murals and public art across the five continents – each one carrying a piece of who I am and where I come from.”

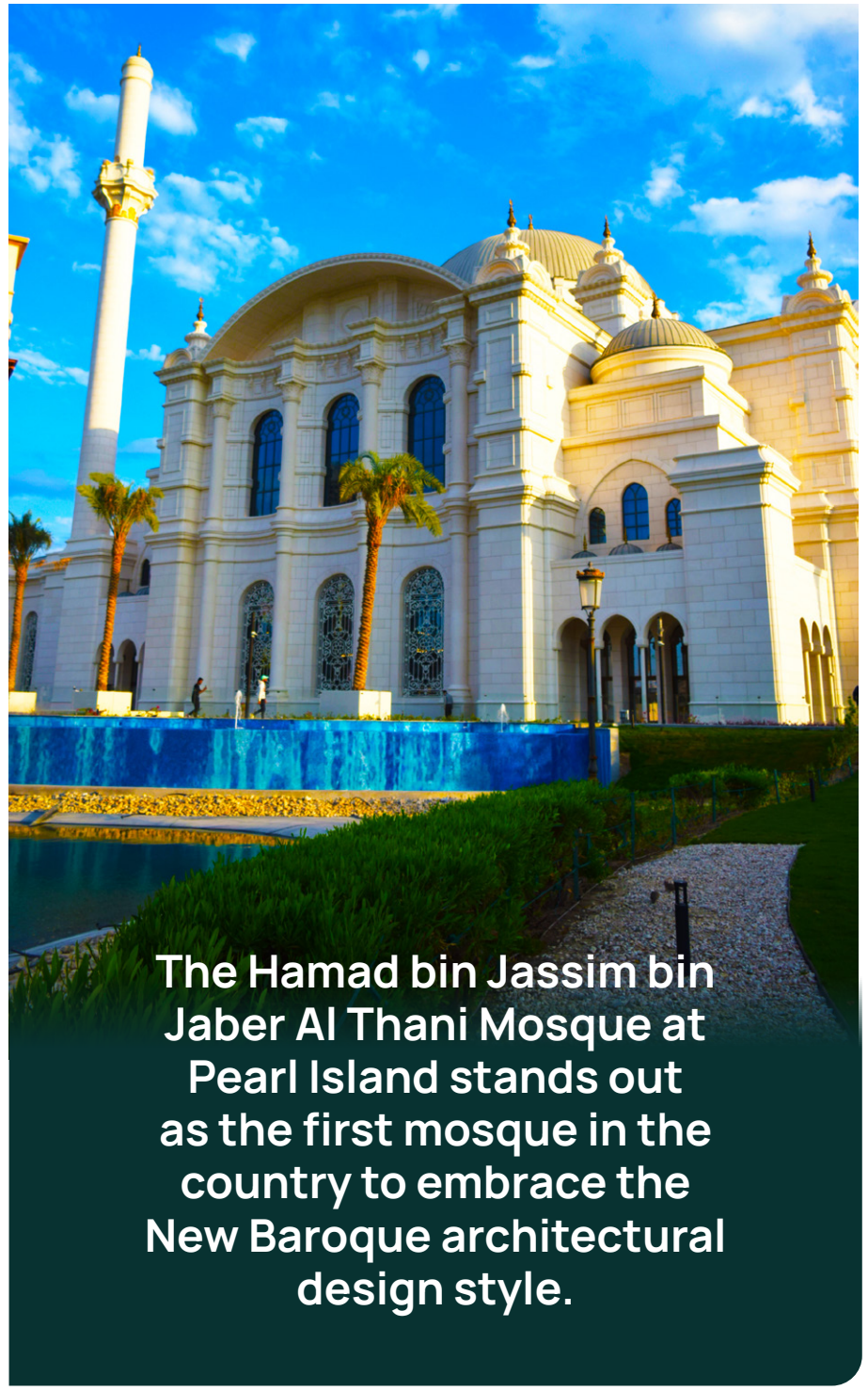
Looking back, Ganthier reflects on what he might do differently next time. “As a perfectionist, I always want to keep adding more. But we had to finish within the set timeframe, and I am proud of what we accomplished. Next time, I would like to learn more about the local culture beforehand. Sharing your own culture is one thing, but maintaining mutual respect is another.”

And next time? “I will definitely paint during winter,” he laughs. “Because I have never experienced heat like that before!”

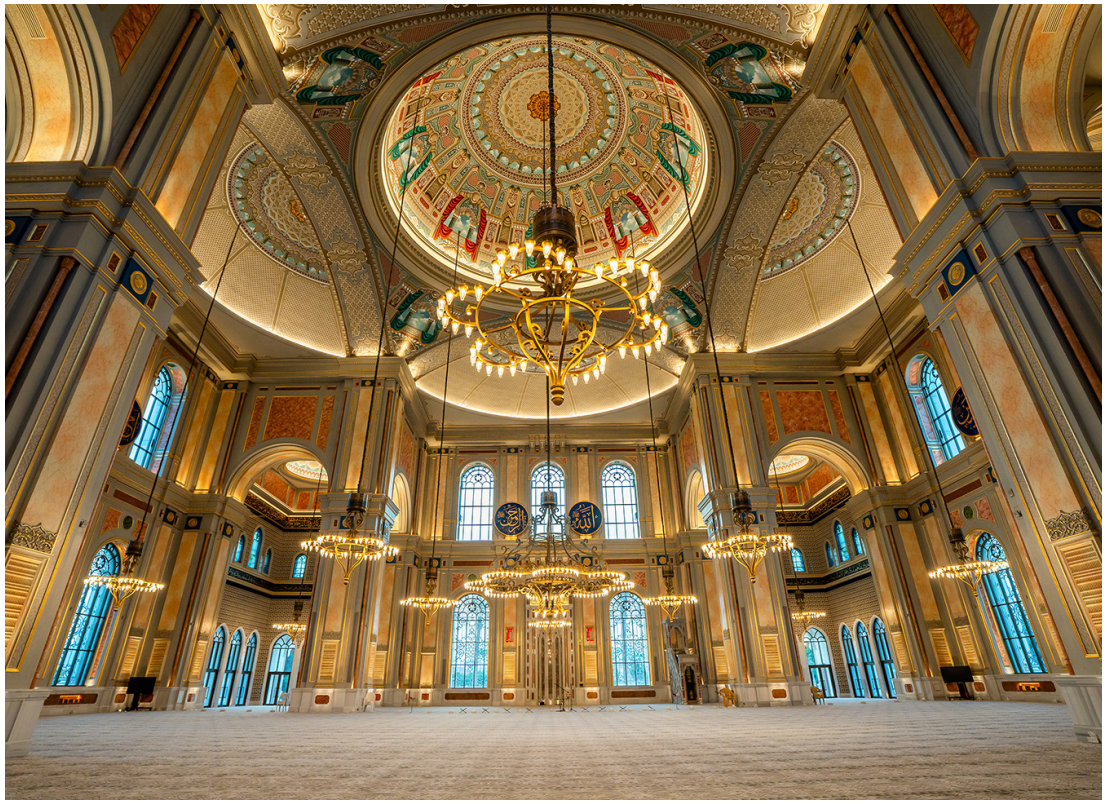




A fusion of Baroque beauty and spiritualism



The Hamad bin Jassim bin Jaber Al Thani Mosque at Pearl Island stands out as the first mosque in the country to embrace the New Baroque architectural design style.



Standing in striking relief at the entrance to Pearl Island, the Hamad bin Jassim bin Jaber Al Thani Mosque offers an unparalleled vista to both worshippers and visitors. Its magnificent setting overlooking the roundabout and the iconic clock tower creates a harmonious fusion of the spiritual and the contemporary. The grand entrance, framed by a fountain and lush greenery, welcomes all with an atmosphere of peace and tranquility.

Inspired by Istanbul's Ortaköy Mosque, this Baroque-style masterpiece redefines architectural splendour in Doha. Designed by the renowned Turkish architect Zeynep Fadıllıoğlu, it features intricately adorned interiors that can accommodate up to 3,000 worshippers. Clad entirely in Haz Limestone Classic, every detail, from its majestic façade to its serene ablution areas, represents timeless elegance and spiritual harmony.

What is New Baroque Architecture

New Baroque architecture, also known as Neo-Baroque or Baroque Revival, represents a modern reinterpretation of the Baroque



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style that flourished across Europe in the 17th and early 18th centuries. This contemporary approach reimagines the expressive grandeur, ornamentation, and theatricality of the original Baroque movement through the lens of modern design, materials, and construction technologies.

At its core, New Baroque architecture blends the opulent spirit of the past with the innovation of the present. Classical Baroque elements such as dramatic domes, sweeping curves, rich ornamentation, and intricate sculptural details are reinterpreted using materials like glass, steel, and stone. The result is a harmonious fusion of tradition and modernity – structures that embody both historical magnificence and contemporary sophistication.

The style often emphasizes a masterful play of light and shadow, creating dynamic facades and interiors that evoke movement and emotion. Inside, New Baroque spaces balance luxury with openness, combining ornate motifs and refined detailing with minimalist sensibilities. This dialogue between old and new captures the essence of heritage, emotion, and innovation in architectural form.

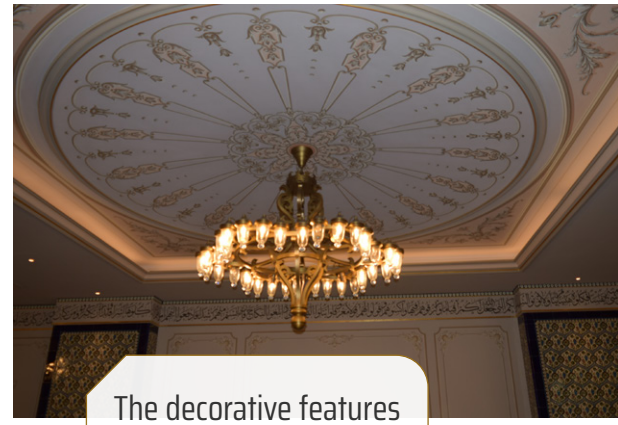
The Hamad bin Jassim bin Jaber Al Thani Mosque in Qatar stands out as a unique example of this architectural approach, being the first mosque in the country designed in the New Baroque style. The building exemplifies how the grandeur and drama of Baroque design can be thoughtfully adapted to a contemporary cultural and regional context. Ultimately, the mosque architecture seeks not merely to replicate the past but to reinterpret its spirit for the modern age.

The masterful craftsmanship with inclusivity

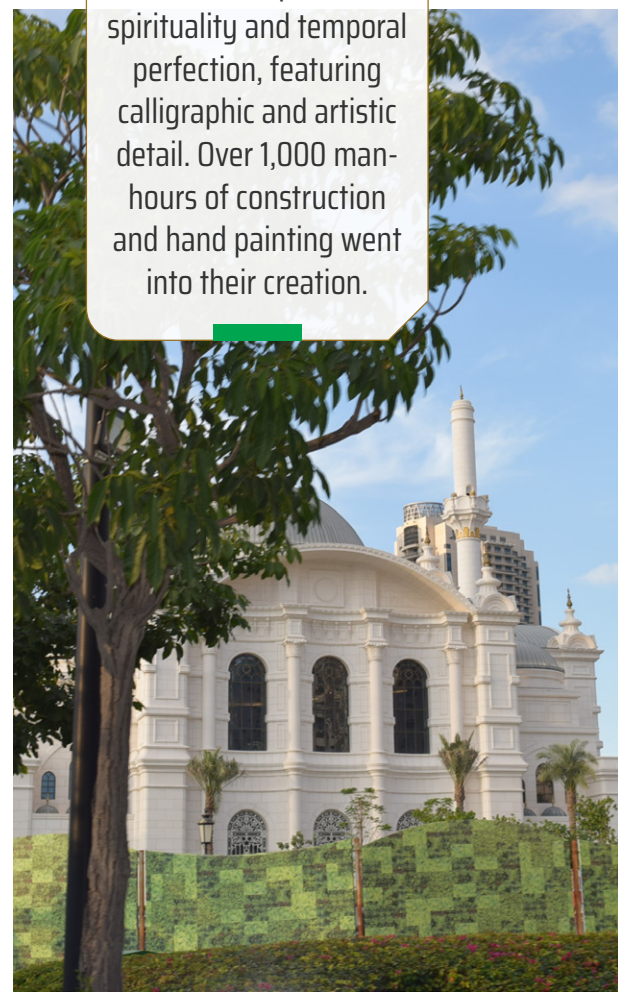
The decorative features of the mosque fuse spirituality and temporal perfection, featuring calligraphic and artistic detail. Over 1,000 man-hours of construction and hand painting went into their creation. The whole structure spans 27,720 square metres, of which 20,898 square metres boast built-up areas.

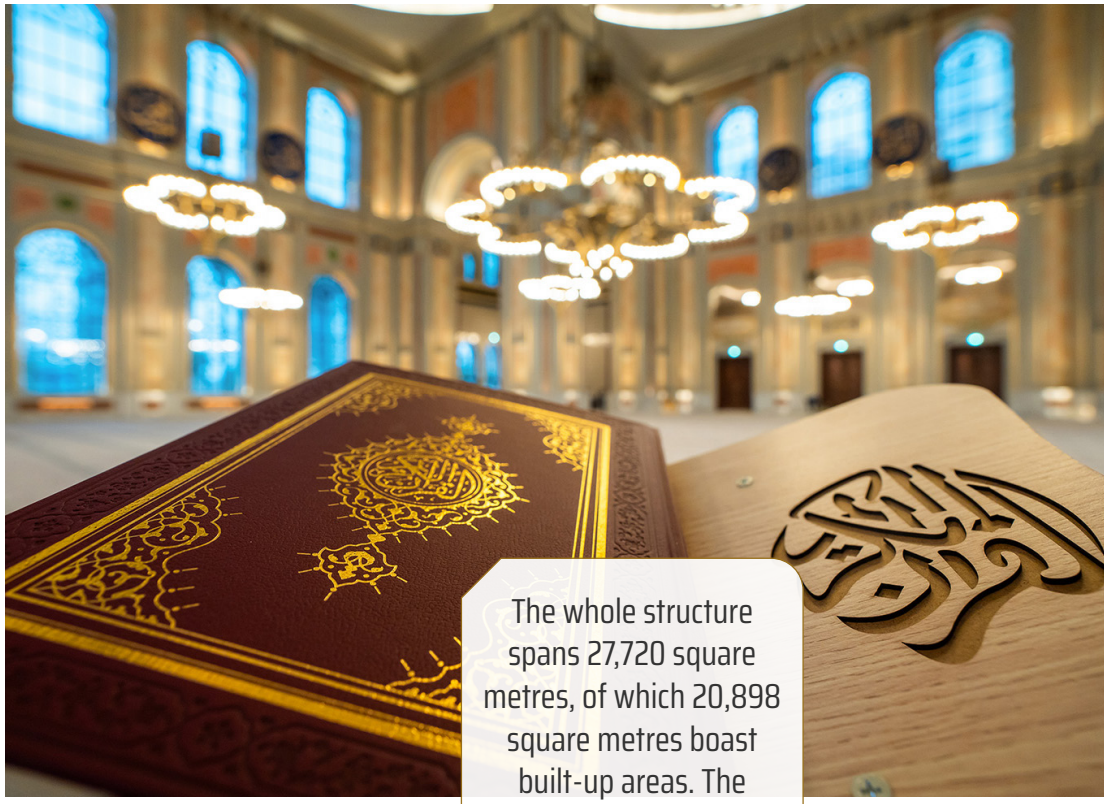
The marvel of a minaret is 63.77 metres tall, a striking addition to the sky of Qatar and beckoning those who would approach and engage with this excellent edifice. And the overall sense of wonder is completed by the dome, which soars to a height of 47.30 metres.

The mosque exemplifies a commitment to inclusivity, catering to the diverse needs of worshippers and visitors. Its design prioritises accessibility and convenience, ensuring a welcoming environment for all. A notable feature is the ample capacity it offers, with space for 2,441 male and 247 female worshippers. Dual escalators facilitate smooth access,



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complemented by six elevators strategically distributed throughout the premises. Among these, two are designated for women, four for men, and a unique lift exclusively serving the Imam, underscoring the attention to detail in addressing individual requirements.

In adherence to inclusive practices, the ablution facilities are planned to accommodate various needs. With 28 male toilets and ablution areas, supplemented by two dedicated spaces for those with mobility challenges, the mosque ensures accessibility for all worshippers.



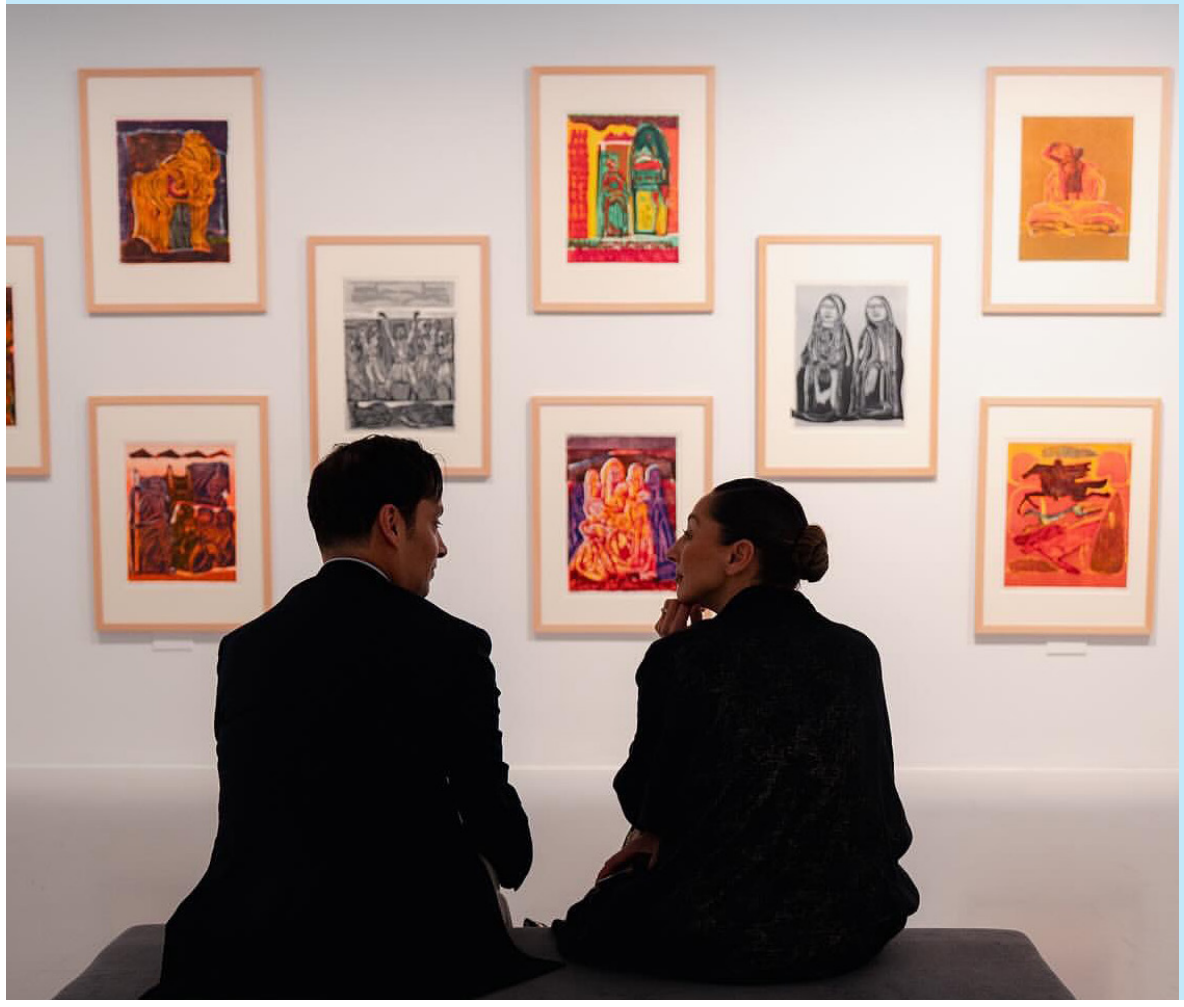
Similarly, women are provided with nine toilets and ablution areas in the basement, conveniently located adjacent to the prayer hall. An additional area is allocated specifically for women with limited mobility, reinforcing the mosque's commitment to accessibility and inclusivity.

Parking facilities further enhance the mosque's accessibility, offering 262 slots in the basement and provisions for future expansion. By ensuring easy access for all, the mosque reflects a commitment to inclusivity and comfort for both worshippers and visitors.



From Husain to Hirst:

Discover Art and find inspiration across Education City





Education City offers a vibrant art landscape, featuring world-class museums, iconic public artworks, and cultural experiences that inspire creativity and exploration.

Education City is alive with art, creativity, and culture – home to museums, installations, and more than 100 public artworks that invite visitors to explore, reflect, and be inspired. Whether you are a student, resident, or art enthusiast, the campus offers a dynamic landscape where world-class art is always within reach. Qatar Foundation (QF) continues to expand this vibrant ecosystem with diverse cultural spaces and landmark pieces that celebrate creativity across disciplines. Here are some of the inspiring highlights:

Lawh Wa Qalam: M. F. Husain Museum

Qatar Foundation's Lawh Wa Qalam: M. F. Husain Museum, which opened on 28 November 2025, is the newest addition to Education City's artistic landscape. Dedicated to the life and work of Maqbool Fida Husain, one of the most influential modern artists of the 20th century, the museum showcases his multidisciplinary practice across paintings, film, sculpture, tapestry, and photography.

A central feature of the museum is Seeroo fi al ardh, Husain's final masterpiece – an iconic installation unveiled at Education City in 2019. It highlights humanity's ongoing journey of innovation and its drive to harness the world's resources to achieve progress.







Located in the heart of Education City, the museum offers an immersive experience that goes beyond traditional exhibition spaces. Through multimedia installations, archival materials, and interactive environments, it brings to life the ideas, inspirations, and memories that shaped Husain's artistic vision and distinctive visual language.

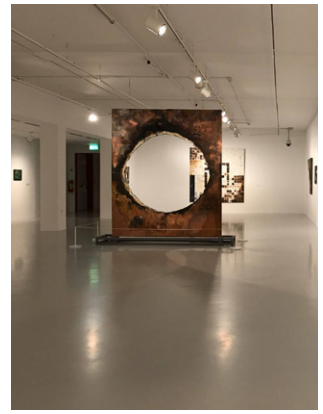
The museum itself is inspired by a concept sketch created by Husain. Spanning more than 3,000 square meters, it houses a wide range of original works and personal objects that offer deeper insight into his creative process. In addition to its exhibitions, the museum hosts educational programs for visitors of all ages.

Together, these elements strengthen Education City's role as a global destination where art, culture, innovation, and learning intersect.

Mathaf: Arab Museum of Modern Art

A leading museum dedicated to modern and contemporary art of the Arab world. Currently celebrating its 15-year anniversary, exhibitions include we refuse_d, which sees artists explore tensions between resilience and action.



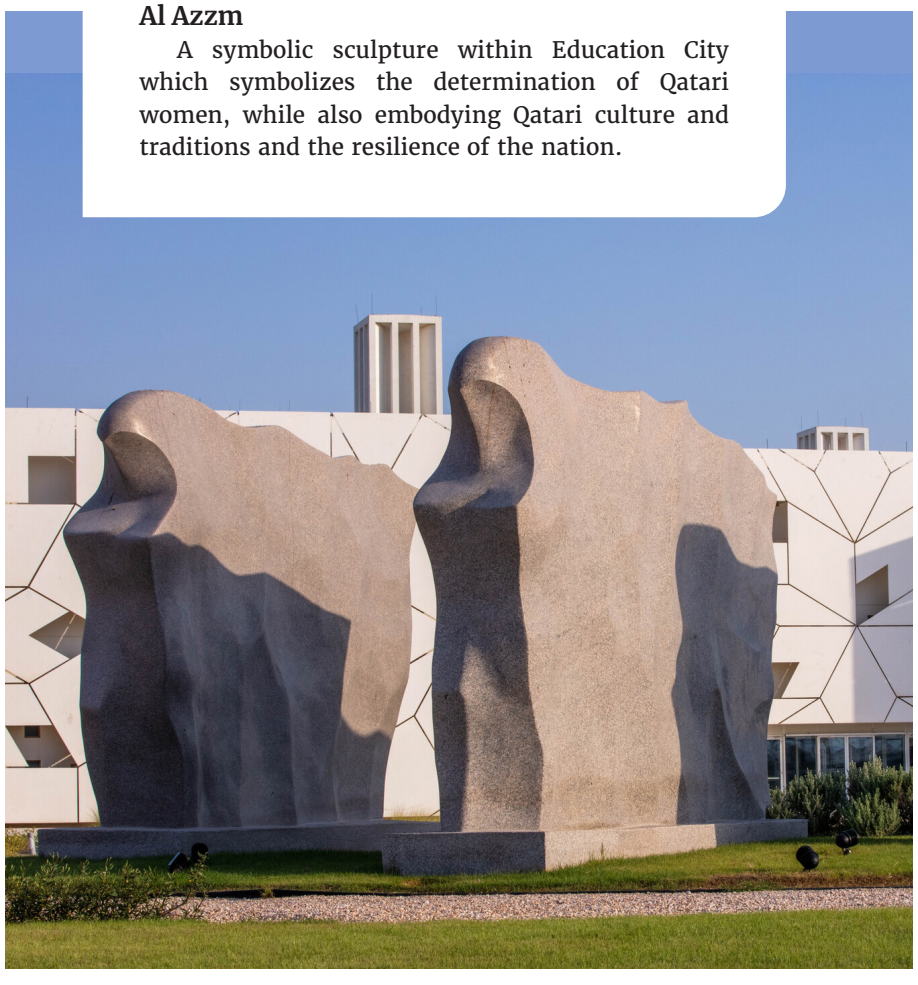






Al Azzm

A symbolic sculpture within Education City which symbolizes the determination of Qatari women, while also embodying Qatari culture and traditions and the resilience of the nation.



Come Together

A public art installation by South Korean artist Choi Jeong Hwa, created in honor of Qatar's preparations for the FIFA World Cup Qatar 2022™. Designed like a dandelion, it incorporates workers' helmets, mirror balls, and traditional Qatari kitchenware.





The Media Majlis

The Media Majlis at Northwestern University in Qatar, a QF partner university, is the first museum in the Arab world dedicated to discussing and examining the content of media, journalism, and communication.



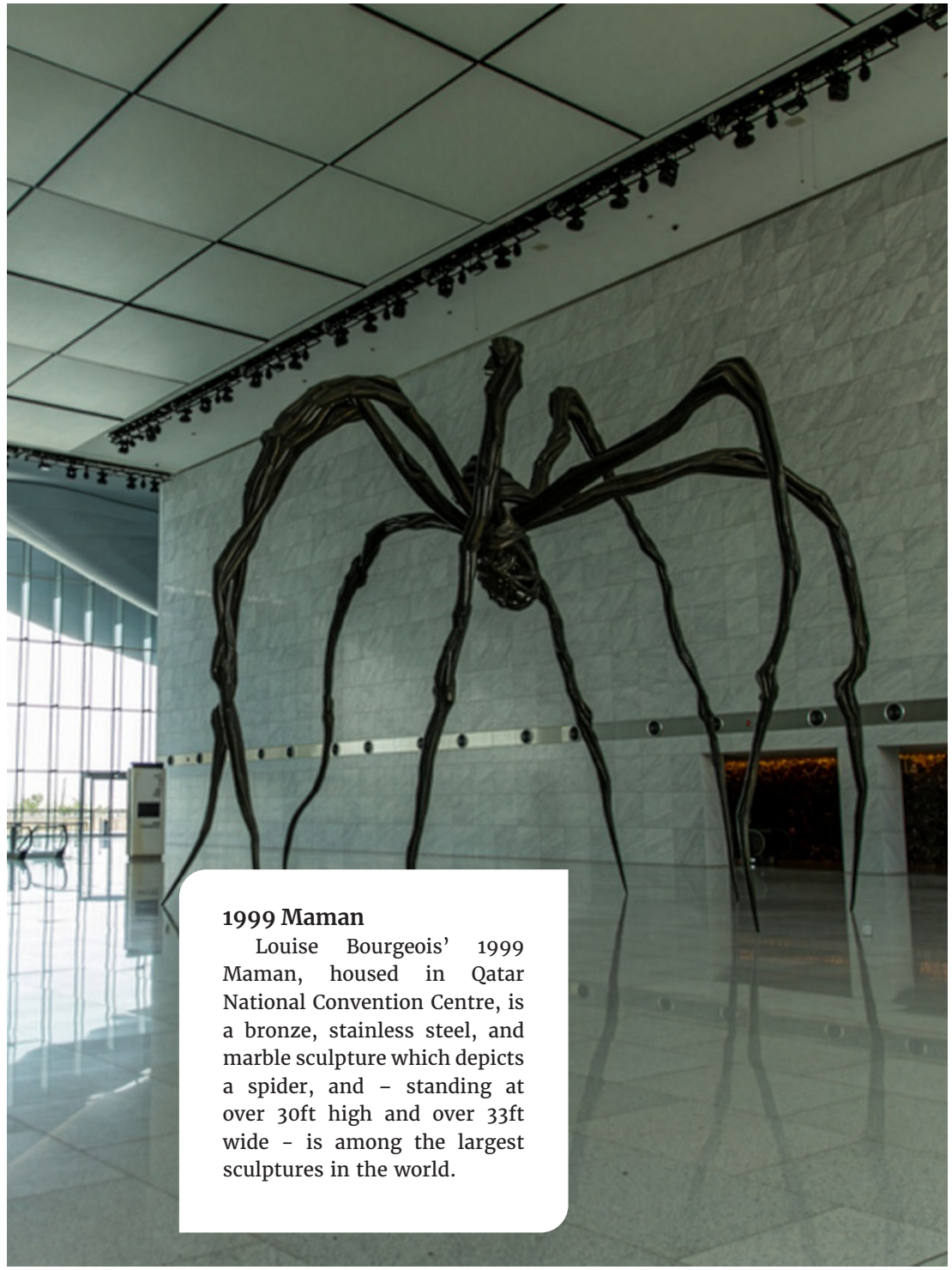
Berlin Wall Panel

Georgetown University in Qatar, a QF partner university, houses a panel of the Berlin Wall, which was brought to the country by Qatar Museums under the Qatar-Germany 2017 Year of Culture, as part of its Public Art Program. The panel, reinforced with steel bars, is covered in spray painted graffiti that conveys messages of hope, freedom, and change.



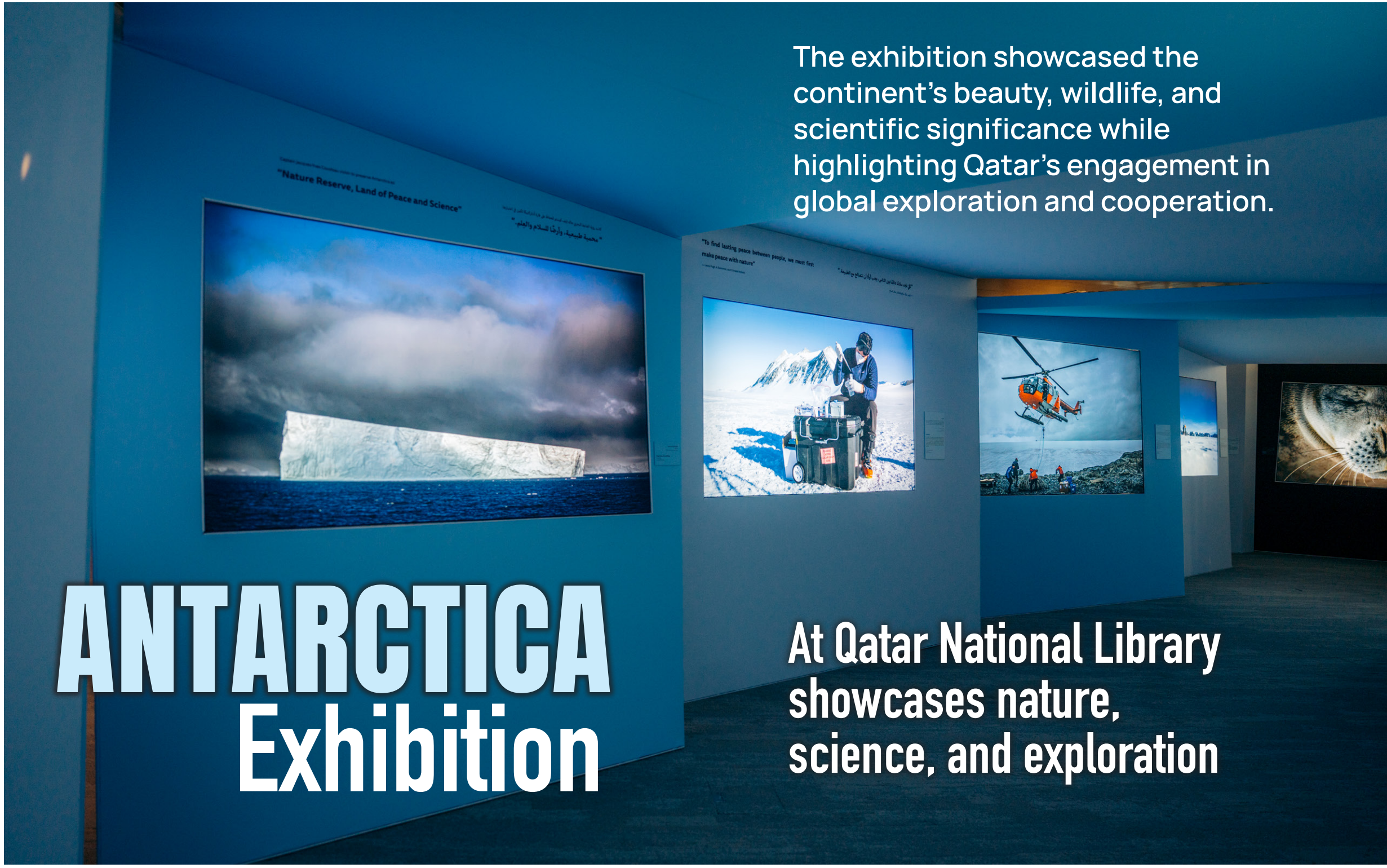
The Miraculous Journey

Damien Hirst's The Miraculous Journey, which stands outside QF's women's and children's hospital Sidra Medicine, is a series of 14 monumental bronze sculptures that chronicle the gestation of a fetus inside a uterus, from conception to birth.



1999 Maman

Louise Bourgeois' 1999 Maman, housed in Qatar National Convention Centre, is a bronze, stainless steel, and marble sculpture which depicts a spider, and – standing at over 30ft high and over 33ft wide – is among the largest sculptures in the world.



The exhibition showcased the continent's beauty, wildlife, and scientific significance while highlighting Qatar's engagement in global exploration and cooperation.

ANTARCTICA Exhibition

At Qatar National Library showcases nature, science, and exploration

The Years of Culture initiative, in collaboration with the Chilean Antarctic Institute (INACH) and with the support of the Division of Cultural Affairs of the Chilean Ministry of Foreign Affairs (DIRAC), opened the Antarctica exhibition at Qatar National Library. The captivating photographic showcase, which ran through the end of November, invited visitors to explore one of the most remote, fragile, and inspiring places on Earth.

Through more than 40 powerful photographs, the exhibition highlighted the extraordinary beauty and scientific significance of Antarctica, celebrating the continent as a global symbol of cooperation and discovery. Organised around three core themes – climate change, life and biodiversity, and scientific collaboration– the exhibition captured the essence of humanity's shared responsibility for this unique environment.

From receding glaciers and research missions to the resilience of penguins, whales, and seabirds, each image offered a glimpse into the challenges and triumphs of life at the edge of the world. A special section was dedicated to Qatari explorers who had embarked on expeditions to Antarctica, reflecting Qatar's growing engagement in global environmental dialogue and the spirit of exploration that connected Qatar to Argentina and Chile.

Through more than 40 powerful photographs, the exhibition highlighted the extraordinary beauty and scientific significance of Antarctica.

Chile and Argentina had been working together since 2012 on a joint proposal to establish a Marine Protected Area in the Antarctic Peninsula and southern Scotia Arc, an initiative that underscored the importance of regional cooperation in preserving the continent's delicate ecosystems.

The section featured Hamida Al Kuwari, the first Qatari woman to reach Antarctica; Sheikh Mohammed Al Thani, who journeyed there in 2011; and Fahad Badar, who took part in an expedition in 2020.

"This exhibition reflected the deep friendship between Chile and Qatar and our shared

Organised around three core themes - climate change, life and biodiversity, and scientific collaboration- the exhibition captured the essence of humanity's shared responsibility for this unique environment.





From receding glaciers and research missions to the resilience of penguins, whales, and seabirds, each image offered a glimpse into the challenges and triumphs of life at the edge of the world.

commitment to the peaceful and scientific exploration of Antarctica," said H.E. Patricio Díaz Broughton, Ambassador of Chile to the United Arab Emirates and Qatar. "It also highlighted Chile's longstanding leadership in Antarctic research and our determination to promote international cooperation for the protection of this extraordinary continent."

Representing the Division of Cultural Affairs (DIRAC) of the Chilean Ministry of Foreign Affairs, Director Mauricio Hurtado added: "The Antarctica exhibition embodied the values that unite our nations—science, culture, and dialogue. Through the Years of Culture partnership, we were able to build bridges between Chile and Qatar that extended to the very ends of the Earth."

"We were honoured to host this exhibition on Antarctica in collaboration with Years of Culture,"

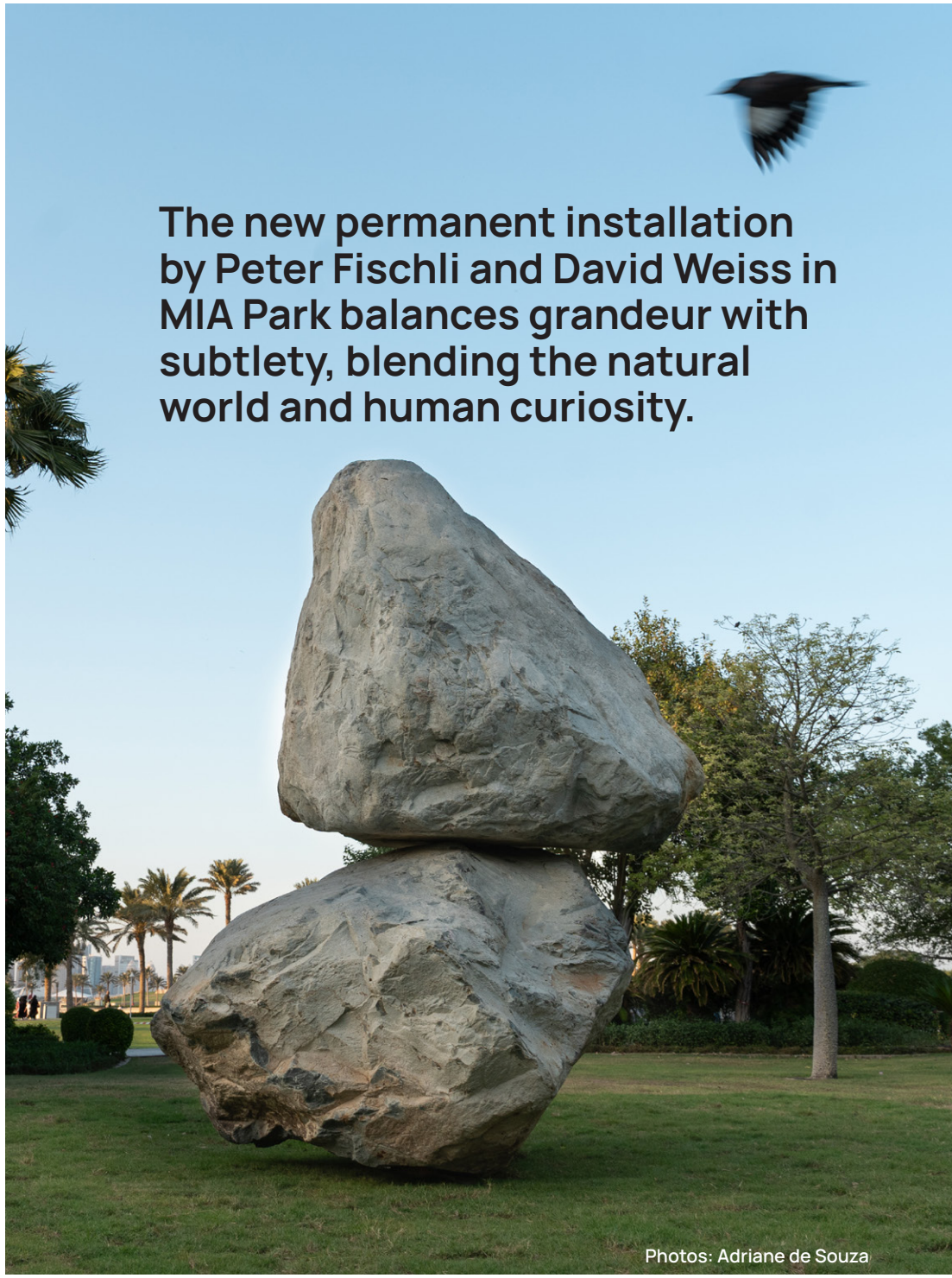


said Tan Huism, Executive Director of Qatar National Library. "As we reflected on these images, we were reminded of our collective responsibility to document and share knowledge to protect our planet. By promoting global understanding and awareness of the delicate balance of our world, we contributed to a sustainable future; a commitment that lay at the heart of everything we did at Qatar National Library."

Designed to evoke the majesty of glaciers and icebergs, the exhibition's immersive environment combined lightbox displays, authentic Antarctic soundscapes, and visuals that transported visitors to the heart of the White Continent. Each of the eleven exhibition units presented a distinctive sound journey, allowing visitors to experience the serene atmosphere of Antarctica.

A special section was dedicated to Qatari explorers who had embarked on expeditions to Antarctica, reflecting Qatar's growing engagement in global environmental dialogue.

New public artwork 'Rock on Top of Another Rock' at MIA Park offers a poetic dialogue between nature and art



The new permanent installation by Peter Fischli and David Weiss in MIA Park balances grandeur with subtlety, blending the natural world and human curiosity.

Photos: Adriane de Souza

Originally presented in London's Hyde Park, with a parallel commission in Norway, Rock on Top of Another Rock is a legacy project of the Qatar–UK 2013 Year of

Qatar Museums today unveiled Rock on Top of Another Rock, a large-scale public artwork by the celebrated Swiss artists Peter Fischli (b. 1952) and David Weiss (1946–2012). Installed in Doha's Museum of Islamic Art (MIA) Park, this striking sculpture transforms two granite boulders into a profound meditation on strength, fragility, and the human dialogue with nature.

Her Excellency Sheikha Al Mayassa bint Hamad bin Khalifa unveiled the artwork in the presence of Sheikha Reem Al Thani, Acting Deputy CEO of Exhibitions, Public Art, and Rubaiya Qatar at Qatar Museums and many other dignitaries.

The monumental sculpture, standing approximately 5.5 metres (18 feet) high, is poised at the boundary between the organic world and human construction,

Installed in Doha's Museum of Islamic Art (MIA) Park, this striking sculpture transforms two granite boulders into a profound meditation on strength, fragility, and the human dialogue with nature.

suggesting both permanence and precariousness. Fischli and Weiss, collaborators for more than 30 years before Weiss's death in 2012, are best known for combining, rearranging, and experimenting with media to present everyday objects in unexpected configurations. Rock on Top of Another Rock embodies their fascination with the line between stability and instability, turning the seemingly heroic act of piling up massive boulders into a meditative artistic statement.

Sheikha Reem Al Thani, Deputy CEO of Exhibitions, Public Art, and Rubaiya Qatar at Qatar Museums, said, "At Qatar Museums, we believe that public art has the power to inspire reflection, provoke ideas, and create moments of connection. Rock on Top of Another Rock embodies art's ability to transform our relationship with the spaces we inhabit. By placing this artwork in MIA Park, we invite visitors to step into dialogue with nature, architecture, and the city and experience the poetry of this sculpture's remarkable simplicity."

For over three decades, Peter





Fischli and David Weiss collaborated on a body of work that transformed the ordinary into the extraordinary through sculpture, photography, and film. Blurring the boundaries between art and everyday life, their practice embraced humor, curiosity, and precision. They are best known for The Way Things Go (1987), a film in which a chain reaction of commonplace objects unfolds with mesmerizing logic, and for works such as Wursterie (Sausage Series, 1979), Polyurethane Objects (begun 1982), and Visible World (1986–2012). Their work has been presented at major institutions worldwide, including the Solomon R. Guggenheim Museum and Museo Jumex, and at Documenta and the Venice Biennale, where they received the Golden Lion in 2003.

Peter Fischli said, “To put one rock on top of another rock in the wilderness is the first thing you do if you want to make a mark. When you walk and you want to find your way back, you make this mark. It is a very archaic, simple thing. We wanted to make something that forces youtube stop your car and get out to take a photograph.”

Originally presented in London’s Hyde Park, with a parallel commission in Norway, Rock on Top of Another Rock is a legacy project of the Qatar–UK 2013 Year of Culture. Its presentation in Doha extends the cultural dialogue begun between the two nations more than a decade ago, showing how artistic exchange can bridge cultures and inspire reflection.

Qatar Museums’ public art programme presents artworks in dialogue with the city, the desert, and the sea. This permanent public art installation has been unveiled as part of Evolution Nation, an 18-month campaign honouring Qatar’s cultural journey over the past 50 years. Curated by Qatar Creates, the national movement positioning Qatar as a global hub for art, culture, and creativity, Evolution Nation highlights the nation’s cultural milestones and its aspirations for the future.

Katara Cultural Village celebrates creativity with diverse activities



Katara Cultural Village showcased Qatar's vibrant arts, heritage, and cultural exchange through diverse exhibitions, festivals, workshops, and international collaborations.

Katara Cultural Village is one of Qatar's most vibrant cultural destinations, where art, heritage, and global exchange converge. In recent months, Katara has hosted a variety of events that brought together artists, students, diplomats, and communities from around the world. From exhibitions and literary festivals to hands-on workshops and heritage celebrations, Katara continues to reaffirm its role as a hub of creativity and shared cultural experiences.



Cultural programme alongside 2025 Arab Cup



Katara organised an extensive programme of cultural, artistic, and heritage events alongside the 2025 Arab Cup, held from December 1 to 18. The initiative included more than 45 activities across Katara's venues, creating a lively cultural atmosphere that complemented the tournament and welcomed large crowds of visitors and football fans.

The programme reflected Katara's mission to promote intercultural dialogue, celebrate Arab identity and local heritage, and bring together art and sport in engaging public spaces. A series of art exhibitions were presented throughout the period, alongside daily activities on the Katara Corniche





The programme reflected Katara's mission to promote intercultural dialogue, celebrate Arab identity and local heritage, and bring together art and sport in engaging public spaces.

featuring artistic performances, folk dance troupes, competitions, and theatrical shows from across the Arab world.

Musical performances formed a major part of the programme, with folk arts groups from several Arab countries, traditional Qatari Ardha, and special evenings featuring regional artists and orchestras. Katara also hosted the Arab Opera Festival, live match screenings, Arabic language celebrations, children's workshops, theatre productions, and storytelling shows.



Reviving the Spirit of the Sea

Katara's significant annual highlight, the 15th Katara Traditional Dhow Festival, ran from 27 November to 18 December 2025. This edition invited visitors on a journey into the heart of maritime heritage, celebrating the craftsmanship and courage of those who once sailed the Gulf's waters. Against the scenic backdrop of the Katara beachfront, visitors explored traditional dhows, maritime tools, and live boatbuilding demonstrations passed down through generations. The festival offered a gateway to Qatar's seafaring past, allowing young people and families alike to connect with the nation's enduring legacy on the sea.

> Katara Traditional Dhow Festival, held from 27 November to 18 December 2025, took visitors on a journey into the heart of Qatar's maritime heritage.



Colours Workshop

Art took centrestage at Building 13 with the second edition of the "Colours Workshop" exhibition, organised by the Qatari Society of Fine Arts in early November. The exhibition showcased a distinguished selection of artists, with vibrant paintings, experimental textures, and traditional motifs highlighting the diversity of Qatar's art scene.

> It was organized by the Qatari Society of Fine Arts and featured distinguished artists







South Wind exhibition

In collaboration with the Embassy of Uruguay in Qatar, the "South Wind" exhibition opened on 24 October 2025, commemorating the 200th anniversary of Uruguay's independence. Visitors experienced dynamic works that reflected the vibrancy, passion, and resilience of the Uruguayan spirit, creating a bridge between continents and celebrating the universality of artistic expression.

Held in collaboration with the Embassy of Uruguay in Qatar, the "South Wind" exhibition commemorated the 200th anniversary of Uruguay's independence.



Verses Across Borders

Poetry enthusiasts enjoyed "Verses Across Borders," the EU Poetry Exhibition, hosted at Al Ibdaa Courtyard from 22 October to 4 November 2025. A collaboration between Katara, the Katara Public Diplomacy Center, and the Delegation of the European Union to Qatar, the exhibition explored themes of culture, motherhood, and identity, highlighting Europe's rich literary traditions while engaging with Qatar's own love of poetry.

Poetry enthusiasts enjoyed 'Verses Across Borders', an EU Poetry Exhibition.



Katara Festival of Arabic Novel

Literature remained a focal point with the 11th Katara Festival of Arabic Novel 2025, held from 13–19 October. The festival honoured winners across six categories, including published and unpublished novels, young adult novels, historical novels, critical studies, and Qatari works. Running concurrently, the Qatar International Book Fair showcased 90 publishing houses from Qatar and the Arab world, emphasising novels, short stories, poetry collections, and literary criticism. One highlight, "A Journey in the Saudi Novel: From Foundation to Global Reach," traced the evolution of Saudi literature and its rise to international prominence, inspiring dialogue about storytelling and cultural identity.

The festival honoured winners in six categories in Arabic fiction and featured Qatar International Book Fair.



Empowerment and Creativity Exhibition

The exhibition was organized by the Doha International Center for People with Disabilities.

In mid-October, Katara hosted the Empowerment and Creativity Exhibition 2025, organised by the Doha International Center for People with Disabilities. The exhibition, held under the slogan "Capable Energies... and Giving Without Limits", featured a variety of activities led by students with disabilities, including an art workshop showcasing their creative talents. A dialogue session titled Art: The Language of Empowerment and Inspiration for People with Disabilities explored the transformative role of art, highlighting its impact on behaviour, self-expression, and the development of creativity among people with disabilities.



Unscripted Art

Further strengthening regional connections, Katara inaugurated "Unscripted Art" by renowned Iraqi architect Taha Al-Hiti on 18 November 2025, in partnership with the Embassy of Iraq. The exhibition presented a unique blend of architecture and visual art, inviting visitors to explore design as both a structural and emotional expression.

The exhibition was presented by renowned Iraqi architect Taha Al-Hiti in partnership with the Embassy of Iraq.

Broadcast of opening of Grand Egyptian Museum

The screening attracted large crowds eager to witness the unveiling of one of the world's most anticipated cultural landmarks.

Katara also welcomed international audiences with the live public broadcast of the Grand Egyptian Museum opening ceremony, in collaboration with the Embassy of Egypt in Qatar. The screening, held on 1 November 2025 at Wisdom Square and open to the public, attracted large crowds eager to witness the unveiling of one of the world's most anticipated cultural landmarks. The event highlighted the profound cultural and historical ties between Qatar and Egypt, offering visitors a shared moment of celebration.

The Grand Egyptian Museum, the world's largest archaeological museum, houses over 100,000 artifacts, including the complete Tutankhamun collection, showcasing Egypt's rich heritage and its contributions to global history.



Palm leaf weaving workshop



In line with Katara's core objective to safeguard and celebrate cultural heritage, a palm leaf weaving workshop was held on 15–16 October at Al Sadu Center (Building 46) in collaboration with the Center for Empowering and Caring for the Elderly (Ehsan). The workshop immersed participants in this traditional craft, allowing them to experience firsthand the skills and artistry of past generations in transforming palm leaves into essential household items.

The exhibition was held in collaboration with the Center for Empowering and Caring for the Elderly (Ehsan).





Designing Traditional Doors

A creative workshop, "Designing Traditional Doors," took place in late October at Building 46. Students from the Japanese School in Doha engaged in sketching, painting, and collaborative design, exploring the beauty of Qatari architecture and its intricate patterns. The session encouraged cultural exchange while deepening appreciation for Qatar's traditional decorative arts.

Students from the Japanese School in Doha engaged in sketching, painting, and collaborative design, exploring the beauty of Qatari architecture





EVENTS CALENDAR

DECEMBER 2025- FEBRUARY 2026

DECEMBER 2025

EVENT	DATE	CATEGORY	LOCATION	WEBSITE
FIFA Arab Cup 2025	Dec 1st – Dec 18	Sports	Across different stadiums in Qatar	https://www.discoverqatar.qa/events/
15th Katara Traditional Dhow Festival	Dec 1st – Dec 18	Festival	Katara	www.katara.net
Oud Instrument History Exhibition part of Arab Cup 2025	Dec 1st – Dec 31st	Exhibition	Katara	www.katara.net
Exhibition of Qatari and Arab football t-shirts and memorabilia	Dec 4 – Dec 18	Exhibition	Katara	www.katara.net
Supreme Horse Championship	Dec 5 – Dec 6	Sports	Katara	www.katara.net
QIAF Qatar International Art Festival	Dec 7 – Dec 12	Festival	Katara	www.katara.net
Qatar National Day celebration	Dec 18 – Dec 20	Activities	Katara	www.katara.net
Quran Reading Competition 2026	Dec 28 – Dec 31	Competition	Katara	www.katara.net
Katara Annual Cultural Day	Dec 21- Dec 22	Activities	Katara	www.katara.net





JANUARY 2025

EVENT	DATE	CATEGORY	LOCATION	WEBSITE
Qatar International Food Festival	Jan 14 - 24	Festival	974 Stadium precinct.	https://visitqatar.com/
Equestrian Tours Qatar 2026	Jan to Mar	Sports	Al Shaqab Equestrian Center	
Woven Legacies: Uzbekistan's Living Heritage	Until Jan 3	Exhibition	M7, Floor 2	https://m7.org.qa/
Houbara Haven: A Chaumet Tiara	Until Jan 12	Exhibition	M7, Learning Space - Floor 1	https://m7.org.qa/

EVENT	DATE	CATEGORY	LOCATION	WEBSITE
Web Summit Qatar 2026	Feb 1 – Feb 14	Summit	Doha Exhibition and Convention Center (DECC)	https://www.decc.qa/
Lehmesa: Return by Moonlight	Until Feb 7	Exhibition	National Museum of Qatar, Temporary Gallery 2	https://nmoq.org.qa/
The Rooted Nomad: MF Husain	Until Feb 7	Exhibition	Qatar Museums Gallery, Katara, Building 10	www.katara.net
Qatar TotalEnergies Open 2026	Feb 8 - Feb 14	Sports	Khalifa Tennis and Squash Complex	
Qatar ExxonMobil Open 2026	Feb 16 – Feb 21	Sports	Khalifa Tennis and Squash Complex	

NOTE: Above information is subject to change.

Qatar offers experiences that combine old and new, the traditional with the modern. Here we combine a list of theatres, libraries, museums, parks and forts.

Places to visit in Qatar

Theatres

Qatar National Theatre

Located in the Corniche, in the heart of Qatar's capital Doha, the National Theatre dates back to 1984 and can accommodate more than four hundred spectators. The building is distinguished by intricate inscriptions and designs depicting purebred Arabian horses and other symbols of Qatari heritage.

4483 6118
Corniche, Doha



Doha Exhibition & Convention Centre

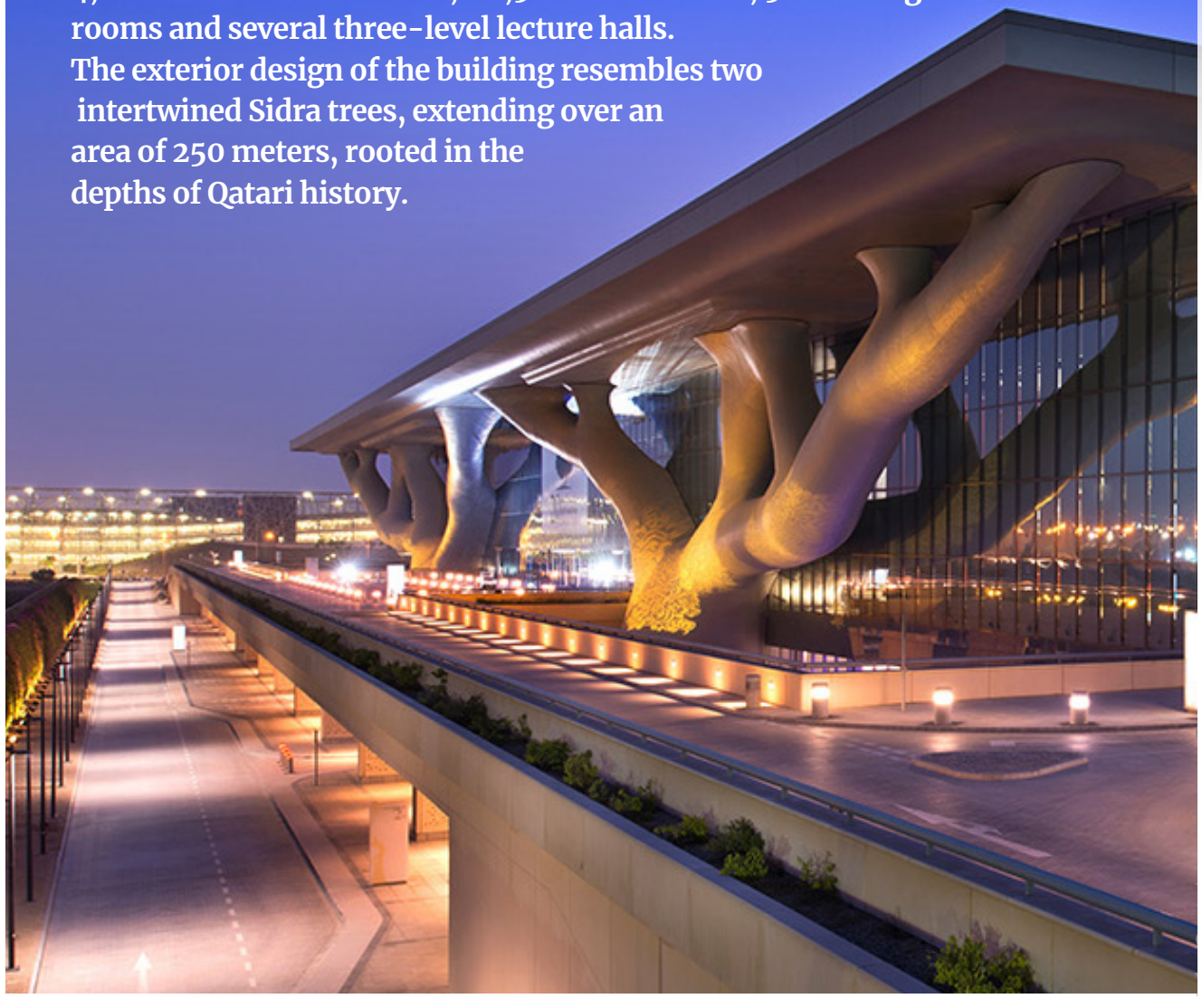
The Doha Exhibition and Convention Center is an added value to the exhibition and conference industry in Qatar. The establishment of this distinguished center came in line with the great development that Qatar is witnessing in the exhibition and conference industry and in response to the urgent need of the market, as Doha has become one of the most important capitals of exhibitions and conferences in the Gulf and the Arab region. The center contains 5 main halls, considered one of the largest in the world, with a length of 380 meters, a width of 97 meters, and a ceiling height of 18 meters, enabling the center to host multiple receptions of various events at the same time.

4033 1111
West Bay, Doha



Qatar National Convention Centre

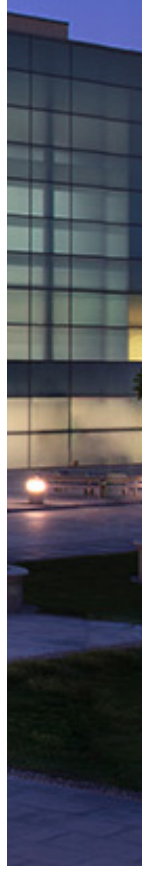
One of the largest and most technologically advanced centers in the Middle East, with a column-free display area of 35,000 square meters. The center was established to host all kinds of events, from high-level conferences and exhibitions to international theater productions. It includes 10 venues, a 4,000-seat conference hall, a 2,500-seat theater, 52 meeting rooms and several three-level lecture halls.
The exterior design of the building resembles two intertwined Sidra trees, extending over an area of 250 meters, rooted in the depths of Qatari history.







QNCC theatre is with 2,232 seats, 10 dressing rooms, 2 star dressing rooms, 2 chorus changing rooms, a green room, 5 musician's rooms and, a conductor's room, QNCC theatre is a testament that architects have thought of every possible need and have catered to it. Whether on stage or in the audience, you truly are in for quite an experience.



The Qatar National Convention Centre was built according to U.S. Green Building Council's Leadership in Energy and Environment Design (LEED) gold certification standards.

QNCC offers fully flexible and adaptable space options to suit a wide variety of conferences, meetings, exhibitions, performances, concerts, and gala events.



QNCC's signature, theatre-style conference hall holds up to 4,000 delegates. It can be adapted for a multi-purpose setup suitable for graduation ceremonies, concerts and plenary sessions.





4483 6118
Corniche, Doha



Amphitheatre - Katara

Considered a masterpiece of architecture, the Katara Amphitheatre has been dubbed the "Jewel of Katara" due to its innovative design, where Roman architecture meets timeless Arab and Islamic art. Its construction was completed in 2008 on an area of 3275 m2. The amphitheater can accommodate nearly five thousand spectators, making it one of the largest theaters in the Middle East. It was built to depict mosaic art. It was officially opened on December 11th, 2011 with a joyful concert led by the legend Vangelis.

4408 0000
Building 32 Katara

Drama Theatre - Katara

The Drama Theatre of Katara hosts various cultural events such as theatre performances and film screenings.

4408 0000
Building 16 Katara

Opera House - Katara

The opera house is the only one of its kind in Qatar and hosts performances by Qatar Philharmonic Orchestra, in addition to other events. It has rapidly transformed into a favorite center for a number of the most important artists and musicians in the world. It is an architectural model that combines modern architecture and traditional Islamic design. The Opera House theater can accommodate 550 spectators and contains spaces designated to host VIPs and a hall for high-ranking officials.

4408 0000
Building 16 Katara



Abdul Aziz Nasser Theatre

Previously known as Al Rayyan Theatre, the theatre was re-named Abdulaziz Nasser Theater in honor of the great artist, founder of Al-Adwaa Troupe in 1966, for his contribution to the cultural and artistic movement in Qatar. One of his most famous musical works is the national anthem. The theatre is located in Souq Waqif and hosts various musical and artistic performances throughout the year.

4483 6118
Banks St, Doha



Darwesh Mostafa Al-Far Theatre

The theatre was named after Darwish Mustafa Al-Far, the first director of Qatar National Museum. The theatre is located in Qatar National Museum and holds various sessions and lectures throughout the year.

4452 5555
Corniche, Doha

Libraries

Qatar National Library

Qatar National Library is responsible for preserving the national heritage of the State of Qatar by collecting written heritage and history and making it accessible to all to support the country in its transition into a knowledge-based economy. Qatar National Library performs its mission through the Heritage Library, which collects and facilitates access to a wide array of printed materials reflecting Qatar's history and culture. The Qatar Digital Library provides digital sources on Gulf history and holds high-level international partnerships to enhance this role, in addition to the public library.

4454 6039
Al Rayyan

Qatar University Library

The library has a wide collection of print and digital media and access to educational databases.

4403 6363
Qatar University





Al Rayyan Public Library

Al Rayyan Public Library contains around 36,000 books in Arabic and English. The library provides lending services to the public and organizes cultural activities on World Book Day.

4480 5966
Al Rayyan

Al Wakrah Public Library

Located in the city of Al Wakra just south of Doha, Al Wakrah Public Library was established in 1985. It includes about 37,205 books in Arabic, and about 2,728 books in English.

4464 2331
Al Wakrah

Al Khor Public Library

The library was founded in 1977 and located in Al Khor City in the north-eastern coast of Qatar. Its collection includes approximately 39,000 Arabic books and 4000 books in English. The library is active in making its collection accessible to the public and holds various cultural activities and school visits.

4472 0122
Al Khor

Al Shamal Public Library

The library, located in Al Shamal municipality in the State of Qatar, was established in 1979 and includes approximately 60,000 Arabic books and 3000 English books. Of its services is lending of books and operating events and educational activities and school visits.

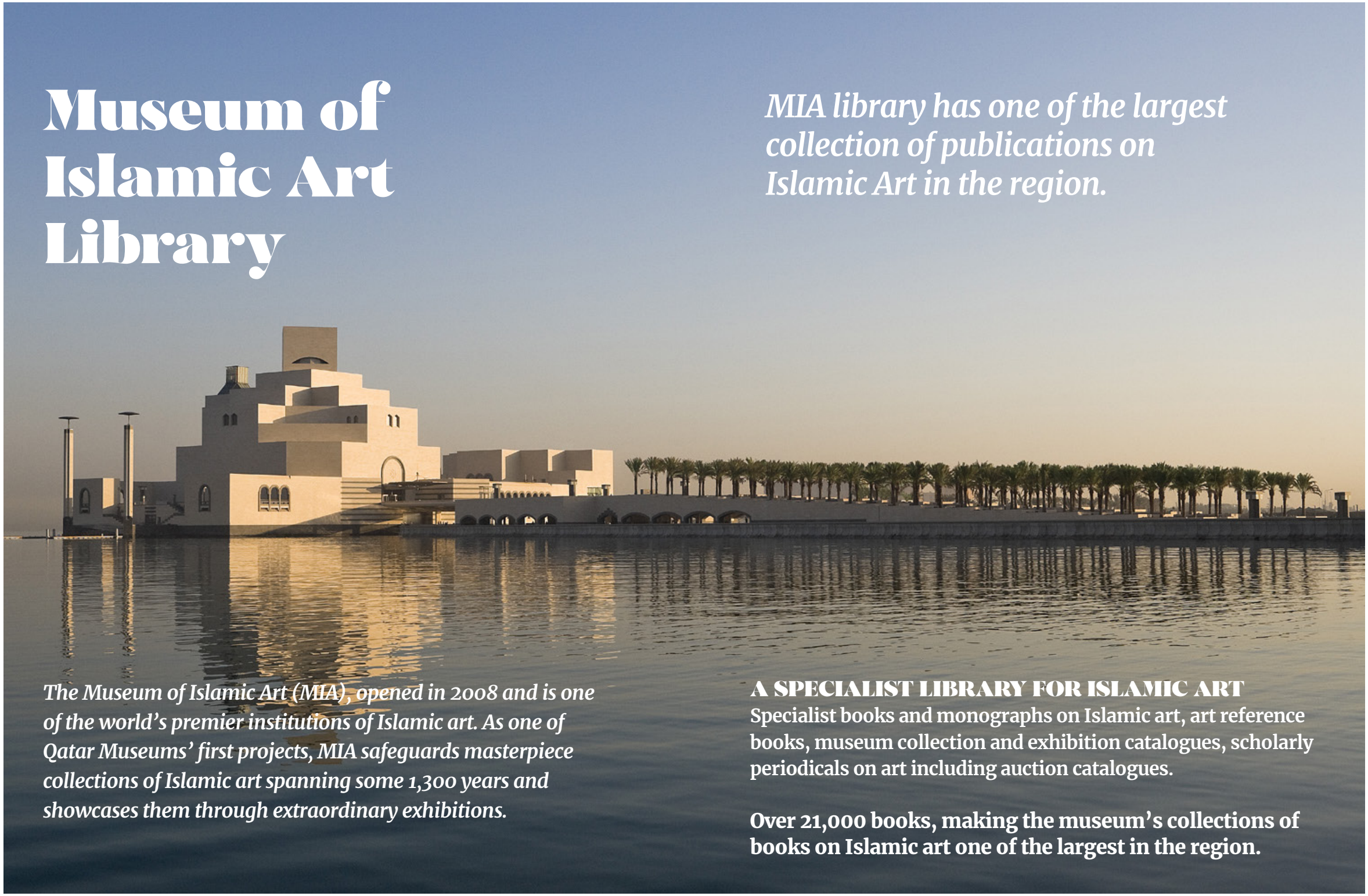
4473 1158
Al Shamal





Museum of Islamic Art Library

MIA library has one of the largest collection of publications on Islamic Art in the region.



The Museum of Islamic Art (MIA), opened in 2008 and is one of the world's premier institutions of Islamic art. As one of Qatar Museums' first projects, MIA safeguards masterpiece collections of Islamic art spanning some 1,300 years and showcases them through extraordinary exhibitions.

A SPECIALIST LIBRARY FOR ISLAMIC ART

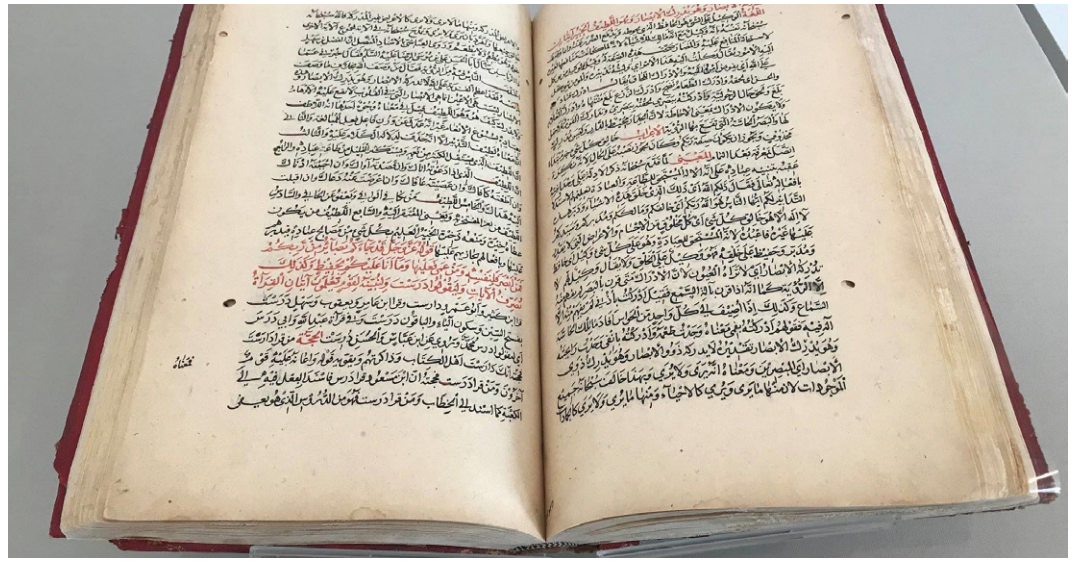
Specialist books and monographs on Islamic art, art reference books, museum collection and exhibition catalogues, scholarly periodicals on art including auction catalogues.

Over 21,000 books, making the museum's collections of books on Islamic art one of the largest in the region.



MIA LIBRARY has varied collection of 2,000 rare books in English and Arabic. Many of these books are unavailable anywhere else in the region. Many have been digitised and can be viewed via the Library catalogue.

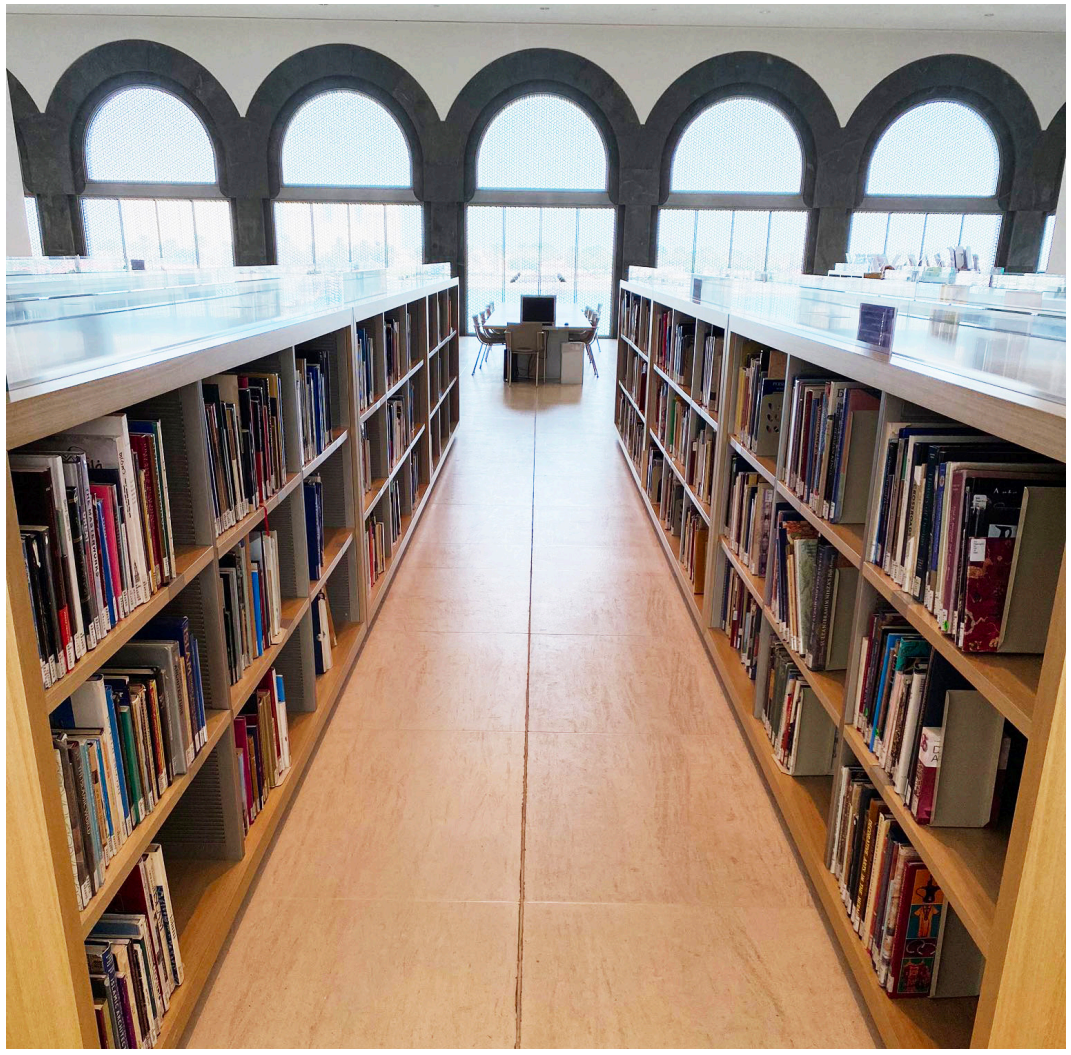




MIA Library has a wonderful collection of Qur'an and Hadeeth dating back to 902 AH.

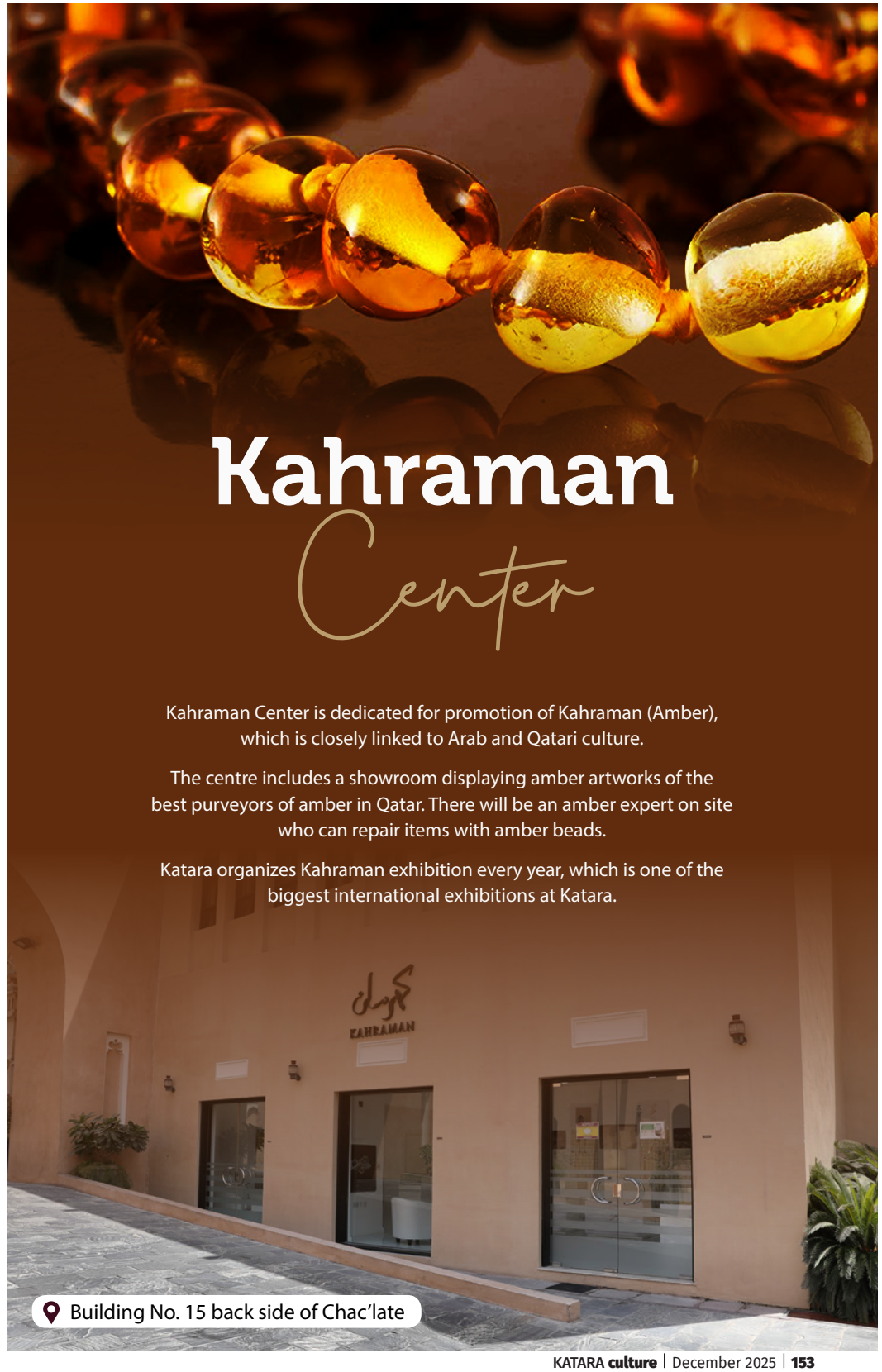


The library is on Level 1 in the Education Centre. The collection consists of specialist books on Islamic art, art reference books, museum collection and exhibition catalogues and monographs, scholarly periodicals on art and related areas including auction house catalogues. MIA library have books in English, Arabic and other languages. Books cannot be borrowed or taken out of the library.



Nine study rooms are available, but arrangements must be made in advance to reserve them. Scholars wishing to use computer equipment are encouraged to use their own laptops. There are limited copying and scanning services with approval from library staff. A copier/scanner is provided at no charge. Protected materials may not be copied or scanned. It may be permitted to photograph a limited number of pages in a book using a digital camera with no flash.

4422 4444
Corniche, Doha







Arab Museum of Modern Art Library

Located in the Arab Museum of Modern Art, and under the auspices of Qatar Museums, the Mathaf Library or Maktaba ("library" in Arabic), contains an extensive collection of sources, in numerous languages, of modern art and art history in the region.

4402 8831
Education City

Sheikh Ali Bin Abdullah Al Thani Public Library

Established in 1982, the library houses a wide collection of books in the fields of philosophy, history and geography.

4470 0822
Al Sarh St, Doha

Sheikh Abdullah Al Ansari Public Library

The library is part of Sheikh Abdullah Al Ansari Complex for the Holy Quran and Science. The complex is comprised of an institute of Islamic studies and the Quran Center.

4444 9303
Dafna, Doha

Al Khansa Library

Located in D-Ring road, Al Khansa Public Library is the first women's library in Qatar. Established in 1981, it includes about 42,934 books in Arabic, and about 5,091 books in English. The library also receives school visits to familiarize students with the importance of the library.

4455 4320
Al Hilal, Doha

Dar Al Kutub Al Qatariyya

Dar Al Kutub, which was established in 1962, is one of the oldest Gulf and Arab libraries. It houses a hall of manuscripts that are more than 850 years old. It contributes to preserving Arab cultural heritage. It includes the rarest and most ancient manuscripts that cover many branches of Islamic and Arabic sciences. It also contains the reproduced scripts such as the manuscript "Al-Kashf wa'l-Bayan on the interpretation of the Qur'an" known as "Tafsir al-Tha'labi", which dates back to approximately 856 years. The library also houses various Musahfs (the Quran) with gilded and ornate frames, which were written in the clear and clear Naskh script.

4438 9888
Doha

Academic Bridge Program Library

Academic Bridge Programme (ABP) contains more than 12,000 resources such as books, journals, dictionaries and almanacs as well as digital sources. It is located in Education City.

4454 2167
Education City

ARIU in Partnership with University of Derby Library

Located in Al Rayyan International College in partnership with University of Derby, a university offering UK-accredited undergraduate and graduate degrees in the fields of tourism and hospitality management.

4488 8116
Bin Omran, Doha

Georgetown University Library

The library is located in Georgetown University Qatar in Education City. It has a wide range of print and online sources available to students and faculty.

4457 8280
Education City



Virginia Commonwealth University Library

Located in the Qatar campus within Education City, Virginia Commonwealth University in Qatar (VCU-Q) offers an eclectic collection of educational books on arts and design.

4402 1531
Education City

Texas A&M University Library

The library is situated within Texas A&M University in Qatar, in Education City and contains numerous books and journals available to students and faculty.

4423 0040
Education City

Carnegie Mellon University Library

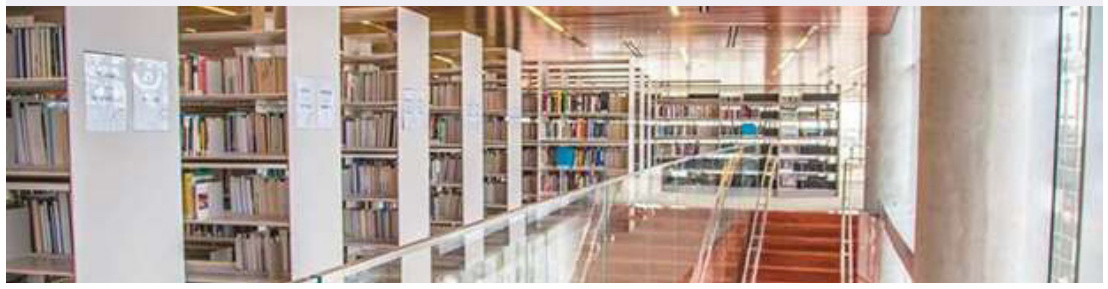
The Carnegie Mellon University (CMU) library is situated in Education City.

4454 8683
Education City

Northwestern University Library

The library is part of Northwestern University's (NU-Q) campus in Qatar, in Education City.

4454 5027
Education City



Museums

Qatar National Museum

It is located on the eastern side of the Doha Corniche. Renowned architect Jean Nouvel was inspired by the desert rose in his innovative design of Qatar's National Museum. The museum is designed in the form of interlocking discs to be a center for the public, students, and museum experts. The old Qatar National Museum was the second largest museum in Doha. Established in 1975 in a restored palace originally built in 1912 by Sheikh Abdullah bin Jassim Al Thani, who made it a residence for his family and the seat of the government for nearly 25 years. The new National Museum is considered the most important project in the cultural sector, in an effort to make Qatar an important and distinguished cultural center in the Arabian Gulf region and the world.

4452 5555
Corniche, Doha

Museum of Islamic Art

The museum embodies Islamic architecture, and is located on the edge of Doha Port. The 45,000 m2 building is made of limestone, which reflects the changes of light and turns them into multiple shades that alters with the progression of time. The museum's collections were gathered from Europe and Asia, dating from the seventh century to the nineteenth century, the collection represents the diversity of Islamic art. The exhibits range from books, manuscripts, ceramics, metals, glass, ivory, textiles, wood, precious stones, and coins made of silver, copper and bronze, some of which date back to the pre-Islamic era. The museum also includes a research center and a library of Islamic art.

4422 4444
Corniche, Doha

Arab Museum of Modern Art

The Arab Museum of Modern Art includes a unique collection of modern and contemporary art. It was established in 2010 and located in Education City. The Museum organizes large exhibitions of various themes, in addition to comprehensive educational programs that makes the museum a center for dialogue, research and a source of nurturing creativity. It hosts solo and group exhibitions by artists from across the region. The museum also has a café and a gift shop (Mahal).

4402 8855
Education City



Msheireb Museums

Msheireb Museums are the new addition to Qatar's rich cultural endeavors. They consist of four heritage houses that have been restored in the heritage district within the "Msheireb Downtown Doha" project. Located in Msheireb, these homes are prominent landmarks in the history of Qatar, and provide a cultural arena for exchanging ideas and enriching dialogue about the past and the future. Msheireb Museums are an important part of the construction plan to revitalize the city's old commercial center, restoring a traditional lifestyle based on social interaction and a sense of brotherhood and good neighborliness. The restoration of these four houses: Bin Jelmood House, Company House, Muhammad Bin Jassim House, and Al Radwani House, and transforming them into world-class museums depict the heritage of Qatar.

4008 4999
Msheireb, Doha

Sheikh Faisal Bin Qassim Al Thani Museum

Sheikh Faisal bin Qassim Al Thani Museum is a privately owned museum located in the municipality of Al-Shahaniya in Qatar. Encompassing an area of 530,000 m2 the three-building museum was opened in 1998 by Sheikh Faisal bin Qassim Al Thani. There are 30 halls in the museum which can accommodate a total of over 30,000 objects.

4486 1444
Al Samriya Shahaniya

Fire Station Artist in Residence

Originally built as the civil defense in 1982, Fire station was converted into an artistic space with an artistic recidency program.

4422 4222
Wadi Al Sail, Doha

Dadu, Children's Museum of Qatar

This museum is aimed at fostering children's creativity.

4402 8888
Corniche, Doha





Souq Waqif Art Centre

Located in Souq Waqif. The art centre promotes artistic events by the local and international art community.

4417 6204
Souq Waqif, Doha

Al Thuraya Planetarium

Occupying 2,240sqm area, the planetarium is a main attraction in Katara. The main component of the planetarium is a full-dome digital system with a seating capacity of 200 people, four seats for the disabled and another four for the elderly. It features a 22-meter screen, equipped with state-of-the-art digital projectors showing 2D and 3D tutorial shows.

4408 0000
Building 41, Katara

Arab Postal Stamps Museum

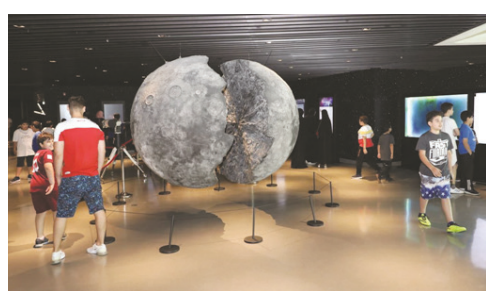
Founded in 2010, the Arab Postal Stamp Museum holds a multi-themed stamp collection which covers 22 Arab countries. The museum was recently part of the cultural festival organised on the occasion of Doha Capital of Culture in te Islamic World.

4408 0000
Building 22 Katara

Katara Art Centre

Katara Art Centre is a cultural hub for the artistic community, and houses comtemporary art.

4408 0000
Building 05, Katara







Museum of Illusions

Visitors can enjoy a sensory and visual adventure. The museum contains 70 Dilemma Games designed for all ages.

4020 6273
West Bay, Doha

Al Khor Museum

Located in Al Khor, 57km North of Qatar. It contains a collection of artifacts and geological maps.

4472 1866
Al Khor



Parks

Al Bidda Park

Al Bidda Park is a great place to relax especially for families and children. Sports equipment are scattered throughout the park with long trails for walking and jogging. The park is open daily.

4428 7777
Corniche, Doha

Museum of Islamic Art Park

MIA Park is considered the best park for visitors and families in Doha. It contains carefully lined concrete corridors that lead the visitor to a children's play area, and the end of the corridor leads to the end of the garden to relax around the café on one of its comfortable seats or sit in the area between the three hills to contemplate the night sky. If you are looking for stunning views, then this is the place for you. The Museum of Islamic Art and the waters of the Arabian Gulf surrounds this place, so it is the perfect place to relax and enjoy the views.

4422 4444
Corniche, Doha

Qur'anic Botanic Garden

Located in Education City, the Qur'anic Botanic Garden aims to convey the plants mentioned in the Noble Qur'an and the Sunnah of the Prophet Muhammad (PBUH) and associated terms and principles of its maintenance and preservation. The area is 24 hectares, with 9 plants, 13 perennial herbs and 4 shrubs and 15 trees. The garden consists of about 51 plants.

4454 1542
Al Rayyan





Aspire Park

Aspire Park enjoys lush greenery as it spreads over a vast area of 880,000 square meters. The park includes a lake with a bridge, small cafes and a variety of trees and landscapes. It is a suitable place for running enthusiasts as it includes a 1.6 meter long running track.

4413 8188
Aspire Zone Doha

Sheraton Hotel Park

Since its opening, it has become a favorite for visitors who wish to have picnics. It is suitable for families and also a suitable place to exercise as it contains running tracks.

4434 8070
Corniche, Doha

Dahl Al Hamam Garden

This garden is a favorite for families, and where children can play freely. It contains various playing tracks and three arenas.

4413 8188
Doha

Al Gharafa Family Park

A family park with an area of 7500 sqm. It is decorated with various kinds of plants and flowers.

3138 3276
Al Gharafa, Al Rayyan





Barzan Olympic Park

Located in Umm Salal, if offers various activities and facilities for families and children.

Umm Salal Ali

Al Khor Park

If you want to explore places outside the city of Doha, Al Khor Park is a must. The park has a beach handball court and restaurants. This park is less crowded than Doha parks and therefore ideal for those who want to get away out of town for a while.

Al Khor

Al Shamal Park

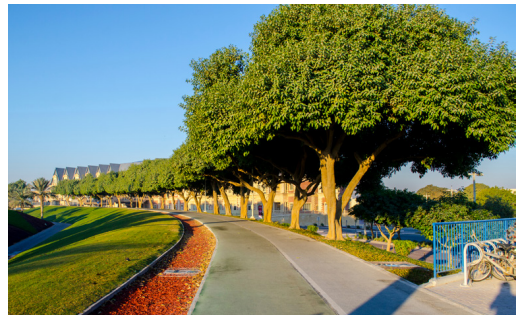
One of largest parks located in Al Shamal (North) City. It is exclusively for women and children under 12 years of age.

Al Shamal

Al Wakrah Public Park

Built on an area of 47000 m2, the garden contains a pool in the middle, next to the canteen that takes a distinctive shape surrounded by a paved area. The garden also includes a children's play area.

Al Wakrah





Al Thumama Park

Located in Al Thumama area, the park is the perfect place for families and children.

Al Thumama, Doha

Dukhan City Park

Influenced by Islamic style, the park contains green spaces and a children's playground. It is located near Dukhan Mosque.

Dukhan







Forts

Al Koot Fort

Al Koot Fort was built in 1927 and located in the Al Bidaa neighborhood in the middle of Souq Waqif, in the city of Doha. It is referred to as "Doha Fort" and was built primarily to serve as a police station to protect Souq Waqif, then turned into a prison then museum. The castle was designed in the form of a square with three towers, circular and rectangular tower and equipped with fences built in the traditional Qatari design.

6699 5477

Ukaz Street, Doha

Zikreet Fort

Zikreet is a village located in the northwest of Qatar near Dukhan and about 90km northwest of Doha. Originally, the Zikreet area was developed in the 1940s at the onset of oil operations in Qatar. This included the construction of a port for oil equipment and several small homes that eventually developed into a village. The first archaeological excavation was carried out in Zikreet in 1973-1974 by a team led by Beatrice de Cardi. Zikreet Fort was discovered during this period. The area was excavated again by a French team from 2002 and 2005 and contents analyzed in 2006. The total area of the excavated site was 18,000 square meters.

4402 8888

Zikreet, Al Shahaniya

Al Wajbah Fort

Al Wajbah Fort is one of the oldest forts in Qatar. It is located in the area of Al Wajbah in Al-Rayyan, located 15 km west of the capital in Doha. Built in 1893, the fort was an important battle site when Sheikh Qasim bin Muhammad Al Thani's army defeated the Ottoman army in 1893.

5057 4566

Al Rayyan





Al Zubarah Fort

Sheikh Abdullah bin Jassim Al Thani built Al Zubarah Fort in the year 1938 with the aim of guarding and protecting the northwestern coast of Qatar. It was one of the coastal forts included in the defense system of the country. Al Zubarah was registered in 2013 as a UNESCO World Heritage Site and since then Qatar Museums designated a team of archaeologists to undergo a number of archaeological work at the site.

Al Zubarah

Al Thaqab Fort

Archaeological evidence has shown that Al Thaqab Fort has been inhabited since the 10th century. In the the Gulf Handbook by John Gordon Lorimer, it is mentioned that in 1908, Al Thaqab received a well from the residents of the nearby village of Al-Khuwair to fetch their water. The well was described as being about 35 feet deep and leading to good water.

Al Shamal

Al Khor Towers

The watchtowers and defense towers of Al Khor city are located on the old port. They were used to monitor ships and protect the entrance to the well of "Ain Hleitan". It formed the main source of water and made life possible in Al Khor city. The three cylindrical towers, standing along the coast, had thick stone walls and a platform that served as a balcony to guard the coastal city, which was an important center for fishing and pearling in early twentieth century.

Al Khor

Barzan Towers

The towers were ordered to be built by Sheikh Muhammad bin Jassim Al Thani, founder of the village "Umm Salal Muhammad". The height of Barzan Tower is 14 meters and consists of three levels in a T-shape design, unique in the Gulf region. Whereas the eastern tower was built with stones and mud and embodies the standard rectangular form of towers unique to Qatar.

Umm Salal Muhammed







Al Rakayat Fort

Al Rakayat Fort was probably built during the 19th century. The main purpose of the port was to protect the area's fresh water supply.

Al Shamal

Umm Salal Muhammed Fort

The fort is 20km from the city of Doha and was built during the late nineteenth century and the beginning of the twentieth century. It is characterized by its thick high walls and magnificent facade. Inside the fort, one can find different elements of urban designs.

Umm Salal Muhammed

Murwab Fort

Murwab Fort is located in the northwest of Qatar and 4 km off the coast and 15 km north near the city of Dukhan. It is close to the archaeological site of Umm Al-Ma'a.

Northwest Qatar

Amphitheater

The *gem* of Katara Cultural Village

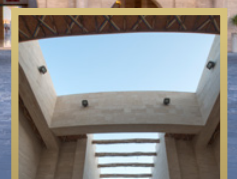


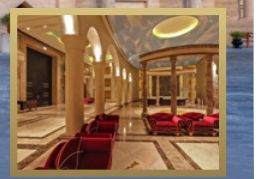
With a seating capacity for 5,000 persons, the Amphitheater stands firm in the heart of Katara, under the clear blue sky, overlooking the radiant blue sea.

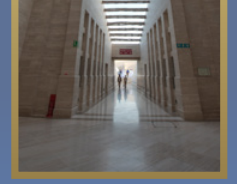
It's a balance between the classical Greek theatre concept and the everlasting Islamic features.

This 3,275 sqm landmark pays tribute to the great tradition of the unique architectural style associated with amphitheaters and is set to host some of the most spectacular world-class events in Doha.

The Amphitheatre was officially opened on 11 December, 2011 with a spectacular concert especially created by legendary Vangelis and featuring world-renowned stars like Angela Gheorghiou, Roberto Alagna and Jeremy Irons.

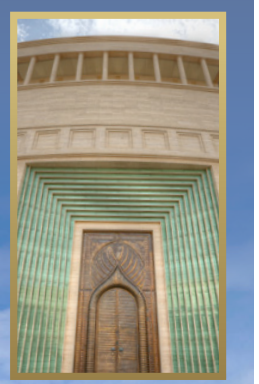














Building No. 32 Center of Katara



Katara *private beach*

Sun, sand and water

A curve of 1.5km of golden, pristine sand, combined with spectacular blue water, beckons visitors to Katara.

Katara Private Beach is a family-friendly spot and offers incredibly unique water activities that will never tire you.

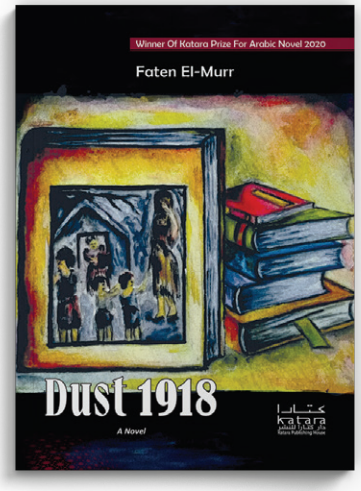




Also awaiting you are sport activities like knee boarding, water skiing, boat ride, parasailing and Gondola ride.



Dust 1918



Author:
Faten El-Murr

Type of Book:
Winner of the Katara Prize for Arabic Novel 2020

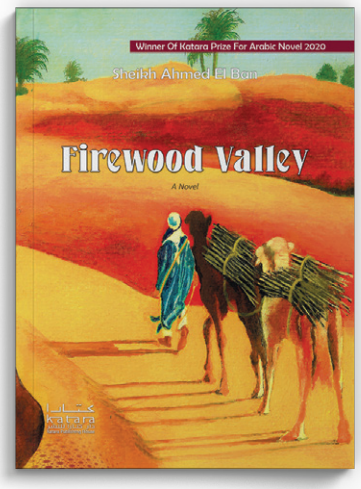
Number of Pages: 218

Price: 45 QAR

About the Book:
Two narrators, in two different places and times, are united by a forgotten book on the desk of a deceased translator, a bad relationship with their father and a search for identity.

Scan the QR Code to Purchase the Book.

Firewood Valley



Author:
Sheikh Ahmed El Ban

Type of Book:
Winner of the Katara Prize for Arabic Novel 2020

Number of Pages: 372

Price: 45 QAR

About the Book:
Firewood Valley is a novel about Mauritania and tackles the transformations of Mauritanian society between 1930 - 1950.

Scan the QR Code to Purchase the Book.

Melanin

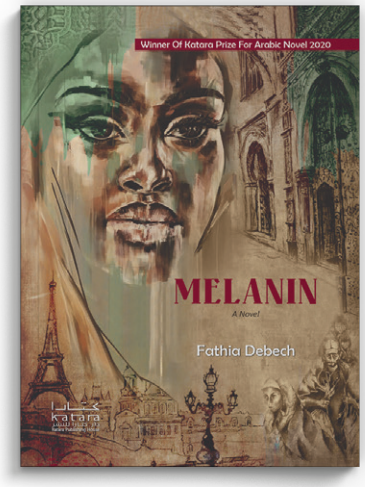
Author:
Fathia Debech

Type of Book:
Winner of the Katara Prize for Arabic Novel 2020

Number of Pages: 170

Price: 45 QAR

About the Book:
Anisa is a Tunisian journalist who goes to Paris to investigate the file of Arab immigrants. The events of the novel take place between Tunisia and France, extending over intertwined times between past, present and future. Anisa makes her case as a black Tunisian who experiences marginalization in Tunisia, just as immigrants live in France.



Scan the QR Code to Purchase the Book.

The Reservist

Author:
Mohammad Al-Makhzangi

Type of Book:
Winner of the Katara Prize for Arabic Novel 2020

Number of Pages: 238

Price: 45 QAR

About the Book:
The novel tells the story of an old man called Farid Mitry who lost a huge portion of his memory, his fingers and part of his tongue. Seven years ago, he was discharged from Abbasiya Psychiatric Hospital as a patient after being a doctor in it, carrying with him a memoir of a patient who called himself the reservist. The writer narrates the events of the novel partially in the form of an autobiography and a diary.



Scan the QR Code to Purchase the Book.

The Unmistakable Black Mercedes

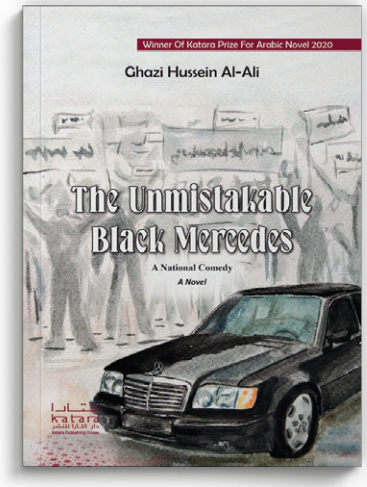
Author:
Ghazi Hussein Al-Ali

Type of Book:
Winner of the Katara Prize for Arabic Novel 2020

Number of Pages: 148

Price: 45 QAR

About the Book:
During writing class, the teacher, "Saad Al-Bateen", asks the four brightest students to narrate the last dream each of them had dreamt. When it is the fourth student's turn to narrate his dream, the student says that people, one of whom was lifting him upon his shoulders, as he yelled out "the people want to bring down the regime!".



Scan the QR Code to Purchase the Book.

Half A Human

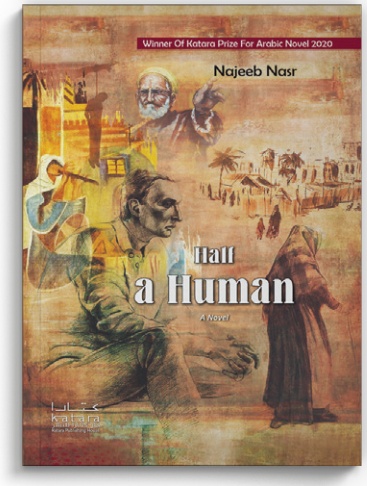
Author:
Najeen Nasr

Type of Book:
Winner of the Katara Prize for Arabic Novel 2020

Number of Pages: 242

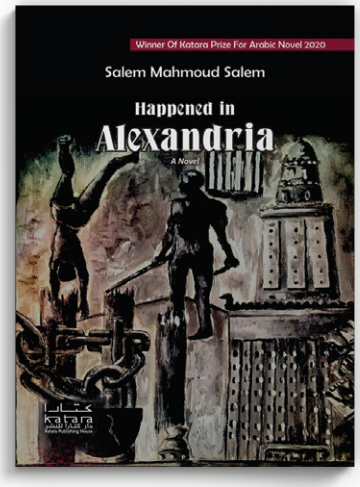
Price: 45 QAR

About the Book:
Abdel Raheem Al-Ghazi returned to his village after many years of traveling the country. He found out that the village has changed, while the mentality of the villagers has not.



Scan the QR Code to Purchase the Book.

Happened in Alexandria



Author:
Salem Mahmoud Salem

Type of Book:
Winner of the Katara Prize for Arabic Novel 2020

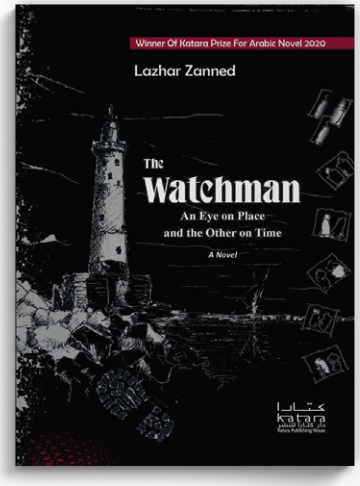
Number of Pages: 228

Price: 45 QAR

About the Book:
The events of this novel take place in the Egyptian city of Alexandria in an old alley where drama intersects with heritage and myth. Realistic characters meet with historical and mythical characters.

Scan the QR Code to Purchase the Book.

The Watchman:
An Eye on Place and the Other on Time



Author:
Lazhar Zanned

Type of Book:
Winner of the Katara Prize for Arabic Novel 2020

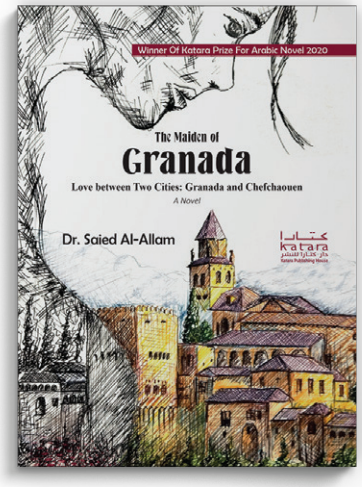
Number of Pages: 200

Price: 45 QAR

About the Book:
The watchman is an old sailor whose profession is to guard the towering lighthouse at a port on a beach village. Events begin with the news of his death, reported as a suicide.

Scan the QR Code to Purchase the Book.

The Maiden of Granada
Love Between Two Cities: Granada and Chefchaouen



Author:
Dr. Saied Al-Allam

Type of Book:
Winner of the Katara Prize for Arabic Novel 2020

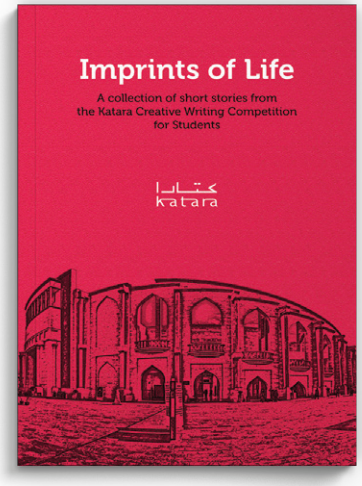
Number of Pages: 334

Price: 45 QAR

About the Book:
A novel inspired by the history of Andalusia, tracing the event of the fall of Granada being a critical period in the history of Islam. It seeks inspiration from moments that highlight the reasons for the defeat of a civilization that has remained inspiring to the world and still is.

Scan the QR Code to Purchase the Book.

Imprints of Life



Author:
Students who participated in the Katara Creative Writing Competition in 2019

Type of Book:
A collection of short stories from the Katara Creative Writing Competition for Students

Number of Pages: 176

Price: 30 QAR

About the Book:
This publication is a collection of short stories written by students who participated in Creative Writing Workshop and Competition organized by Katara Publishing House and held in Katara Cultural Village Foundation.

Scan the QR Code to Purchase the Book.

Butterfly Kingdom

Author:
Waciny Laredj

Type of Book:
Winner of the Katara Prize for Arabic Novel 2015

Number of Pages: 376

Price: 50 QAR

About the Book:
Butterfly Kingdom is a kingdom of frailty and silent power. It addresses how the Arab world faces its problems.



Scan the QR Code to Purchase the Book.

Jaria

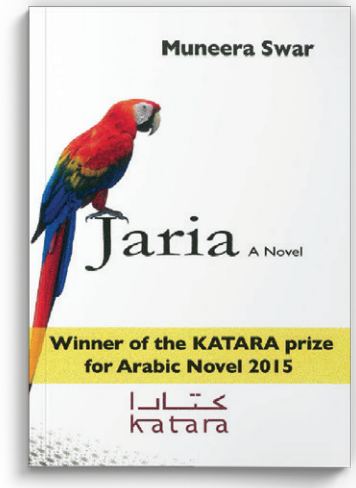
Author:
Muneera Swar

Type of Book:
Winner of the Katara Prize for Arabic Novel 2015

Number of Pages: 107

Price: 45 QAR

About the Book:
The incidents of this novel narrate the pains of difference and the bitterness of delving deep into the past.



Scan the QR Code to Purchase the Book.

Snakes of Fire

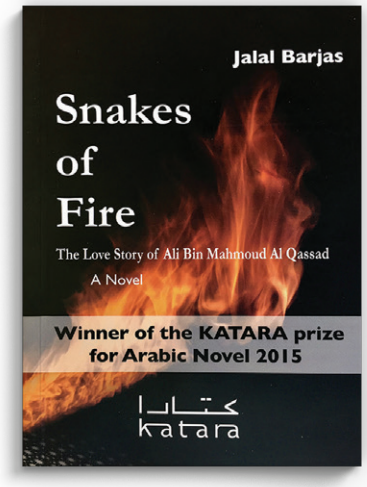
Author:
Jalal Barjas

Type of Book:
Winner of the Katara Prize for Arabic Novel 2015

Number of Pages: 185

Price: 45 QAR

About the Book:
This novel tells the story of the main character whose manuscript gets caught in a sudden fire. By coincidence, he found his novel being narrated in a street under an ancient mulberry tree, told by a woman who tells stories to children every day.



Scan the QR Code to Purchase the Book.

An Old Rope and a Tight Knot

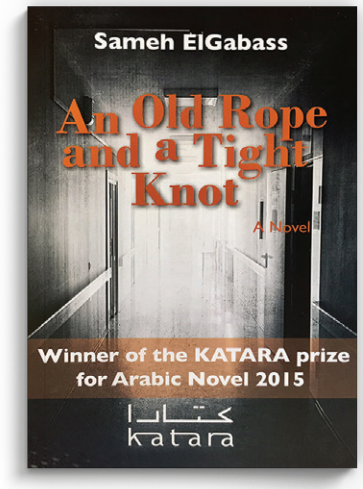
Author:
Sameh ElGabass

Type of Book:
Winner of the Katara Prize for Arabic Novel 2015

Number of Pages: 161

Price: 45 QAR

About the Book:
This novel deals with three characters living in three different times, bound by an old rope that they do not feel, and a knot that leads them to unexpected destinies.



Scan the QR Code to Purchase the Book.

Escaping The Vortex

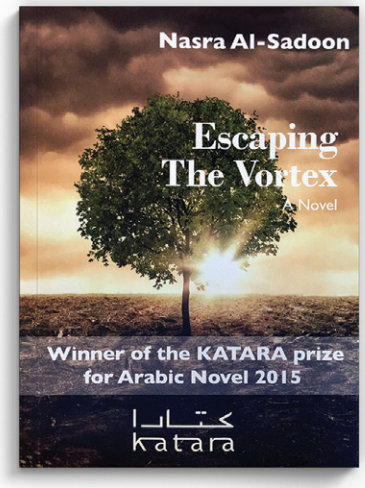
Author:
Nasra Al-Sadoon

Type of Book:
Winner of the Katara Prize for Arabic Novel 2015

Number of Pages: 428

Price: 60 QAR

About the Book:
Invading and conquering Iraq shook the lives of its people. Ibaa Al Salem represents some of the Iraqi pains and losses; forced to leave your own land, home and family to start a new life in a new country.



Scan the QR Code to Purchase the Book.

A Woman in the Shadow

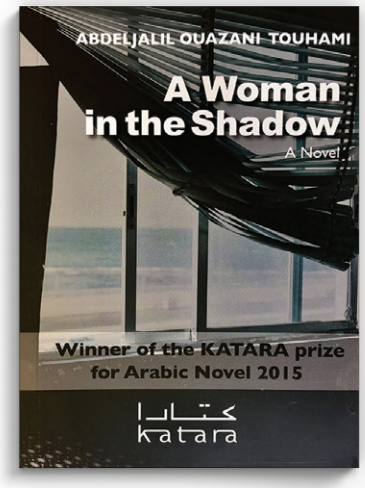
Author:
Abdeljalil Ouazani Touhami

Type of Book:
Winner of the Katara Prize for Arabic Novel 2015

Number of Pages: 167

Price: 45 QAR

About the Book:
"A woman in the Shadows" is a story of a woman who loved faithfully, and this love stayed with her forever, making many sacrifices and suffering for the sake of her son and family.



Scan the QR Code to Purchase the Book.

Throne and Stream

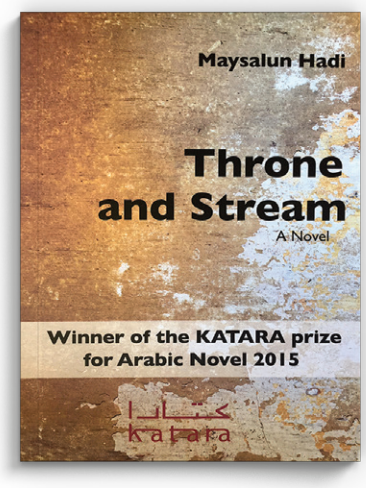
Author:
Maysalun Hadi

Type of Book:
Winner of the Katara Prize for Arabic Novel 2015

Number of Pages: 187

Price: 45 QAR

About the Book:
Qamar gets to know Jamil, who belongs to a family that opposes the ruling authority. They dearly love each other in a story where events mix with politics, controlling the characters and their destiny.



Scan the QR Code to Purchase the Book.

Psalms of Departure and Return

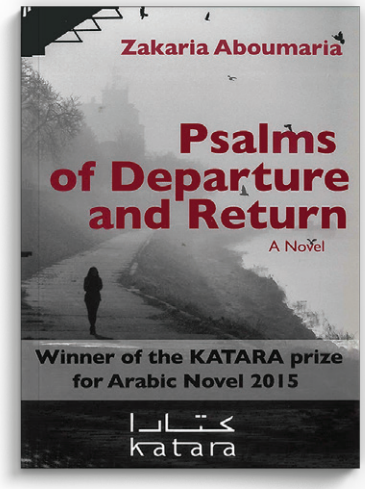
Author:
Zakaria Aboumaria

Type of Book:
Winner of the Katara Prize for Arabic Novel 2015

Number of Pages: 213

Price: 45 QAR

About the Book:
A story of identity and nostalgia. Shama, supposedly a French national, searches for her Arabic roots. Because of the infamous Seine River Massacre and an anonymous man's telephone calls, Shama is led to ask many questions about her past.



Scan the QR Code to Purchase the Book.

Adagio

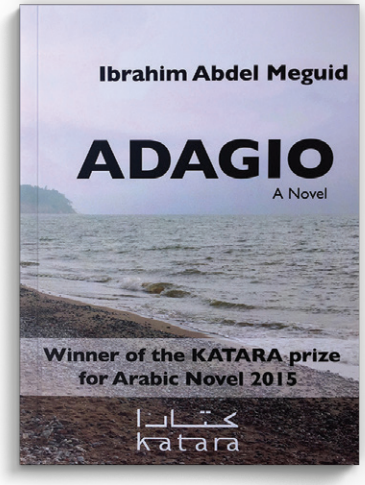
Author:
Ibrahim Abdel Meguid

Type of Book:
Winner of the Katara Prize for Arabic Novel 2015

Number of Pages: 207

Price: 45 QAR

About the Book:
It is a love story, exceptional in its farewell. It has many joyful moments, but it resembles the farewell melody, the sad "Adagio".



Scan the QR Code to Purchase the Book.

Princess Shadow

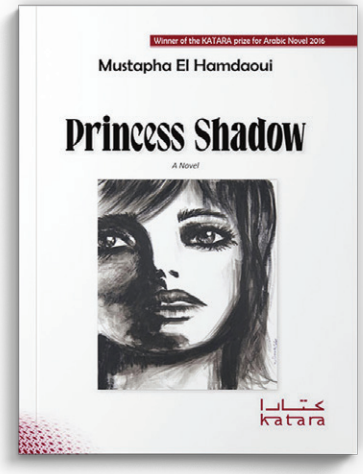
Author:
Mustapha El Hamdaoui

Type of Book:
Winner of the Katara Prize for Arabic Novel 2016

Number of Pages: 294

Price: 45 QAR

About the Book:
The novel deals with the early period of Romans in the middle and west of Algeria and eastern Morocco. It tracks the first trials of the Amazigh in the face of Roman presence.



Scan the QR Code to Purchase the Book.

Mero Family Genes

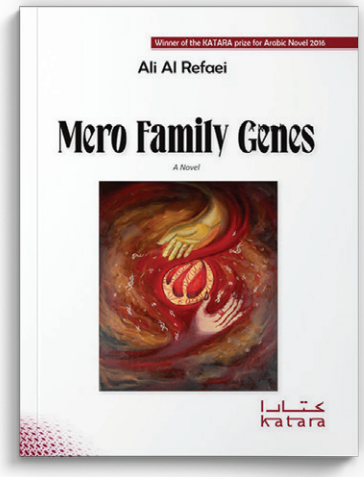
Author:
Ali Al Refaei

Type of Book:
Winner of the Katara Prize for Arabic Novel 2016

Number of Pages: 191

Price: 45 QAR

About the Book:
This was the start of the two friends journey towards the world of jinn. The incidents take place in Kanu in Nigeria.



Scan the QR Code to Purchase the Book.

Blue Tongues

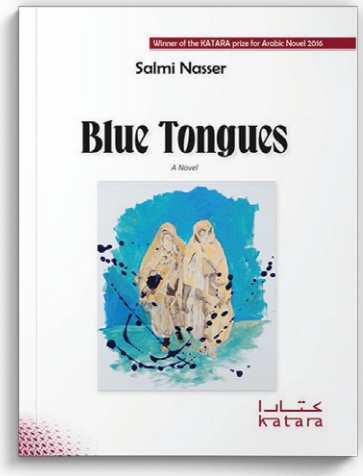
Author:
Salmi Nasser

Type of Book:
Winner of the Katara Prize for Arabic Novel 2016

Number of Pages: 217

Price: 45 QAR

About the Book:
The novel is narrative adventure that sheds light on the tragedy that was known in Algeria by «The Black Decade».



Scan the QR Code to Purchase the Book.

Shadows of a Body

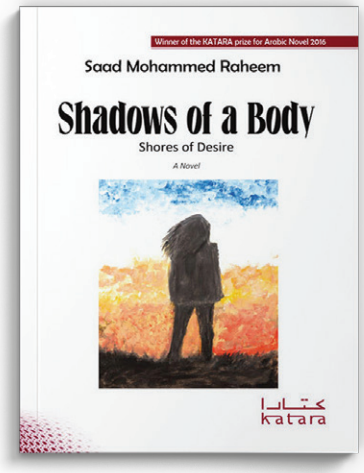
Author:
Saad Mohammed Raheem

Type of Book:
Winner of the Katara Prize for Arabic Novel 2016

Number of Pages: 327

Price: 45 QAR

About the Book:
The incidents of the novel are based on the Civil War that took place in Baghdad.



Scan the QR Code to Purchase the Book.

Al-Azbakia

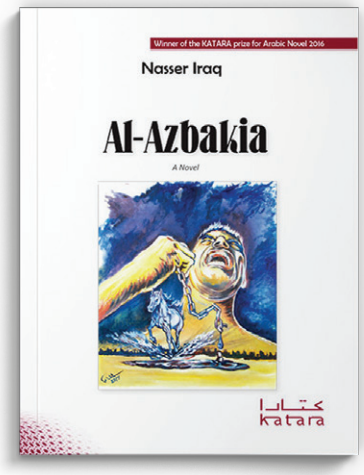
Author:
Nasser Iraq

Type of Book:
Winner of the Katara Prize for Arabic Novel 2016

Number of Pages: 297

Price: 45 QAR

About the Book:
Written by the Egyptian novelist Nasser Iraq, "Al-Azbakia" deals with a historical era that not many authors talk about, although it is full of significant events that took place in Egypt.



Scan the QR Code to Purchase the Book.

Wind Rider

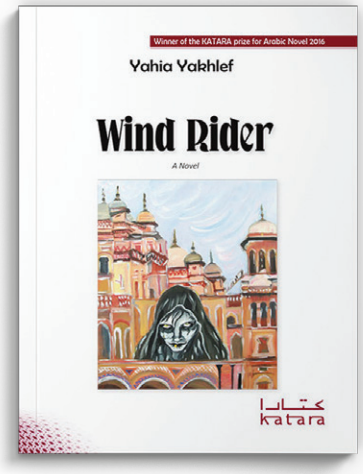
Author:
Yahia Yakhlef

Type of Book:
Winner of the Katara Prize for Arabic Novel 2016

Number of Pages: 255

Price: 45 QAR

About the Book:
It is a novel about a man, who came out of Jaffa's myths, sea and walls. It is the story of leaders, Sultans, Janissaries, Harim, servants, seduction, and plots of palaces.



Scan the QR Code to Purchase the Book.

Forts, Strongholds And Towers

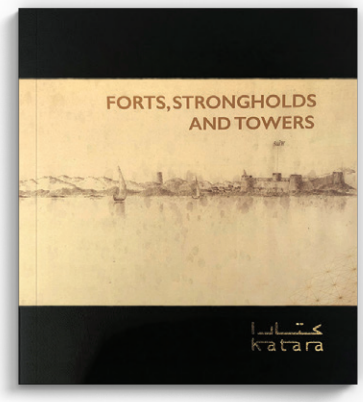
Author:
Research and Studies Committee

Type of Book:
Heritage

Number of Pages: 216

Price: 45 QAR

About the Book:
The study aims to reinforce a sense of national identity among the current generation by familiarizing them with their heritage and history.



Scan the QR Code to Purchase the Book.

Majnoon Laila

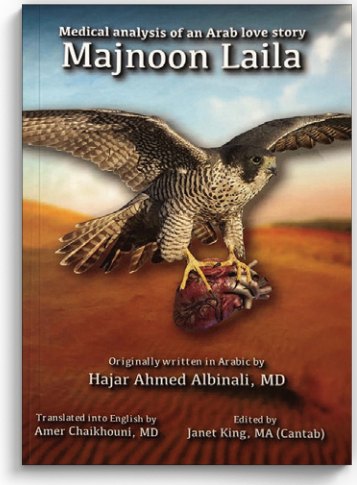
Author:
Hajar Ahmed Albinali, M.D.

Type of Book:
Study

Number of Pages: 213

Price: 35 QAR

About the Book:
The story of Qais and Laila, for generations of Arab lovers, has represented an idealized example of pure "Othri" love. Qais, our young poet, falls madly in love with a young girl called Laila, and so he is referred to as "the madman" (Majnoon) of Laila.



Scan the QR Code to Purchase the Book.

Forty Years Waiting for Isabelle

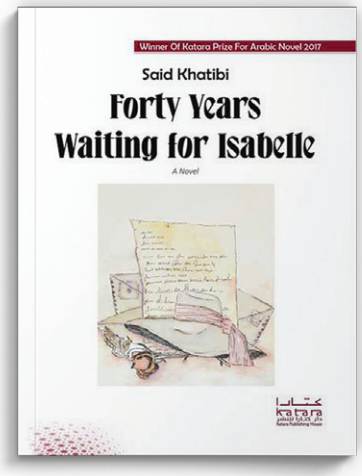
Author:
Said Khatibi

Type of Book:
Winner of the Katara Prize for Arabic Novel 2017

Number of Pages: 156

Price: 45 QAR

About the Book:
Said Khatibi begins his novel "Forty Years Waiting for Isabelle", with the biography of Swiss writer and traveler Isabelle Eberhardt (1904-1877) and ends the novel with it. Past and present Combine while events and personalities diverge.



Scan the QR Code to Purchase the Book.

Groundnuts

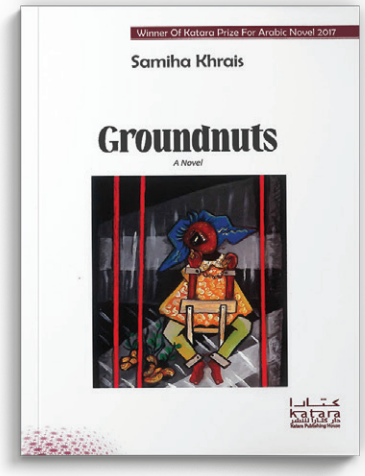
Author:
Samiha Khrais

Type of Book:
Winner of the Katara Prize for Arabic Novel 2017

Number of Pages: 213

Price: 50 QAR

About the Book:
"Groundnuts" is a novel about the practice of slavery in the Arab world, which dates back to a historical period that remains in the minds of people.



Scan the QR Code to Purchase the Book.

Khatun Baghdad

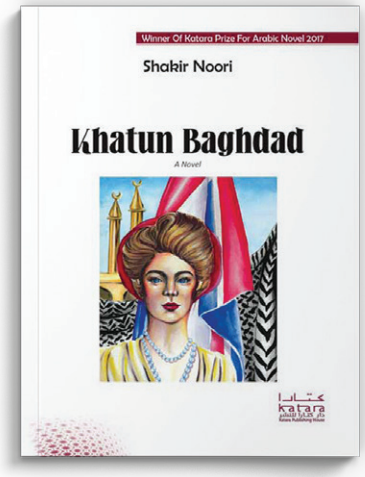
Author:
Shakir Noori

Type of Book:
Winner of the Katara Prize for Arabic Novel 2017

Number of Pages: 377

Price: 45 QAR

About the Book:
"Khatun Baghdad" by Shakir Noori is his ninth novel. It coincides with the 100th anniversary of the British occupation of Iraq in 1917.



Scan the QR Code to Purchase the Book.

Different Death

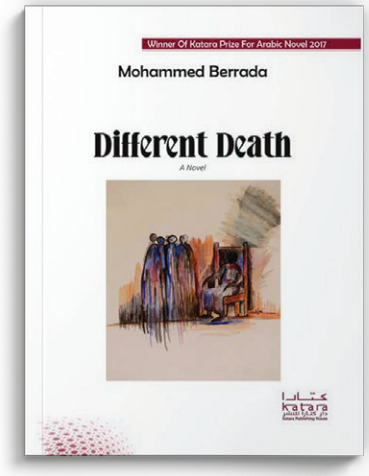
Author:
Mohammed Berrada

Type of Book:
Winner of the Katara Prize for Arabic Novel 2017

Number of Pages: 187

Price: 45 QAR

About the Book:
Mounir left his hometown Debdou in eastern Morocco, at the age of 20. He went to Paris where he graduated from university and worked as a professor of philosophy.



Scan the QR Code to Purchase the Book.

Certainty Effect

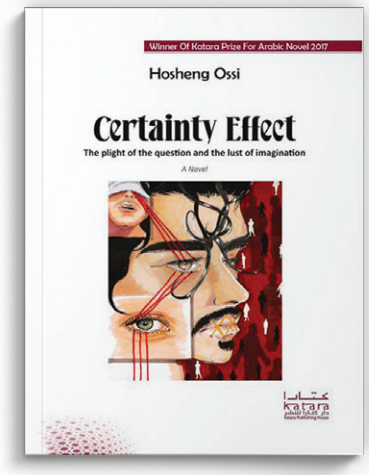
Author:
Hosheng Ossi

Type of Book:
Winner of the Katara Prize for Arabic Novel 2017

Number of Pages: 343

Price: 50 QAR

About the Book:
The novel revolves around the Syrian revolution from the beginning until 2013. The novel raises many questions of life and death, love and hate, revolutions, dreams, and disappointments.



Scan the QR Code to Purchase the Book.

Hajar

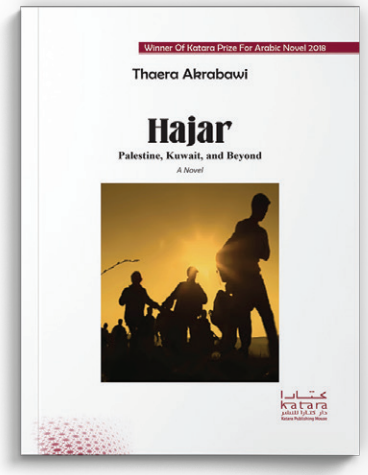
Author:
Thaera Akrabawi

Type of Book:
Winner of the Katara Prize for Arabic Novel 2018

Number of Pages: 395

Price: 50 QAR

About the Book:
This novel deals with the challenges faced by a Palestinian man and his family in Kuwait. The mother, Hajar, is the centerpiece of the family. She migrated with her daughter to Jordan during the Six-Day War.



Scan the QR Code to Purchase the Book.

Temporary Faces

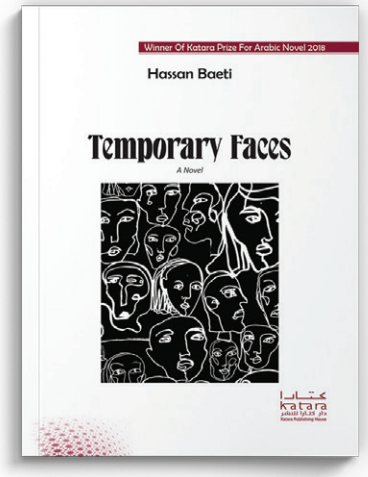
Author:
Hassan Baeti

Type of Book:
Winner of the Katara Prize for Arabic Novel 2018

Number of Pages: 141

Price: 45 QAR

About the Book:
Jawad, the poet, returns to Damascus after an absence of four years, recalling on his way to the Levant his memories during the first months of the outbreak of the war and remembers what happened to his closest friend, Nadeem al-Wadi, who was detained for several months.



Scan the QR Code to Purchase the Book.

The American Beard
Battle of the Baghdad Symphony

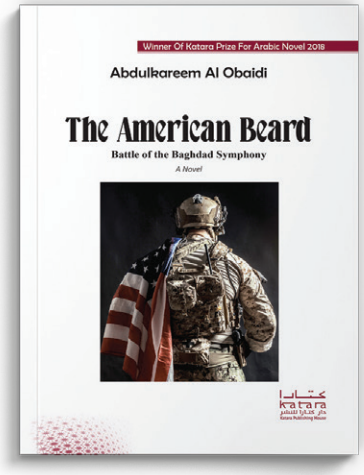
Author:
Abdulkareem Al Obaidi

Type of Book:
Winner of the Katara Prize for Arabic Novel 2018

Number of Pages: 205

Price: 45 QAR

About the Book:
Written by Abdulkareem Al Obaidi, the novel takes place in Iraq during the rough years from 2003-2007.



Scan the QR Code to Purchase the Book.

Another Color of the Sunset

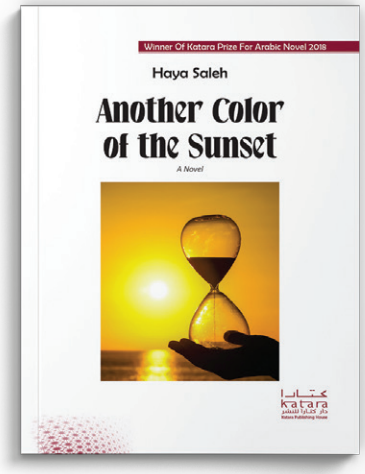
Author:
Haya Saleh

Type of Book:
Winner of the Katara Prize for Arabic Novel 2018

Number of Pages: 391

Price: 45 QAR

About the Book:
The novel includes two parallel stories. The first one's main character is Naguib, the sick writer who went under the knife to transplant a new heart. His life becomes a mysterious journey to find the truth.



Scan the QR Code to Purchase the Book.

Neigh Astray

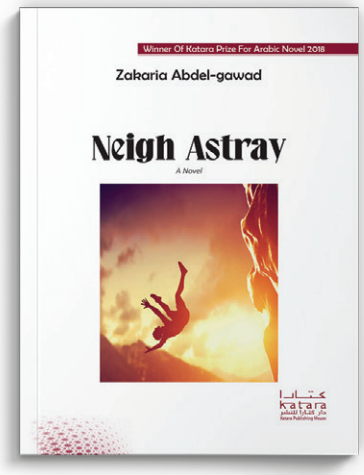
Author:
Zakaria Abdel-gawad

Type of Book:
Winner of the Katara Prize for Arabic Novel 2018

Number of Pages: 401

Price: 45 QAR

About the Book:
Hassan, the journalist, who sets out on a mission that coincides with the start of the US invasion in Afghanistan, finds himself in a bind. Suddenly, after discovering that many parties are hunting him, he is drawn into battles that are not his.



Scan the QR Code to Purchase the Book.

Bleeding of the Little Bird

Author:
Qasem Tawfiq

Type of Book:
Winner of the Katara Prize for Arabic Novel 2018

Number of Pages: 283

Price: 45 QAR

About the Book:
The author chooses the Dissolution of the Soviet Union as an indicator of the beginning of a new history in the world, making the character "Zeyad" come to life on this day, so that his birthday becomes associated with this event. Zeyad tries to find the purpose of his life and existence.



Scan the QR Code to Purchase the Book.

No Water Can Quench Her Thirst

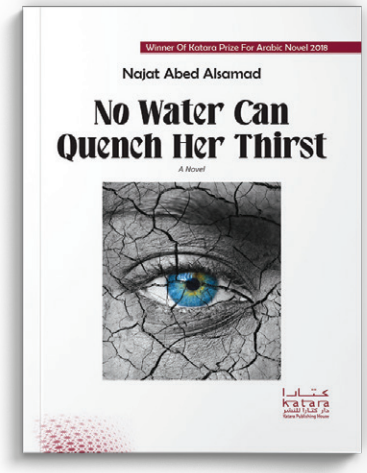
Author:
Najat Abed Alsamad

Type of Book:
Winner of the Katara Prize for Arabic Novel 2018

Number of Pages: 295

Price: 45 QAR

About the Book:
The novel is set in the second half of the twentieth century, in the countryside and urban areas of Swaida (or As-Suwayda), Southern Syria.



Scan the QR Code to Purchase the Book.

Bari: Sawadan's Chant

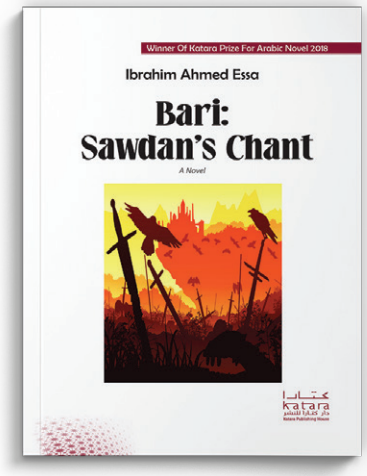
Author:
Ibrahim Ahmed Essa

Type of Book:
Winner of the Katara Prize for Arabic Novel 2018

Number of Pages: 633

Price: 50 QAR

About the Book:
The novel takes place in the mid-19th century, when Muslims had powerful emirates in the south of Italy and Sicily. A social, psychological, and military clash between the characters of the novel highlights the role of Prince Sawadan, the last prince of the Emirate of Bari.



Scan the QR Code to Purchase the Book.

Solaiha's Breath

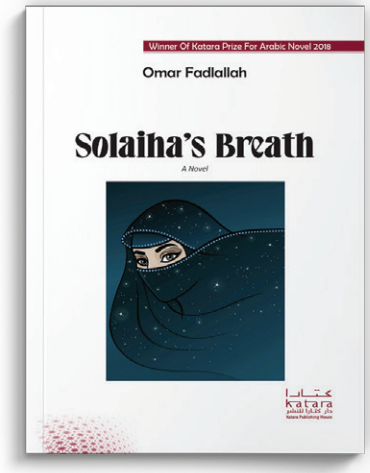
Author:
Omar Fadlallah

Type of Book:
Winner of the Katara Prize for Arabic Novel 2018

Number of Pages: 213

Price: 45 QAR

About the Book:
A novel that combines fantasy, realism, tradition, history, and oral narratives. It recounts the events that led to the infamous downfall and destruction of "Soba," the capital of the "Alodia" Kingdom. The plot follows the story of the woman that laid "Soba" to waste.



Scan the QR Code to Purchase the Book.

A Heaven We Never Lost

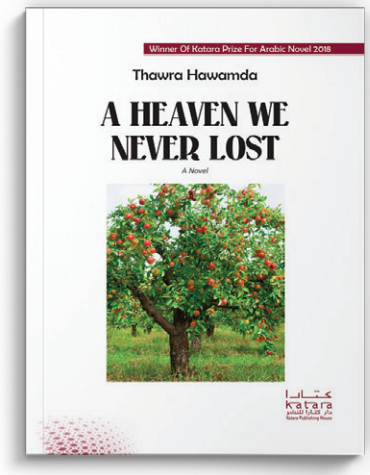
Author:
Thawra Hawamda

Type of Book:
Winner of the Katara Prize for Arabic Novel 2018

Number of Pages: 193

Price: 45 QAR

About the Book:
A novel that sheds light on Palestinian political reality. Aisha has her own Palestinian reality, a life story, and a Palestinian memory inherited from her grandmother.



Scan the QR Code to Purchase the Book.

Acts of the Forgotten

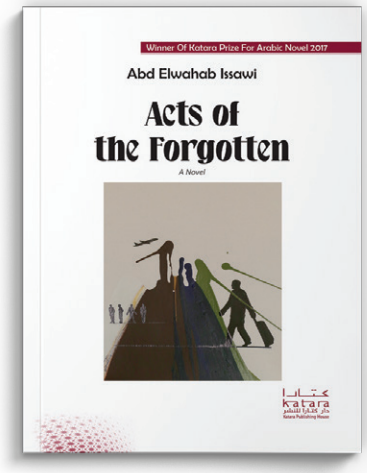
Author:
Abd Elwahab Issawi

Type of Book:
Winner of the Katara Prize for Arabic Novel 2017

Number of Pages: 321

Price: 45 QAR

About the Book:
During his senescence, and after years of waiting, Issa Farraj unexpectedly received a letter from his friend who fought with him for a long time in the liberal revolution in Algeria, and this friend became a minister.



Scan the QR Code to Purchase the Book.

Apple Tree

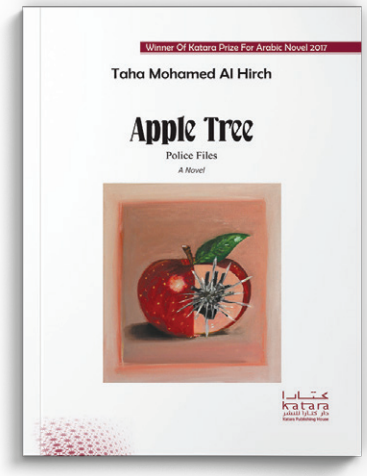
Author:
Taha Mohamed Al Hirch

Type of Book:
Winner of the Katara Prize for Arabic Novel 2017

Number of Pages: 193

Price: 45 QAR

About the Book:
The novel's plot revolves around a US diplomatic figure. The house of the diplomat is subject to a deliberate and well-planned burglary. Local police are unable to arrest the perpetrators.



Scan the QR Code to Purchase the Book.

Faces of the False Statue

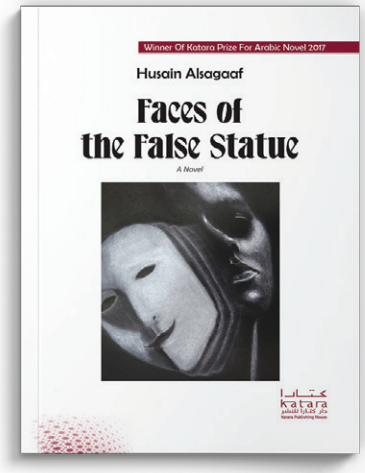
Author:
Husain Alsagaaf

Type of Book:
Winner of the Katara Prize for Arabic Novel 2017

Number of Pages: 461

Price: 45 QAR

About the Book:
The novel attempts to study an ambiguous personality emanating from the ravages of wars and catastrophic events.



Scan the QR Code to Purchase the Book.

The Spare Homeland

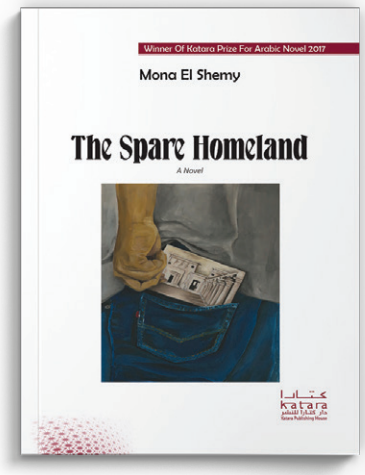
Author:
Mona El Shemy

Type of Book:
Winner of the Katara Prize for Arabic Novel 2017

Number of Pages: 315

Price: 45 QAR

About the Book:
The novel is set in Egypt in 2013, after the January Revolution.



Scan the QR Code to Purchase the Book.

The Sweetness of Graves

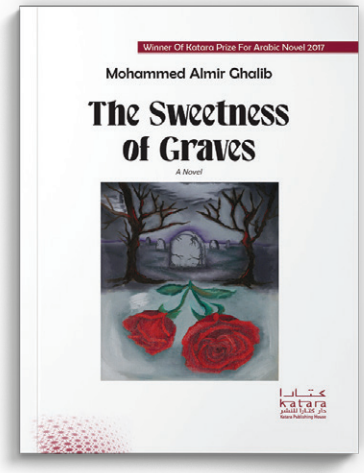
Author:
Mohammed Almir Ghalib

Type of Book:
Winner of the Katara Prize for Arabic Novel 2017

Number of Pages: 423

Price: 45 QAR

About the Book:
The novel presents, through the character of its turbulent protagonist, the vicissitudes of the entire Syrian society.



Scan the QR Code to Purchase the Book.

Yemen
A Captivating Love story

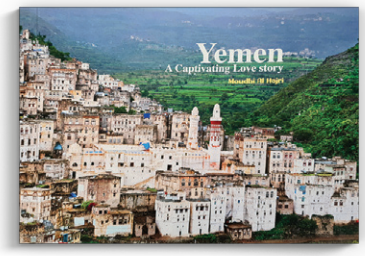
Author:
Moudhi Al- Hajri

Type of Book:
Yemen Documentary

Number of Pages: 433

Price: 300 QAR

About the Book:
The author documents a series of trips to Yemen.



Scan the QR Code to Purchase the Book.

The Burden of Guilt

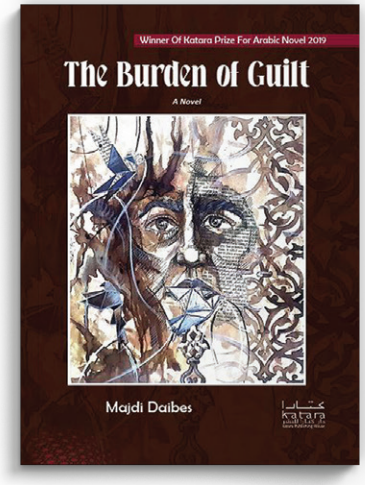
Author:
Majdi Daibes

Type of Book:
Winner of the Katara Prize for Arabic Novel 2019

Number of Pages: 237

Price: 45 QAR

About the Book:
The Burden of Guilt is set in the end of the First World War, the Arab Revolt and their consequences-the defeat of Turks and the withdrawal of their forces from the Levantine countries.



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Not Like Herself

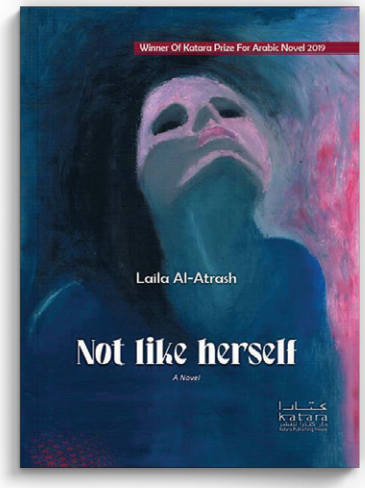
Author:
Laila Al-Atrash

Type of Book:
Winner of the Katara Prize for Arabic Novel 2019

Number of Pages: 259

Price: 45 QAR

About the Book:
A novel of a human's fear; fear of displacement, repression, and adaption to an alternative homeland.



Scan the QR Code to Purchase the Book.

Mayhoud and the Jinni

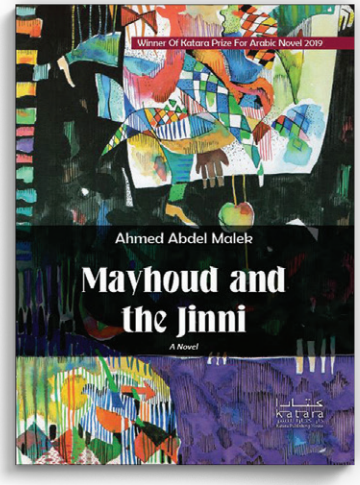
Author:
Ahmed Abdel Malek

Type of Book:
Winner of the Katara Prize for Arabic Novel 2019

Number of Pages: 289

Price: 45 QAR

About the Book:
Aggrieved and rejected, Mayhoud disappears from the human world and steps into the Jinn world to escape the hallucinations and delusions he suffered from throughout his life.



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A Cup of Coffee And A Croissant

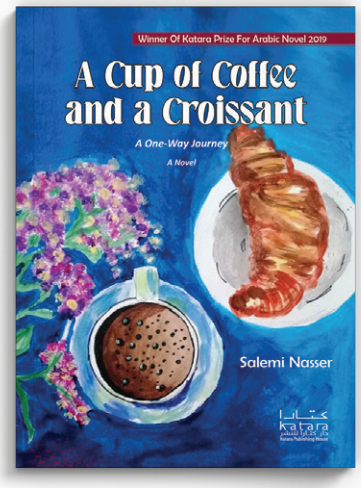
Author:
Salmi Nasser

Type of Book:
Winner of the Katara Prize for Arabic Novel 2019

Number of Pages: 213

Price: 45 QAR

About the Book:
A man's path could change radically and could be trifled with by life in an unexpected and an unanticipated manner.



Scan the QR Code to Purchase the Book.

Haystack

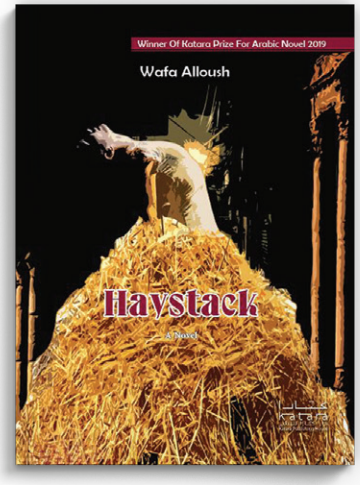
Author:
Wafa Alloush

Type of Book:
Winner of the Katara Prize for Arabic Novel 2019

Number of Pages: 205

Price: 45 QAR

About the Book:
Haystack is a journey through the lives of a twenty-year-old girl and a forty-year-old man. "Mariam," the simple girl, is still searching for identity when she is detained during the demonstrations in Homs.



Scan the QR Code to Purchase the Book.

At the Gates of El-Mahrousa

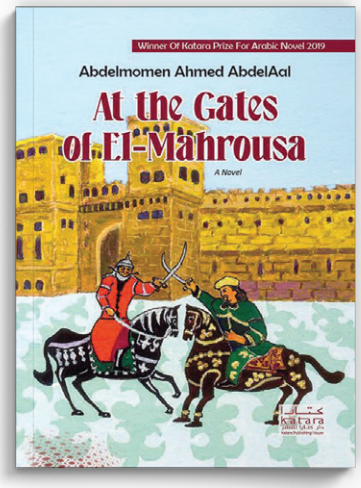
Author:
Abdelmomen AbdelAal

Type of Book:
Winner of the Katara Prize for Arabic Novel 2019

Number of Pages: 547

Price: 50 QAR

About the Book:
Three journeys, both disparate and intersecting. "Halim", coming from the kingdom of Karaj, "Gelshana", the Tatar princess from "Karakorum", and "Jaber", who escaped from "Baghdad" after the fall of the Abbasid Caliphate.



Scan the QR Code to Purchase the Book.

The Kidnapped

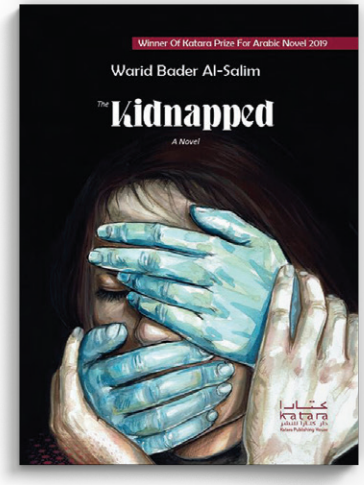
Author:
Warid Bader Al-Salim

Type of Book:
Winner of the Katara Prize for Arabic Novel 2019

Number of Pages: 263

Price: 45 QAR

About the Book:
An Iraqi teacher who was kidnapped by an anonymous gang demanding her family to pay ransom money.



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A Life in Black and White

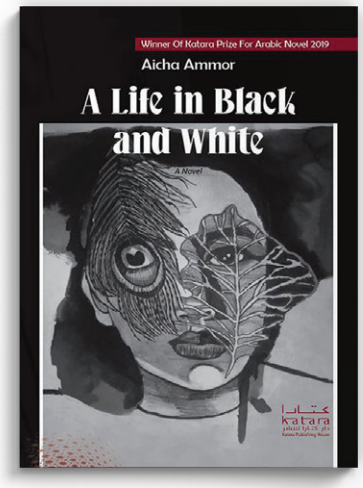
Author:
Aicha Ammor

Type of Book:
Winner of the Katara Prize for Arabic Novel 2019

Number of Pages: 189

Price: 45 QAR

About the Book:
This novel tells the story of a child whose Spanish family migrated to Morocco and settled down in Tangiers during the colonial era, before moving to the city of El Jadida.



Scan the QR Code to Purchase the Book.

Haim and I

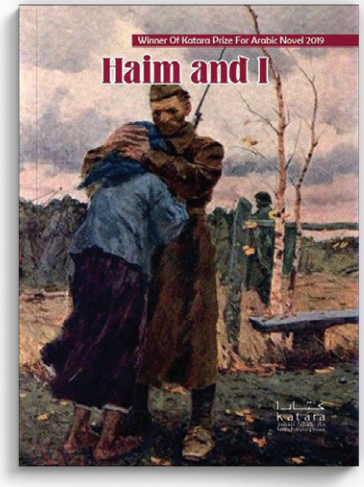
Author:
Habib Sayah

Type of Book:
Winner of the Katara Prize for Arabic Novel 2019

Number of Pages: 329

Price: 45 QAR

About the Book:
It is the story of the Jewish pharmacist Haim Bin Maymoun and the Muslim philosophy professor Arslan Hanifi. From their childhood, the two Algerians, share neighborhood, food and education and face racism under the occupation. They take the path of resistance together, each in his own way.



Scan the QR Code to Purchase the Book.

Psycholinguistic and Linguistic Classifications of Tongue Slips

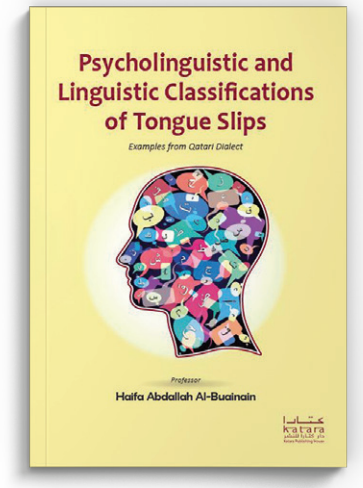
Author:
Dr. Haifa Abdallah Al-Buainain

Type of Book:
Study

Number of Pages: 147

Price: 45 QAR

About the Book:
This study analyzes human daily speech which is inter-mixed with irregularities and errors of various types. We all experience the phenomenon of slips of the tongue. Some of these mistakes are made because we are talking too fast or not paying attention as we think about something other than what we are talking about.



Scan the QR Code to Purchase the Book.

Media in Qatar

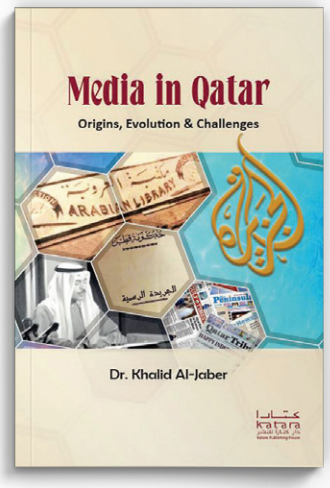
Author:
Dr. Khalid Al-Jaber

Type of Book:
Study

Number of Pages: 278

Price: 50 QAR

About the Book:
This book discusses the transformation and evolution of media in Qatar. The book stresses the importance of media for building social awareness by evaluating the history of media in Qatar.



Scan the QR Code to Purchase the Book.

ALONE
A Run Around Qatar

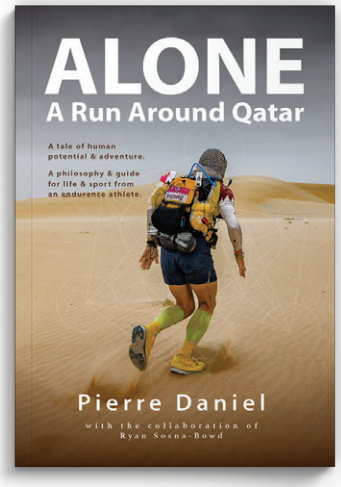
Author:
Pierre Daniel

Type of Book:
Story

Number of Pages: 272

Price: 45 QAR

About the Book:
Pierre Daniel is a French adventurer, living and working in Doha. In February 2018, Pierre ran 477km around Qatar in seven days, unassisted, establishing the Fastest Known Time for the circumnavigation of the country and setting a Guinness World Record at the time for the fastest north to south crossing of the country.



Scan the QR Code to Purchase the Book.

Building No. 41 Katara Cultural Village - Qatar

Al Thuraya Planetarium

A world of Stars

Occupying 2,240sqm area, the planetarium is one of the main attractions at Katara. It is named after Thuraya (Seven Sisters), a cluster of seven bright stars (the Pleiades M45).





Features:

A museum where visitors can learn about astronomy, the solar system and space shuttles.

Regular learning shows open to all age groups.

Full-dome digital system with a seating capacity of 200 people, four seats for the disabled and another four for the elderly.

A 22-metre screen, equipped with state-of-the-art digital projectors showing 2D and 3D tutorial shows.



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