

**Restricted  
Technical Report  
RP/1992-1993/III.3**

# **JORDAN**

**International safeguarding  
campaigns, training and  
enhancement of the cultural  
heritage**

## **National Museum of Jordan**

**by The International Council of  
Museums (ICOM)  
(S. Abdulac)  
(S-A. Baghli)  
(B. Mershen)**

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J O R D A N

NATIONAL MUSEUM OF JORDAN

by The International Council  
of Museums (ICOM)  
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(B. Mershen)

Report prepared for the Government of  
the Hashemite Kingdom of Jordan by the  
United Nations Educational, Scientific  
and Cultural Organization (UNESCO)

U N E S C O

Technical Report  
RP/1992-1993/III.3  
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(ii)

SUMMARY

Jordan's geographical location has meant that for millennia it has been at the crossroads of history. Its archaeological heritage covers a time span of more than one and a half million years. Excellent sites and artefacts illustrating the earliest settled life of human beings have been found and extensive excavations have been conducted at Jericho, Beida, Basta, Ain Ghazal, Wadi Shueb, and in other areas.

Jordan does not yet possess a National Museum. Although there are a number of small local museums in Amman, there is an urgent need to create a National Museum.

Since 1989 the question of establishing a National Museum has been closely studied, first through an ad-hoc committee chaired by the Lord Mayor of Amman, and composed of Government, University and individuals from the private sector, and later through the Society of Jordanian Culture under the Chairmanship of HRH Crown Prince Hassan.

It was with a view to assisting the Jordanian authorities with the project for the creation of a National Museum in Amman, that the Director-General of UNESCO approved a sum of US\$ 20,000 for the consultant mission organized by ICOM from 18 to 22 April 1992.

## I. INTRODUCTION

1. From 18 to 22 April 1992, an experts meeting was held in Amman to examine "The Role and Destiny of a National Museum in Jordan". UNESCO and the International Council of Museums (ICOM) assisted in the organization of this seminar. In order to examine the profile of the project, the choice of site, the museum policy, the functions and programming of the National Museum, ICOM sent three consultants to participate in the consultative meeting.

2. Participants from the Jordanian side included founding members of the National Museum Committee (cf. "Jordan National Museum - Ideas & Requirements", September 1991). (A list of participants is given in Annex F).

## II. ASSESSMENT OF THE PROJECT

### Scope of the project

3. The Jordanian National Museum Project such as defined by the National Committee in its main guidelines is undeniably interesting at two levels, mainly:

- It promotes the cultural heritage
- It creates an institution which is widely open to the national, Arab and foreign public whose task is to disseminate the "elements of the knowledge of the history and wealth of the national conscience".

As a matter of fact, this type of museum is similar to the "global history museum" pattern which extends the notion of history to ecology so as to emphasize dialogue between Man and Nature and valorize the socio-economic factors, customs, religion, art, literature, music, etc.

4. Rigour at the scientific level and boldness at the museographical and architectural level should finally help throw some new light on the development of the community and its perspectives.

5. Similarly designed museums have been built in Libya (Tripoli Museum), India, Mexico and Canada, all of which have given excellent results especially from an educational viewpoint.

### Significance of the project

6. The ICOM delegation's many discussions with the Jordanian colleagues, the visits to Jordanian museums and archaeological sites, as well as Birgit Merchen's previous experience with Jordanian villagers and townspeople with little or no formal education, supported the impression that the Jordanian society feels a genuine interest and need for adequate presentation of

its history and culture through an institution like a national museum, both for its own cultural education as well as for the foreign visitor to Jordan.

7. Despite all difficulties related to such an important project, Jordan fulfils several positive preconditions with regard to the establishment of a national museum:

- (a) Due to the rich archaeological and ethnographic heritage of the country, and due to the enormous efforts of archaeological excavation and research, as well as anthropological research and extensive public and private ethnographic collecting activities, collections of outstanding quality would be available for display in the future national museum.
- (b) A further advantage is that, although on a small basis, there is a nucleus of museum experience through the recent establishment of the Museum of Jordanian Heritage in Irbid and the subsequent museum activities. Since 1990, various workshops and lectures related to museum education and other issues have been held in Jordan.

8. The creation of the National Museum should be a major step in Jordan's cultural development by helping the Jordanians towards an historical understanding of greater depth. Ultimately, this should lead towards greater consciousness of the people's cultural identity. In order to achieve such a goal, the National Museum would certainly need to give an exhaustive introduction into the historical development of this region where human presence is attested for the last one and a half million years. As in the Irbid Museum (See Annex D) this should be done in a holistic approach, with special emphasis given to the relations and correlations of the environmental, demographic, socio-economic and cultural aspects of society. Yet the National Museum might go beyond the conceptual approach of the Irbid Museum in that it should place stronger emphasis upon the natural setting and the man-land relationship, and in that it would have to relate Jordan's history to that of the surrounding areas, i.e. depict Jordan as an area where, since time immemorial, influences for the East and West have crossed and left their traces in giving birth to new genuine cultural developments.

#### **Suggestions for exhibition design**

9. In such a museum, the visitor could go for joyful learning about his past and present culture in a sensual as much as intellectual museum experience. Conceptually and museographically, the Irbid Museum could provide useful stimulations; it could also provide practical ideas for execution and procedure.

10. Exhibition methods and museographic means to be employed in the National Museum will have to be of a varied nature. At this moment, as the museum concept and programme is confined to only

an outline, a commitment to a particular exhibition design is not recommendable. Also, there are probably no definite models for the museographic presentation of the Jordan National Museum's content and implementation of its holistic approach to man, his history and culture. The appropriate solutions will be individual, in accordance with the particular conceptional, conservational and educational tasks.

11. Nevertheless, it is possible to point out several museographic approaches which might be envisaged as options for the new Museum. They serve the objective of bringing the exhibited objects to life, making them "speak". With the help of other museum objects or various information media, their messages shall be strengthened and put into context. Such methods would include:

- (a) the incorporation of the "speaking objects" into the framework of picture stories, into large size photographs, graphics and information panels (photo 2, 3 - Annex E).
- (b) the presentation of fragments and objects which previously formed part of a larger ensemble in their original and eventually working context. An example is the Iron Age loom weights which in the Irbid Museum of Jordanian Heritage are displayed in the context of a loom reconstruction (photo 3 - Annex E).
- (c) the open display of objects which may be touched by the visitors and thus experienced in a more immediate way (photo 1, 4, 5 - Annex E).
- (d) the integration and interpretation of exhibits in themes translated into museographic scenes (photo 5 - Annex E).
- (e) the well-devised employment of audio-visual media, of dioramas and other models.
- (f) a combination of daylight and artificial light exhibition areas (photo 1 - Annex E).

12. Taking into consideration that among the future visitors of the National Museum there will be Jordanians and non-Jordanians, academics as well as many people with little or no schooling, the museum should go for an easily comprehensible presentation with an academically sound level of generalization.

13. The envisaged chronological and holistic approach with the country's socio-cultural development in its natural and geopolitical setting certainly is a unique approach. The collections are of an outstanding character and quality. The location next to the Roman theatre would call for an interesting architectural solution.



14. Jordan's National Museum should be envisaged as a museum which, even according to international standards, is special; special as concerns the content, special as concerns the concept, and special in architecture and location.

### III. THE PROGRAMME ASPECT

15. The document entitled "Ideas and requirements project" dated September 1991 is an important working basis for the preparation of the detailed programme which is necessary for the achievement of the final project.

16. Annexes 1 and 2 of the above document as well as the excellent handwritten document on "chronology and themes" should be re-examined for further details about the programme: it should be supplemented by the "real things" (specimens, artefacts, reproductions, images and media).

17. As an indication, and taking inspiration from the National History Museum of Algeria designed by Georges Henri Rivière, one could work on the basis of the following plan:

#### ELEMENTS OF THE PROGRAMME

THEME	REAL THINGS	AUDIOVISUAL MEANS	SUPPORTS
<u>I-INTRODUCTION</u> 1° Physical Jordan - Presentation of the country	Flag, symbols of the Hashemite Kingdom of Jordan	Geographical map of Jordan, raised relief map + remote-control lighting to point at towns, sites, monuments.	Vertical mural support Horizontal or slightly inclined presentation 60 cm above the ground of the raised relief plan
Geological eras from the precambrian to tertiary era oil formation. Geological ages and initiation to geology (methods & techniques).	Fossils, shells... Oil samples mineralogical specimens, botanical specimens, animal specimens, (bones...)	Geological chart unit Stratigraphic sections	High glass case N°1 High glass case N°2 Side glass case N°3
<u>II-PREHISTORY AND PROTOHISTORY</u> From the quaternary age and for 1.5 million years, man has been expressing his creative genius in Jordan. 1° From palaeolithic to neolithic. 2° 16,000 years ago	Stone tools spheroids Bifaces Bone tools Flint Rock art specimen Human skeleton	View of prehistoric site Stone-cutting technique basalt elements images reconstruction of hunting scenes. Model of prehistoric landscape, the Jordan rich vegetation, animals of the period. Colour reproduction	Lateral glass case N°4 with hanging spheroid and bifaces in order to see them under many angles. Lateral glass N°5 for stone-cutting models and decoration inside the glass case. Vertical glass case N°

18. This schedule should be detailed for the eras and the subjects mentioned in the handwritten document mentioned above (and the bright plan of the Jordanian Heritage Museum of the Institute of Archaeology and Anthropology , Yarmouk University, Irbid.

19. In the same pattern, the following eras could constitute distinctive areas:

<u>Area 01</u> : Prehistory (see above)	10 %
<u>Area 02</u> : Protohistory	12 %
- Hunters, gatherers and food collectors	
- Agricultural Evolution and early village life	
- The development of scripts in Jordan	
<u>Area 03</u> : Antiquity	28 %
- Development of territorial states	
- Ammon, Moab and Edom	
- Pastoral nomads in Jordan	
- The Nabataeans	
- Roman and Byzantine times	
<u>Area 04</u> : Jordan as part of the Islamic World	50 %
- Umayyad, Abbassid and Fatimid	
- Ayyubid, Mamluk and Ottoman Jordan	
- Land tenure and settlement (Late 19th century)	
- Arts and popular traditions	
- Literature, music and culture production	
- Jordan's present and future	

NB: Area occupation rates are given indicatively and approximately.

20. This distribution of space relates to the exhibition galleries and is integrated in the project according to a global scheme whose main elements could be articulated as follows:

#### Elements of the Museum's Programme

21. The Jordan National Museum would be composed of three areas of unequal importance:

- (a) The principal area beside which will be placed a public cafeteria for welcoming the public;
- (b) the area of museological services and laboratory;
- (c) the management and the administration offices and flats.

22. The whole area would have a 7,000 square metre floor area (a figure given for information only as a working hypothesis).

**A. The main area**

23. Having an estimated area of about 6,000 square metres, this block would comprise the reception hall, the permanent and temporary exhibitions, auditoriums, the library and the cafeteria.

The reception hall

24. With a 200 square metre area including annexes, the hall would comprise:

- (a) The office for reception, information, the sale of scientific and cultural equipment, and the distribution of entrance tickets.
- (b) Some showcases devoted to current samples of castings, guides and postcards, etc.
- (c) A showcase of average size intended for presenting specimens and recently excavated objects.
- (d) Honorary plaques and inscriptions, the memorial foundation text and the names of the important benefactors of the museum, either organizations or persons (honour wall).
- (e) A plan for the visit of the museum.
- (f) Annexes: toilets and lavatories (ladies and gents, cloakroom, two small storerooms, one for sales stock and the other for maintenance equipment).
- (g) Control offices (guards). Interconnecting control posts for:
  - (i) showrooms of the permanent exhibition
  - (ii) showrooms of temporary exhibitions
  - (iii) auditoriums and the library
  - (iv) storerooms for which another entrance is to be foreseen.

These various measures would enable autonomy of the exploitation, if necessary and at different times, of the showrooms of permanent and temporary exhibitions and animation.

## The permanent exhibition

### *Dimensions*

25. The gallery would have a 2,800 square metre area of various levels. The height would be 4m20 minimum between floor and ceiling.

### *Organization of space*

26. Maximum flexibility at each level. The absence of supporting points would constitute the ideal solution. One could accept, however, a minimum number of posts. A system of partitions and built-in showcases offers some means of articulation as well as desirable stability.

27. Standardized systems would be used to facilitate operations and provide a harmonious aesthetic effect. These should be simple and inexpensive.

28. One or several rest spaces equipped with seats and tables would be planned in the most appropriate places.

### *Light: joint exchange*

29. Daylight would be controlled in order to keep the illumination level to between 50 and 150 lux throughout the galleries, according to needs. Therefore all objects made of organic materials will be protected from harmful alterations in the event of intense floodlighting.

30. As a response to the space flexibility, that of illumination would be obtained by means of a natural or artificial illumination network (mainly organized from the ceiling so as to reduce the disadvantages of the installation of electric outlets on the ground).

## Temporary exhibitions

31. With a 300 square metre area this building devoted to temporary exhibitions would have the same sub-ceiling height, varying levels, space organization and lighting systems as the showroom of the permanent exhibition. Special equipment would be considered to meet the extreme programme flexibility of this kind of gallery.

32. A 60 square metre storage room would be annexed. It would store objects, specimens and other materials waiting to be displayed.

## Cultural and Educational Activities

33. With an overall 600 square metre area, this sector would include the buildings and the equipment to provide the museum with modern cultural and educational resources which are specific to a museum of such importance.

### Auditoriums

34. Pedagogic programmes should be very popular with pupils, students and organized groups. Therefore, it would be interesting to have two auditoriums of different sizes.

35. The first, with a 200 square metre area including 200 seats would be devoted to the general public but available for other uses.

36. The second, with an estimated area of 60 square metres and 40 seats, would be specially intended for organized groups, particularly schoolchildren led by their teachers before or after their visit to the museum's galleries. They would listen to lectures, watch films or projections and have discussions. Moreover, this auditorium should be near to the entrance of the exhibition galleries.

### The Library

37. With a 220 square metre area, this space would contain books, articles, periodicals, photographs, reports on monuments and sites, surveys, sound recordings. They should have a cultural rather than a scientific aspect to enable individual visitors or group members to obtain information about Jordan.

38. As a satellite of the section of scientific documentation at the Museum, the library would accomplish its mission in favour of public reading.

### Public cafeteria

39. With a surface of 120 square metres, this area could be placed beside the main building for comfort and security reasons. This will enable it to be situated at the highest level, and to have a view over the citadel. It will also have, if possible, a shaded open air area.

### Control room

40. A security room could be foreseen to control an electric alarm system against robbery and fire hazards. It would be linked to the control office of the entrance hall and the office of the Museum Director.

## **B. Heritage services, laboratory and administration**

### Reserves and heritage services

41. With an overall 1,800 square metre surface, this section will ensure the management of the objects and the specimens kept by the Jordan National Museum. It will be in charge of registering and controlling all internal and external movements, of storing and communicating documentation regarding these objects and specimens, or concerning the basic disciplines of the museum.

### Reserves

42. The storage section would have a total area of 1,000 square metres, justified by the importance of the objects, specimens and documents stored there. The option of the type of museum (see Part V regarding the status of the institution) and relations with antiquity services should further define the area of reserves and collections to be stored.

43. It is worth recalling that the equipment of the shop of objects and specimens should:

- (a) Facilitate the marking, the access and the potential movements of the objects and specimens.
- (b) Classify the objects and specimens according to criteria that take into account both volume and fragility, so as to reduce required space and ensure the best protection.

44. The inventory number would be included within the category of classification. The detection of objects and specimens is then ensured by means of a file per subject or a computer.

45. Next to the storerooms there would be a scientific documentation room where authorized research scholars and the museum's personnel could consult:

- (a) The files, catalogues, graphic and photographic reproductions concerning the museum's objects and specimens as well as other documents of differing nature.
- (b) Potential data bank.

### Workshop

46. With an area of 800 square metres, the workshop would aim at:

- (a) Providing and preserving the materials for the permanent exhibition.
- (b) Preparing and implementing the programmes of circulating exhibition kits.
- (c) Producing and controlling models and other tri-dimensional "images" of the museum, with equipment for small carpentry work as well as for mounting, pasting, wrapping, etc.

### Conservation and restoration laboratory

47. It is not meant to be a central laboratory for all of Jordan, but it will be responsible for the conservation and

restoration of the cultural property of the museum, and, if necessary, of other museums or public institutions.

48. Its overall area would be 400 square metres; it would be equipped according to the recommendations of experts of the International Centre for the Study of the Preservation and the Restoration of Cultural Property (ICCROM), Rome.

49. The chief of this laboratory would co-operate, in the various fields, with the ICCROM in Rome.

NB: It is worth noting that the photo laboratory could be organized at this stage.

#### Administration

50. This 800 square metre area would mainly correspond to:

- (a) Administration: 650 square metres
  - Management and board offices and meeting rooms
  - Offices for staff management, accounting, finance, ...
  - Offices for department heads
    - . Conservation
    - . Research
    - . Education and cultural action
    - . Computer offices
    - . Publications office
    - . Public relations office

This basic organization is inspired from Joseph Greene's memorandum, "Draft Organizational Plan for Jordan's National Museum", but keeps modest dimensions so as to lighten the burden of administration.

- (b) Dwellings: 150 square metres

The construction of one or two dwellings for the director and caretaker could be envisaged.

#### IV. LOCATION

##### Criteria

51. Before discussing the location of the National Museum of Jordan, a few usual criteria for the site selection of museums should be mentioned, such as:

- Nature of the soil: slope, geology, natural and "archaeological" risks, etc.
- Surface area, room for extensions, parking areas, gardens, etc.

- Accessibility to the public (individual visitors and organized groups), staff, deliveries, emergency vehicles, etc.
- Security of collections and visitors: theft, vandalism, fire, war, civil disorder, etc.
- Environmental quality: Air pollution, dust, vibrations, noise, etc.

52. These criteria correspond to a first question: What does the setting bring to the museum?

53. From an urban point of view, another set of criteria correspond to a second question: What does the museum bring to its setting? such as:

- Impact of the project on its setting: symbolic, cultural, social, economic, touristic, architectural and functional effects.

54. Then another question logically comes to mind: How far does the museum interact with its setting? which depends on:

- Proximity to other popular places: touristic spots, public plazas and gardens, leisure areas, commerce and entertainment districts, major facilities, etc.;
- Relationship between the museum's speciality or aims and the proposed area;
- and/or integration of the future museum into a larger and comprehensive urban project.

#### Visited sites

55. About seven different sites were presented to the ICOM mission (see maps - Annex A, and photographs - Annex B):

- Site 1: near the Sports City, close to the Royal Palace of Culture. This site may already have been devoted to a polo club.
- Site 2: along Nuzhat Street, close to Ain Ghazal Road, in a high class, low density area.
- Site 3: along the highway to Queen Alia Airport, next to a future leisure park.
- Site 4: at Ras al Ain, along Ali Ibn Abi Taleb Street. On this site the Municipality intends to provide a major transportation terminal to relieve traffic in the downtown area.
- Site 5: on the historical citadel (Jabal al Qalaa).
- Site 6: on the citadel slopes.
- Site 7: downtown, beside the Roman Theatre.



### The Roman Theatre Site

56. This latter site being the most discussed, a longer description follows: It is an approximately 7,000 square metre piece of land, presently including a small public garden, a parking lot, pedestrian stairs and sidewalks, a municipality building (floor area: 4,000 square metres) and low (one, two and three storeys high) private buildings with shops on ground floor and offices above (with a total floor area of 4,300 square metres).

57. The site is located in a valley immediately below Jabal al Jaufeh slopes. This narrow valley (wadi) is surrounded by hills (Jebal) with steep slopes and contains the historical core of the city. Major remains of the ancient city of Philadelphia, as well as the theatre and the forum are adjacent to the site. The new Hashemite Plaza has just been built on the site opposite the forum. The odeon and the numphæum are close, too. This area has a great potential as an archaeological district.

58. A planning report<sup>2</sup>, however, mentions that "the Amman drainage basin which covers most of the urban area has its major sectors directed towards the seil culvert<sup>3</sup>. During intense storms, the area is subject to intense flooding."

59. Predominant activities within the centre in terms of total occupied floor space are retail and offices. Most of the retail activities are located in ground shops. The Central Business District is the main destination for most traffic (private cars or public transportation) within Greater Amman. Most of the cross-town traffic is obliged to pass through the downtown area, as the main highway network is composed of radial routes focused upon this area. The present incomplete road system does little to divert traffic from the City Centre. Both private and public congestion, as well as conflicts between vehicles and pedestrians are among the most serious problems to be resolved. The social rating of the area is rather low at the moment.

60. Many arguments have already been developed in favour or against the site<sup>4</sup>. They were already available before the ICOM mission was asked to visit Amman and will therefore not all be repeated again in this report.

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<sup>2</sup> Greater Amman Comprehensive Development Plan. Presentation Report. Joint Technical Team Municipality of Greater Amman: Dar-al-Handasah Consultants. 1990.

<sup>3</sup> Main storm water drain in the wadi.

<sup>4</sup> See Jordan National Museum. Ideas and Requirements. Project Document. First Draft. September 1991. Also see Mr. Bouchenaki's Mission Report to Jordan and to Yemen. UNESCO Memo CLT/CH:OPS:1:GEN:23, January 1992 (Restricted).

### Location and Programme

61. None of the seven visited sites could extensively answer to all criteria mentioned in paras 51-54 above. This is why the ICOM mission gave particular attention to the objectives of the museum programme as well as to its potential as an urban project.

62. Stated objectives by the committee mentioned "that the National Museum of Jordan should be a living museum rather than a conventional academic institution. It should be accessible to a wide public audience and play an active role in the life of the city". Cultural and educational aims emphasized that the museum should spread knowledge and awareness and reach out to the people instead of waiting until the people come to it, etc.

63. This is why the mission prefers a central location, in spite of strong cultural and sociological biases against the downtown area. Sites 1, 2 and 3 were therefore excluded.

### Location and urban project

64. Downtown Amman is blighted with excessive activity, overspecialization, traffic jams and neglect. This is certainly why the Greater Amman Comprehensive Development Plan<sup>5</sup> included an "Action Area" in Central Amman. Several aims were identified in this area:

- Improvement of both private and public transport systems, terminals, restricted vehicles access to minor streets, etc.
- Removal of unneeded activities and functions, as wholesale and workshops.
- Provision of additional community facilities, particularly for education and health.
- Conservation, protection and improvement of the existing physical environment.
- Restoration and enhancement of historic sites and cultural facilities, to exploit their tourist potential.

65. A more balanced downtown area may reunite a socially divided city. The construction of the new National Museum may therefore:

- Represent an indispensable complement to a visit to the historical centre of Amman by national and foreign visitors.
- Generate new tourist developments and supporting activities.
- Signal the beginning of the urban regeneration process.

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<sup>5</sup> See Greater Amman Comprehensive Development Plan. Presentation Report (Ibidem).

### Preferred location

66. Site 4 is too far away from archaeological ruins and may conflict with the Municipality's future major transportation terminal.

67. Access to site 5 and 6 would be rather difficult to organize. Site 5 would also particularly mean conflict with archaeological conservation. The present archaeological museum on the citadel should however be turned sometime into a well-arranged site museum.

68. Site 7 to the south of the Roman Theatre has the greatest strategic advantages. This is therefore the one preferred by the ICOM mission.

### Recommendations

69. The ICOM mission wishes, however, to make the following recommendations in relation to the preferred site:

- (a) The future Museum project should be physically linked to a wider urban context and not only to its immediate surroundings.
- (b) The Municipality should take urgent steps to improve traffic, to limit building heights and, more generally, strive to implement the "Action Area" in the neighbourhood.
- (c) Access to the site would perhaps be improved if the Amir Nayef Palace is combined with the museum site, providing therefore an additional entrance from the back, through a landscaped area. Given some street arrangements, buses leaving tourists in al Sufsaf Street may collect them back near the Roman forum below.
- (d) The view towards the site from the forum would certainly be improved if the Municipality building is removed. This building has no real historical nor architectural character. The Municipality's public library should be accommodated elsewhere in the same area.
- (e) As large and safe museum storerooms are badly needed, separate additional sites may be found elsewhere, in less crowded areas.

## V. INSTITUTIONAL ASPECTS

### Legal Questions

70. The National Museum of Jordan should be governed as soon as possible by a reglementary text indicating its creation, defining its mode of functioning and determining the status of the personnel as well as the collections.

71. It is not for the consultants to advise on matters pertaining to national legislation. However, in the light of the orientation approved by the Jordanian committee, the following principles may be considered:

- (a) To have an autonomous, non-governmental institution directed by a joint public and private board, with mostly private financing, one must seek a solution that would respect:  
Articles 3-5, and 10, of Antiquities Law n° 21 of 1988. In this case, and following the consultation of national legal experts, it would be sufficient to create the museum as a non-profit-making cultural association - "The Society of Jordan Culture".
- (b) All potential operations of management, functioning, acquisition and storage would be carried out in this hypothesis within the scope of the "Society of Jordanian Culture" that remains the "legal entity" of the Jordan National Museum. Conventions can then be concluded particularly within the Ministry of Tourism and Antiquities for the loan or the deposit of archaeological objects in accordance with Article 2, paragraph 7, and Article 10 of the law on Antiquities. If necessary, a decree could be emitted by the Ministry.

72. The National Museum could, in such a case, be immediately created and become operational. Afterwards, the status of the institution could be reviewed if necessary, after assessing its advantages and disadvantages during the first period of functioning.

## VI. IMPLEMENTATION PROCESS

### A reminder of aspects to be considered

73. Implementing a museum is, as mentioned by Crown Prince Hassan, a process before being a building. Some of the aspects implied in this process should closely follow each other in ordered sequences. Others must be undertaken simultaneously in order to save time (see diagrams, Annex C). Many previously begun museum activities should of course be continued, even after the opening of the building.

#### a. Technical tasks

##### (i) Museological Programme

This consistent document should include the philosophy and objectives of the museum, its activities, organization and circulation, as well as a detailed description of the collections to be displayed in each department and section. Targeted demonstrations, effects, atmospheres and so on should be stated.

Required staff and major specialized equipment should be precisely indicated.

**(ii) Urban Guidelines**

This document should comprehensively provide all necessary information about the site itself (topographic mapping, serious soil investigation, physical constraints, etc.) and its neighbouring area (land use plans, accesses, vehicular and pedestrian flows, urban regulations, all sorts of other existing or given constraints, urban plans for the larger area, etc.).

**(iii) Architectural Programme**

The brief will be based on both previous documents and should provide a clearly identified and hierarchically organized set of constraints and guidelines in relation to future architectural and urban aspects. Recommended dimensions of main spaces and equipment facilities should be provided.

**(iv) Feasibility Study and Cost Evaluation**

This study may test the brief assumptions in relation to the site as well as to a preliminary simulation of building costs. Costs for a museum's construction may be more expensive than presently figured<sup>6</sup>. Costs for display and equipment should of course be summarily estimated. Additional land acquisition may also be necessary. The brief will then have to be revised if inconsistencies are found.

**(v) International Design Competition**

An international competition should provide more guarantees for the design of such a strategic project in such a sensitive location. It should also generate more interest and support on national and international levels. The competition portfolio should include the final brief, together with the competition rules. This document should comply with the International Union of Architects (UIA) regulations.

**(vi) Architectural Project and Execution Plans**

The selected architect should work closely with the head of the Museum Project and his team. Design of display furniture and arrangements may be allocated to the same architect or to a more specialized designer.

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<sup>6</sup> The cost per square metre in a museum may reach, - in France, for example - three times the cost for ordinary housing, excluding equipment.

(vii) Tenders and Construction Works

The client may request from the Ministry of Public Works or from a private consultant to oversee the execution of the project at this stage or even before. Construction works will anyway not begin until demolitions are completed. A reasonable duration should finally be allocated for displaying collections and presenting explanations before the official opening of the museum.

b. Site ownership

All private properties on the site are to be purchased. This process may be lengthy and should therefore start early enough.

c. Urban arrangements

Practical steps should be taken to refine and then implement the downtown "Action Area" projects.

d. Museological preparation

- Museological Programme (see above)
- Collection identification and gathering
- Specialized equipment identification, cost evaluation and purchase
- Implementation of fixed exhibitions, models, audio-visual products, etc.
- Preparation of catalogues, temporary exhibitions, etc.

e. Staff recruitment and training

- Identification of staff organization, positions, numbers and profiles
- Identification of training needed, for whom, where, for how long and at what cost
- Provision of training, according to recruitment, budget and countdown schedule

f. Preparation of public opinion

- General Public Relations activities: radio interviews, TV shows, press articles, publications, talks, seminars, etc.
- Preparation of social and cultural insertion in the considered area, to avoid possible future resentment.

g. Institutional arrangements

- The Society for the National Museum of Jordan should be able to act as a client towards architects, consultants, contractors and suppliers during the implementation of the Museum.
- The Society should also be able to act as an employer, a long time before the Museum opens.

- Institutional arrangements with the General Directorate of Antiquities are necessary before the Museum opens and even perhaps before the brief is finalized. Adjustments to the present legislation or new application decrees are most probably a prerequisite.

## **Implementation**

### Management activity

74. The management of the implementation process means to undertake or supervise all above-mentioned activities as well as many others. An appropriate and detailed time schedule should be set up right from the beginning. All operations should be integrated into a general countdown aiming at a D day, the opening day.

75. Financial management should take care of the allocation of both investment costs and running expenses during the whole period. Funds will have to be raised on national and international levels in order to cover investment costs. Running expenses should be accurately estimated, in order to mobilize funds accordingly.

76. It also appears that the museum activity should not begin with its inauguration. It should start much before and gradually gain momentum until it becomes fully operational. Operating budgets should therefore be provided accordingly.

### Project Staff

77. The committee for the National Museum of Jordan with its benevolent members will retain a steering role, but a full-time staff will soon be needed. A Project Head should be nominated as soon as possible with the responsibility of setting up an implementation process. He should gradually be assisted by a Project Team in his management tasks.

78. The Museum senior staff should also be gradually recruited by the Chairman of the Royal Society. They would therefore be in an operational position before the Museum opens. Provisional premises will even be needed.

### External Assistance

79. External assistance in the implementation process may, whenever necessary, be requested from international organizations or foreign governments. ICOM and UNESCO may probably be associated to the above-mentioned technical stages and museological preparations.

## **VII. CONCLUSIONS**

80. Appreciating the importance of the Project and its relevance in the realms of education, science and culture, and being aware of accumulated delays during the search for an ideal construction

site, the experts of the ICOM mission unanimously recommend to the Jordanian authorities:

- (a) To take all measures to own and prepare the site adjacent to the Roman Theatre for building the National Museum of Jordan inside the historic centre of Amman. Enhancement projects beneficial to its environment should also be implemented.
- (b) To nominate a Head of Project entitled to organize all efforts and collect all useful items related to the project. He should soon be assisted by a small working team and allocated a preliminary budget.
- (c) To elaborate clearly and carefully detailed museological and architectural programmes. An international design competition may then be organized later on a sound basis.
- (d) To consider an early start to the implementation process as a whole to avoid later delay. A training programme for the Museum's human resources should for example already begin.
- (e) To issue a statutory text in relation with the National Museum of Jordan. If the solution of a Museum administered by the Society for Jordanian Culture is approved, a ministerial decree may then define the status of collections to be displayed in the Museum. A formal agreement with the Directorate General of Antiquities may then settle the question of objects' circulation and conservation.
- (f) To request the assistance of international organizations like UNESCO, ICOM and ICCROM, as they may offer a precious contribution to the accomplishment of such an important cultural endeavour.



Annex A

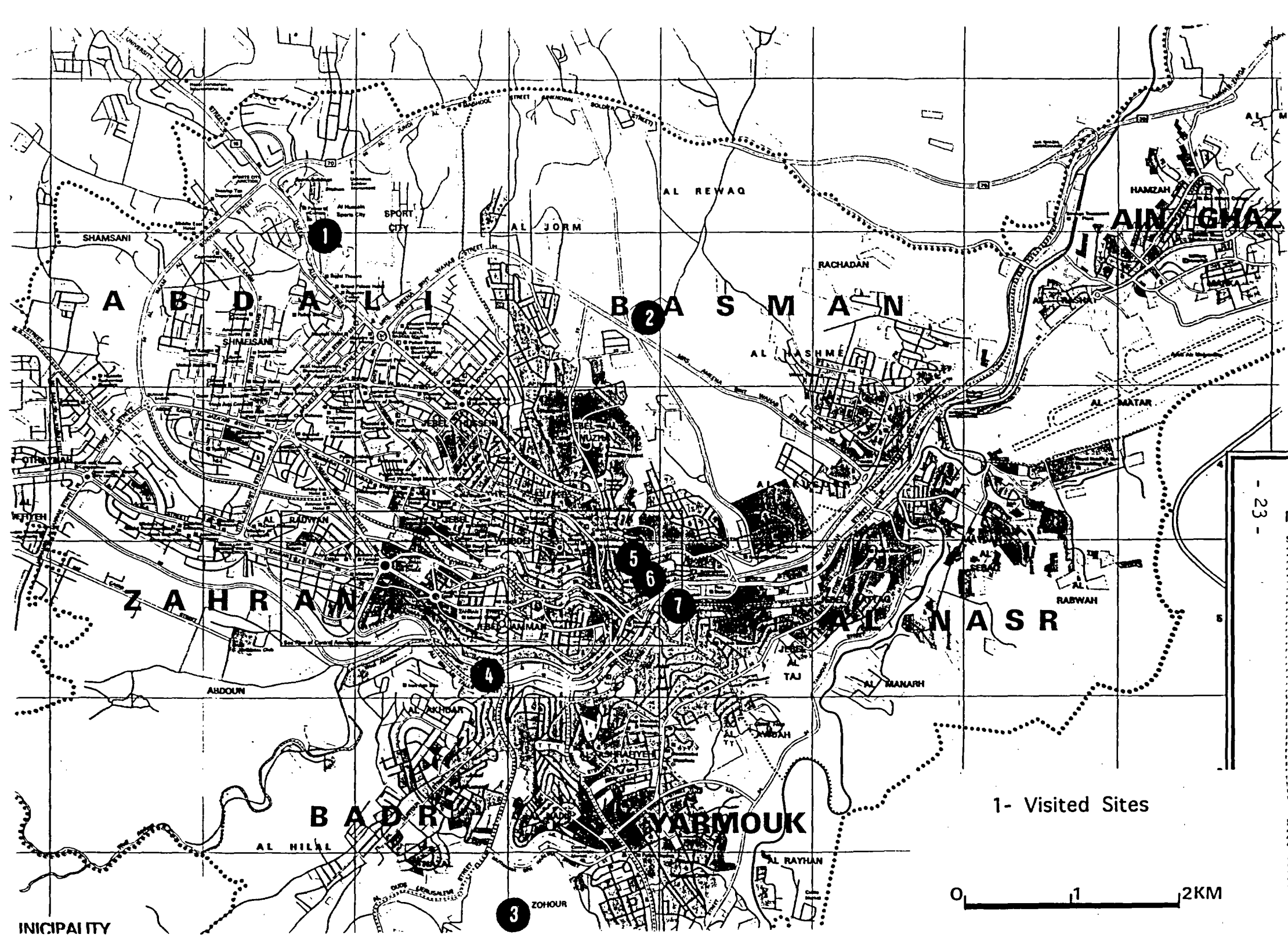
Maps and Site Plans

Fig.1 - Visited Sites

Fig.2 - Aerial Photograph

Fig.3 - Location of Proposed Site

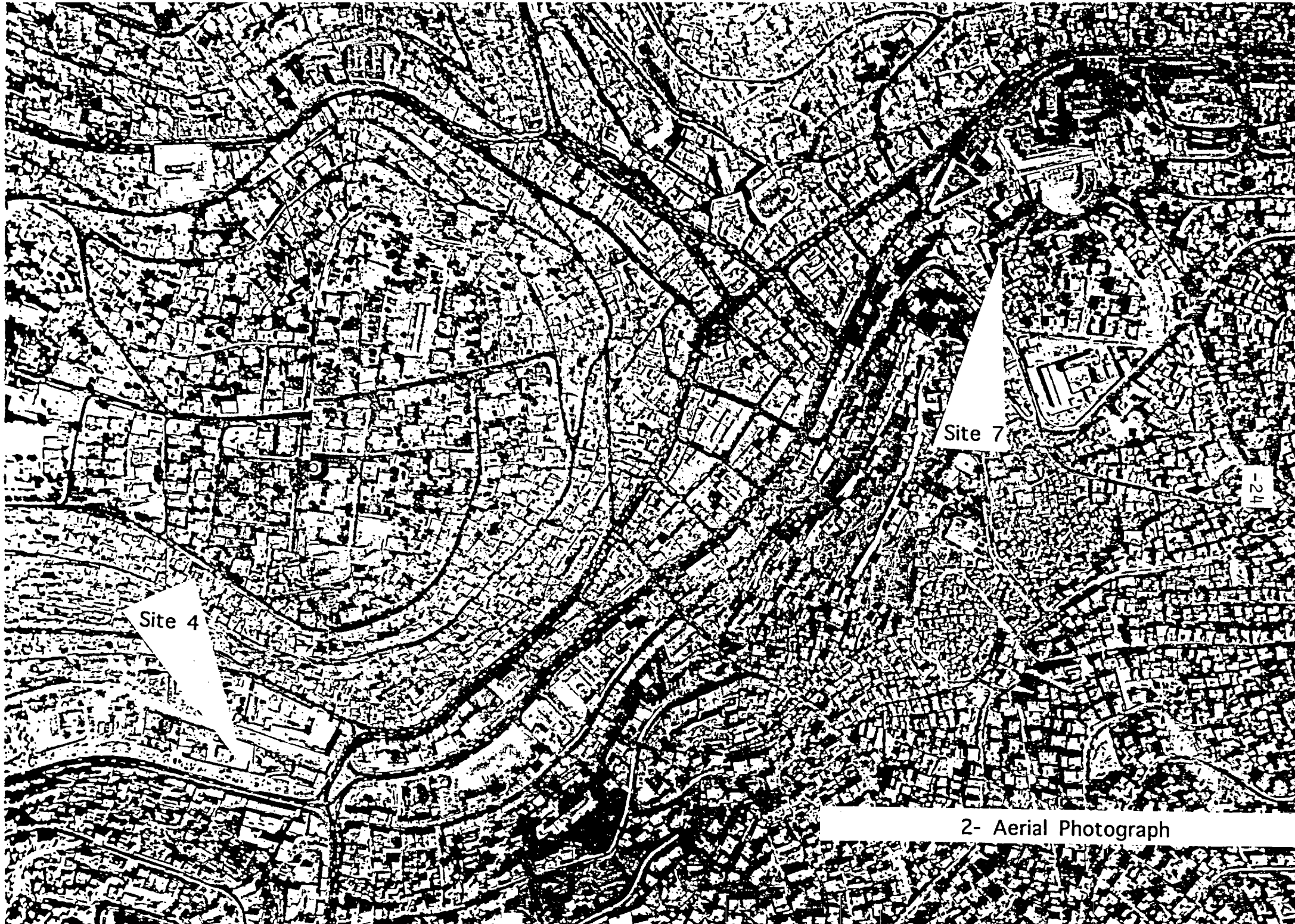
Fig.4 - Map of Proposed Site



MUNICIPALITY

1- Visited Sites

0 1 2KM



Site 4

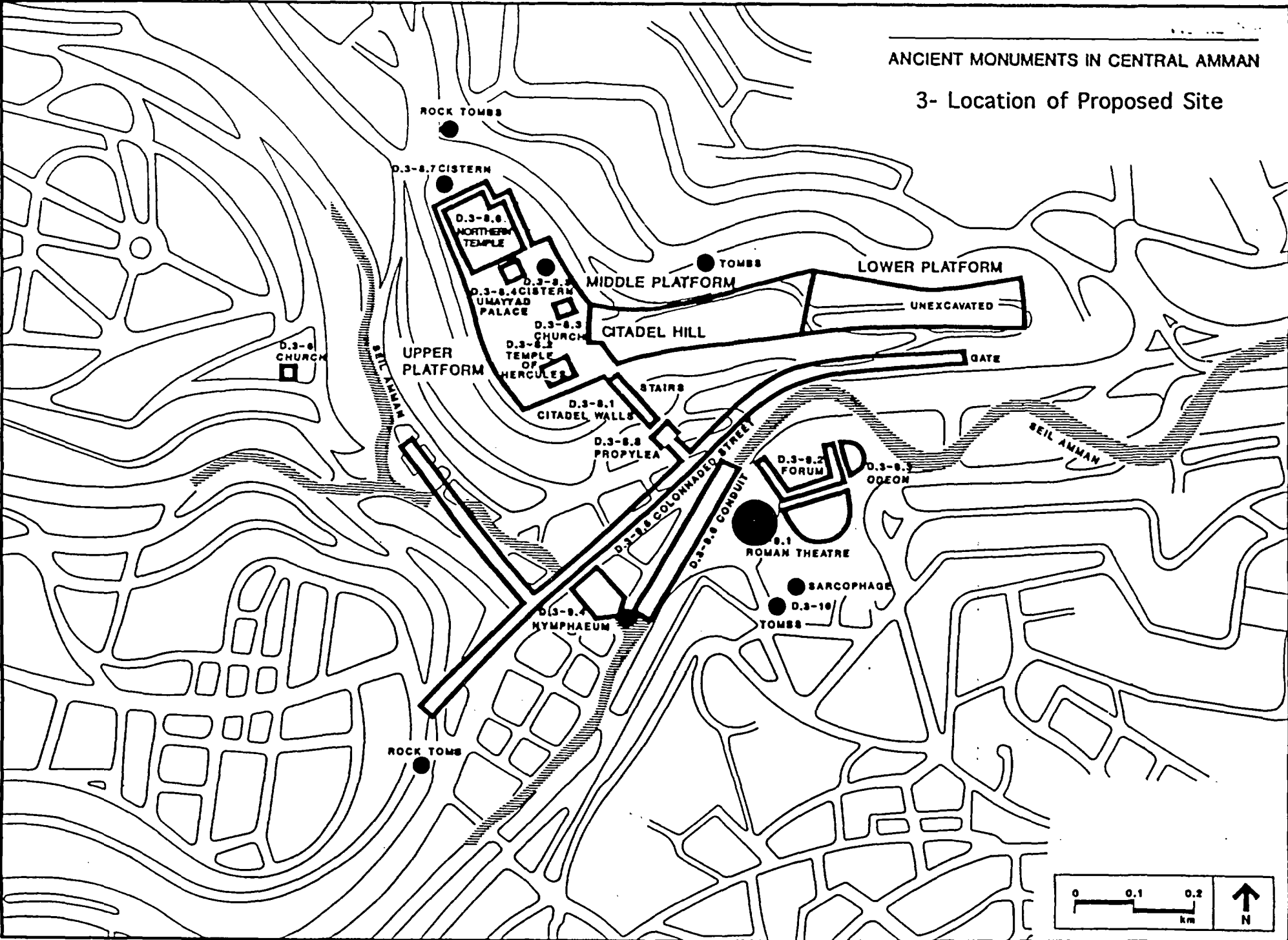
Site 7

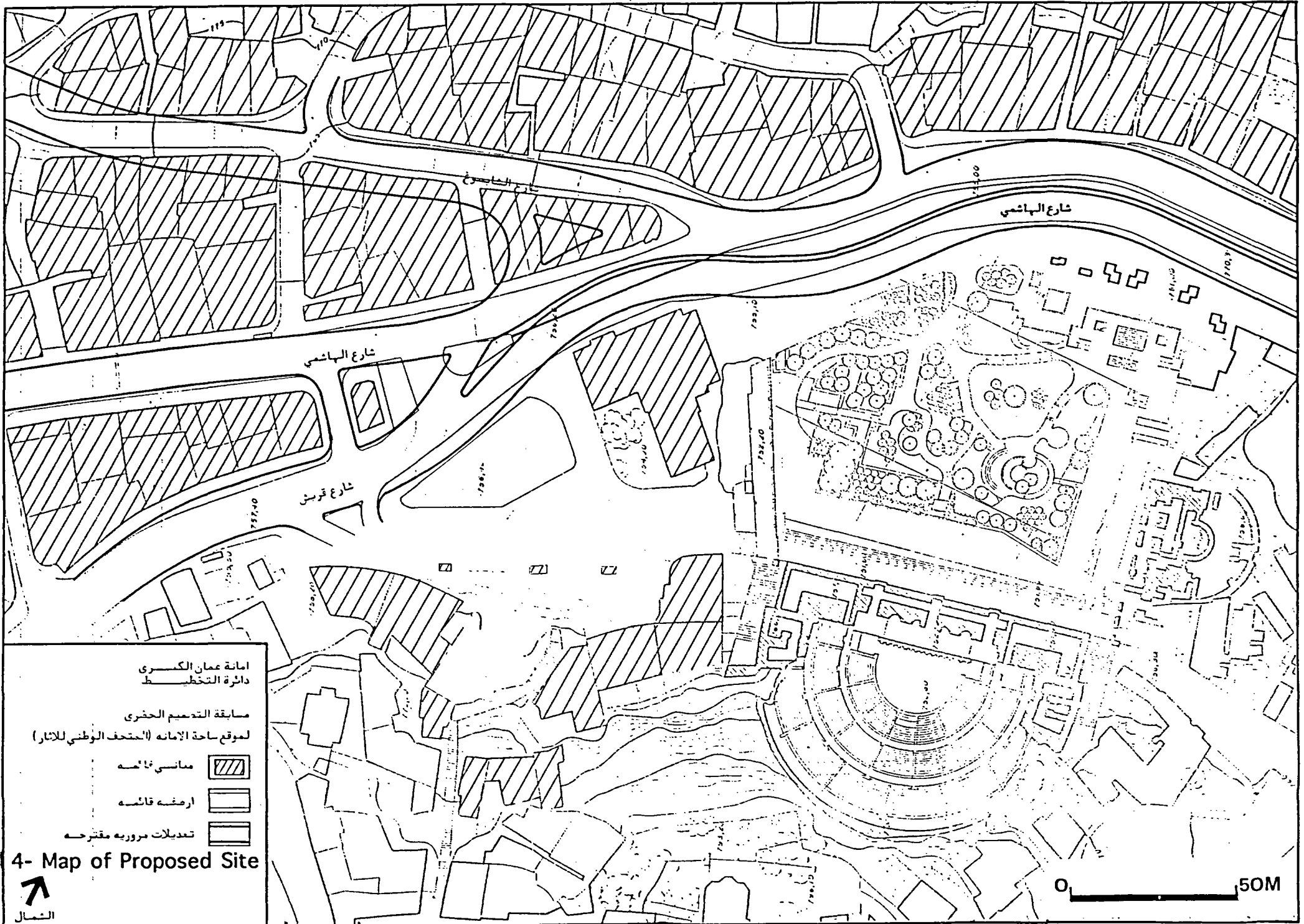
-24

2- Aerial Photograph

ANCIENT MONUMENTS IN CENTRAL AMMAN


3- Location of Proposed Site







امانة عمان الكبرى  
دايرة التخطيط

مساحة التحميم الحضري  
لموقع ساحة الامانة (المتحف الوطني للآثار)

مباني قائمه 

ارضه قائمه 

تعديلات مروريه مقترحه 

4- Map of Proposed Site



الشمال

0 50M

Annex B

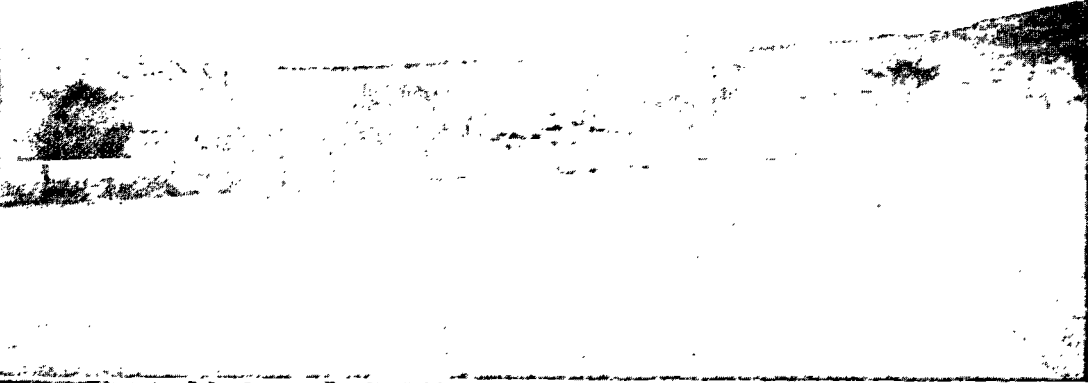
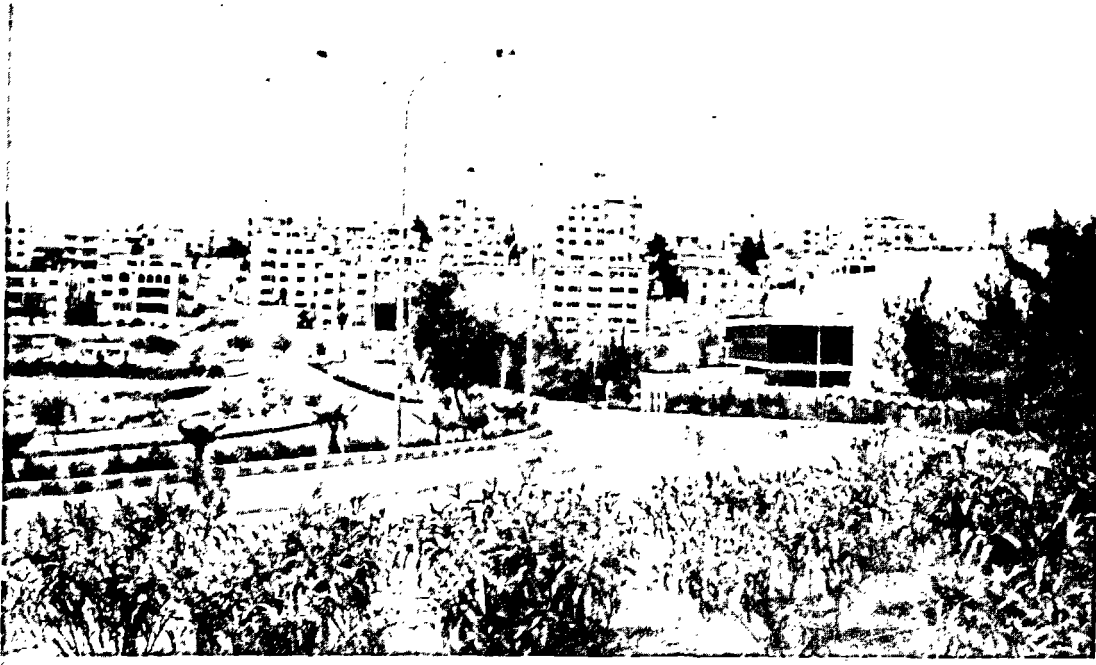
Photographs of Proposed Sites

Fig.5 - Views of Sites 1, 2 and 4

Fig.6 - Views of Proposed Site from  
the Citadel

Fig.7 - View of Proposed Site, with  
Prince Nayef House above

Fig.8 - Views of Proposed Site from  
the street



5- Views of Sites 1, 2 and 4



6- Views of Proposed Site from the Citadel





7- View of Proposed Site, with Prince Nayef House above



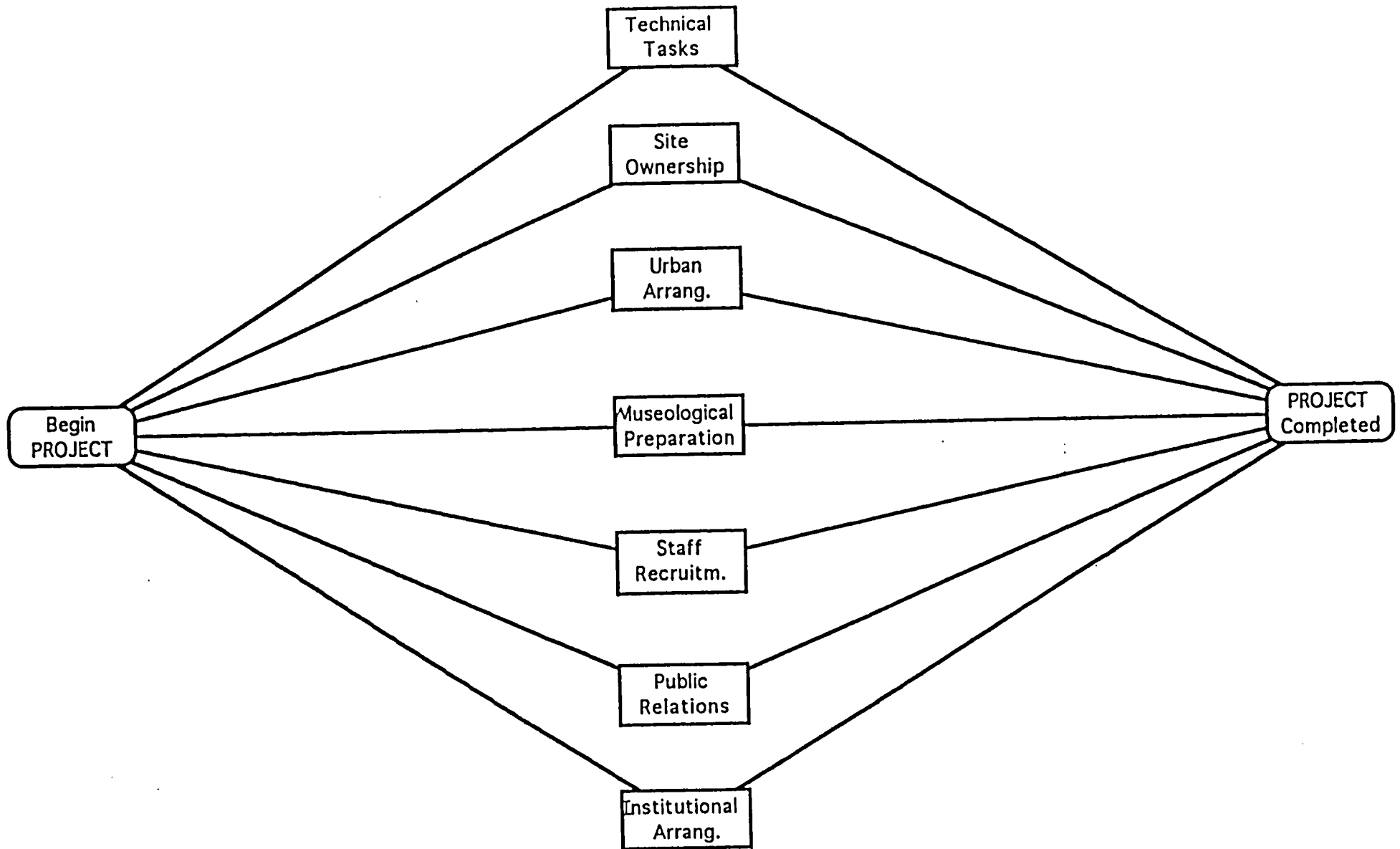
8- Views of Proposed Site from the street

Annex C

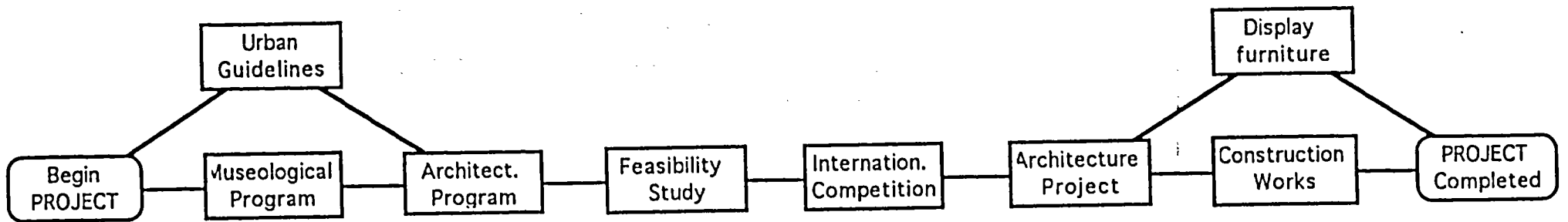
Diagrams on Implementation

Fig.9 - Diagram of Implementation  
Process

Fig.10 - Diagram of Technical Tasks



9- Diagram of Implementation Process



10- Diagram of Technical Tasks

Annex D

Presentation of Yarmouk Museum

**The Museum of Jordanian Heritage in Irbid**

The Museum of Jordanian Heritage in Irbid was visited by the ICOM mission. As it is thought that this museum might in several aspects serve as a model for the National Museum to be established in Amman, a short outline of the background, concept and exhibition design of this museum shall be given.

**General**

The Museum of Jordanian Heritage is part of the Institute of Archaeology and Anthropology at Yarmouk University in Irbid. The museum was opened to the public in 1987. The museum has archaeological, epigraphical and ethnographic collections from the institute's excavations, research and field projects. It also has archaeological collections given on permanent loan by the Department of Antiquities. (The museum project was assisted by the cultural aid programme of the Federal Republic of Germany. Modifications of the existing building and exhibition design: were made by the Atelier Knut Lohrer).

**The Museum Concept**

The museum concept is based upon the interdisciplinary study of the history of man and his society in Jordan. It is theme - rather than object - oriented. The historical development is presented in a holistic approach with special emphasis upon the relations and correlations of environmental, demographic, socio-economic and cultural aspects of human society. Therefore there is a transition from the archaeological to the ethnographic exhibits. The presentation is chronological but avoids highly technical archaeological periodization. The exhibition is arranged under the topics: "Food Gathering and Early Food Production", "City-States and the Development of Territorial States", "The Development of Pastoralism, and Early Bedouins in Jordan", "East and West - Jordan in the Classical and Postclassical Periods", "Jordan as Part of the Islamic World", "Rural Life in North Jordan", Special Topics concerning the "Development of Technology".

**Museum architecture and exhibition design**

The museum is located in a three-floor building around a central courtyard where it occupies a U-shaped exhibition hall with the height of two floors. The exhibition space in the four exhibition halls of the ground floor, in the courtyard and in the mezzanine floor is around 1300 sq. m., including a ca. 80 sq. m. temporary exhibition hall. The central courtyard is integrated

into the museum by the reconstruction of a rural courtyard-house complex.

Inside the museum building large showcases are set up along the outer walls. In the corner rooms they are of triangular shape, in the other rooms they are of rectangular shape. The space along the walls towards the courtyard is used for open display. The windows on the outer wall were integrated into the showcases: As a pure artificial light museum was out of the question due to both energy and architectural considerations, and as the amount of light had to be reduced for conservation reasons and visual considerations, the showcase system itself gave the clue for a combined daylight and artificial light museum:

The windows up to a height of 2,50 metres were covered by the panels carrying the textual and graphic information. The light falling in from above is reduced to an acceptable level and is directed into the showcase interiors through wooden panels linking the 2 metre high showcase windows with the 5 metre high ceiling. The light showcase interiors are clearly set off from the darker visitors' area.

Annex E

Illustrations of Yarmouk Museum

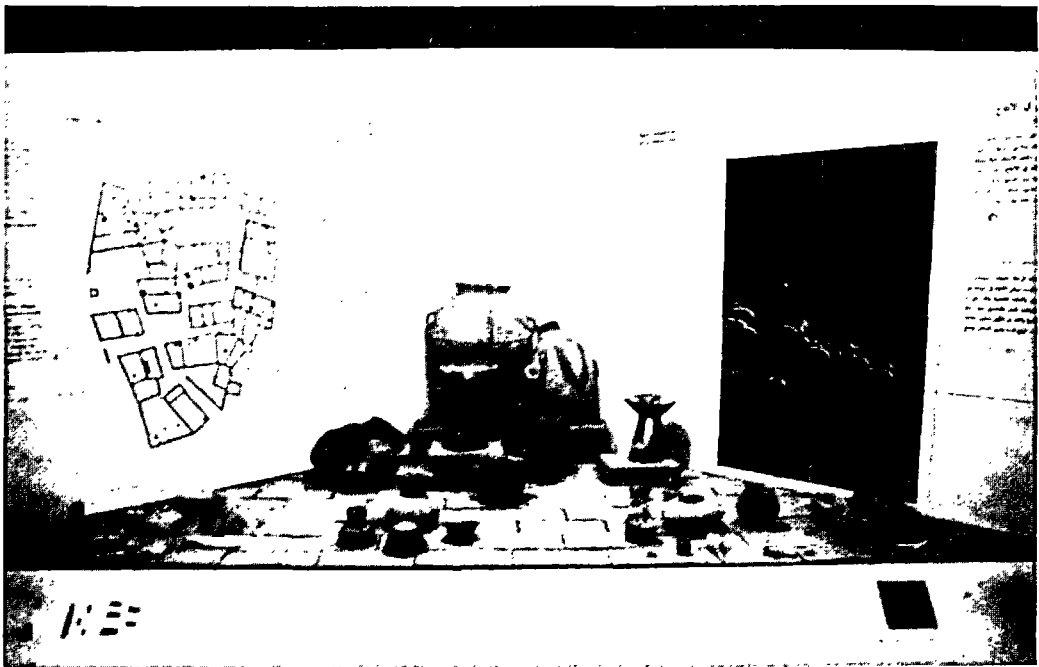
The Museum of Jordanian Heritage,  
Yarmouk University, Irbid, Jordan



(1) View into one of the exhibition halls with mezzanine floor. Note the channelled daylight from the windows in the showcase on the left.

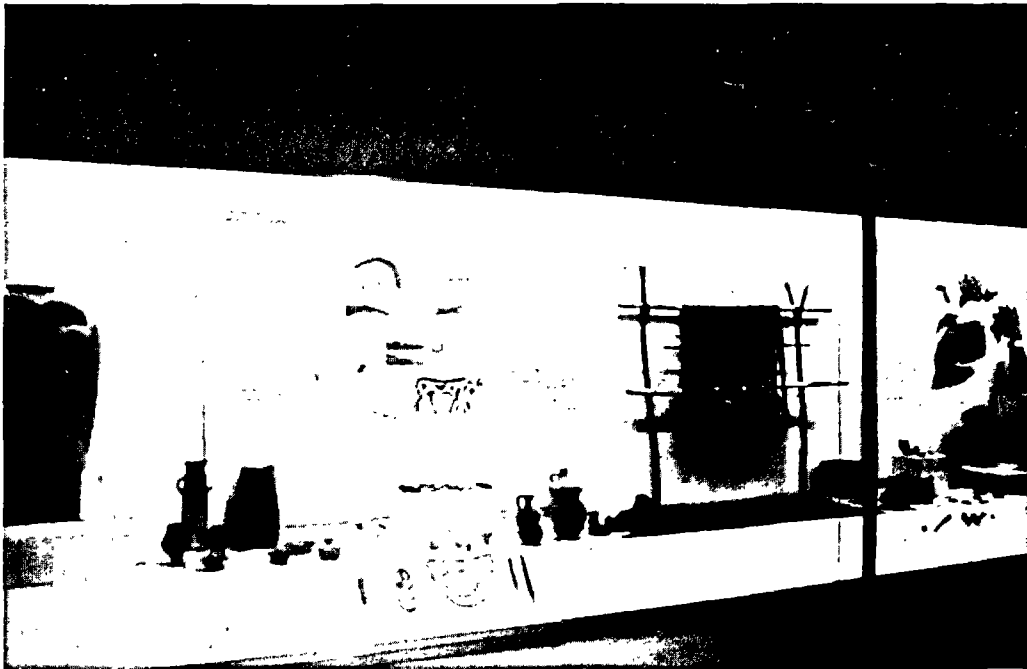


The Museum of Jordanian Heritage,  
Yarmouk University, Irbid, Jordan



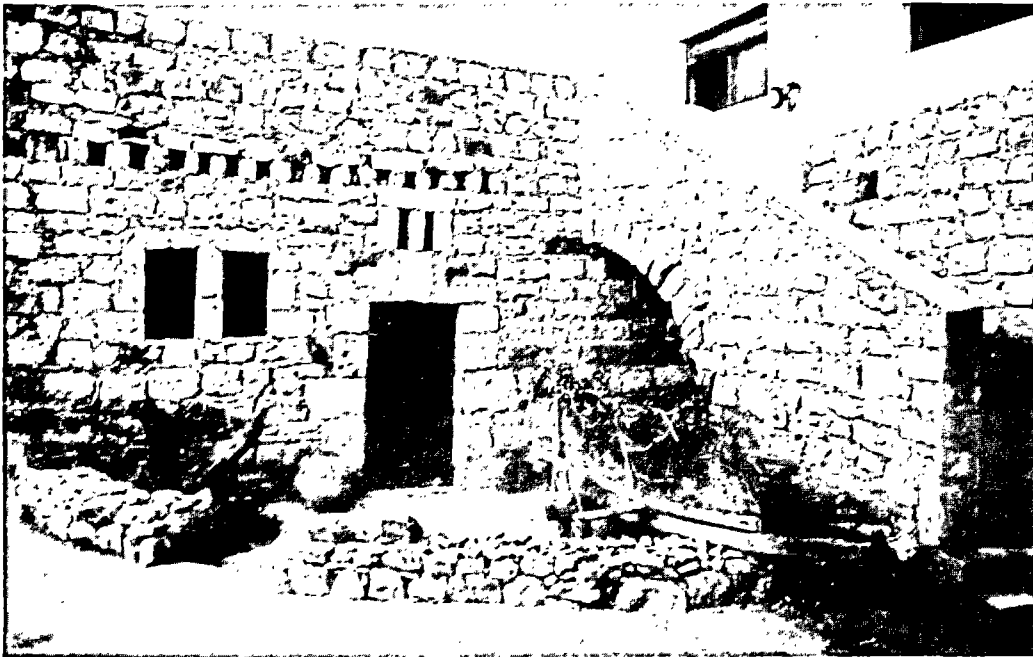
(2) A triangular showcase with exhibits from the Chalcolithic period displayed on mudbricks, the typical building material in Jordan during that period.

The Museum of Jordanian Heritage,  
Yarmouk University, Irbid, Jordan



(3) The reconstructed Iron Age loom in the showcase on "The Formation of Territorial States".

The Museum of Jordanian Heritage,  
Yarmouk University, Irbid, Jordan



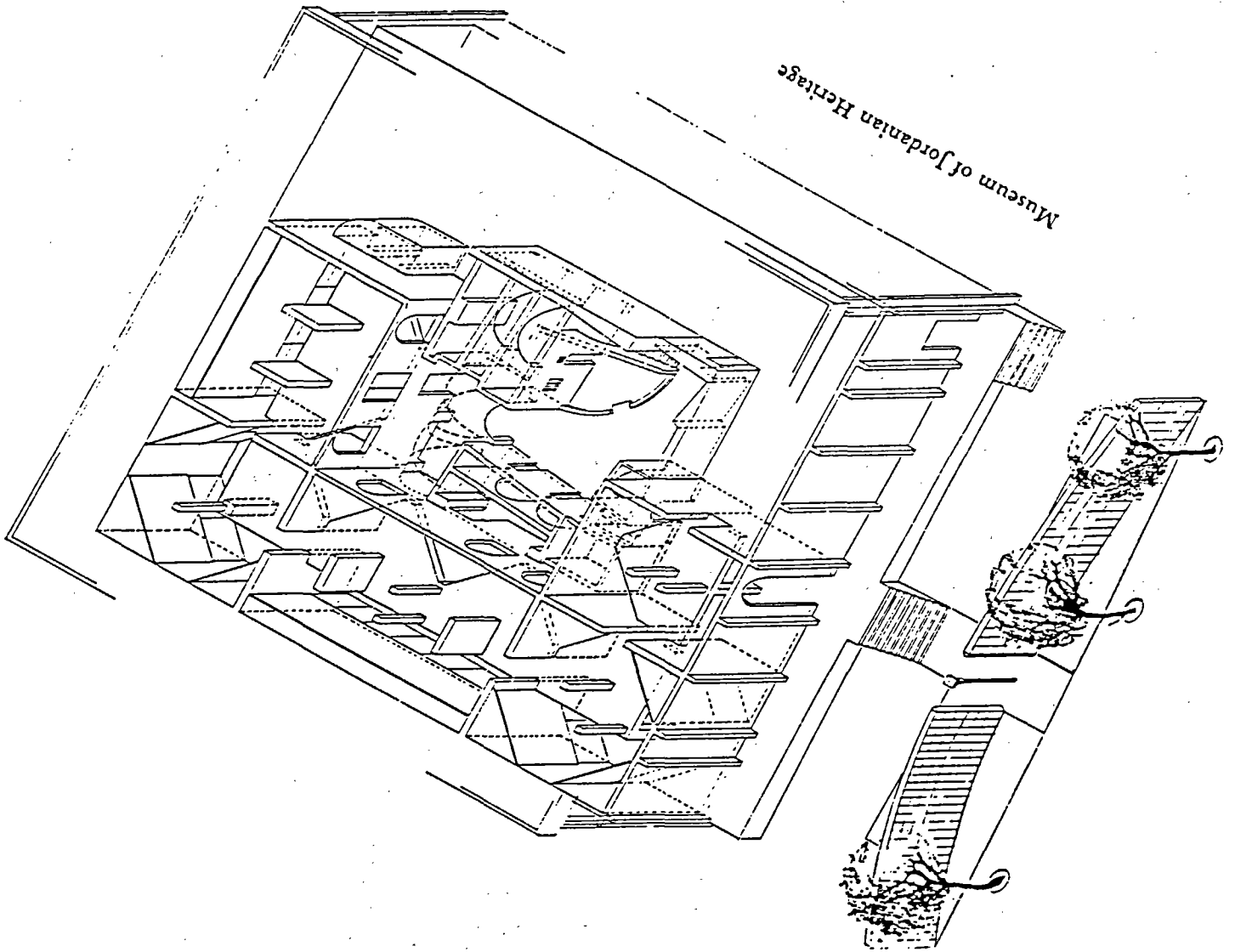
(4) The courtyard with the integrated reconstruction of a rural house complex.

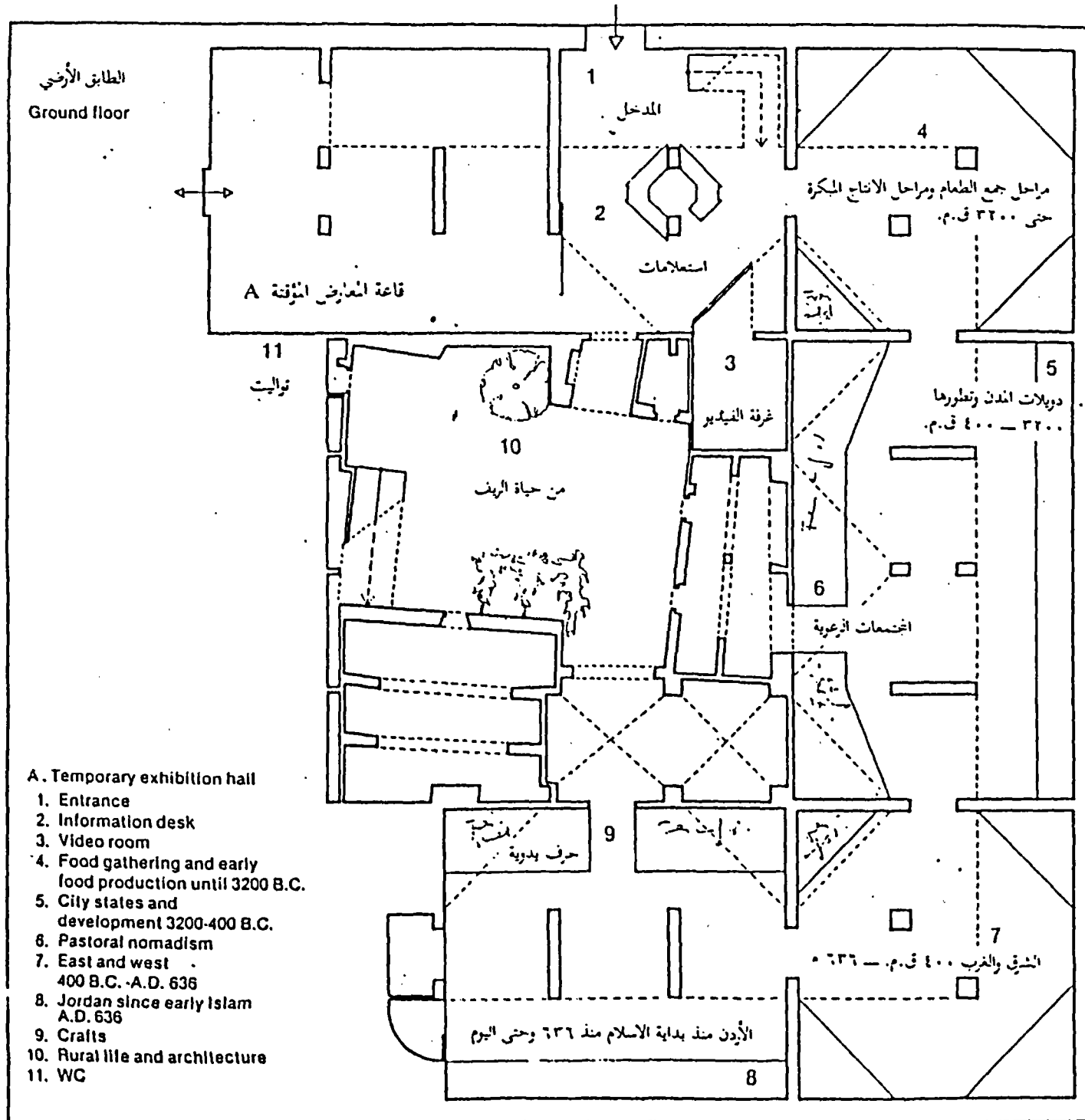
The Museum of Jordanian Heritage,  
Yarmouk University, Irbid, Jordan



(5) The courtyard with a furnished rural house interior.

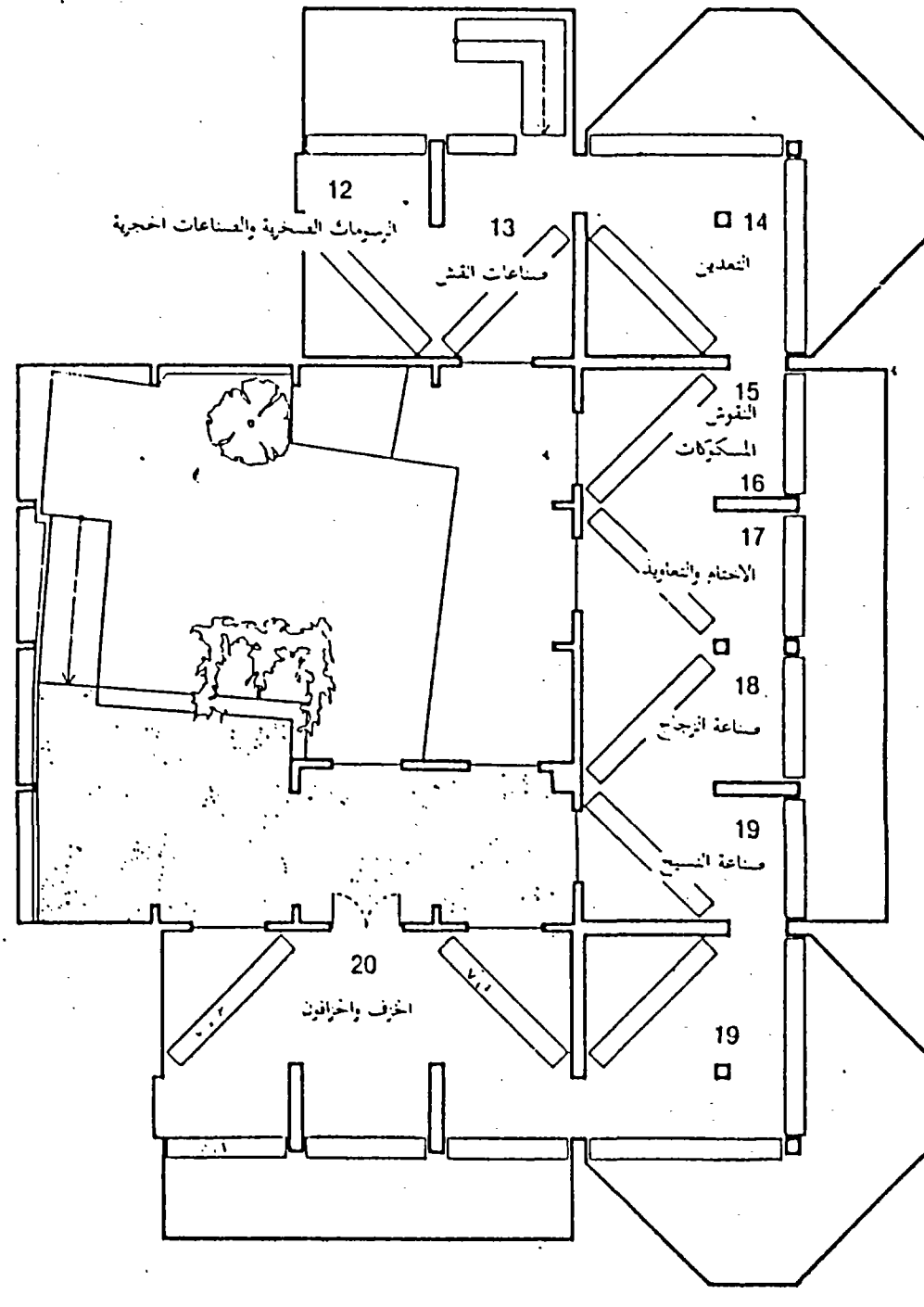
Isometric drawing



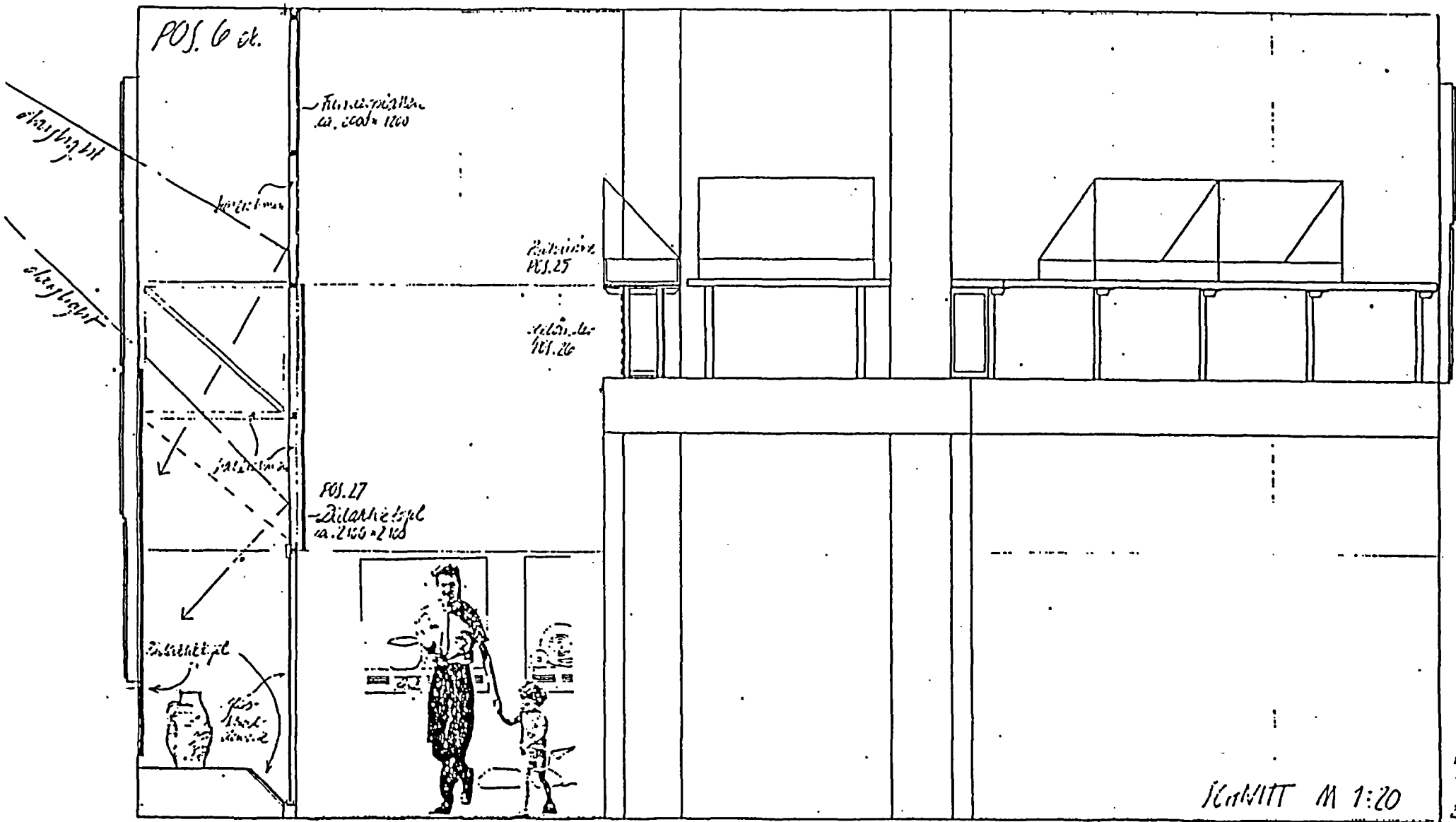


المنزلة  
Mezzanine floor

Museum of Jordanian Heritage



- 12. Rock art and stone technology
- 13. Basketry
- 14. Metallurgy
- 15. Epigraphy
- 16. Numismatics
- 17. Seals and amulets
- 18. Glass
- 19. Textile techniques
- 20. Pottery and potters



sp.  
 Albin Emil Lehner  
 Schürwald 1  
 D-7030 Göttingen 1  
 Tel. 05524 28 02  
 29.12.87

Section Drawing

Museum of Jordanian Heritage



Annex F

Participants in the Consultative Meeting

Dr Samir Abdulac (ICOM)

Dr Sid Ahmad Baghli (ICOM)

Dr Birgit Mershen (ICOM)

Mrs Sharifa Hind Nasser (Artist)

Prof Dr Moawiyah Ibrahim (Institute of Archaeology and Anthropology, Yarmouk University)

Prof Dr Hisham Khatib (Ex-Minister of Energy and National Resources)

Dr Taleb Rifa'i (Architect, University of Jordan)

Prof Dr Safwan Tell (Director-General of the Department of Antiquities)

Dr Ghazi Bisheh (Ex-Director-General of the Department of Antiquities, Yarmouk University)

Mr Kamal Jaluqa, Architect, Municipality of Greater Amman

A further participant was Prof Dr Denise Homes (Archaeologist, Brussels)

Meetings were also held with:

H.E. Yanal Hikmet (Minister of Tourism and Antiquities)

Ms Laurice Hlass (Ministry of Tourism and Antiquities)

Dr Zeidan Kafafi (Director, Institute of Archaeology and Anthropology, Yarmouk University)

Dr Mujahid Muheisin (Director, Museum of Jordanian Heritage, Institute of Archaeology and Anthropology, Yarmouk University)

Annex G

Agenda of the Meetings

Sunday, 19 April

The ICOM mission was welcomed by members of the National Museum Committee at Amra Hotel, and a briefing session was held.

In the following hours, the sites in Amman proposed as location for the Museum were visited with Prof Ibrahim, Mr Jaluqa and Prof Homes. Visits were also paid to the archaeological museum on the citadel and the two ethnographic museums located at the Roman theatre (cf. Mounir Bouchenaki: Mission Report to Jordan, January 1992, ref. UNESCO Memo CLT/CH:OPS:1:GEN:23 (restricted)).

A presentation session was held at the Amra Hotel with the following participants: Dr Bisheh, Prof Homes, Prof Ibrahim, Mr Jaluqa, Dr Khatib, Dr Rifa'i, Prof Tell as well as Dr Abdulac, Dr Baghli and Dr Mershen.

The Chairman, Dr Khatib, opened the session with general remarks on the "Role and Destiny of a National Museum in Jordan" and expressed his thanks to the UNESCO/ICOM assistance. The main issues of the meeting were presented.

Prof Tell reported on problems concerning the future National Museum's legal status which the Museum Committee envisages as a non-governmental institution.

Dr Khatib, in consideration of the legal aspects, elaborated upon the possibilities of a semi-private, public museum organization with government representatives as members of the Board of Trustees.

Prof Ibrahim presented concepts for the future National Museum. He stressed the country's need for a National Museum with mainly educational and cultural objectives. The museum concept should be based upon an interdisciplinary approach integrating the findings of archaeology, natural history, environmental and ecological studies and ethnography as well as historical documents on the major stages of social development from prehistory to the present (cf. "Jordan National Museum", September 1991). The last speaker, Dr Rifa'i, spoke about the site of the museum. In particular, he pointed out the advantages and disadvantages of the site next to the Roman theatre in downtown Amman.

Monday, 20 April

Prof Ibrahim took the mission to visit Jarash, Irbid, Umm Qeis, Pella, Deir Alla and Ajlun.

In Irbid, the Institute of Archaeology and Anthropology and the attached Museum of Jordanian Heritage were visited. The guests were shown around by Dr Kafafi, the Director of the Institute and

Dr Muheisin, the Director of the museum. The mission thought that the approach of this museum might in many aspects serve as a model for the National Museum.

In Umm Qeis, they visited parts of the ancient site as well as the now abandoned Ottoman village, houses of which are rebuilt and reused as museum, dighouse and resthouse.

Tuesday, 21 April

In the morning, the experts meeting continued at the Amra Hotel. On the agenda were questions concerning the National Museum's priorities with regard to the location.

Later, Dr Rifa'i, Prof Ibrahim, Mr Jaluqa and the ICOM mission were received at the Ministry of Tourism and Antiquities by H.E. Minister Yanal Hikmet and Ms Hlass. The issues raised in the discussion related to the location of the future museum and, in particular, to the advantages and disadvantages of the downtown museum site.

A visit was paid to the Museum of the Natural Resources Authority, a semi-public museum with good geological collections.

In the afternoon the mission was taken out to Madaba by Dr Bisheh, former Director of the Department of Antiquities. They visited the Madaba Museum with its focus upon Byzantine mosaics.

Wednesday, 22 April

The mission wished to further explore the advantages and disadvantages of the proposed museum location in downtown Amman next to the theatre. They met with Mr Jaluqa and explored the entire area around the site. They were then shown the results of the 1990 architectural/town planning competition for the National Museum at that site which gave further insights into its nature.

The ICOM mission had a working lunch with Prof Tell, Director of the Department of Antiquities, during which a discussion of the legal aspects and the relationship of the National Museum and Department of Antiquities was held.

In the afternoon, the concluding session was held at the Amra Hotel. Participating were Dr Khatib, Dr Rifa'i, Prof Ibrahim, Prof Homes, Mr Jaluqa and the ICOM delegation. Later the group was joined by Mrs Hind Nasser. (A copy of the National Museum of Kuwait museological programme was given to the committee.)

In this session the mission explained their own criteria and brought forth their preliminary observations, stressing the fact that the final conclusions and recommendations would be forwarded through the ICOM report.