

1- Isometric showing the mosque interior and the *mihrab* and *minbar* relationship and the worshippers praying rows.

2- The drainage system of the roof, where the cutter is built in the dome ring beam, that emphasizes the importance of the running water from the roof onto the wall to a concrete channel in the ground level, reflects the concept of purity in Islam. This specific area is built in glazed brick that will keep it shiny and durable.

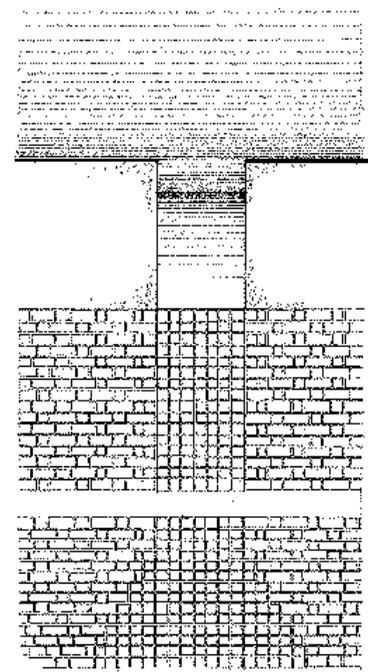


The interior of Tuti's existing mosque

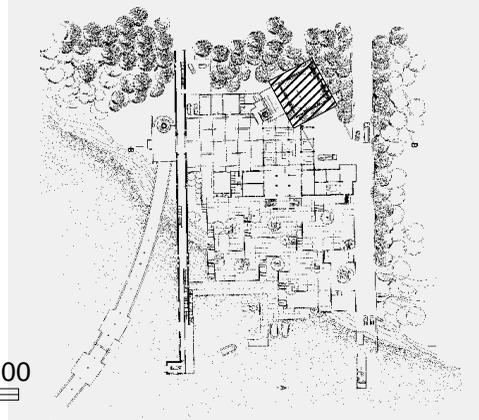
1

2

DETAIL : the rain drainage from the mosque dome and roof



0 50 100 200

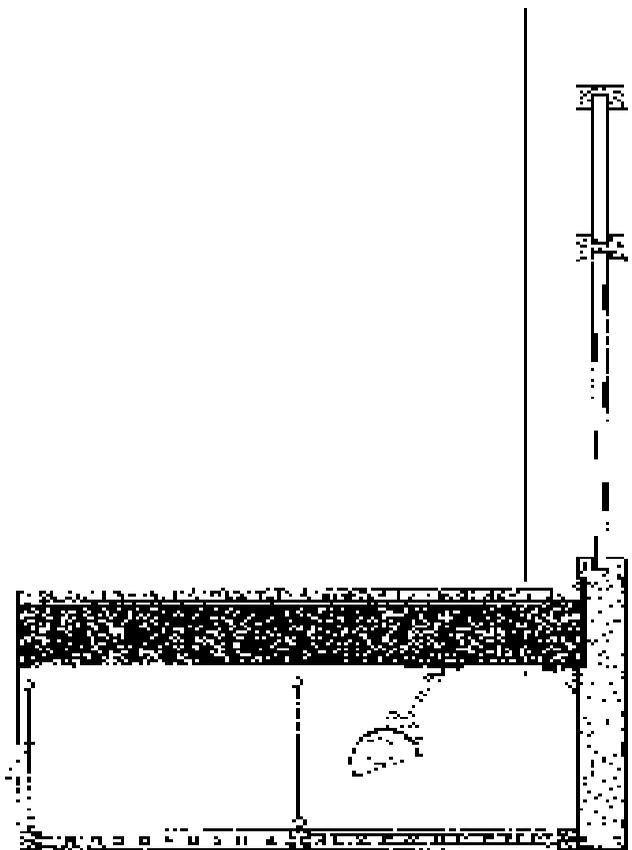


Traditionally, the screen was up to 1.50 m high and vary in width, made of wood. The screen's role has undergone several changes in design and shape. In some mosques, they used a normal balustrade, fig (1) (p. 54) and some used glass or wood partitions from floor to ceiling, fig (3) (p. 54).

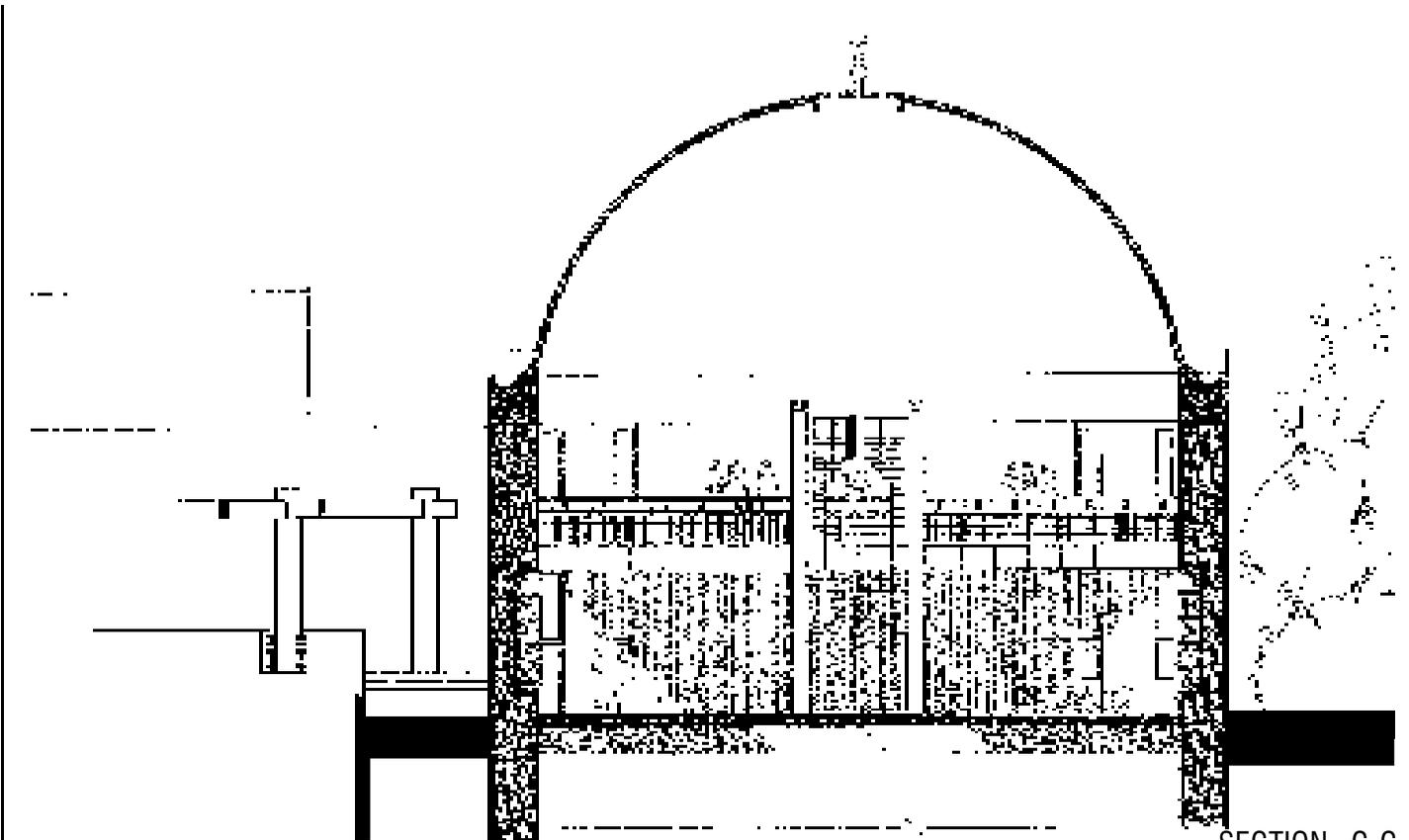
The main concept is to prevent the visual interaction between men and women. I tried to combine between the traditional concept of the *mashrabiya* (wood work that projects out of the wall and used as a encasement window) and the contemporary style, that is more open and has a minimum amount of decoration.

The prayer hall consists of 10 narrow and high windows, 8 of them are 50 cm wide and 7 m high, the other two are 80 cm wide and 7 m high and they separate between the *qibla* wall and the rest of the mosque walls. Their function is to direct light to bathe the *qibla* wall where the brick courses will have its own shade which will emphasize the alignment of the brick that relate to the alignment required in prayers. See model photo (p.55).

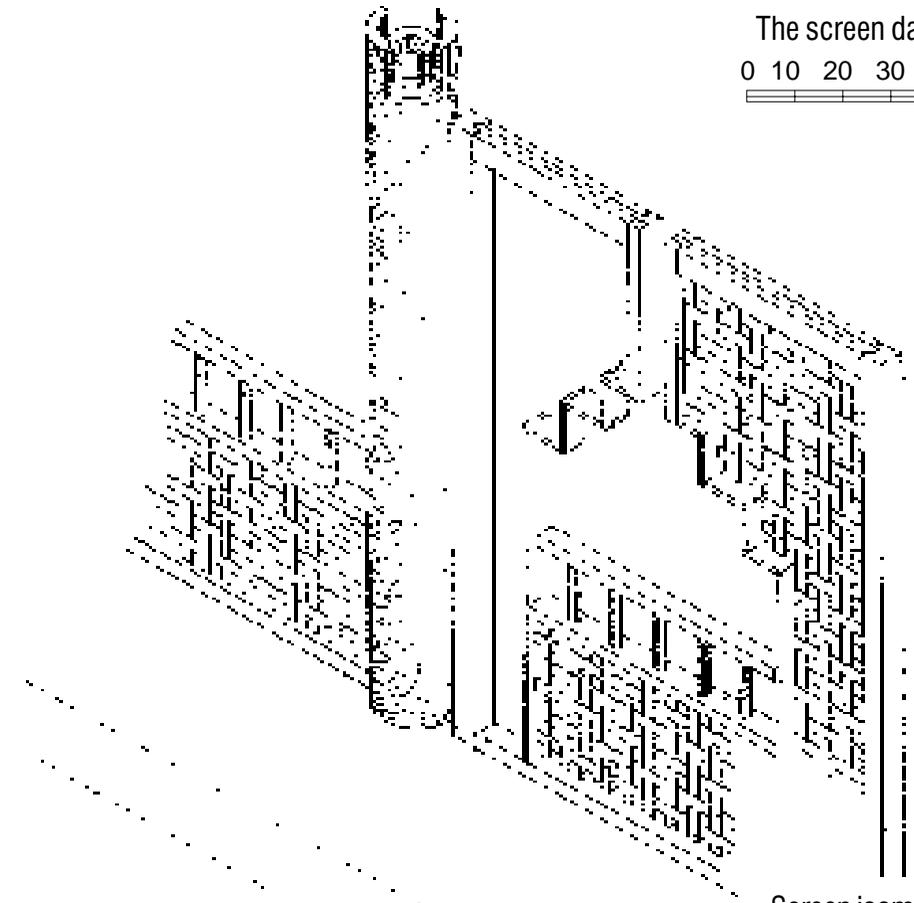
The separation between the *qibla* wall and the other walls support the concept of the mosque being a wall that is right angled to the *qibla* axis.



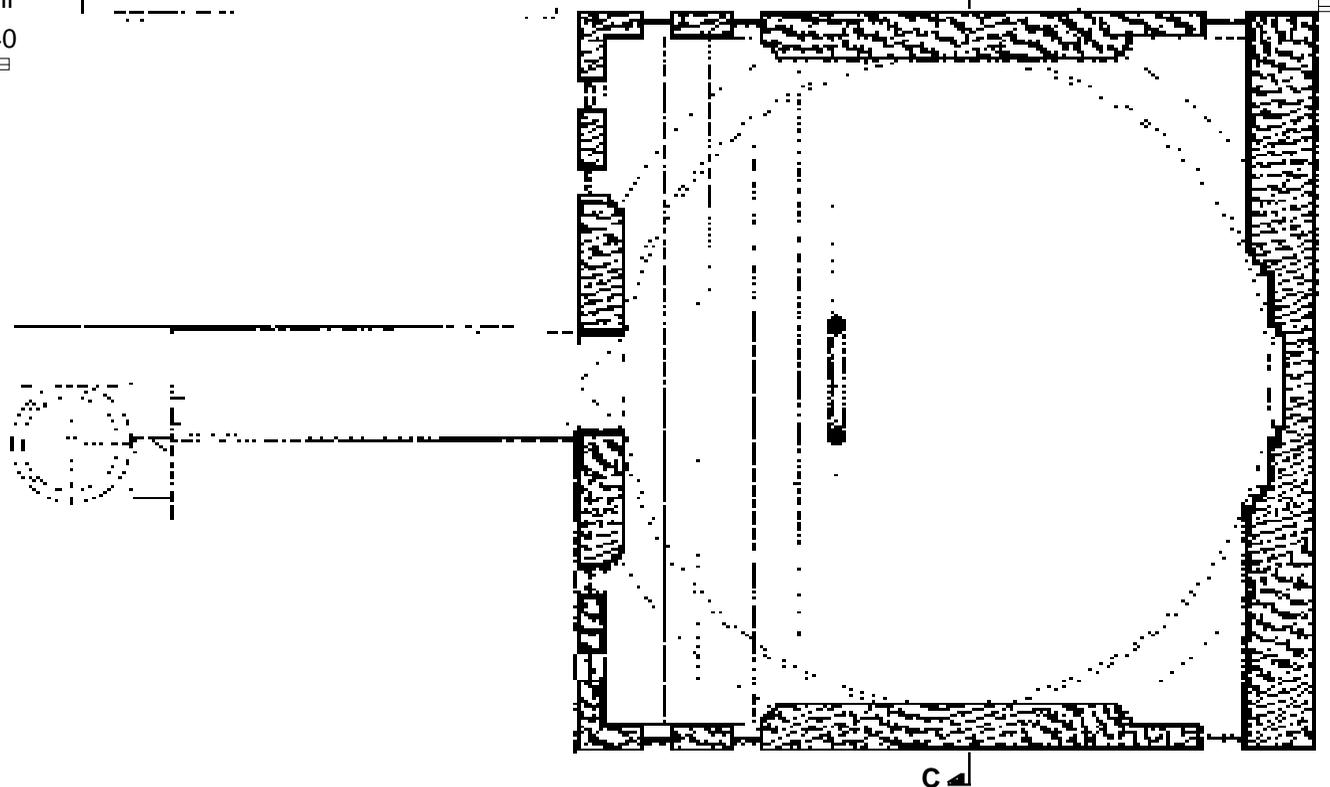
The screen detail
0 10 20 30 40



SECTION C-C
0 100 200 300



Screen isometric



SECOND FLOOR PLAN



THE SCREEN

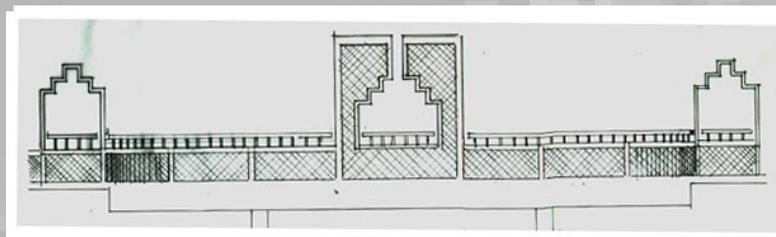
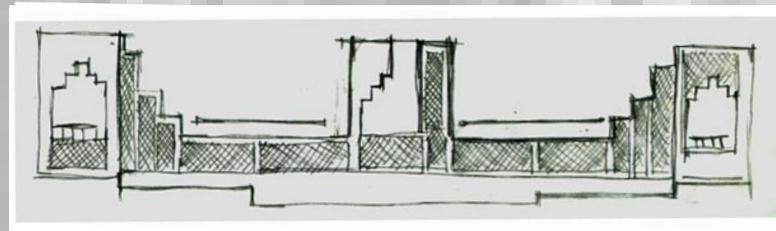
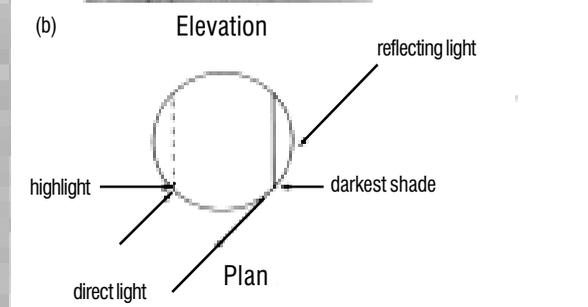
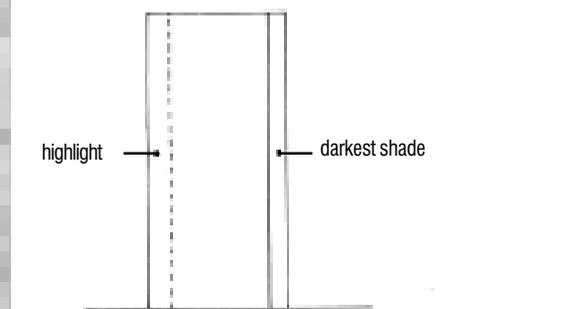
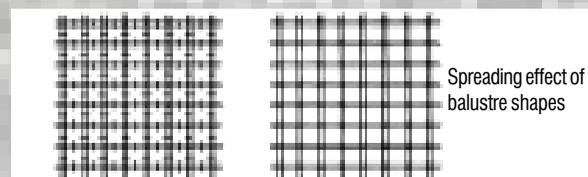
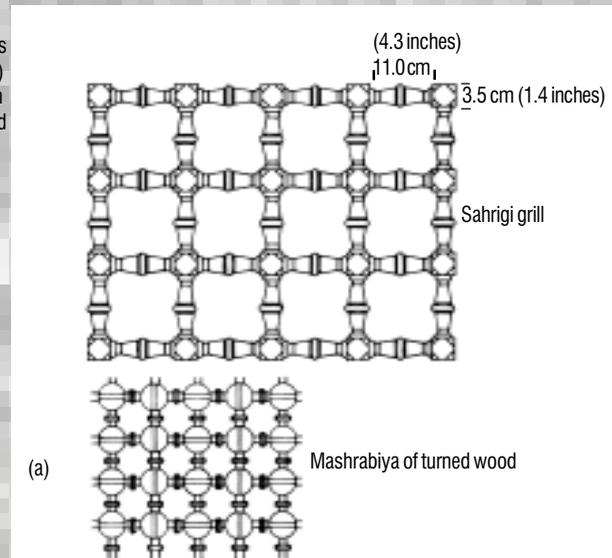
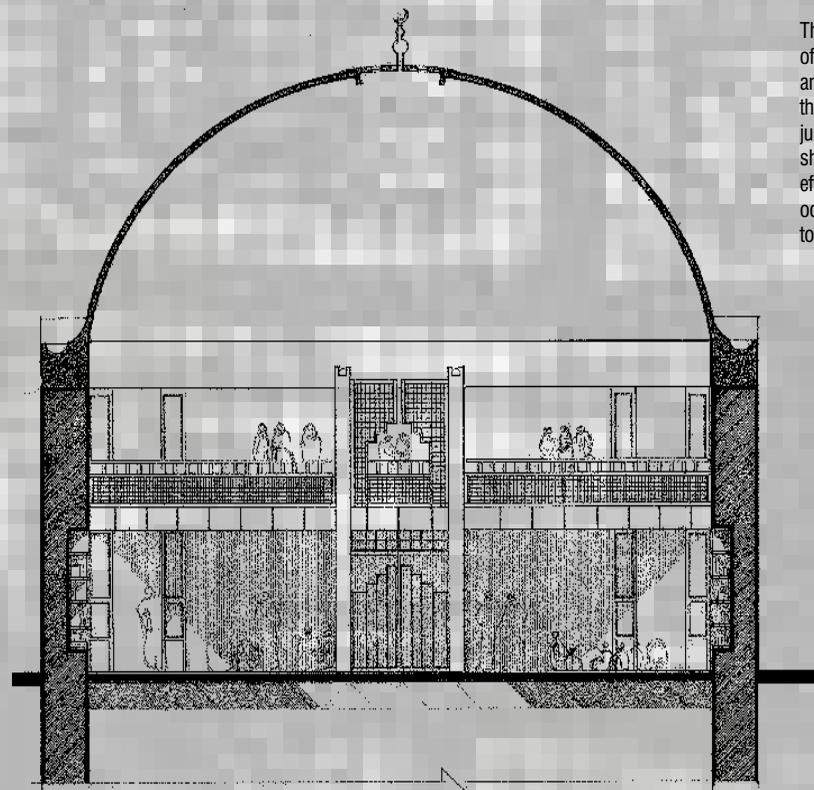
Public and private life are strictly demarcated in Islamic society, and even within the house, the degree of privacy is expressed architecturally, the most fundamental division being between male and female. The screen is the basic form for the *mashrabiya*, which is an enclosed window made of wood elaborately decorated, its main function is to allow light but not vision. Seeking privacy either in the house by having high, with no opening walls, or using wood partitions, where the aim is to separate between the sexes.

This is carried out in the mosque as well, by having the females on the second level (mezzanine) or using partitions if they are in the same floor. Being in the second level the barrier is usually used, it could be in any shape and height, it could be in wood or glass or both. The screen (the barrier) could allow vision fully or partially fig (1),(2),(3).

Trying to combine both concepts of full or partial visibility. The screen is made of two parts. The first part is weaved teak wood of 1.20 m high panels, the second part is a combination of vertical and horizontal elements, each at 20 cm apart with 20 cm high, holding a 5 x 10 cm horizontal wood elements.

Carrying out the axis concept, that extends from the entrance to the *mihrab* and ends in Mecca, the part of the screen that falls in that axis is elevated up to 1.80 m high. The intention is to represent it as a gate to Mecca. That part is placed between the two cylindrical columns, and it is treated differently to emphasize the axis.

These figures (a), (b), shows an analysis of light falling on a mashrabiya where (a) is an example of lattice arrangement; and (b) the effect of light falling on a cylinder, which just to give an example of how the light and shade of the cylinder subdue the dazzling effect of dark-light contrast, which normally occurs when looking from the inside towards the light outside.



Light is a symbol of the divine and unity. For Muslims, artists and architects, they transform things fashioned by the light into vibration of light. Light has a religious dimension, and in Islamic architecture, it modifies other elements of decoration and it originates patterns.

Materials and architectural elements in Islamic buildings are chosen to reflect and refract and to be transformed by light and shade. For instance, using glossy floors, walls and ceiling to reflect light over the elements that can reflect it back, and so as to illuminate the space.

In this sense, light contributes in a dynamic quality in Islamic decoration, it extends the matter of form, pattern and design, into the dimension of time. As the day progresses, the forms change according to the angles of light and shade, they create a strong contrast of planes and reveals the texture of materials, which is the aim here, as for the *qibla* brick wall. The light and shade will explicitly reveals the brick texture and the pattern of the brick courses that will reflect the consecutive rows of worshippers, which is essential in Islam.

The Prophet used to say when he was heading to the mosque:

“O Allah, make light in my heart, and light in my vision, and light in my hearing, and light on my right, and light in my nerves, and light in my flesh, and light in my blood, and light in my hair, and light in my skin.”

Recorded from Ibn ‘Abbas by AL-Bukhari and Muslim.

