Thinking Architecture

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Master of Architecture in Architecture

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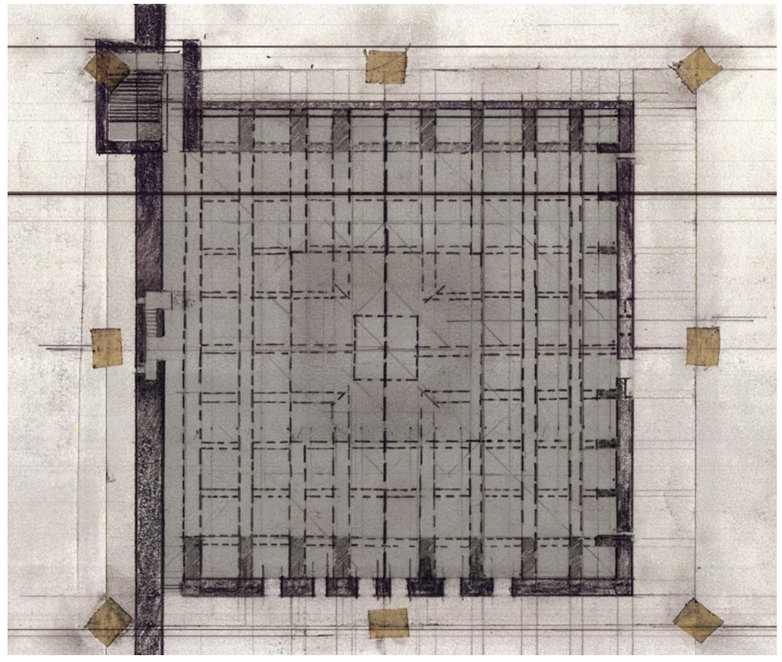
A. Haseeb Farooqi

ABSTRACT

Sacred spaces have long existed due to their importance as a symbol of belief. Structures are designed to be timeless and forever lasting, representing the essence of faith. In this case, a Mosque has been designed for a site in La Jolla, California, keeping the sacred practices of the religion in mind during design composition. This includes the importance of connectivity for every man and woman, to God. The segregated praying areas for men and women are essential aspects of the design; from entering the site, the common area or courtyard at the center, to the separate walk-ways for each gender, symbolize the importance of gender segregation and yet a common ground for unity and equality at the holy site. A walk through the corridor leads to the washing area for self cleansing and ritual ablution in preparation for entering the sacred space for prayers, the entrance to a space for a spiritual connection with God.



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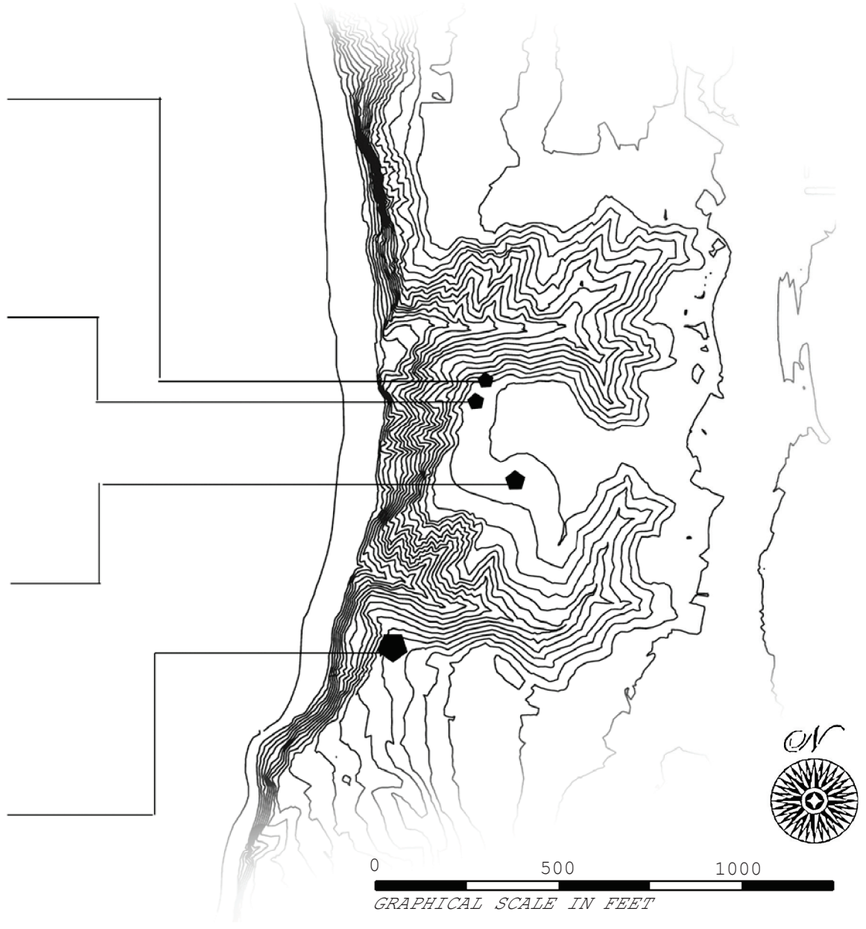
Research

“Only from the heart can you touch the sky.”[1]

1 Jalal ad-Din Rumi quotes”. ThinkExist.com Quotations Online 1 Sep. 2009. 25 Oct. 2009 <http://einstein/quotes/jalal_ad-din_rumi/>



SITE LOCATION

La Jolla Farms Road
La Jolla, California

Latitude: 32 52’36.01” N
Longitude: 117 14’55.60” W

THE SITES FOR PUBLIC BUILDINGS

“If the city is on the sea, we should choose ground close to the harbor as the place where the forum is to be built”

Morgan, Morris Hicky. Vitruvius: The Ten Books on Architecture; The sites for public buildings, pg 31. New York: Dover,1960.

MOSQUE[1]

A mosque is a place of worship for followers of Islam. Muslims often refer to the mosque by its Arabic name, masjid. The word “mosque” in English refers to all types of buildings dedicated for Islamic worship, although there is a distinction in Arabic between the smaller, privately owned mosque and the larger, “collective” mosque , which has more community and social amenities.

The mosque serves as a place where Muslims can come together for salat (prayer) as well as a center for information, education, and dispute settlement. The Imam leads the prayer.

They have developed significantly from the open-air spaces that were the Quba Mosque and Al-Masjid al-Nabawi in the 7th century. Many mosques have elaborate domes, minarets, and prayer halls. Mosques originated on the Arabian Peninsula, but are now found in all inhabited continents.

ARCHITECTURE[2]

The architecture of mosques are a continuation of pre-Islamic architecture of palaces built during the Parthian and Sassanian dynasties of Persia. The Sarvestan palace from the Sassanian era is a great example of this. For example, the idea of having an arched entrance and a central dome is clearly one borrowed from pre-Islamic, Persian architecture. After the Arab invasion of Persia, this architecture, as well as elements of Sassanian culture, was used for the new Islamic world. Many forms of mosques have evolved in different regions of the Islamic world. Notable mosque types include the early Abbasid mosques, T-type mosques, and the central-dome mosques of Anatolia. The oil-wealth of the twentieth century drove a great deal of mosque construction using designs from leading non-Muslim modern architects and promoting the careers of important contemporary Muslim architects.

Arab-plan or hypostyle mosques are the earliest type of mosques, pioneered under the Umayyad Dynasty. These mosques have square or rectangular plans with an enclosed courtyard and covered prayer hall. Historically, in the warm Mediterranean and Middle Eastern climates, the courtyard served to accommodate the large number of worshippers during Friday prayers. Most early hypostyle mosques had flat roofs on prayer halls, which required the use of numerous columns and supports. One of the most notable hypostyle mosques is the Mezquita de Córdoba in Spain, the building being supported by over 850 columns. Frequently, hypostyle mosques have outer arcades so that visitors can enjoy the shade. Arab-plan mosques were constructed mostly under the Umayyad and Abbasid dynasties; subsequently, however, the simplicity of the Arab plan limited the opportunities for further development, the mosques consequently losing popularity.

The Ottomans introduced central dome mosques in the fifteenth century. These mosques have a large dome centered over the prayer hall. In addition to having a large central dome, a common feature is smaller domes that exist off-center over the prayer hall or throughout the rest of the mosque, where prayer is not performed. This style was heavily influenced by the Byzantine religious architecture with its use of large central domes.

Iwan mosques are most notable for their domed chambers and iwans, vaulted spaces opening out at one end. In iwan mosques, one or more iwans face a central courtyard that serves as the prayer hall. The style represents a borrowing from pre-Islamic Iranian architecture and has been used almost exclusively for mosques in Iran.

Hajja Soad’s mosque took a pyramid shape which is a creative style in Islamic architecture.

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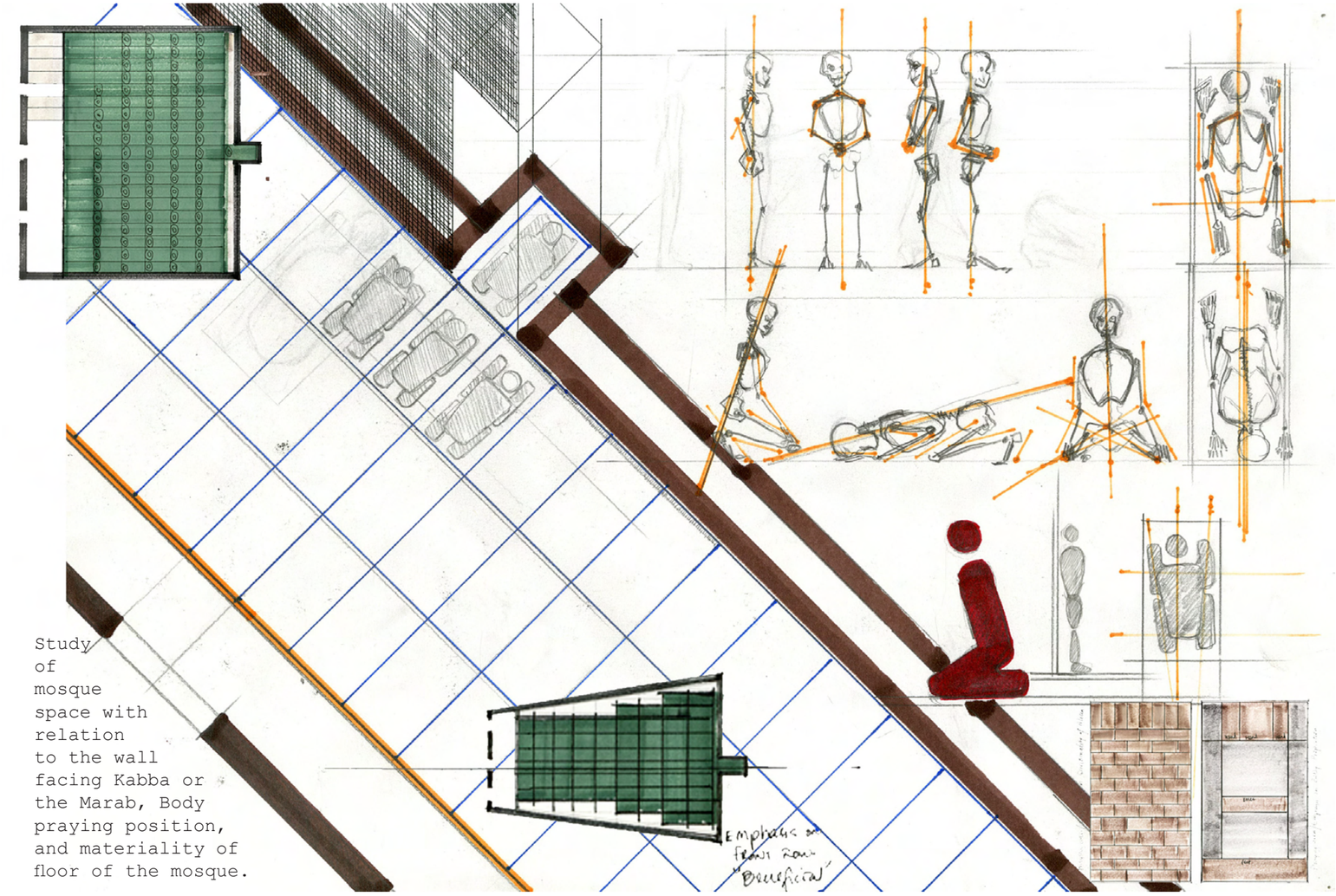
1 en.wikipedia.org. July 23 2009. Wikimedia Foundation, Inc. July 23 2009 <http://en.wikipedia.org/wiki/Mosque#Architecture>

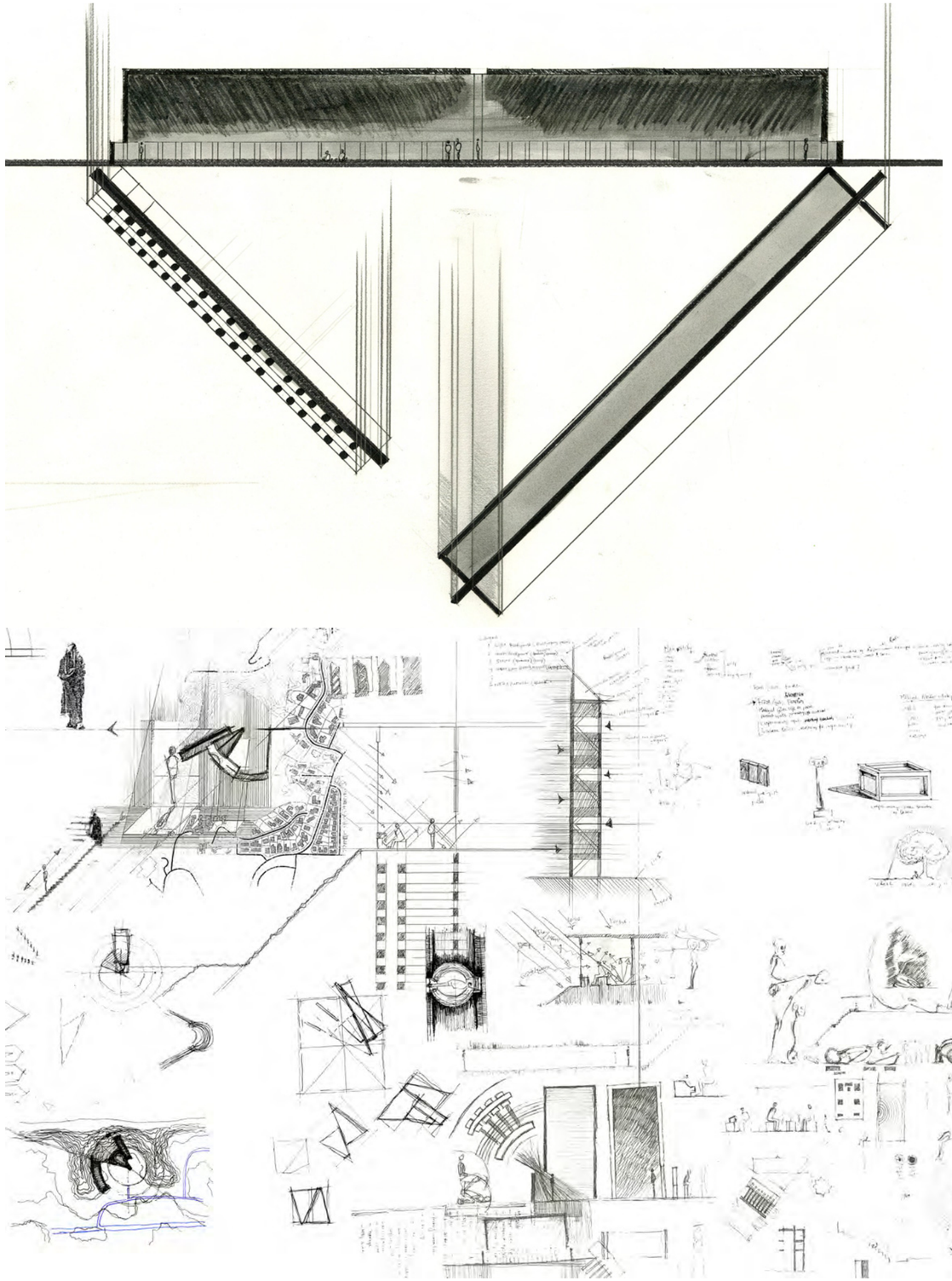
2 en.wikipedia.org. July 23 2009. Wikimedia Foundation, Inc. July 23 2009 <http://en.wikipedia.org/wiki/Mosque#Architecture>

MINARS AND A DOME

Watercolor, Warm Color Study
A. Haseeb Farooqi



Study of mosque space with relation to the wall facing Kabba or the Marab, Body praying position, and materiality of floor of the mosque.

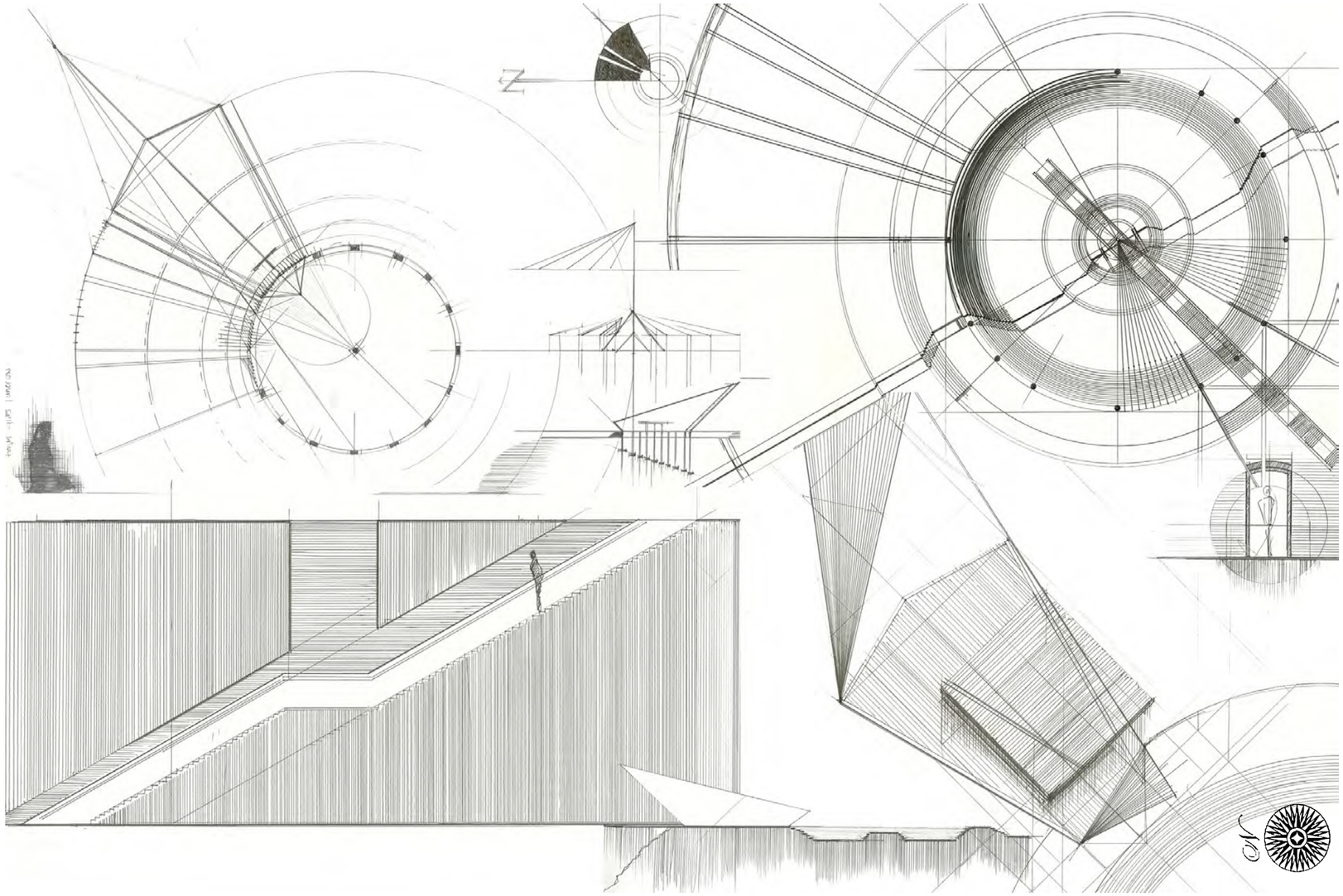


Brainstorming different aspect of project, from site, culture, space, minaret, mosque and materiality.

THE ORIGIN OF THE WORK OF ART

Origin here means that from and by which something is what it is and as it is. What something is, as it is, we call its essence or nature. The origin of something is the source of its nature. The question concerning the origin of the work of art asks about the source of its nature. On the usual view, the work arises out of and by means of the activity of the artist. But by what and whence is the artist what he is? By the work; for to say that the work does credit to the master means that it is the work that first lets the artist emerge as a master of his art. The artist is the origin of the work. The work is the origin of the artist. Neither is without the other. Nevertheless, neither is the sole support of the other. In themselves and in their interrelations artist and work are each of them by virtue of a third thing which is prior to both, namely that which also gives artist and work of art their names-art.

Hofstadter, Albert. Martin Heidegger: Poetry, Language, Thought; The Origin of the Work of Art,pg 17. New York: Perennial, 2001.



Conceptual studies of Courtyard, inner space of mosque relation to gender separation, intimate spaces according to the site uniqueness.

MINARETS[1]

Minarets (Arabic manāra (lighthouse) are distinctive architectural features of Islamic mosques. Minarets are generally tall spires with onion-shaped crowns, usually either free standing or much taller than any surrounding support structure.

FUNCTIONS OF MINARETS[2]

As well as providing a visual cue to a Muslim community, the call to prayer is traditionally given from the top of the minaret. In some of the oldest mosques, such as the Great Mosque of Damascus, minarets originally served as watchtowers illuminated by torches (hence the derivation of the word from the Arabic nur, meaning "light"). In more recent times, the main function of the minaret was to provide a vantage point from which the muezzin can call out the adhan, calling the faithful to prayer. In most modern Mosques, the adhan is called not in the minaret, but in the musallah, or prayer hall, via a microphone and speaker system.

In a practical sense, these are also used for natural air conditioning. As the sun heats the dome, air is drawn in through open windows and up and out of the shaft, thereby causing a natural ventilation. Minarets have been described as the "gate from heaven and earth", and as the Arabic language letter alif (which is a straight vertical line).
The world's tallest minaret (at 210 meters) is located at the Hassan II Mosque in Casablanca, Morocco. The world's tallest brick minaret is Qutub Minar located in Delhi, India. There are two 230 meter tall minarets under construction in Tehran, Iran.

CONSTRUCTION[3]

Minarets basic form consist of three parts: a base, shaft, and a gallery. For the base, the ground is excavated until a hard foundation is reached. Gravel and other supporting materials may be used as a foundation; it is unusual for the minaret to be built directly upon ground-level soil. Minarets may be conical (tapering), square, cylindrical, or polygonal (faceted). Stairs circle the shaft in a counter-clockwise fashion, providing necessary structural support to the highly elongated shaft. The gallery is a balcony which encircles the upper section where the muezzin will give the call to prayer. It is covered by a roof-like canopy and adorned with ornamentation, such as decorative brick and tile work, cornices, arches and inscriptions, with the transition from the shaft to the gallery typically sporting muqarnas. Originally plain in style, a minaret's origin in time can be determined by its level of ostentation.

LOCAL STYLES

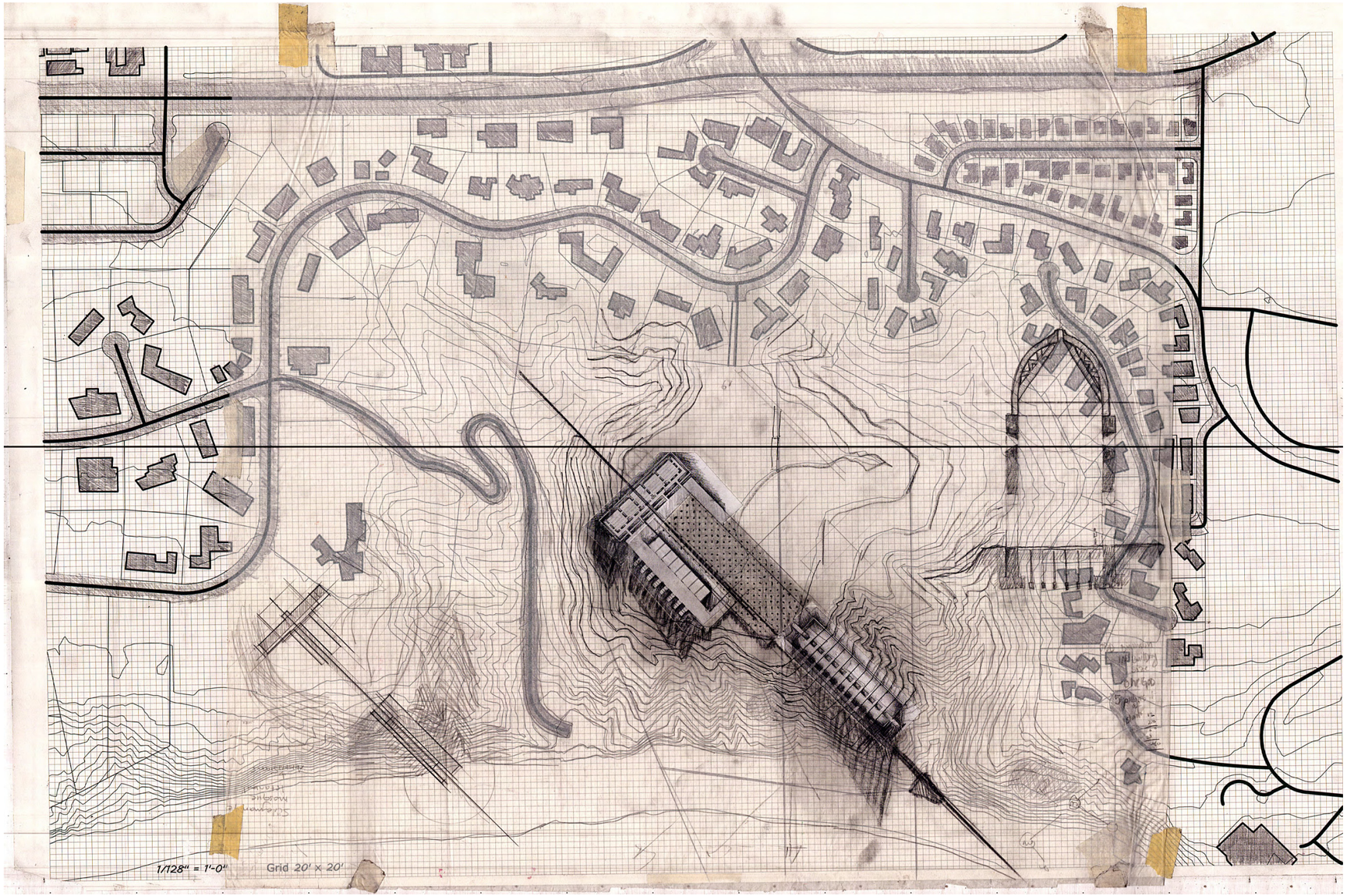
Styles and architecture can vary widely according to region and time period. Here are a few styles and the localities from which they derive:

TURKISH (11TH CEN)
1, 2, 4 or 6 minarets related to the size of the mosque. Slim, circular minarets of equal cross-section are common.
EGYPT (7TH CEN) / SYRIA (UNTIL 13TH CENTURY)
Low square towers sitting at the four corners of the mosque.
IRAQ
For a free-standing conical minaret surrounded by a spiral staircase, see Malwiya.
EGYPT (15TH CENTURY)
Octagonal. Two balconies, the upper smaller than the lower, projecting mukarnas, surmounted by an elongated finial.
PERSIA (17TH CENTURY)
Generally two pairs of slim, blue tile clad towers flanking the mosque entrance, terminating in covered balconies.
TATAR (18TH CENTURY)
A sole minaret is used, placed at the center of a gabled roof.
MOROCCO
Typically a single square minaret. A notable exception is the octagonal minaret located in Chefchaouen.
INDIA
Octagonal, generally three balconied, with the upper most roofed by an onion dome and topped by a small finial.

1 en.wikipedia.org. september 18 2008. Wikimedia Foundation, Inc. July 23 2009 <http://en.wikipedia.org/wiki/Mosque#Architecture>
2 en.wikipedia.org. september 18 2008. Wikimedia Foundation, Inc. July 23 2009 <http://en.wikipedia.org/wiki/Mosque#Architecture>
3 en.wikipedia.org. september 18 2008. Wikimedia Foundation, Inc. July 23 2009 <http://en.wikipedia.org/wiki/Mosque#Architecture>

MINARS AND A DOME

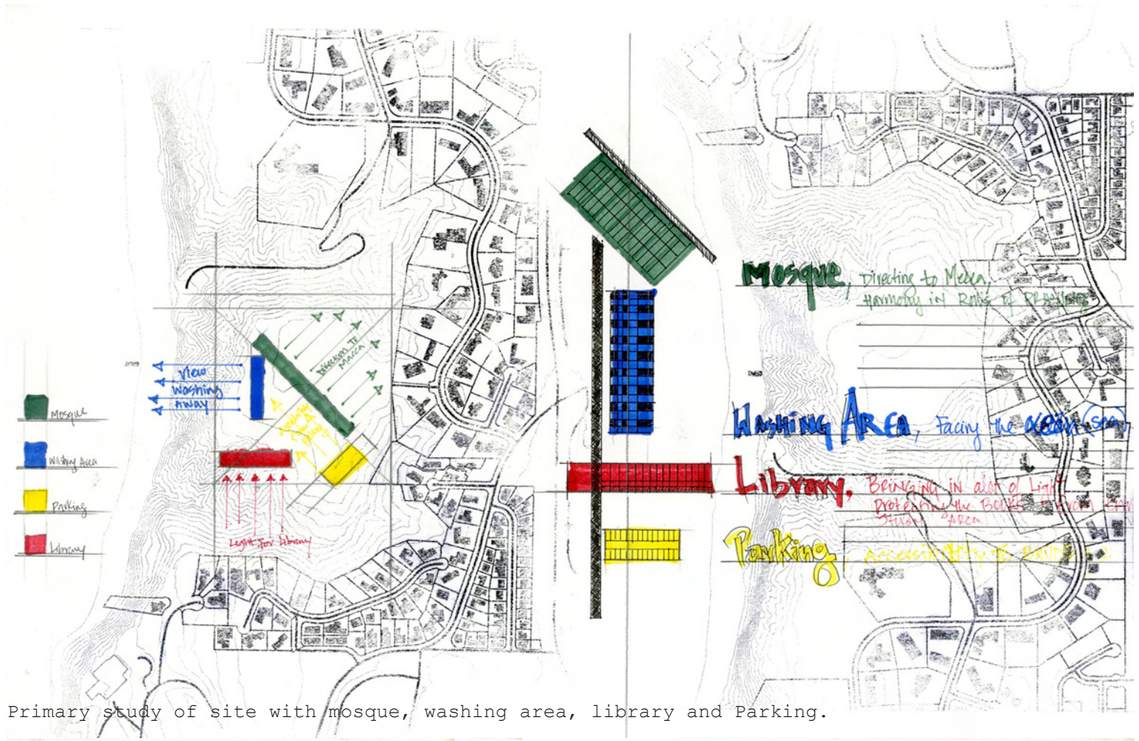
Watercolor, Warm Color Study
A. Haseeb Farooqi



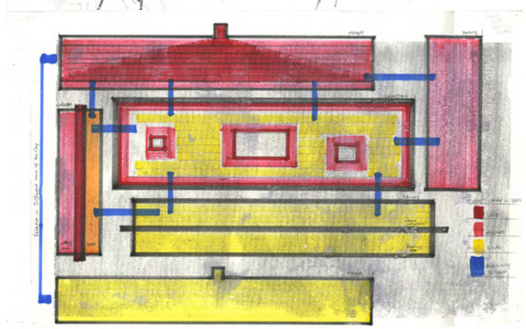
Primary study of site with mosque, courtyard, washing area, and library.

0 500 1000

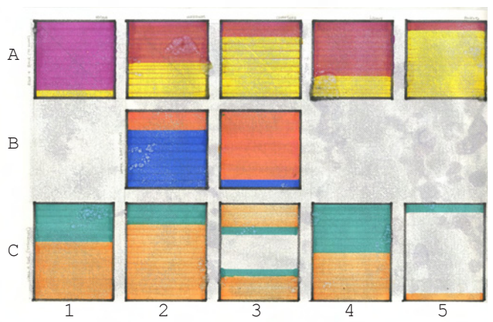
GRAPHICAL SCALE IN FEET



Primary study of site with mosque, washing area, library and Parking.



Conceptual Study of relation of all spaces.



Conceptual Study of [A] Foot to Back, [B] water to body, and [C] wall to roof in the [1] mosque, [2] washing area, [3] courtyard, [4] library, and [5] parking lot.

[CRAFT KNOWLEDGE]

What admits of being otherwise includes what is produced and what is achieved in action. §2 Production and action are different; about them we rely also on [our] popular discussions. And so the state involving reason and concerned with action is different from the state involving reason and concerned with production. Nor is one included in the other;* for action is not production, and production is not action.

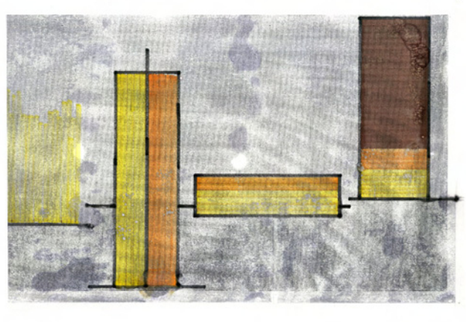
§ 3 Now building, for instance, is a craft, and is essentially a certain state involving reason concerned with production; there is no craft that is not a state involving reason concerned with production, and no such state that is to a craft. Hence a craft is the same as a state involving true reason concerned with production.

§ 4 Every craft is concerned with coming to be, and the exercise of the craft is the study* of how something that admits of being and not being comes to be, something whose principle is in the producer and not in the product. For a craft is not concerned with things that are or come to be by necessity; nor with things that are by nature, since these have their principle in themselves.*

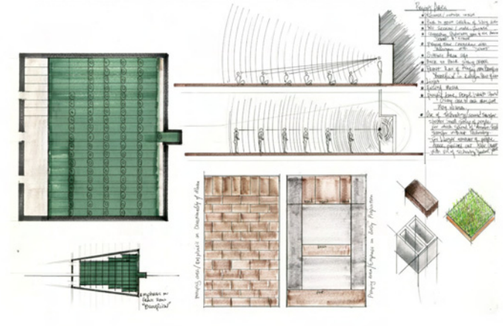
§ 5 Since production and action are different, craft must be concerned with production, not with action.

§ 6 A craft, then, as we have said, is a state involving true reason concerned with production. Lack of craft is the contrary state involving false reason and concerned with production. Both are concerned with what admits of being otherwise.

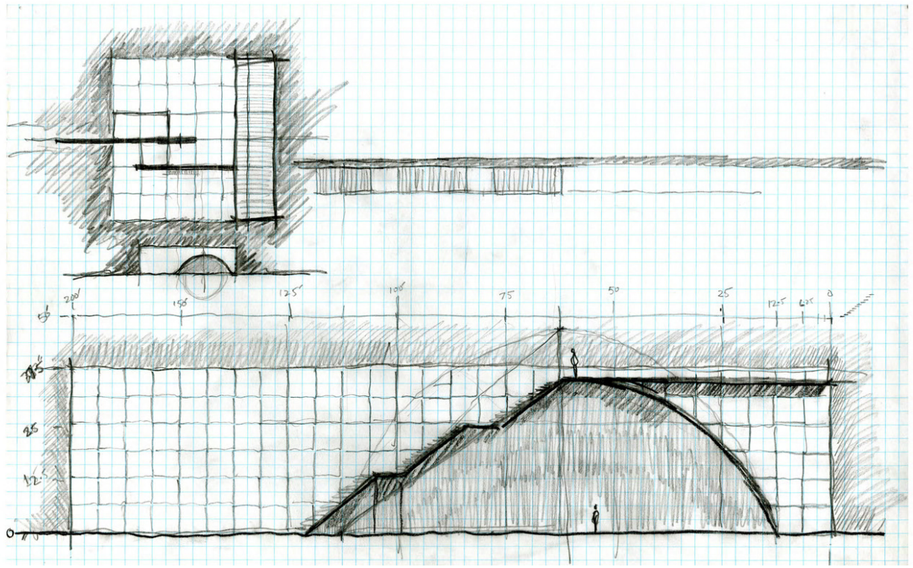
Terence Irwin, Aristotle: Nicomachean Ethics 2nd Ed.; Craft Knowledge, pg. 88-89. Indianapolis/ Cambridge: Hackett, 1999.



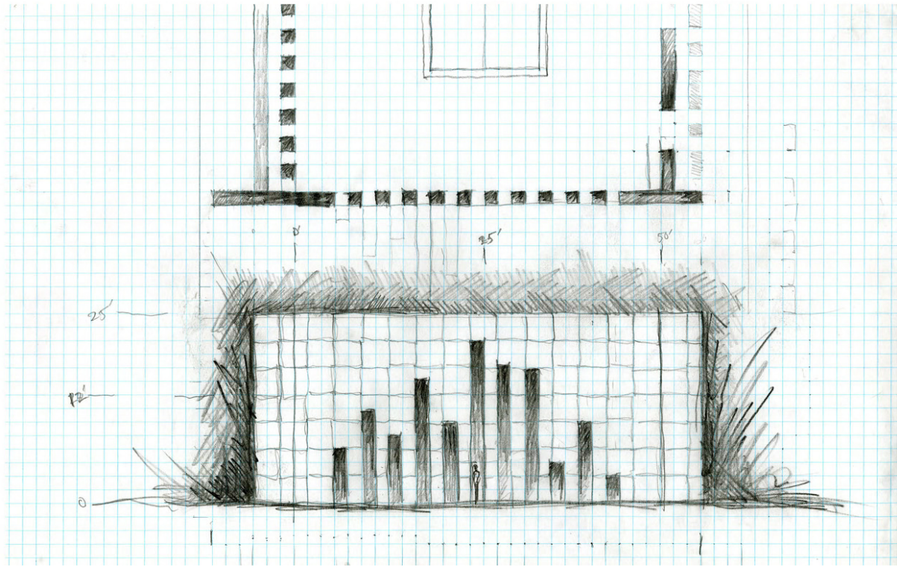
Conceptual study of inner space by wall to wall, wall to ceiling, and floor to wall or ceiling.



Study of inner-side of mosque in-relation to sitting area, Sound study of Imam to rest of the audiences, and study of materiality of the mosque.



Primary study of entrance to the mosque by gender.



Primary study of entrance to washing area.

Concept: entrance to purification, from all the sins of individual and entering the Washing area through individual passageway.

DOME[1]

The domes, often placed directly above the main prayer hall, may signify the vaults of heaven and the sky. As time progressed, dome grew, from occupying a small part of the roof near the mihrab to encompassing the whole roof above the prayer hall. Although domes normally took on the shape of a hemisphere, the Mughals in India popularized onion-shaped domes in South Asia and Persia. Some mosques have multiple, often smaller, domes in addition to the main large dome that resides at the center.

PRAYER HALL[2]

The prayer hall, also known as the musalla, has no furniture; chairs and pews are absent from the prayer hall so as to allow as many worshipers as possible to line the room. Some mosques have Arabic calligraphy and Qur'anic verses on the walls to assist worshippers in focusing on the beauty of Islam and its holiest book, the Qur'an, as well as for decoration.

Usually opposite the entrance to the prayer hall is the qiblah wall, the visually emphasized area inside the prayer hall. The qiblah wall should, in a properly oriented mosque, be set perpendicular to a line leading to Mecca, the location of the Kaaba. Congregates pray in rows parallel to the qiblah wall and thus arrange themselves so they face Mecca. In the qiblah wall, usually at its center, is the mihrab, a niche or depression indicating the direction of Mecca. Usually the mihrab is not occupied by furniture either. Sometimes, especially during Friday prayers, a raised minbar or pulpit is located to the side of the mihrab for a khatib or some other speaker to offer a sermon (khutbah). The mihrab serves as the location where the imam leads the five daily prayers on a regular basis.

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1 en.wikipedia.org. september 18 2008. Wikimedia Foundation, Inc. July 23 2009 <http://en.wikipedia.org/wiki/Mosque#Architecture>

2 en.wikipedia.org. september 18 2008. Wikimedia Foundation, Inc. July 23 2009 <http://en.wikipedia.org/wiki/Mosque#Architecture>

Structural Study model of a Dome.

SECTION & BEYOND
Study of light and mix Media
Watercolor, Gray Pencil, Watercolor Pencil
A. Haseeb Farooqi

THE FUNDAMENTAL PRINCIPLES OF ARCHITECTURE

"Architecture depends on Order, Arrangement, Eurhythmy, Symmetry, Propriety, and Economy."1
"Order gives due measure to the members of a work considered separately, and symmetrical agreement to the proportions of the whole."2
"Arrangement includes the putting of things in their proper places and the elegance of effect which is due to adjustments appropriate to the character of the work."3
"Eurhythmy is beauty and fitness in the adjustments of the members. This is found when the members of a work are of a height suited to their breadth, of a breadth suited to their length, and, in a word, when they all correspond symmetrically."4
"Symmetry is a proper agreement between the members of the work itself, and relation between the different parts and the whole general scheme, in accordance with a certain part selected as standard."5
"Propriety is that perfection of style which comes when a work is authoritatively constructed on approved principles. It arises from prescription, free usage, or from nature."6
"Economy denotes the proper management of materials and of site, as well as a thrifty balancing of cost and common sense in the construction of works."7

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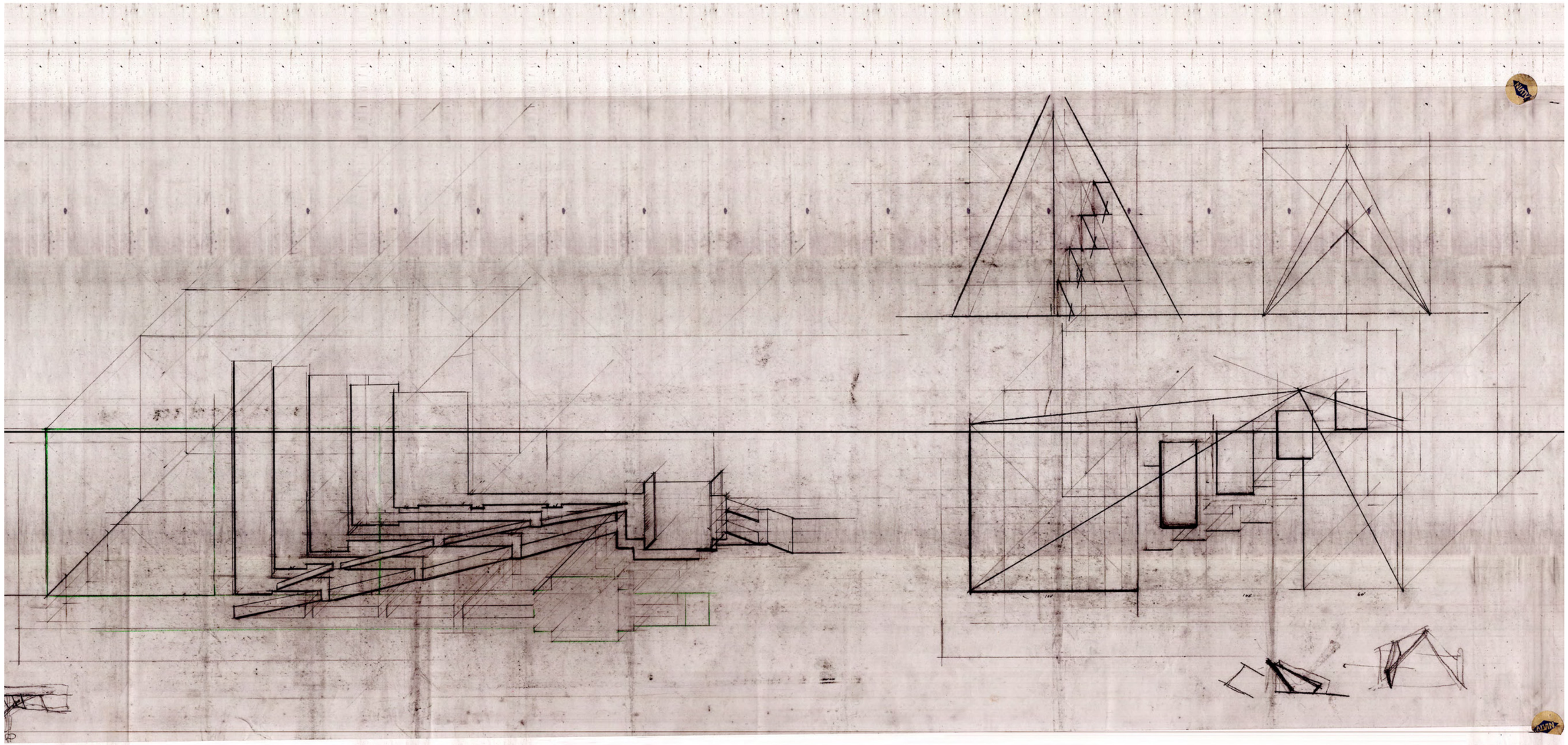
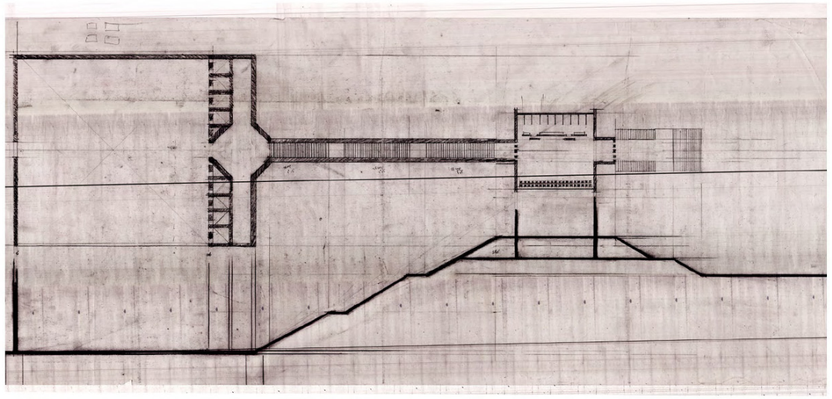
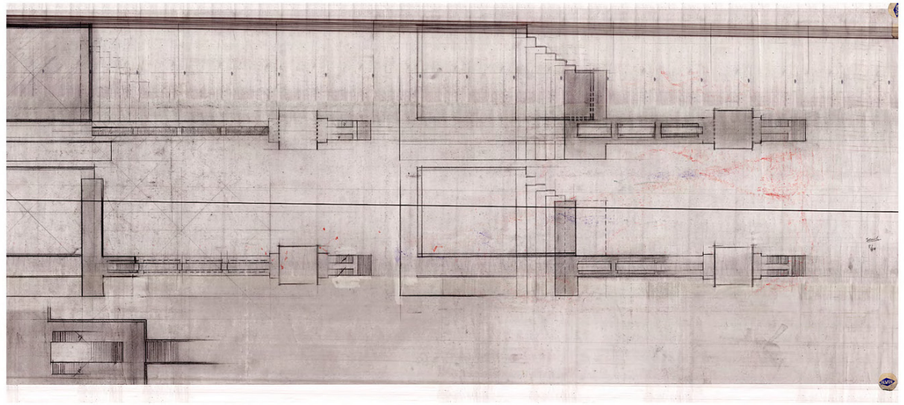
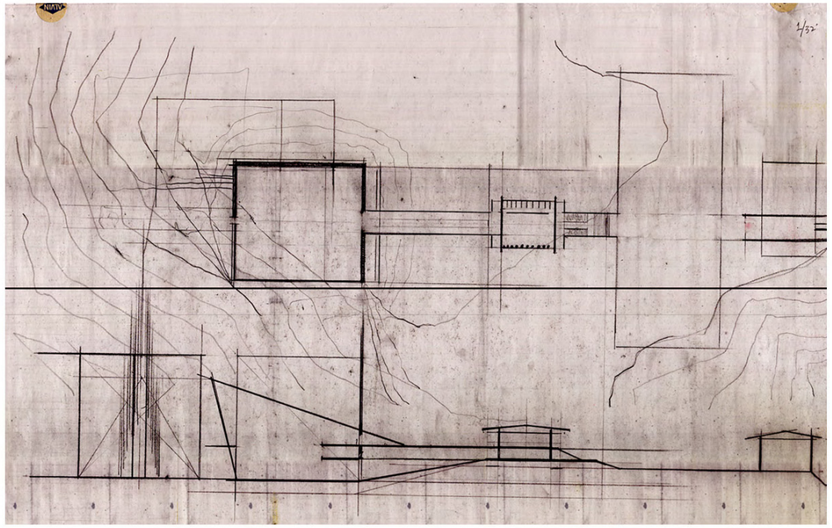
1. Morgan, Morris Hicky. Vitruvius: The Ten Books on Architecture; The Fundamental Principles of Architecture, pg 13. New York: Dover,1960.
2. Ibid
3. Ibid
4. Morgan, Morris Hicky. Vitruvius: The Ten Books on Architecture; The Fundamental Principles of Architecture, pg 14. New York: Dover,1960.
5. Ibid
6. Ibid
7. Morgan, Morris Hicky. Vitruvius: The Ten Books on Architecture; The Fundamental Principles of Architecture, pg 16. New York: Dover,1960.

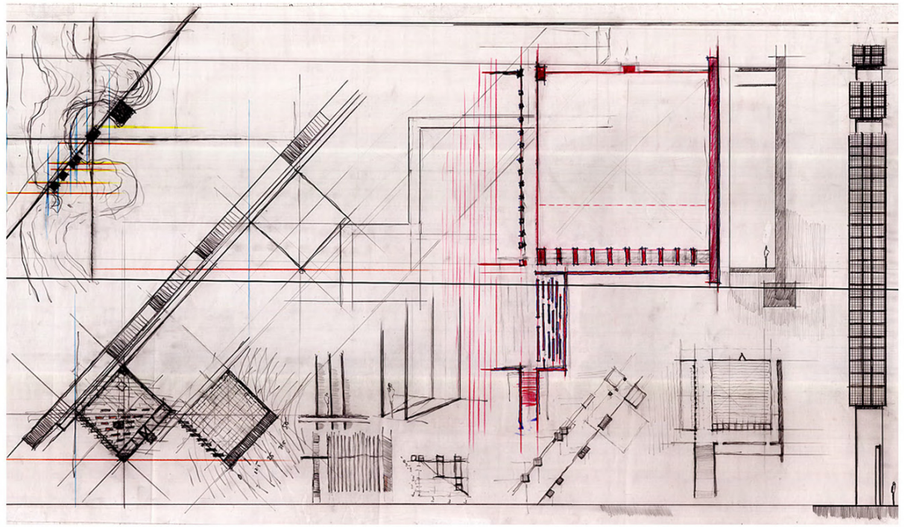


Conceptual Study of interior space of the mosque, and integrating it with the nature of the site. Different level of space, separating the space according to the gender use and potentially capturing the essences of the Site and the Mosque simultaneously.







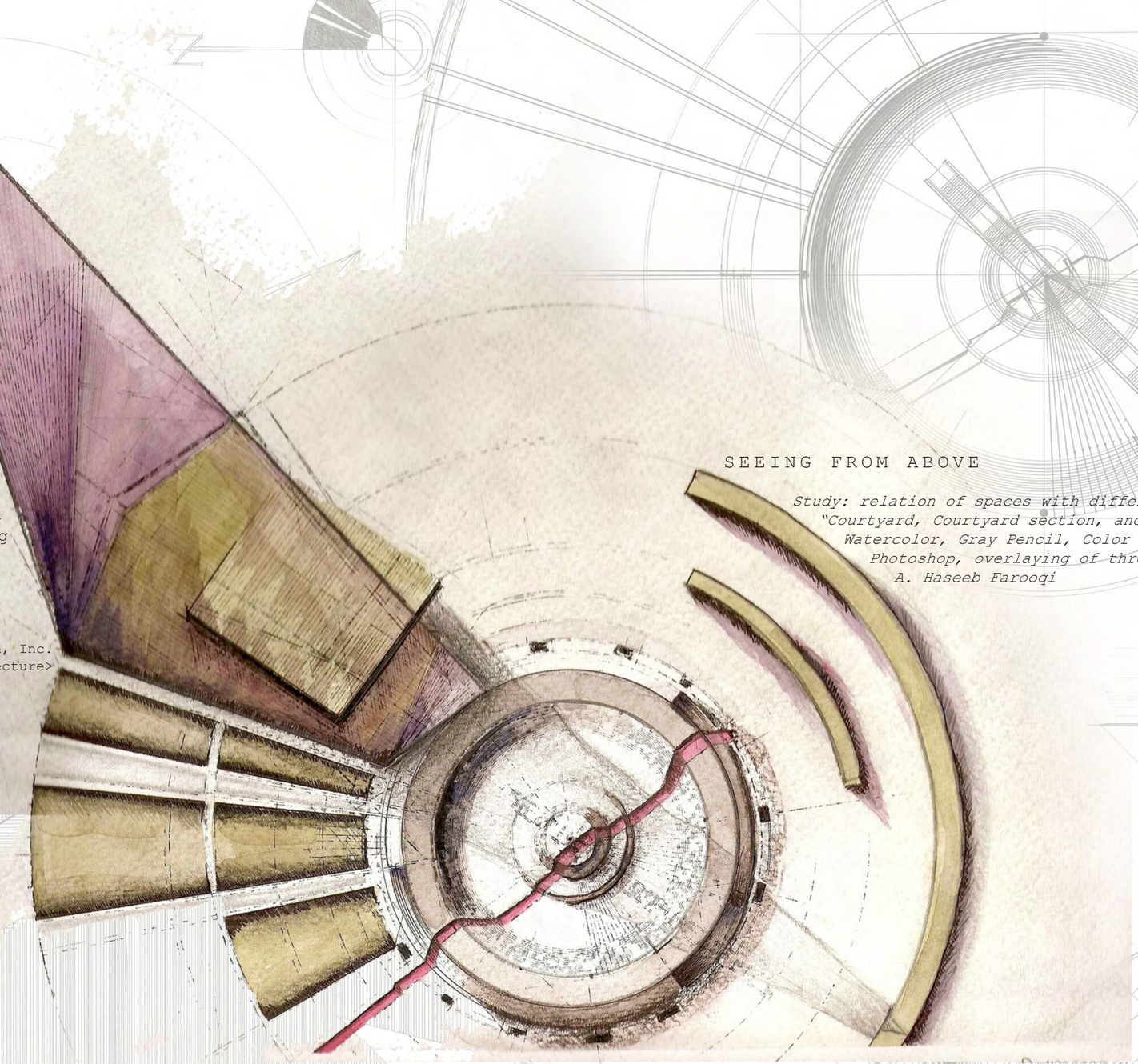


Conceptual Studies of interior space of the mosque, and integrating it with the nature of the site. Different level of space, separating the space according to the gender use and potentially capturing the essences of the Site and the Mosque simultaneously.

ABLUTION FACILITIES[1]

As ritual purification precedes all prayers, mosques often have ablution fountains or other facilities for washing in their entryways or courtyards. However, worshippers at much smaller mosques often have to use restrooms to perform their ablutions. In traditional mosques, this function is often elaborated into a freestanding building in the center of a courtyard. This desire for cleanliness extends to the prayer halls where shoes are disallowed to be worn anywhere other than the cloakroom. Thus, foyers with shelves to put shoes and racks to hold coats are commonplace among mosques.

1 en.wikipedia.org. september 18 2008. Wikimedia Foundation, Inc. July 23 2009 <http://en.wikipedia.org/wiki/Mosque#Architecture>

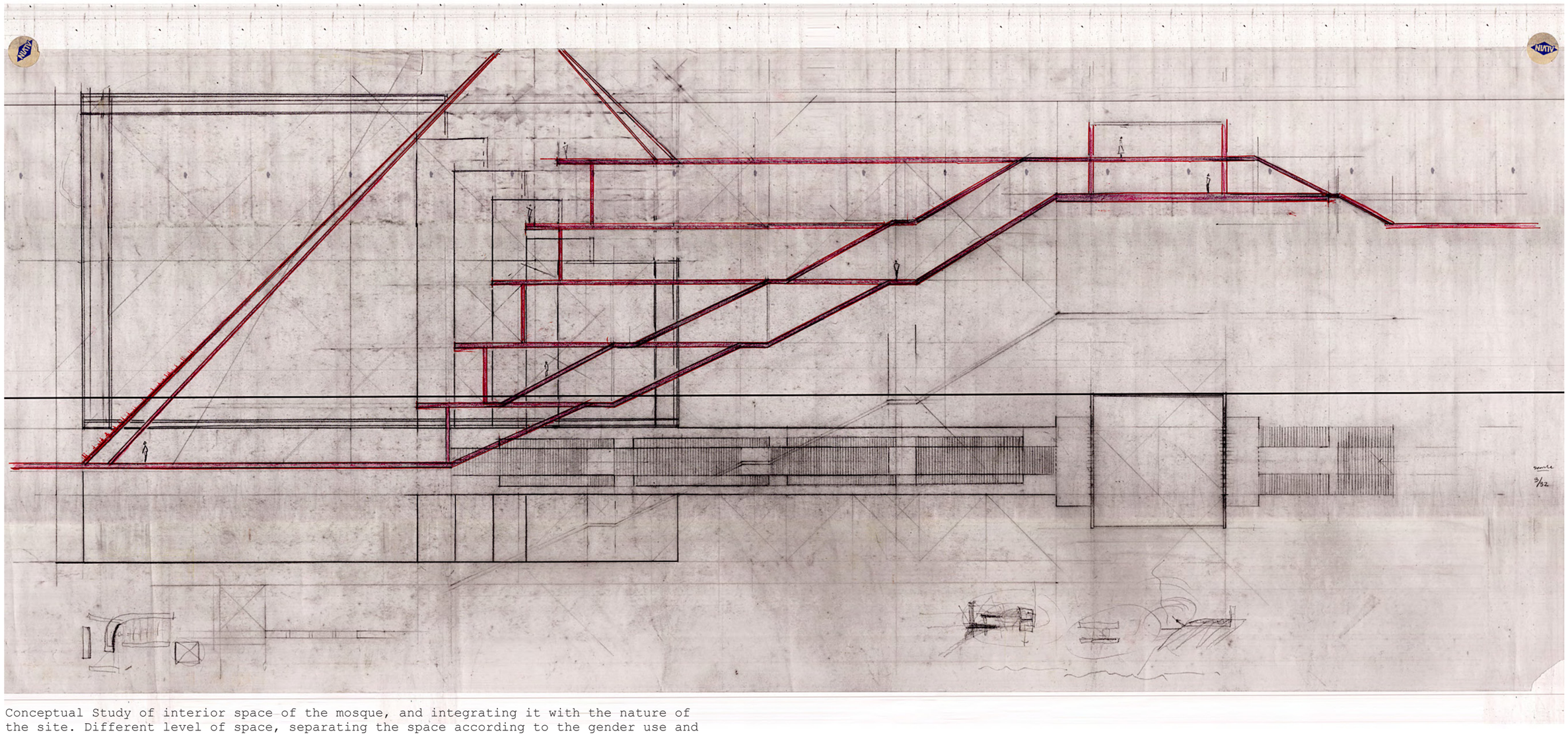


SEEING FROM ABOVE

Study: relation of spaces with different media, "Courtyard, Courtyard section, and a mosque. Watercolor, Gray Pencil, Color Pencil, Ink Pen, Photoshop, overlaying of three images.
A. Haseeb Farooqi

MONTAGE

Plan, Section, Axonometric
Watercolor, Color Pencil, Gray Pencil, Ink Pen, Ink-jet Printer
A. Haseeb Farooqi



Conceptual Study of interior space of the mosque, and integrating it with the nature of the site. Different level of space, separating the space according to the gender use and potentially capturing the essences of the Site and the Mosque simultaneously.

SOUTH ELEVATION

SOUTH EAST ELEVATION

PARTIAL SITE PLAN,
"WASHING AREA AND THE MOSQUE"

EYES WHICH DO NOT SEE[1]

Architects live and move within the narrow limits of academic acquirements and in ignorance of new ways of building, and they are quite willing that their conceptions should remain at doves kissing one another. But our daring and masterly constructors of steamships produce palaces in comparison with which cathedrals are tiny things, and they throw them on the sea!

Architecture is stifled by custom.

The use of thick walls, which was a in earlier days a necessity, has persisted, although thin partitions of glass or brick can well enclose a ground floor with 50 storey's above it.

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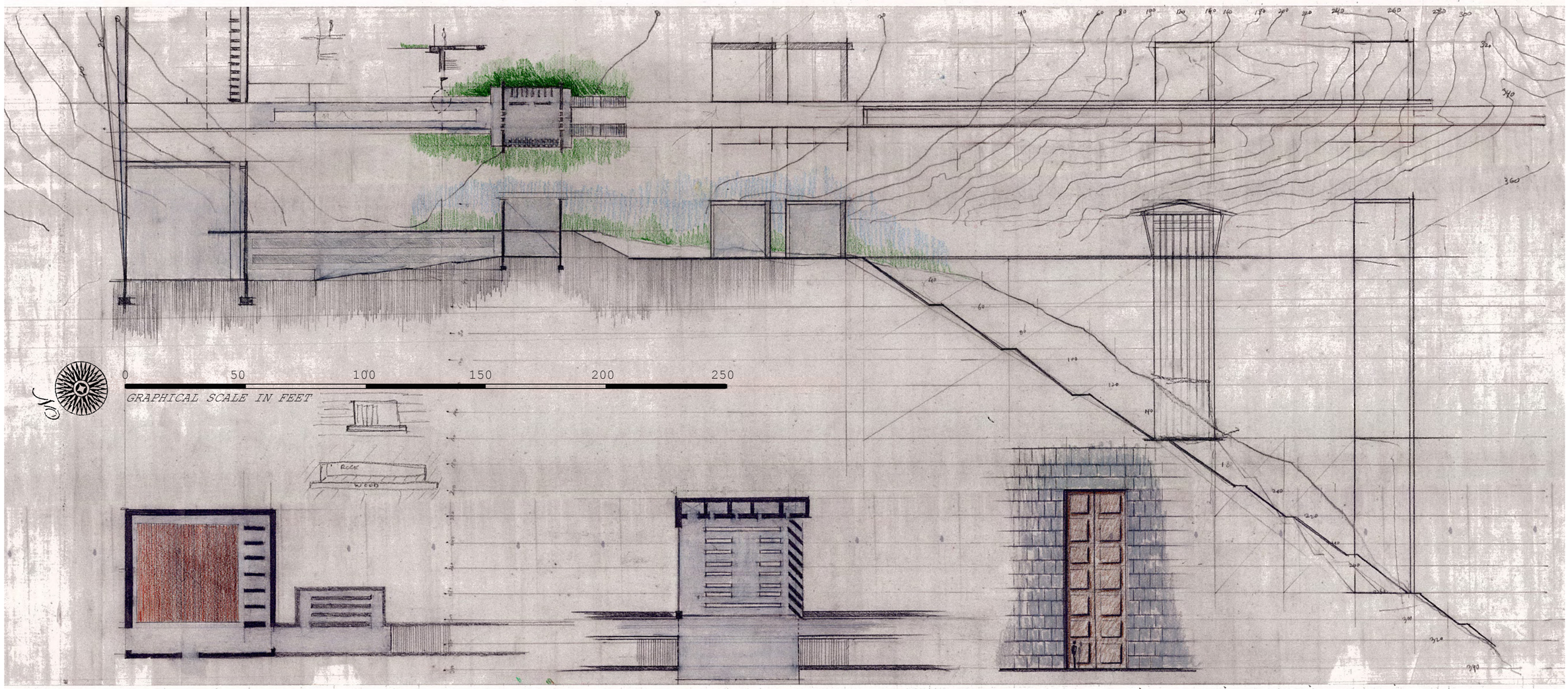
Le Corbusier, "Towards New Architecture" From Eyes Which Do Not See, Dover publication, Inc. 1986, (Originally published: London: J. Rodker, 1931)

EAST ELEVATION



Advance study of interior space of the mosque, and integrating it with the nature of the site. Different level of space, separating the space according to the gender use and potentially capturing the essences of the Site and the Mosque simultaneously.

THOUGHT ON ORNAMENTS

Every material has some kind of a meaning to us, which we create through our thoughts, feelings, and experience of that material. Similarly, architecture provides an ornamental addition to the interior and exterior of buildings in order to define the characteristics of that building. These ornaments are a composition of natural materials, which when combined form a single element, in this case, a single ornament.
Such examples of combined elements to form a single element surround us. The arches with decorations on them, the cable moldings, the drip moldings, the acanthus ornaments, the acroterion ornaments and so on, all are of characteristics. These ornaments don't actually have any structural function; however, they are designed to give character to the building. As the use of ornaments may be desired by certain architects, in others' perception, it is best to refrain their use.

> "I should say that it would be greatly for our aesthetic good if we should refrain entirely from the use of ornament for a period of years, in order that our thought might concentrate acutely upon the production of buildings well formed and comely in the nude. We should thus perforce eschew many undesirable things, and learn by contrast how effective it is to thin in a natural, vigorous and wholesome way. This step taken, we might safely inquire to what extent a decorative application of ornament would enhance the beauty of our structures – what new charm it would give them."1

Nonetheless, these decorations express the fashion of that time period; they enhance our emotions and experiences of the space and structure as a whole. Similar to putting clothes on our body, decorative expressions inside structures, are both a form of culture expression.

A great example of decorative expressions is the ancient city of Jerusalem. The evidence of this lies in the historical remainders inside the great wall of old Jerusalem. The Dome of the Rock, Masonry platform of Solomon's temple, The Romans architecture, is all examples of such expressions. The mixture of these three large cultural evidence can be found in Jerusalem. This cultural expression on our architecture gives us the recognition of our self but also selfness, security, and uniqueness. As we go back in history we can find, in most cases, the origin of this creation or basis of a creation. The further we go back in time, the simpler the concept of architecture gets. Although very basic, in its simplest form, and with the limitation of technology, the buildings of those times are the best of the best-developed architecture for that time. How were they built?

There are several different theories regarding the construction of the great Pyramids, or the great walls of the old city of Jerusalem, however, they all have one thing in common; that is the mechanical techniques and equipments which were used in building these enormous structures. These techniques, however ancient, are not far from how we build today. The difference lies in the advancement of technology and the utilization of electrical mechanical systems, which make construction easier and less time-consuming.

The technique of building today is very similar to the techniques of old times, so it's this idea of developing or learning from the past experience that have left for us to building on. Also the cultural reflection on the architecture itself.

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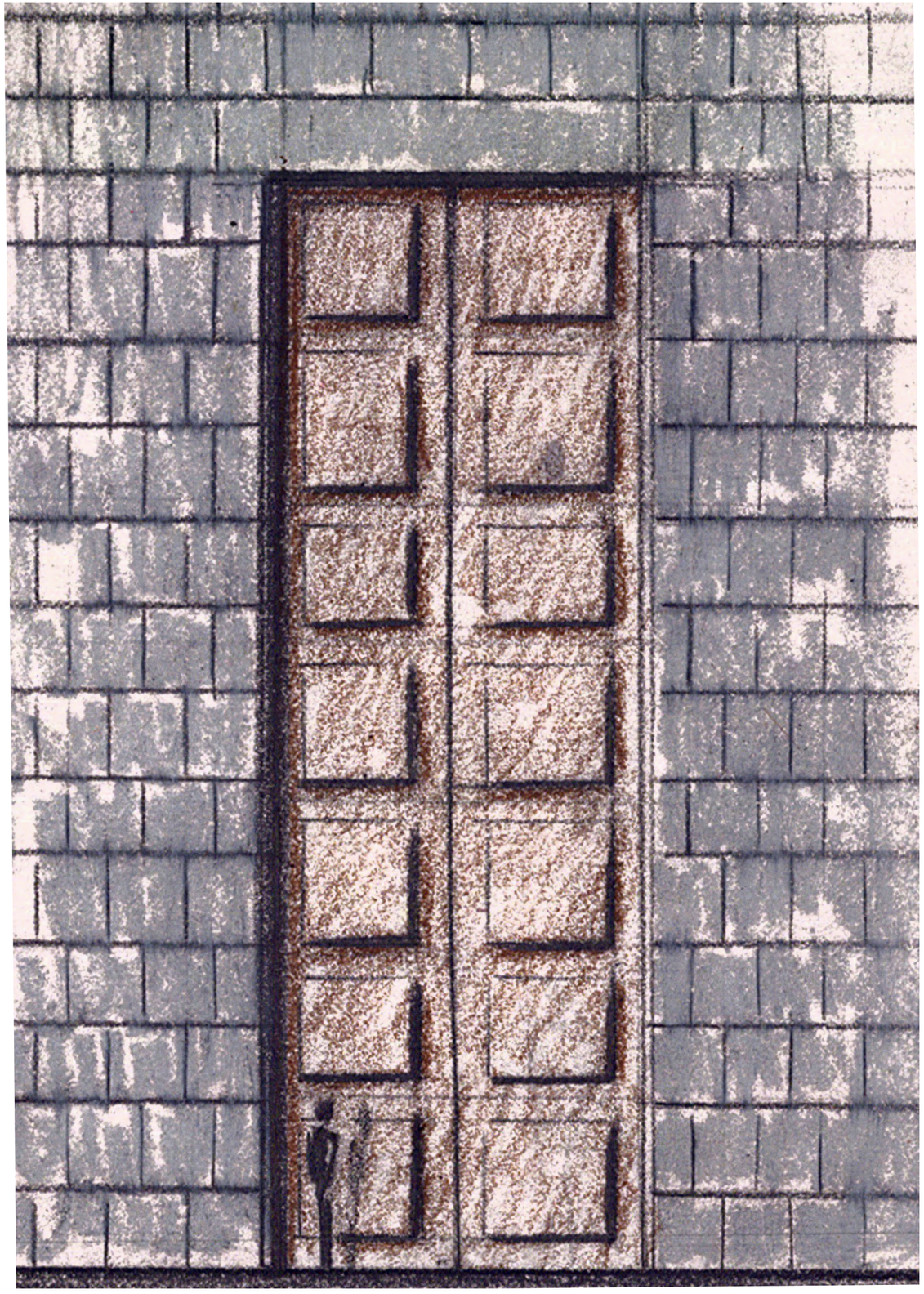
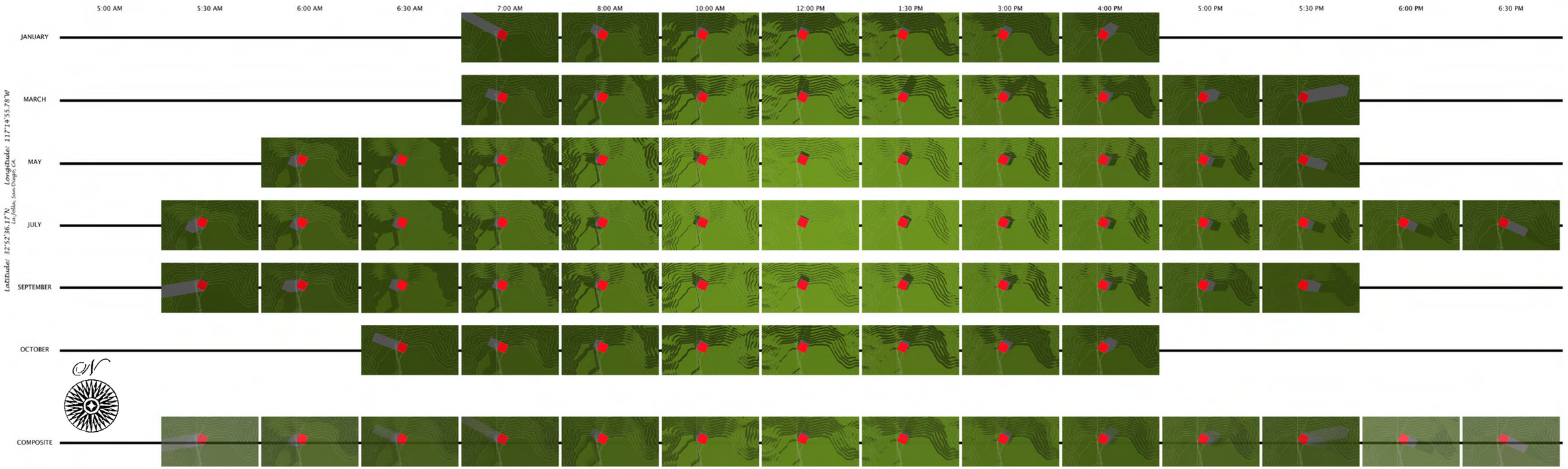
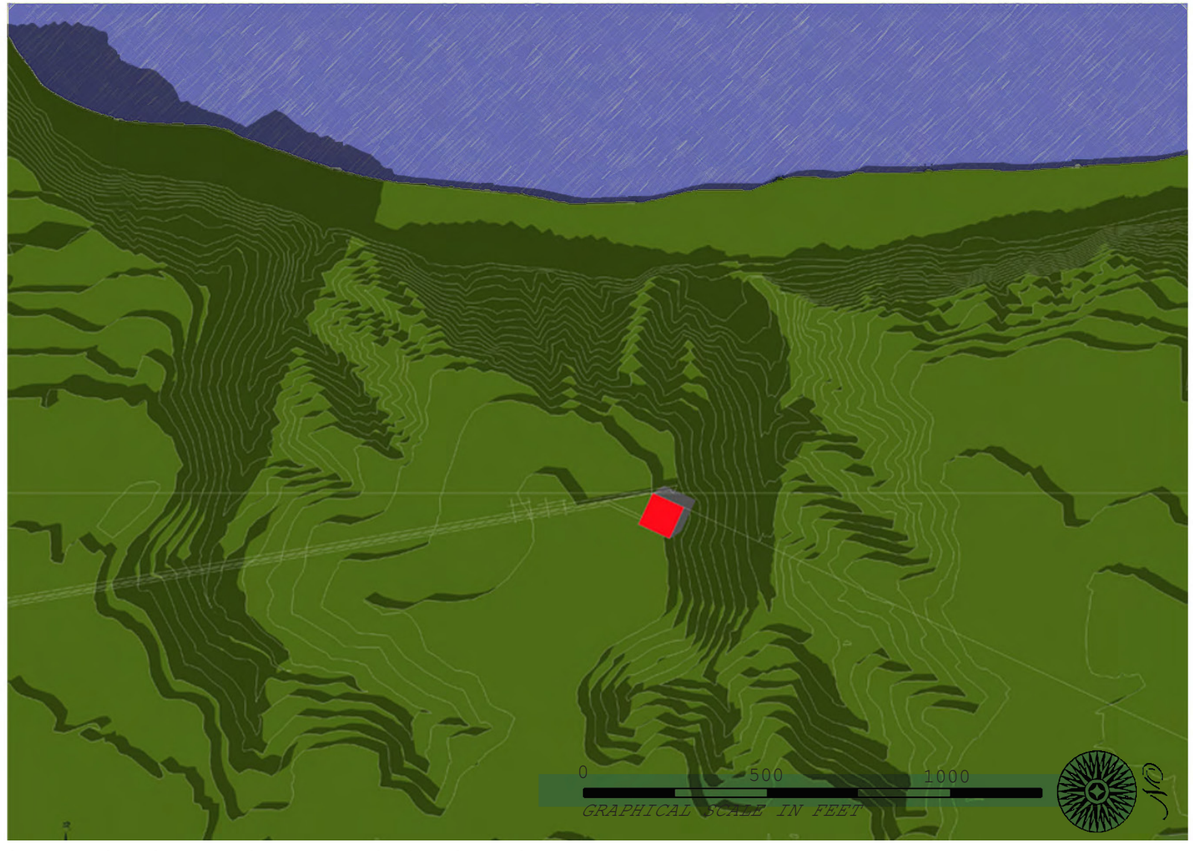
1 Louis H. Sullivan, "Kindargarten Chats" in Additional Papers: Ornaments in Architecture, 1918, pp 187



MEN ENTRANCE DOOR TO MOSQUE





STUDY OF SUN LIGHT, THROUGH OUT OF THE YEAR.

ON SYMMETRY: IN TEMPLES AND IN THE HUMAN BODY

"The design of a temple depends on symmetry, the principles of which must be most carefully observed by the architect. They are due to proportion. Proportion in a correspondence among the measures of the members of an entire work, and of the whole to a certain part selected as standard. From this result the principles of symmetry. Without symmetry and proportion there can be no principles in the design of any temple: that is, if there is no precise relation between its members, as in the case of those of a well shaped man."

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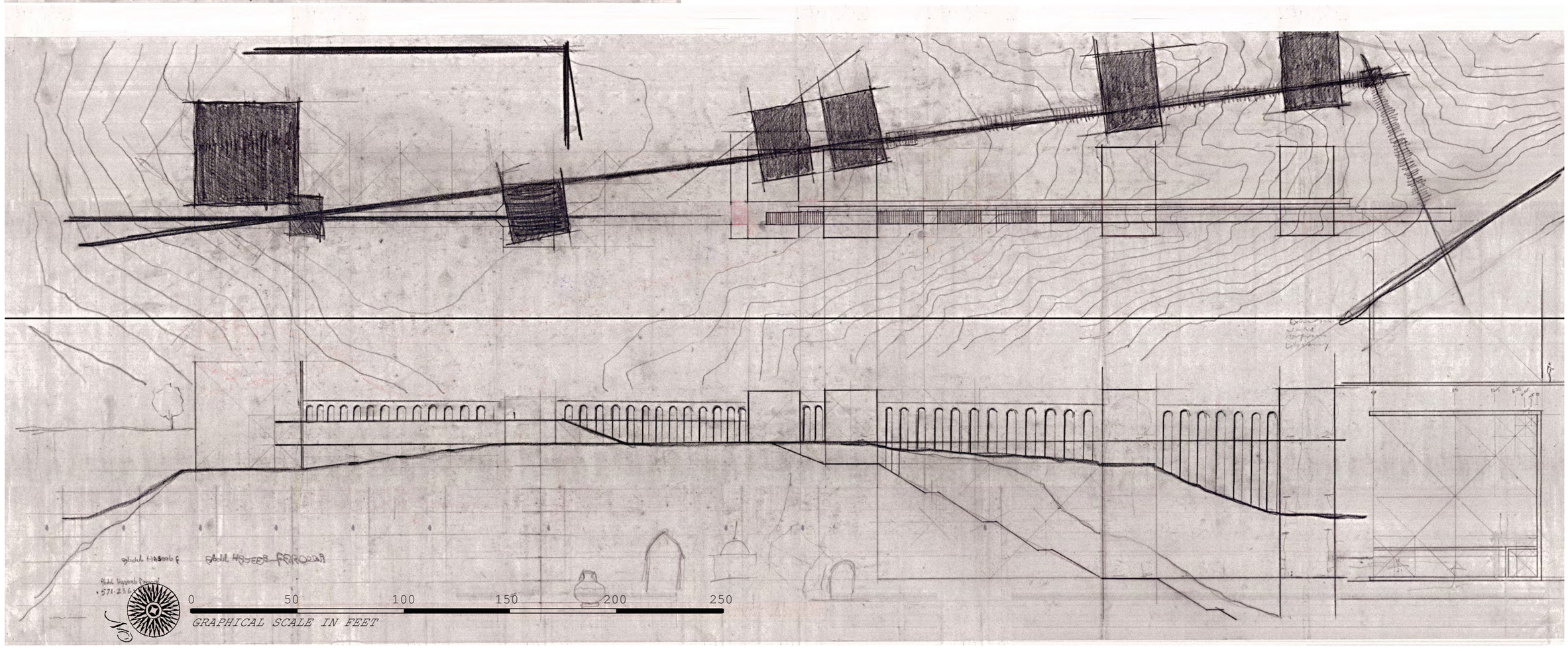
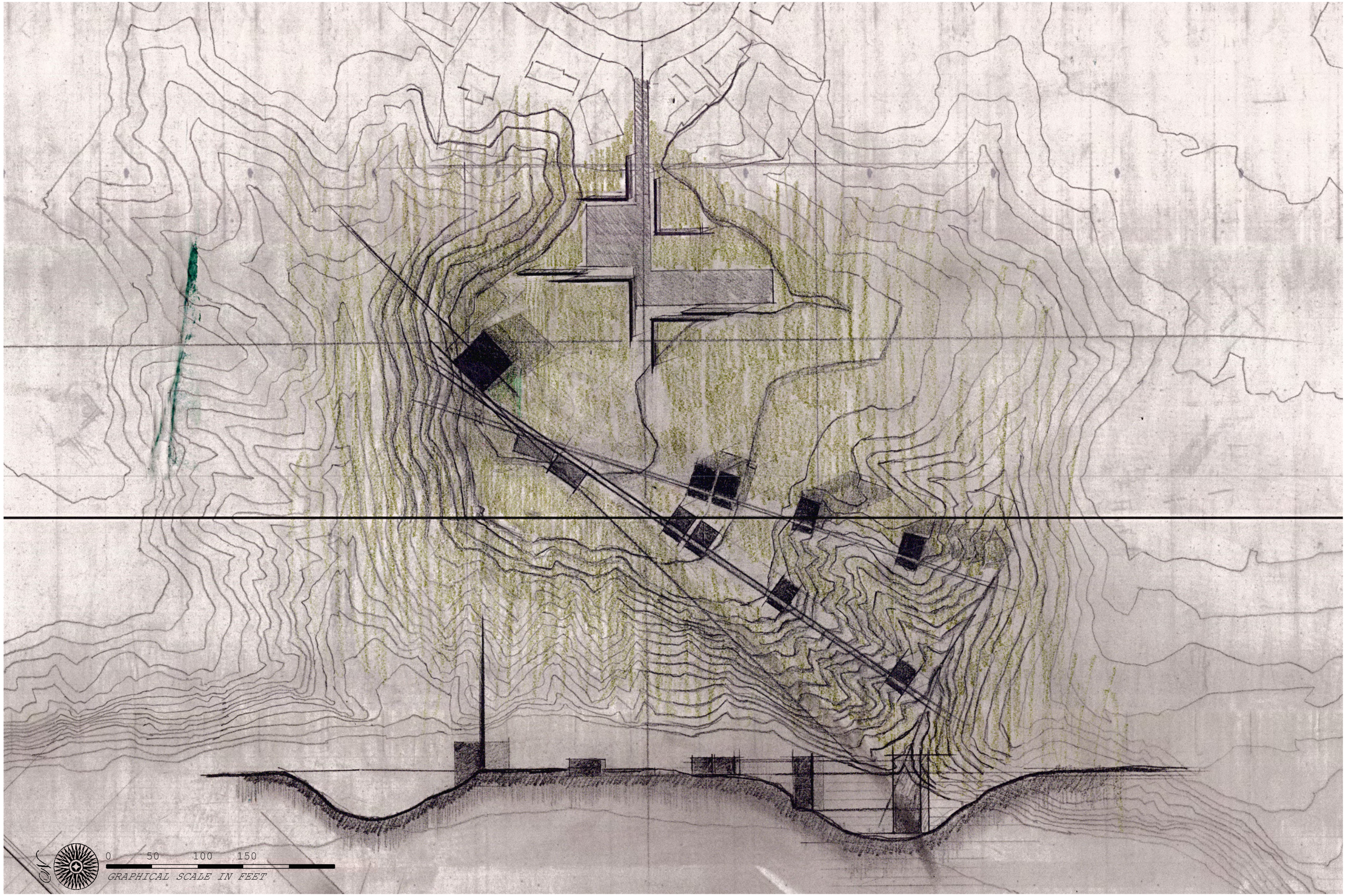
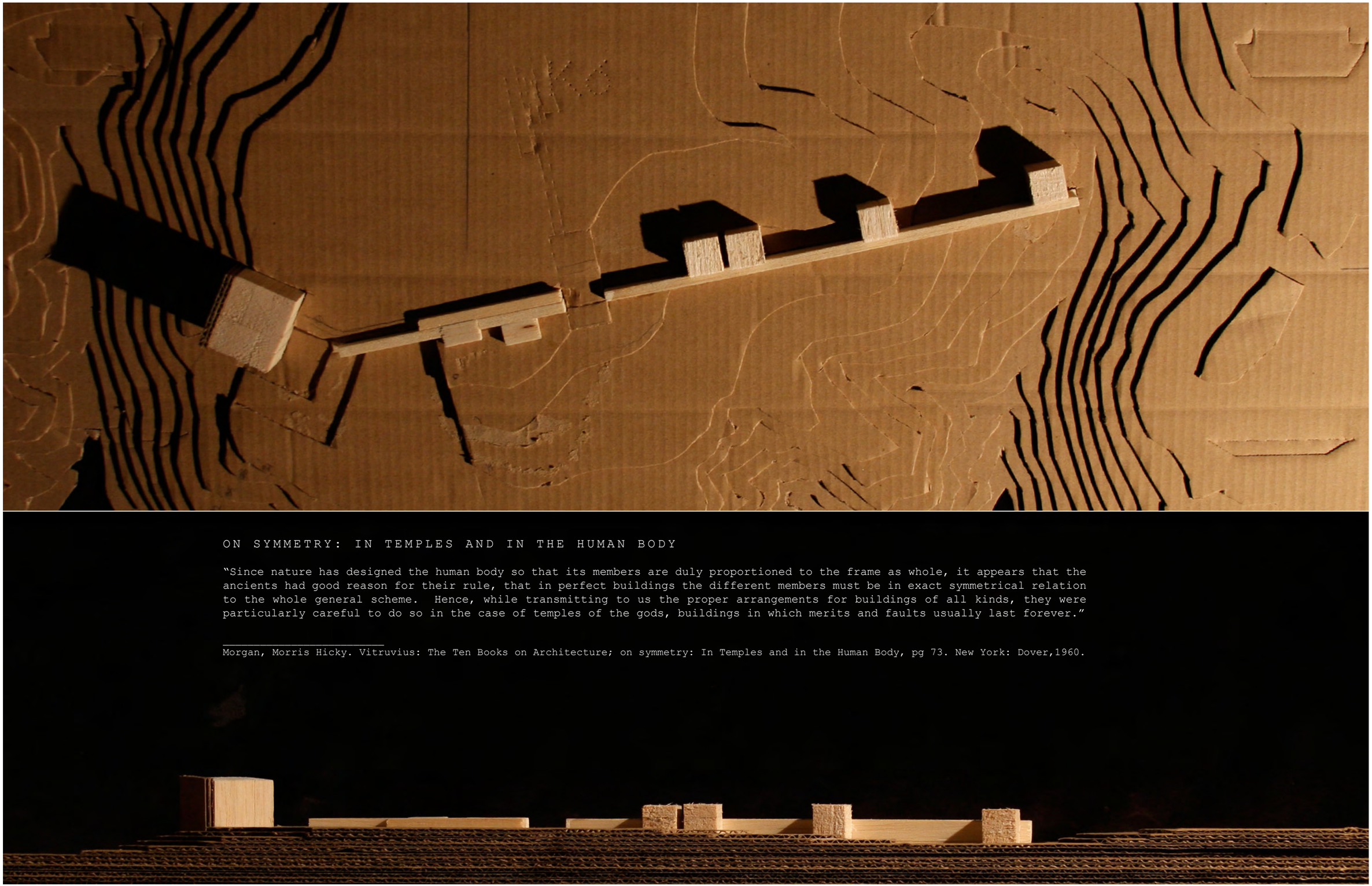
Morgan, Morris Hicky. Vitruvius: The Ten Books on Architecture; On symmetry: In Temples and in the Human Body, pg 72. New York: Dover,1960.



STUDY OF CORRIDOR STRUCTURE AND SPACE IN RELATION TO THE LIBRARY, MOSQUE, AND THE SITE.



STUDY OF CORRIDOR STRUCTURE AND SPACE IN RELATION TO THE LIBRARY, MOSQUE, AND THE SITE.



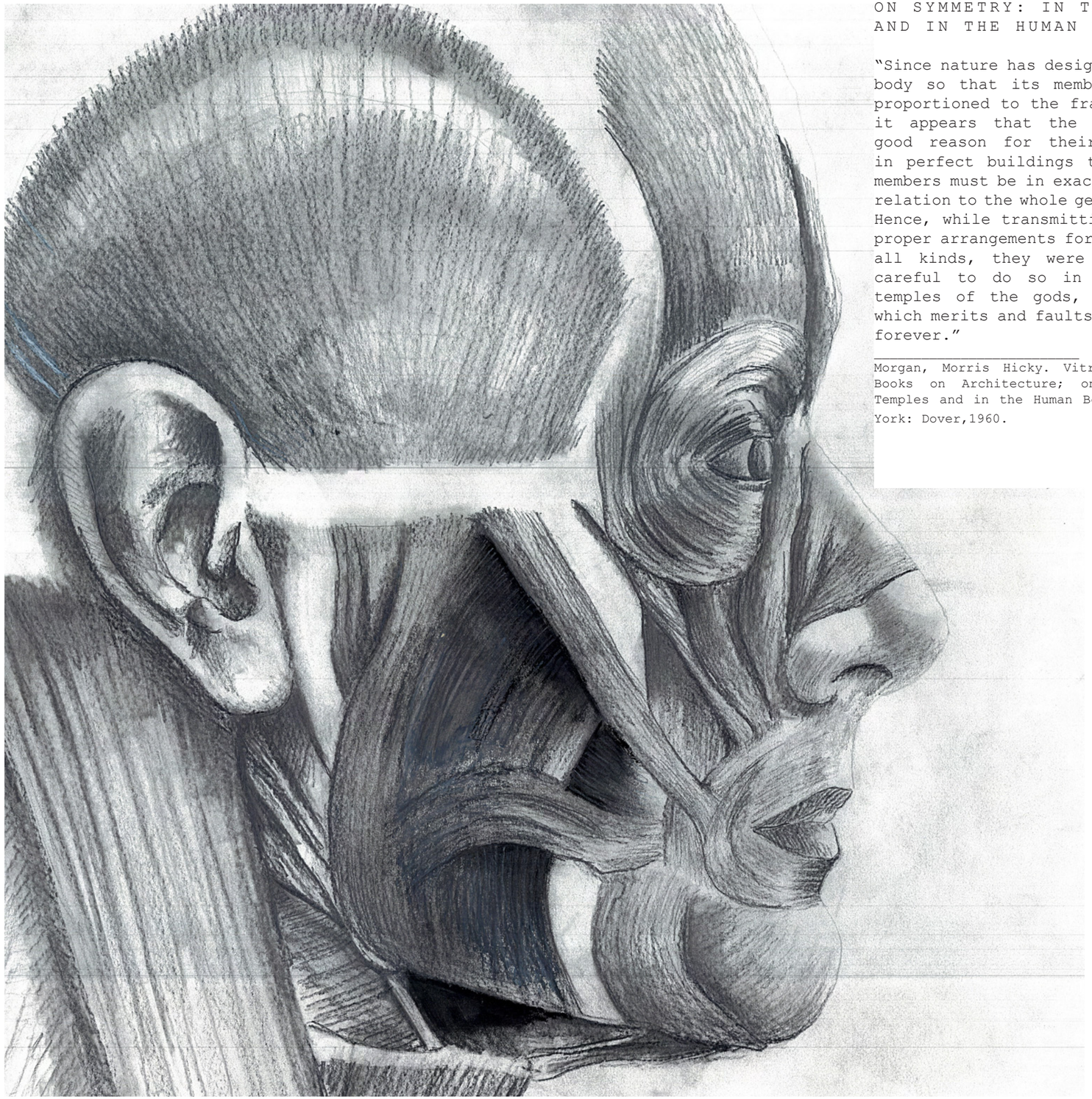
ON SYMMETRY: IN TEMPLES AND IN THE HUMAN BODY

"Since nature has designed the human body so that its members are duly proportioned to the frame as whole, it appears that the ancients had good reason for their rule, that in perfect buildings the different members must be in exact symmetrical relation to the whole general scheme. Hence, while transmitting to us the proper arrangements for buildings of all kinds, they were particularly careful to do so in the case of temples of the gods, buildings in which merits and faults usually last forever."

_____

Morgan, Morris Hicky. Vitruvius: The Ten Books on Architecture; on symmetry: In Temples and in the Human Body, pg 73. New York: Dover,1960.

STUDY MODEL OF CORRIDOR STRUCTURE AND SPACE IN RELATION TO THE LIBRARY, MOSQUE, AND THE SITE.

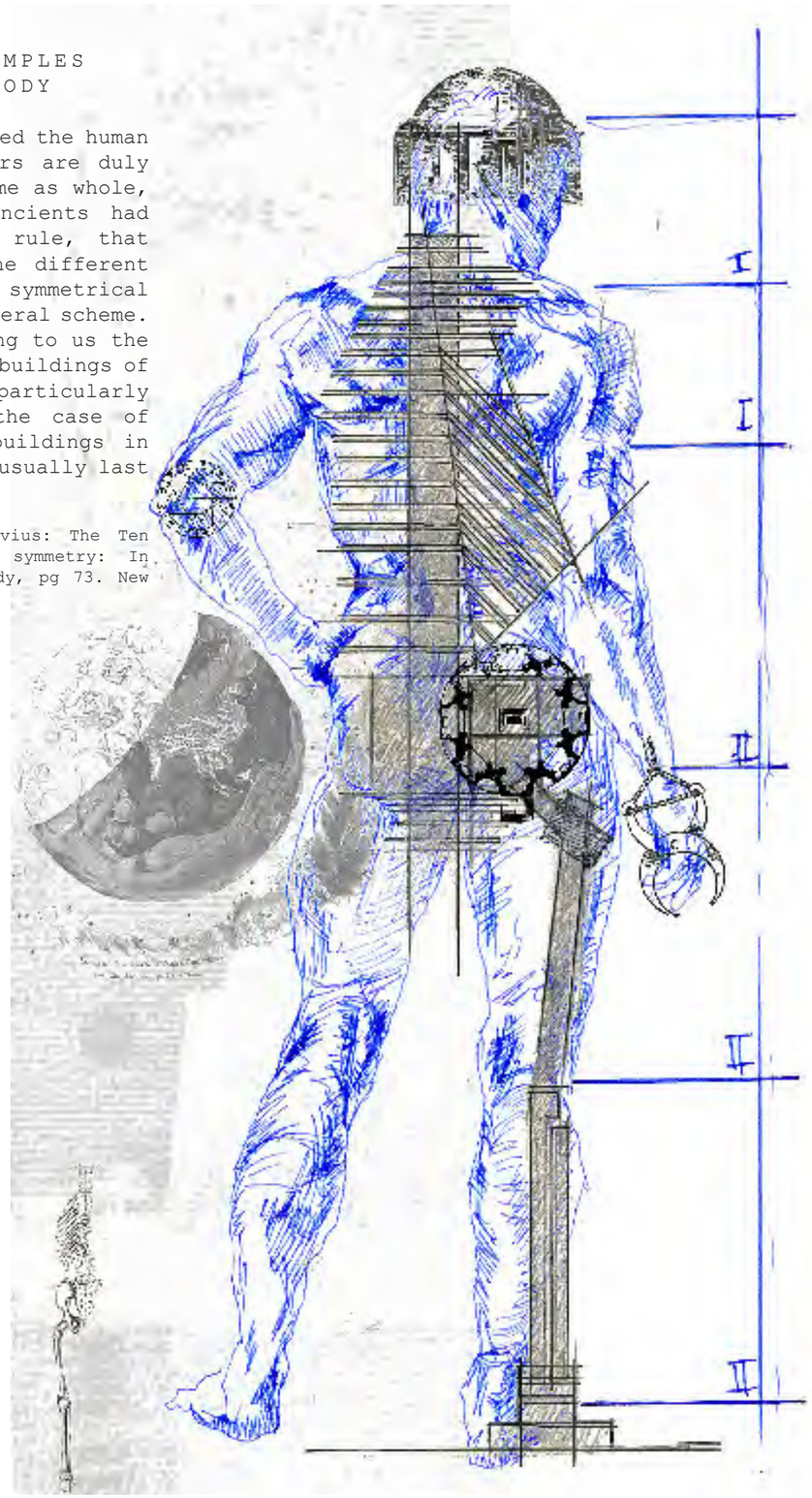


STUDY DRAWING: ANALYZING THE RELATION OF MUSCLES TO THE ANATOMY.

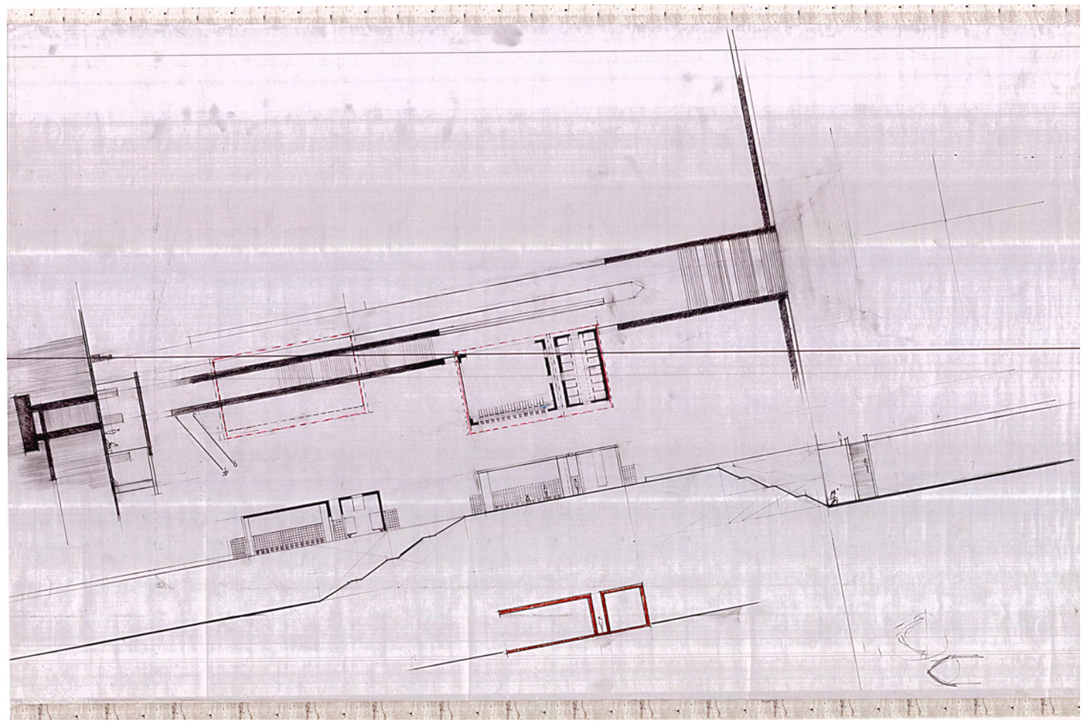
ON SYMMETRY: IN TEMPLES AND IN THE HUMAN BODY

"Since nature has designed the human body so that its members are duly proportioned to the frame as whole, it appears that the ancients had good reason for their rule, that in perfect buildings the different members must be in exact symmetrical relation to the whole general scheme. Hence, while transmitting to us the proper arrangements for buildings of all kinds, they were particularly careful to do so in the case of temples of the gods, buildings in which merits and faults usually last forever."

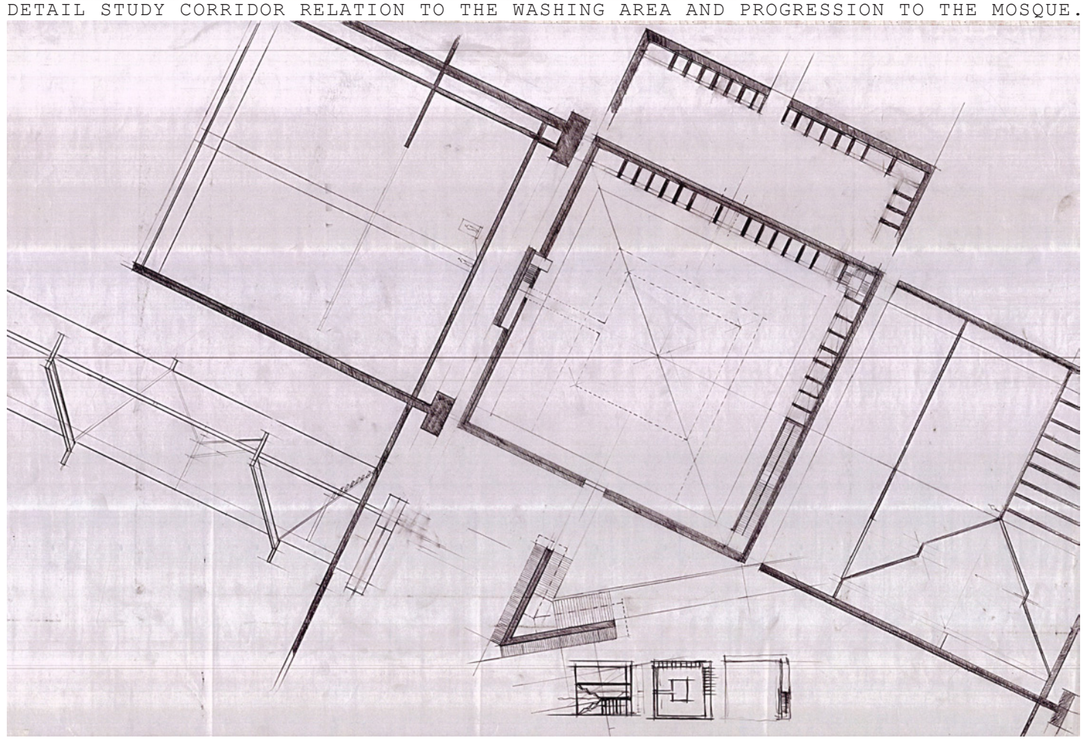
Morgan, Morris Hicky. Vitruvius: The Ten Books on Architecture; on symmetry: In Temples and in the Human Body, pg 73. New York: Dover,1960.



MONTAGE: ANALYSIS OF HUMAN BODY TO GEOMETRY.



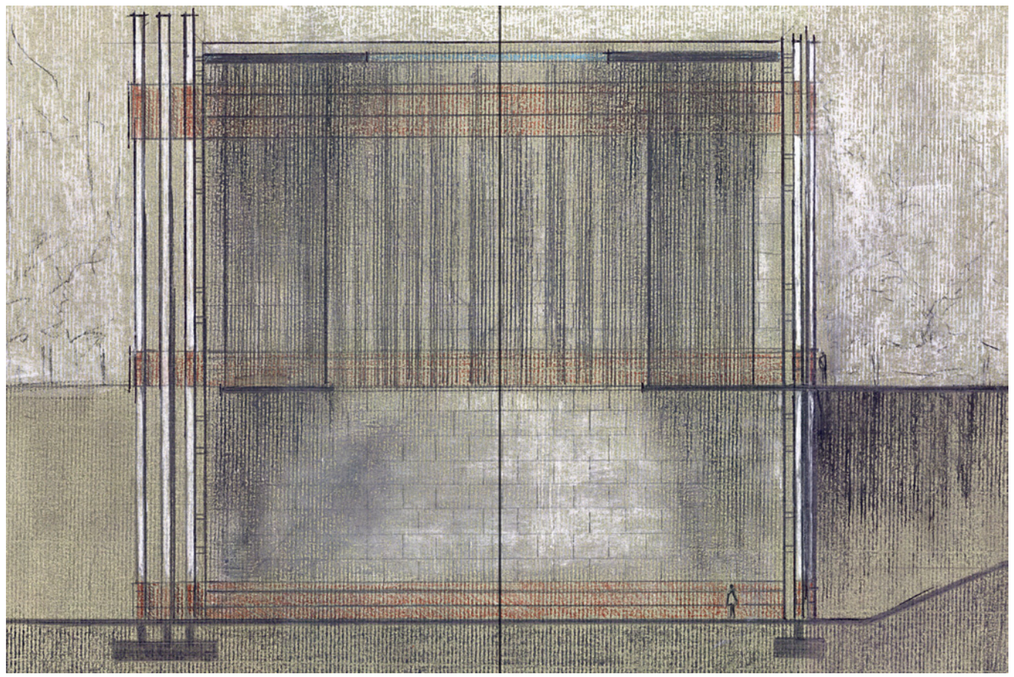
DETAIL STUDY CORRIDOR RELATION TO THE WASHING AREA AND PROGRESSION TO THE MOSQUE.



DETAIL INTERIOR SPACE STUDY OF THE MOSQUE AND ITS RELATION TO THE WALLS AND MINARET.

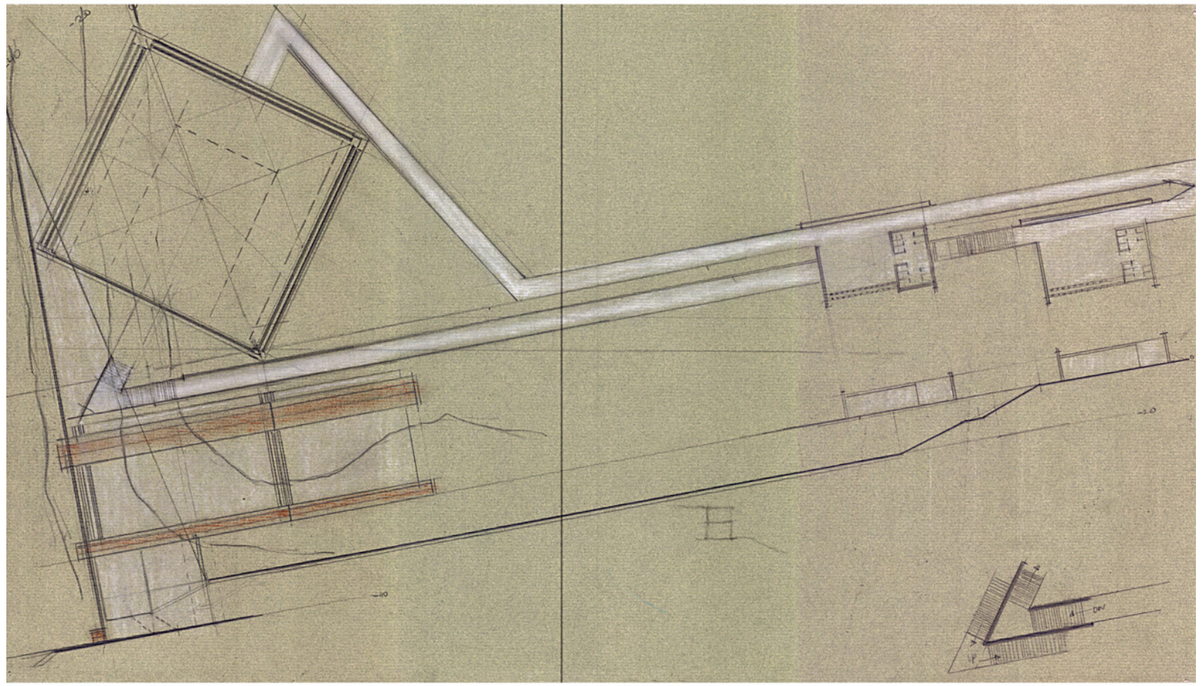
SEQUENCE

Study of Minaret and sequence of its elements
"space, materials, light" Watercolor Layering
A. Haseeb Farooqi

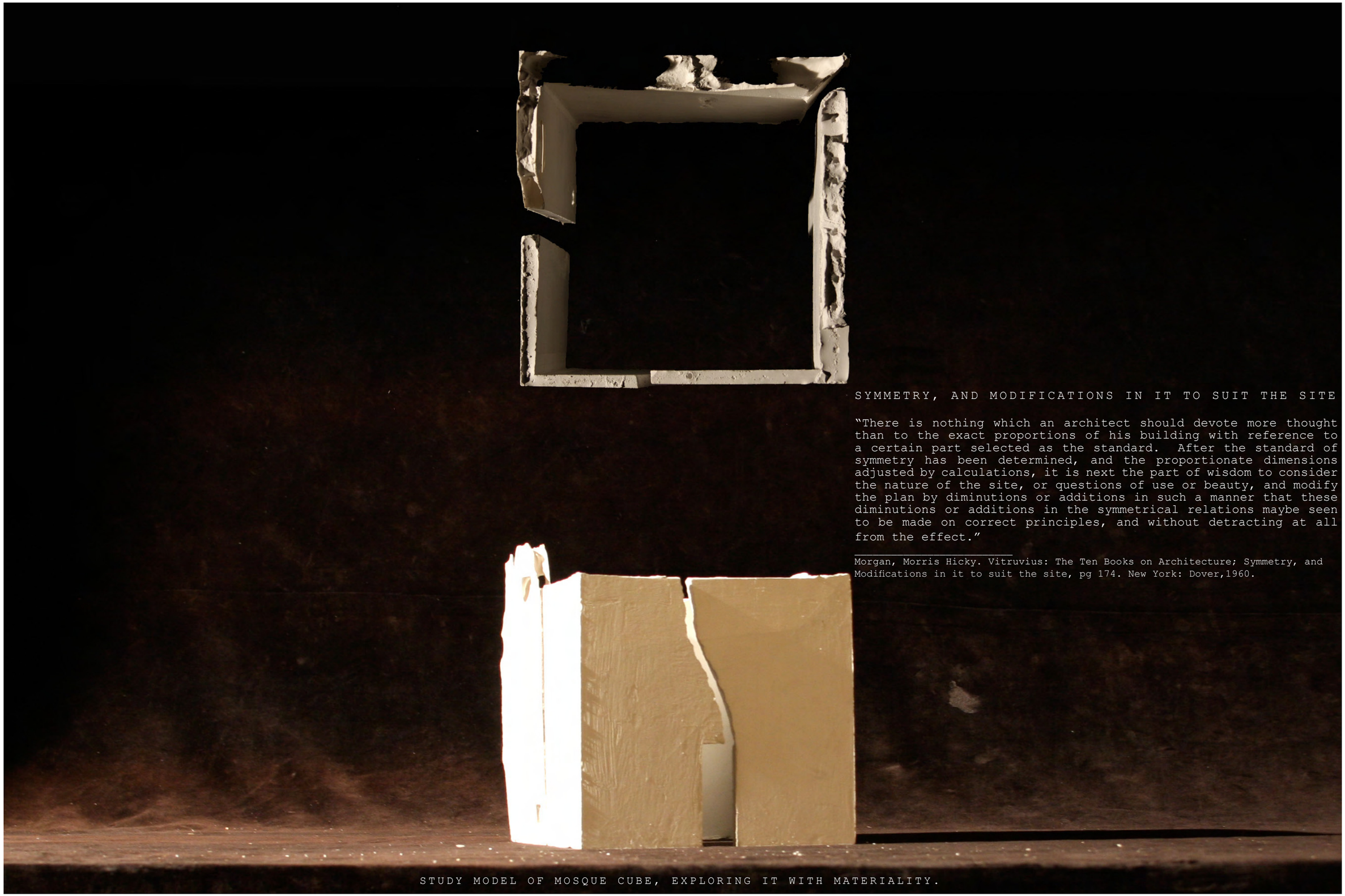


SECTION OF THE MOSQUE FACING SOUTH EAST

Study of Walls, men’s space Vs. Women’s, structural study of women’s mezzanine hanging from ceiling with cables representing Veil. Also taking in consideration of dome light.



PLAN AND SECTION STUDY OF MOSQUE, WASHING AREA, CORRIDOR, AND MINARET.



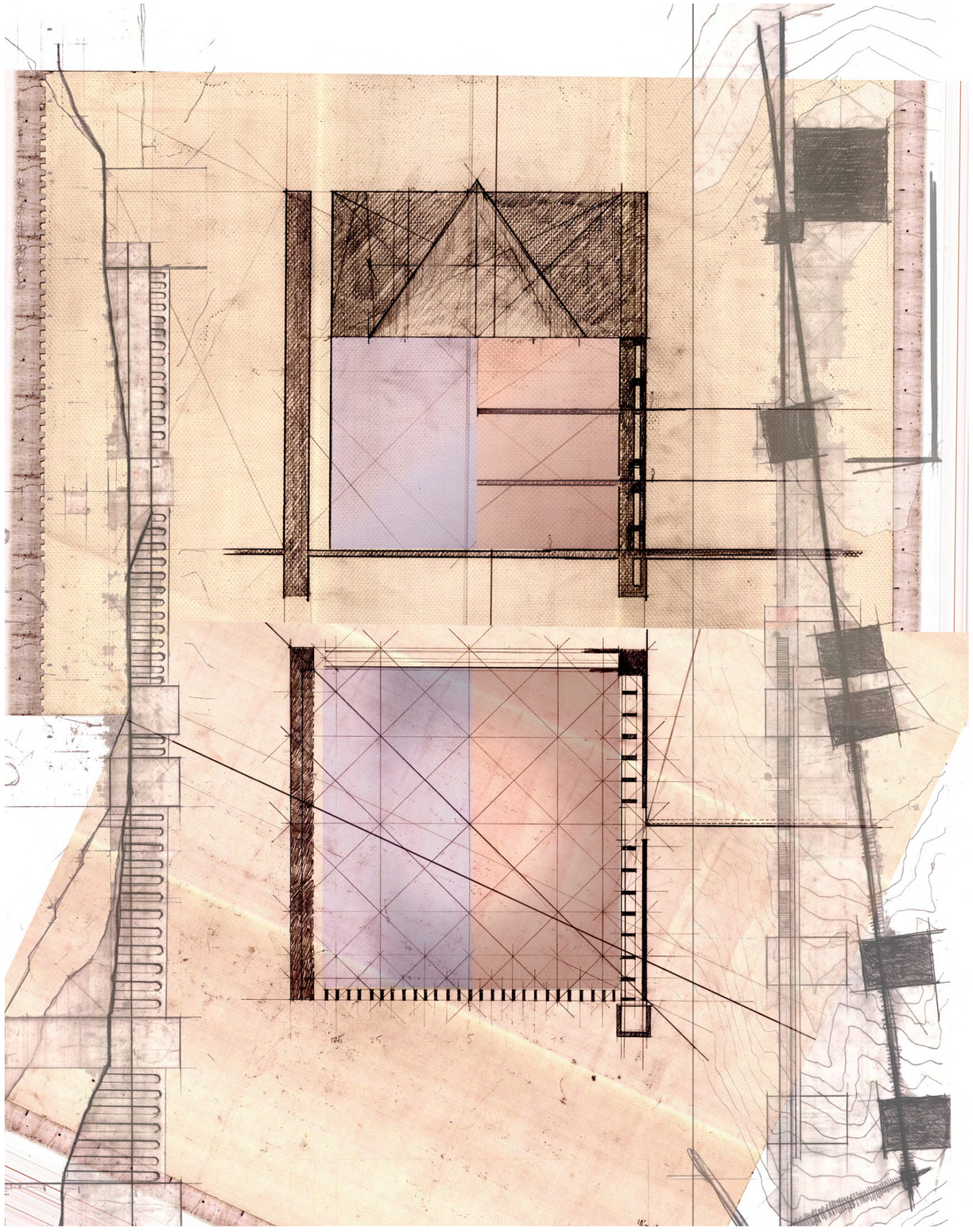
SYMMETRY, AND MODIFICATIONS IN IT TO SUIT THE SITE

“There is nothing which an architect should devote more thought than to the exact proportions of his building with reference to a certain part selected as the standard. After the standard of symmetry has been determined, and the proportionate dimensions adjusted by calculations, it is next the part of wisdom to consider the nature of the site, or questions of use or beauty, and modify the plan by diminutions or additions in such a manner that these diminutions or additions in the symmetrical relations maybe seen to be made on correct principles, and without detracting at all from the effect.”

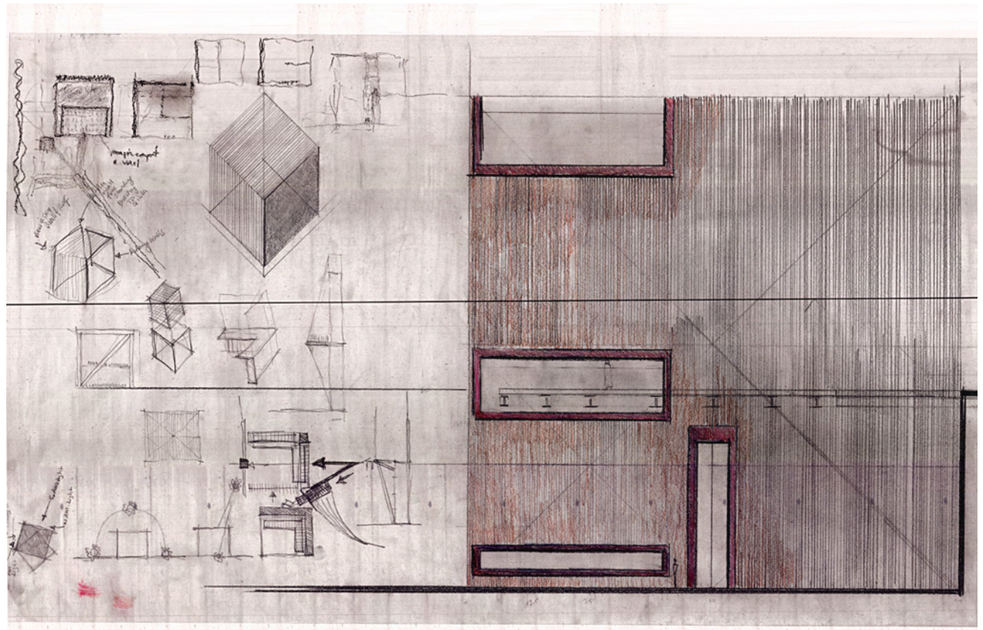
_____

Morgan, Morris Hicky. Vitruvius: The Ten Books on Architecture; Symmetry, and Modifications in it to suit the site, pg 174. New York: Dover,1960.

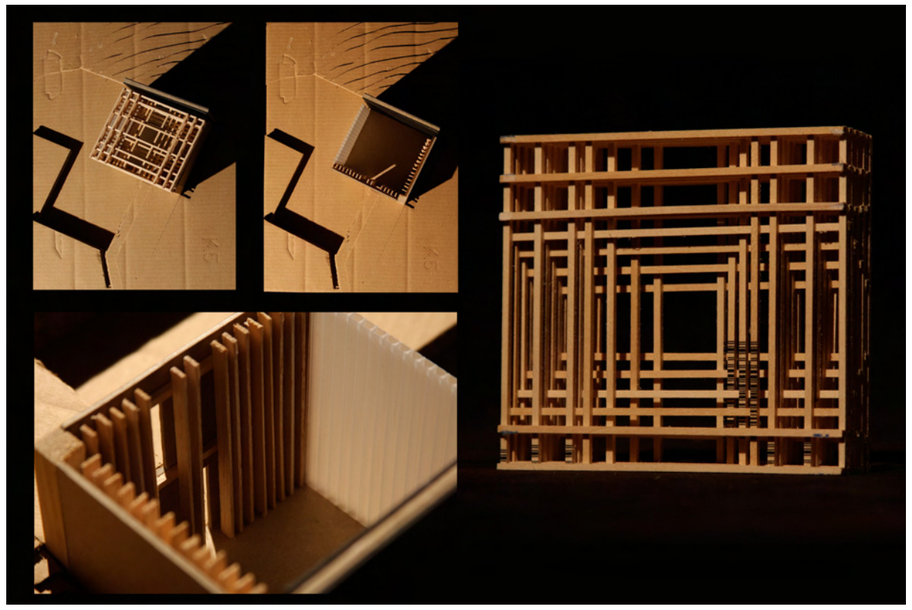
STUDY MODEL OF MOSQUE CUBE, EXPLORING IT WITH MATERIALITY.



MONTAGE: ADVANCE STUDY OF INTERIOR SPACE OF MOSQUE AND THE DOME.

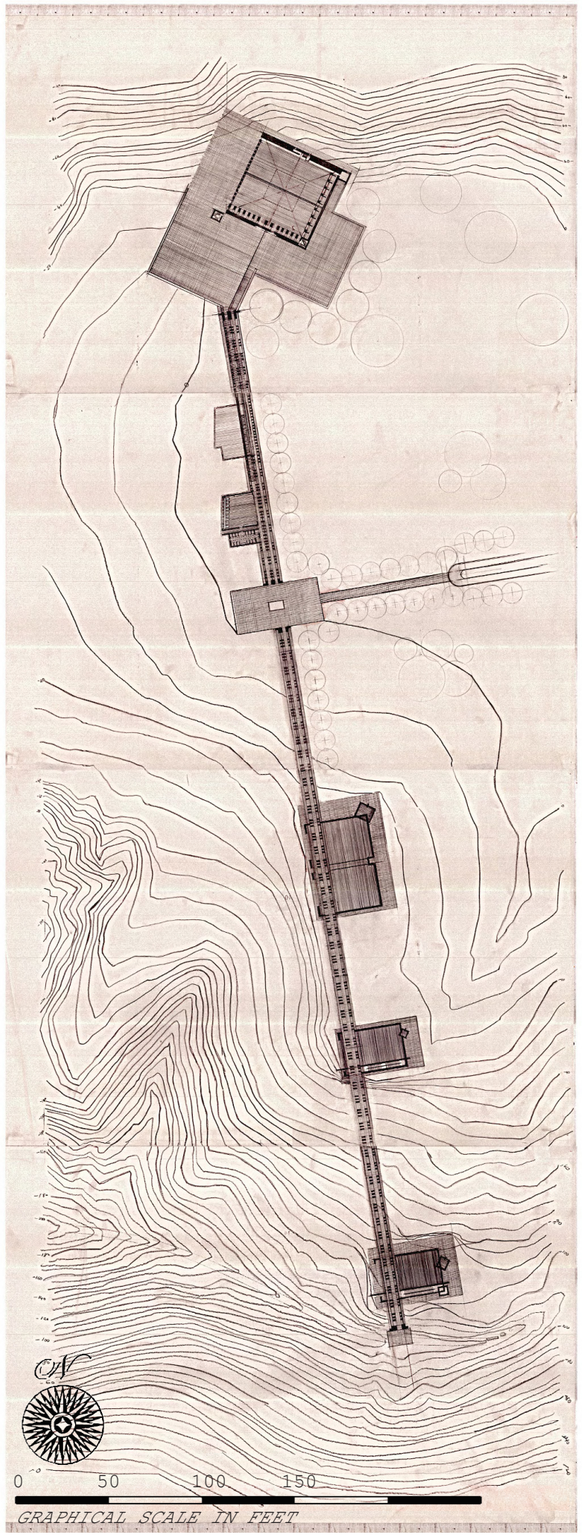


STUDY OF EXTERIOR WALL FACING NORTH EAST.

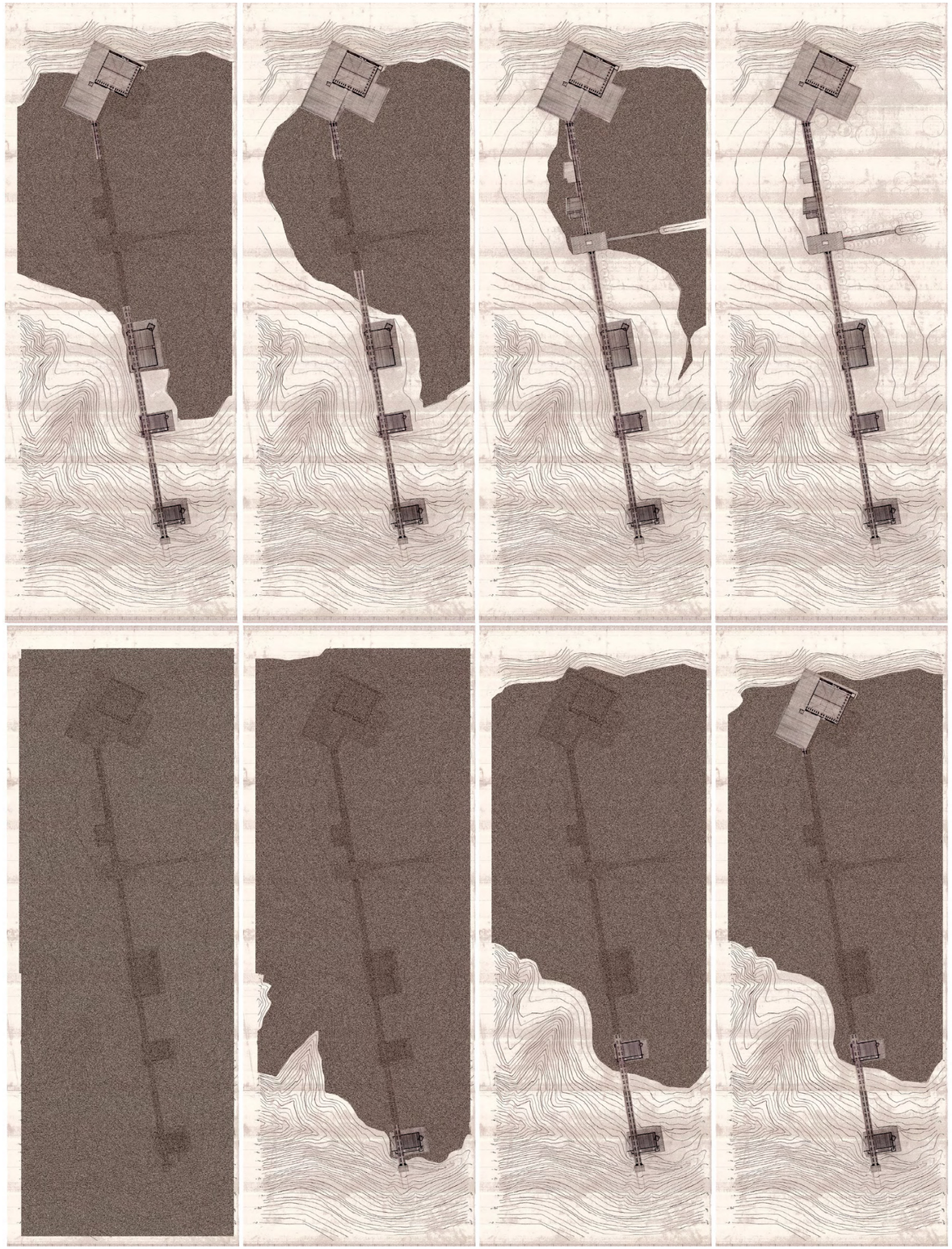


STUDY MODEL, ANALYSIS OF THE DOOM ROOF, INTERIOR WALL STRUCTURE AND MOSQUE COURTYARD ACCORDING TO THE GENDER USE.

Plans, Sections, and Elevations



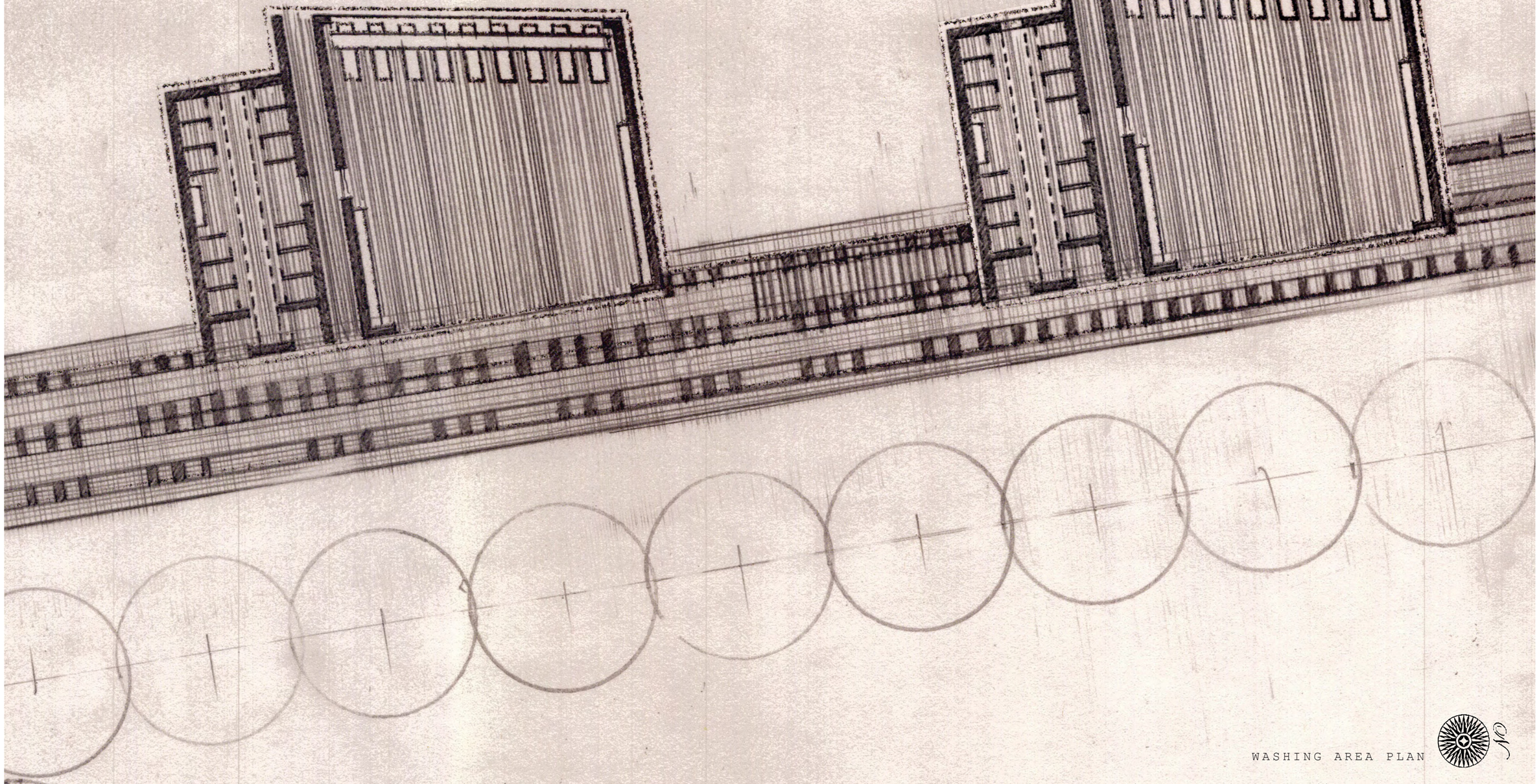
PRIMARY SITE PLAN



CONTOUR STUDY WITH OVERALL PROGRAM.

MEN

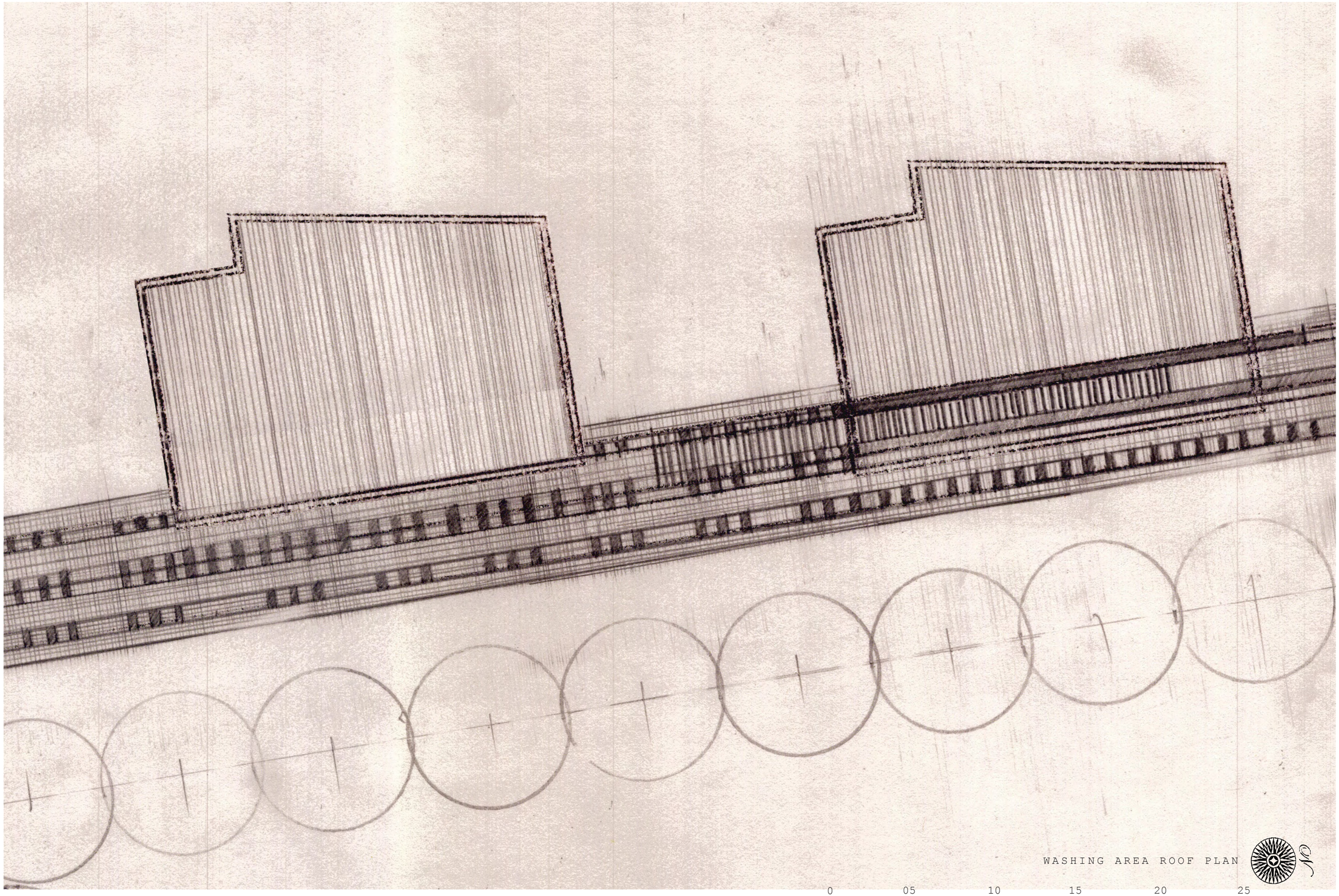
WOMEN

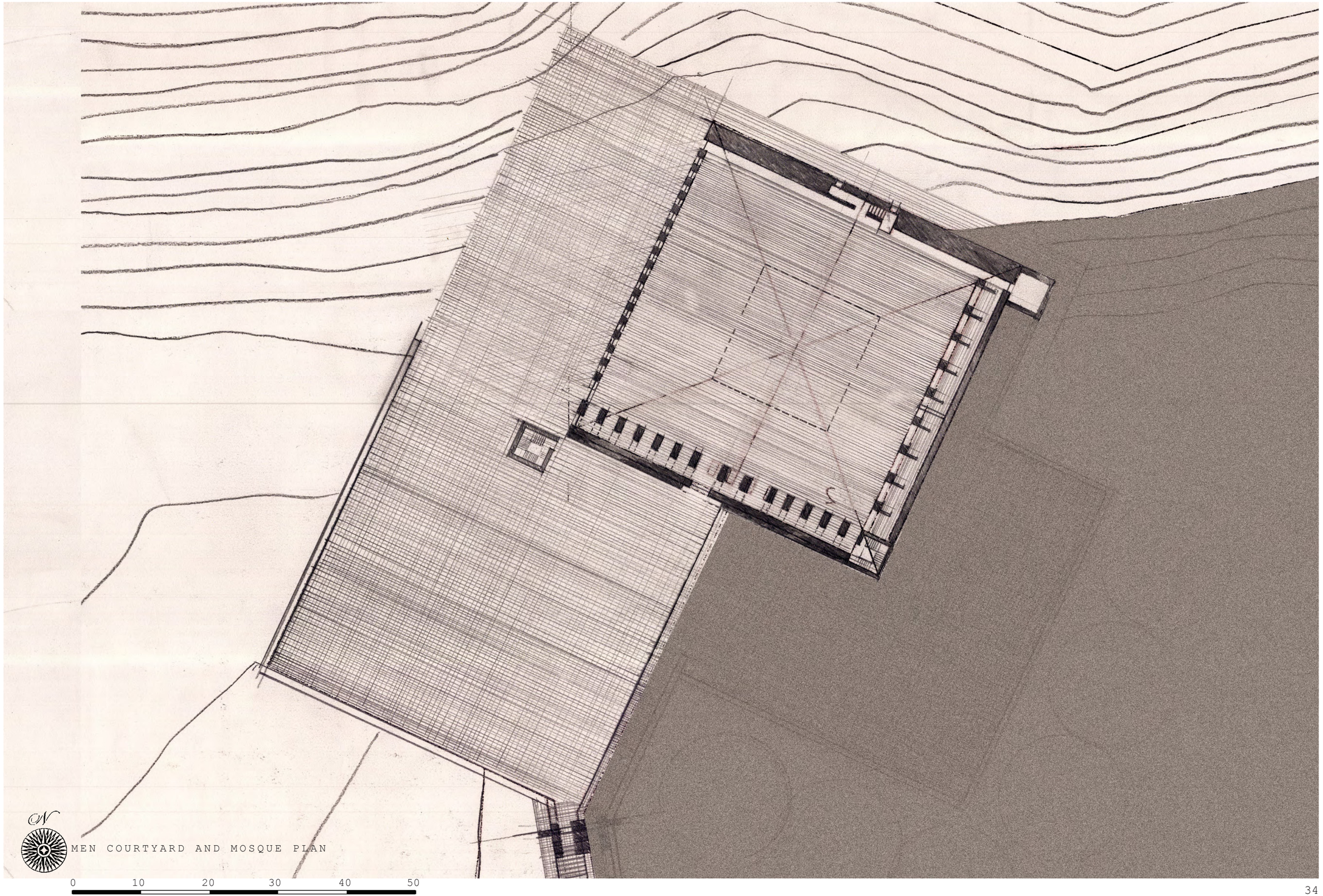


WASHING AREA PLAN

0 05 10 15 20 25

GRAPHICAL SCALE IN FEET


WASHING AREA ROOF PLAN
0
05
10
15
20
25
GRAPHICAL SCALE IN FEET



MEN COURTYARD AND MOSQUE PLAN

0 10 20 30 40 50

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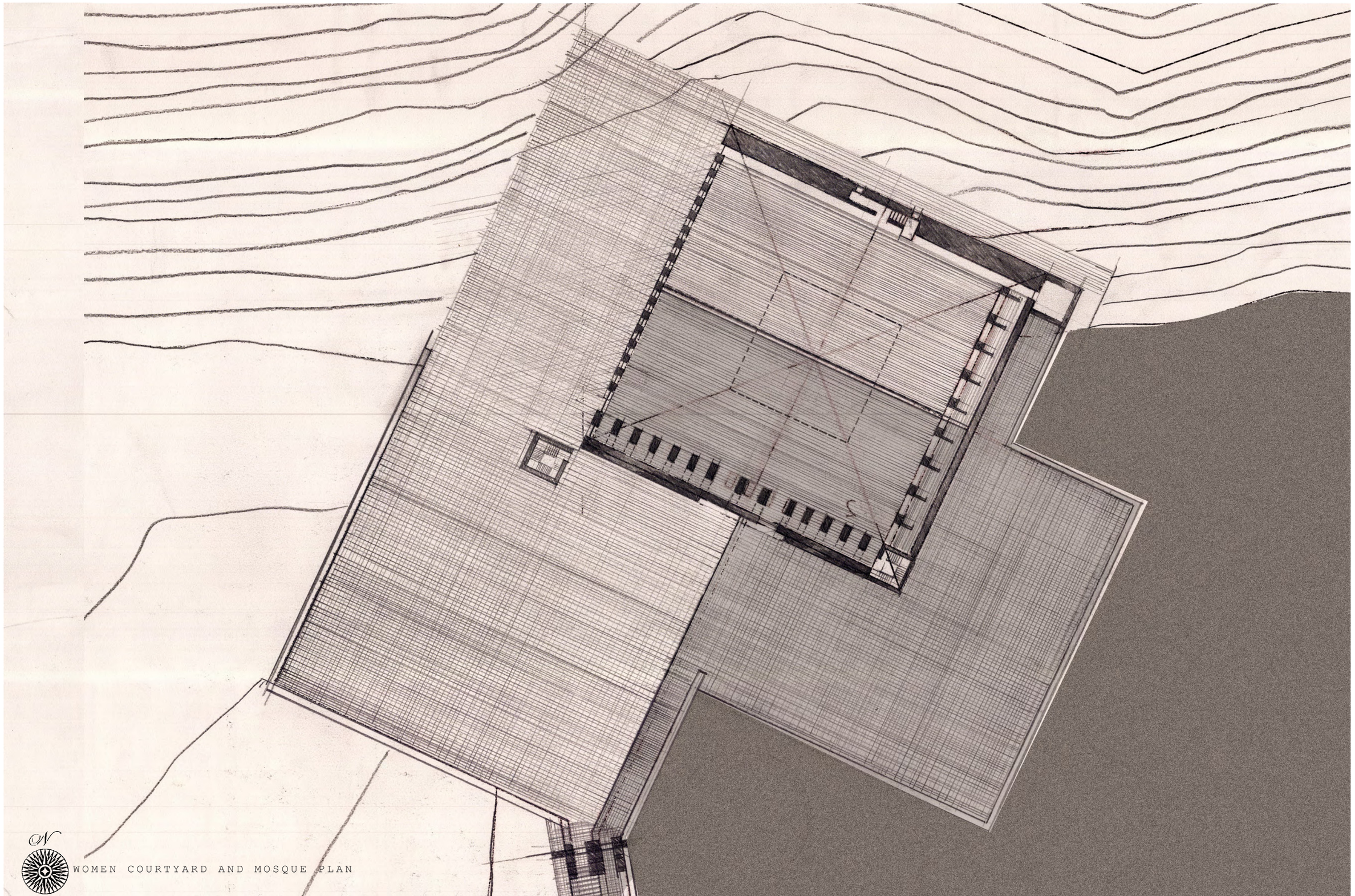

WOMEN COURTYARD AND MOSQUE PLAN

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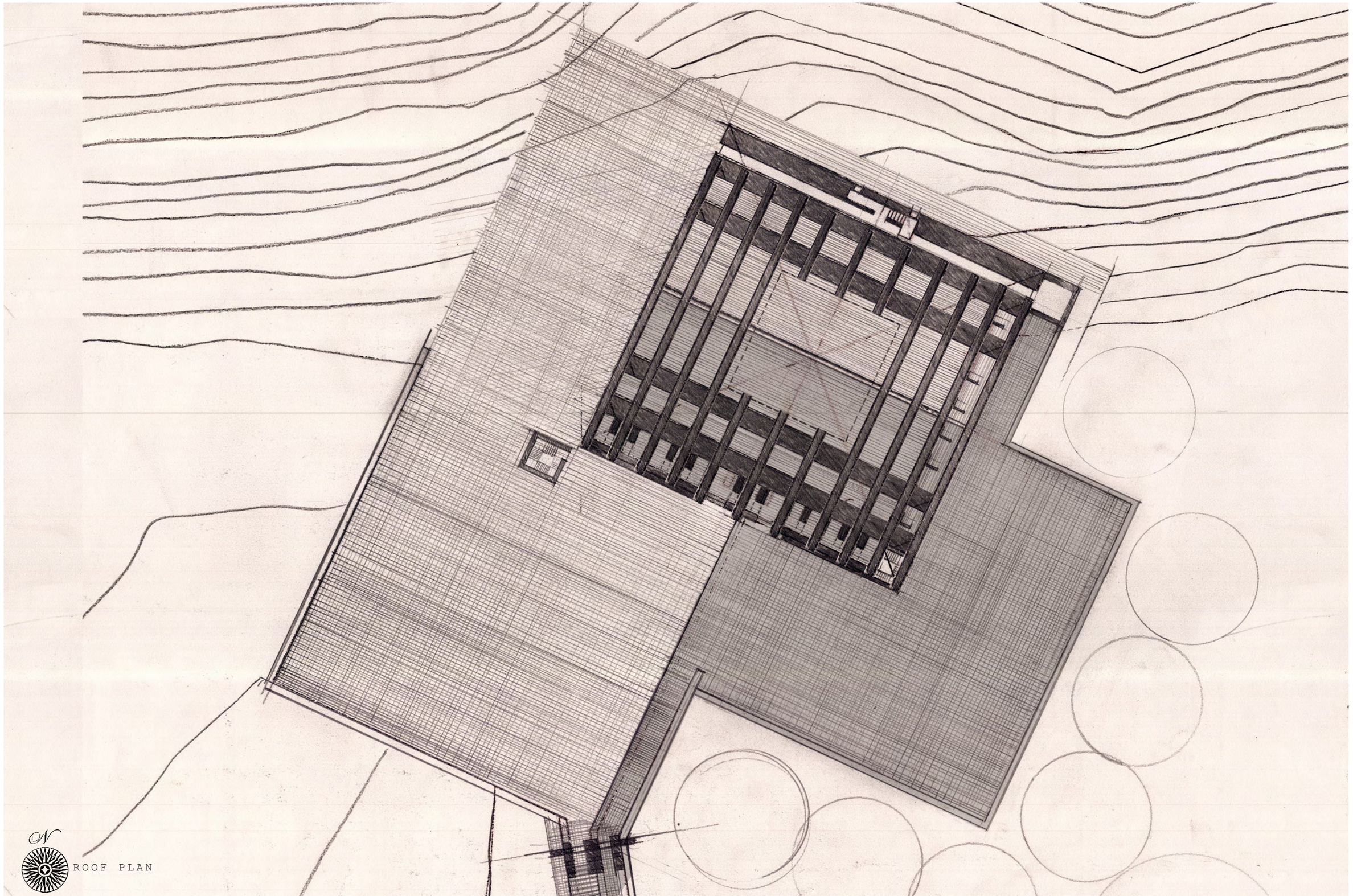

N

ROOF PLAN

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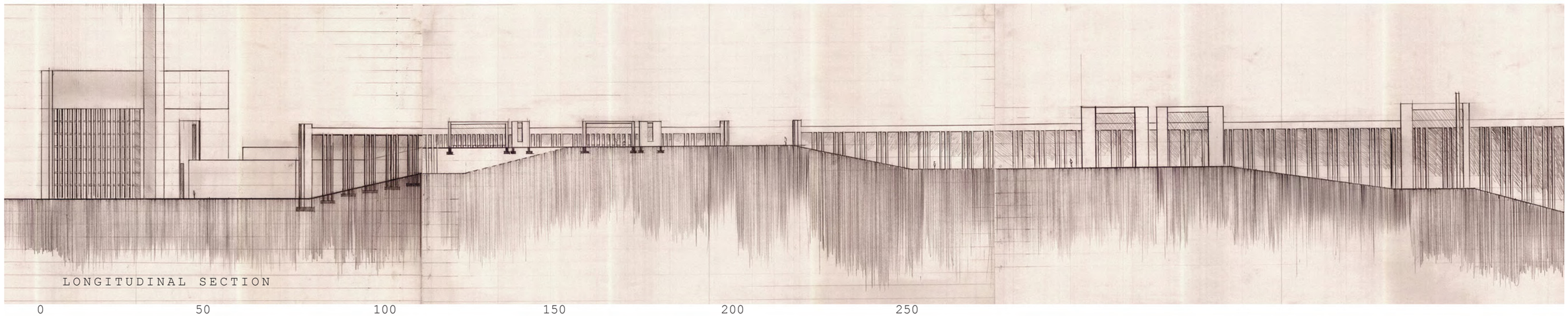
GRAPHICAL SCALE IN FEET



LONGITUDINAL SECTION

0 50 100 150 200 250

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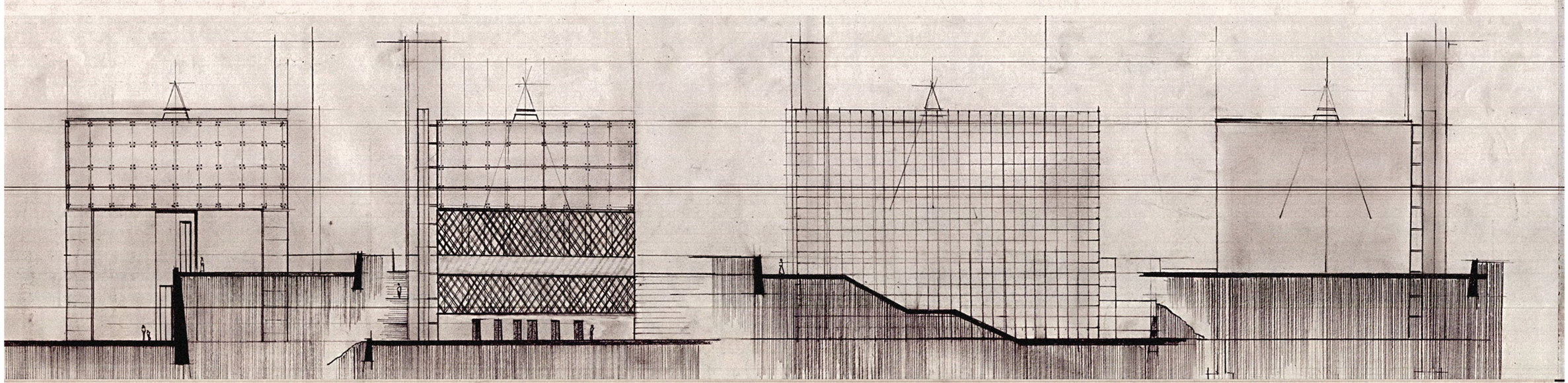


NORTH EAST ELEVATION
MOSQUE

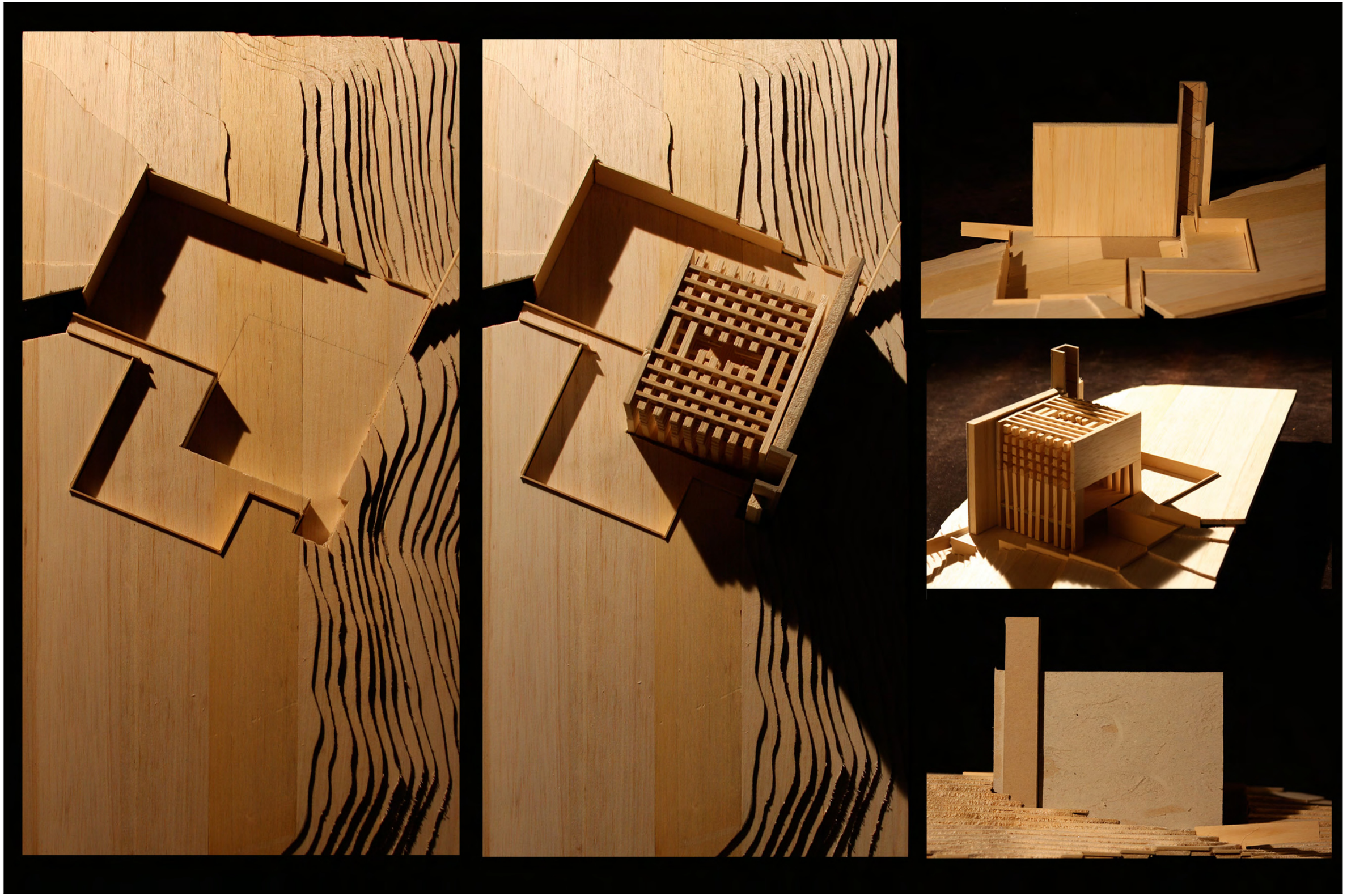
SOUTH EAST ELEVATION
MOSQUE

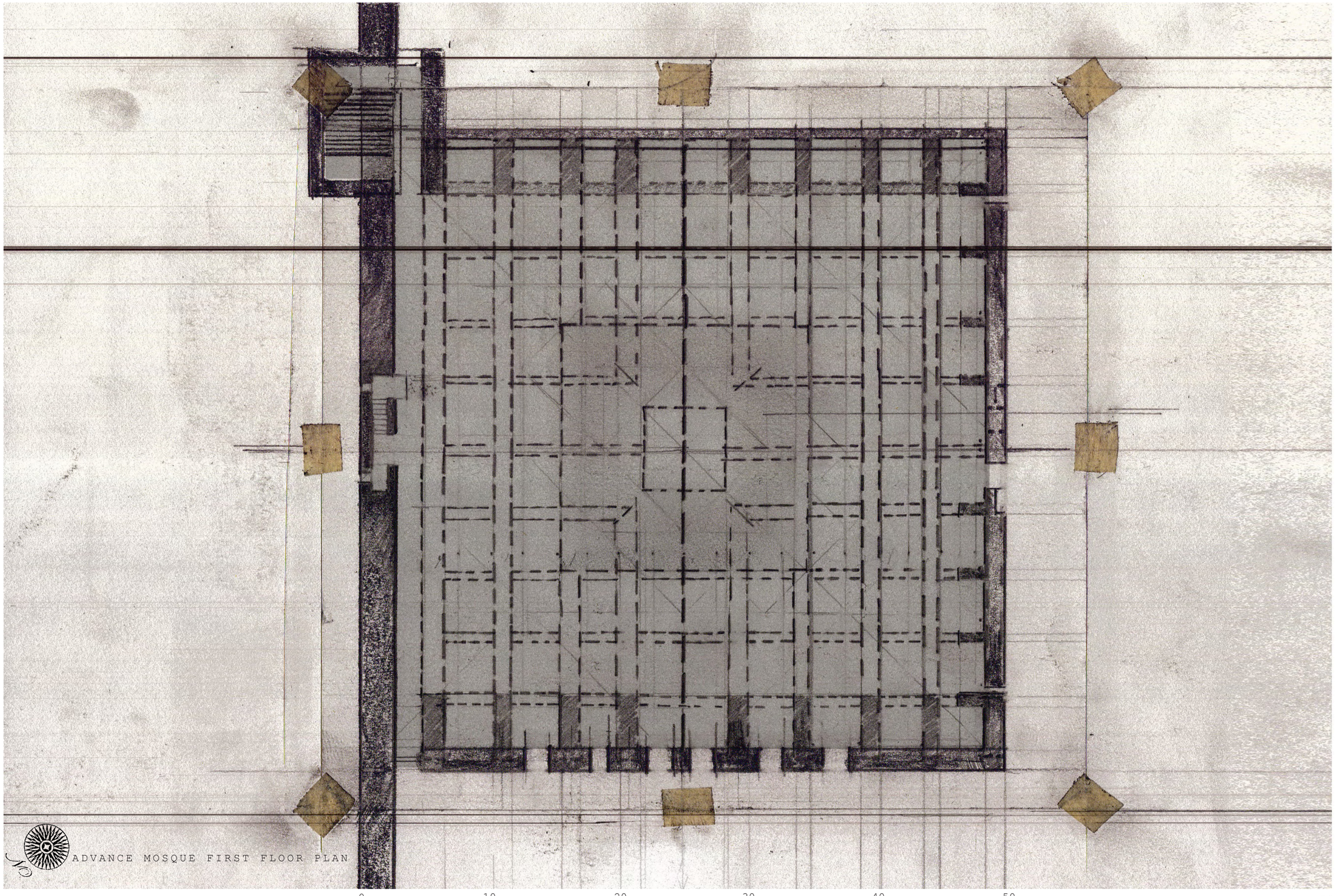
SOUTH WEST ELEVATION
MOSQUE

NORTH WEST ELEVATION
MOSQUE

0 10 20 30 40 50

GRAPHICAL SCALE IN FEET

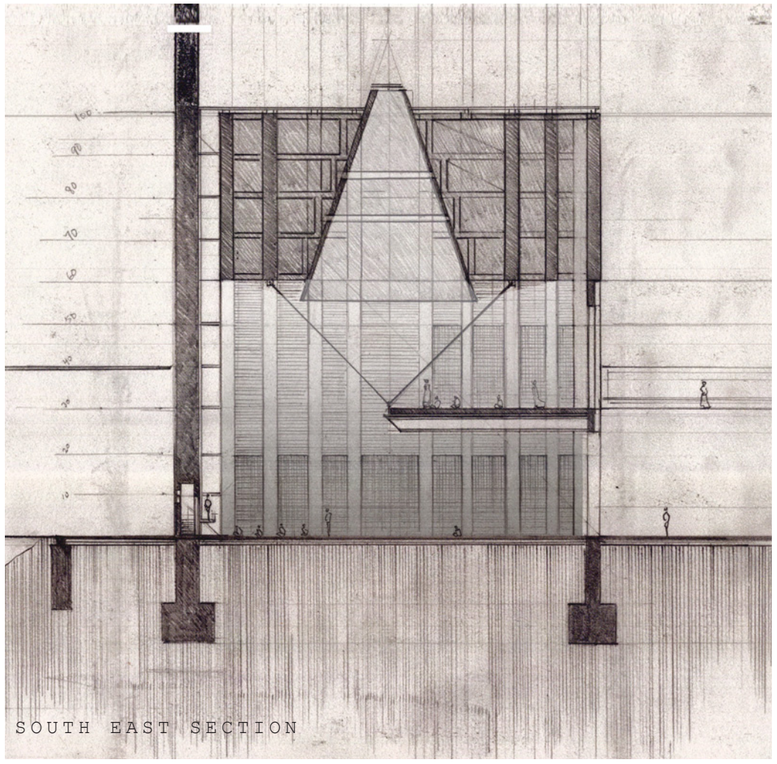




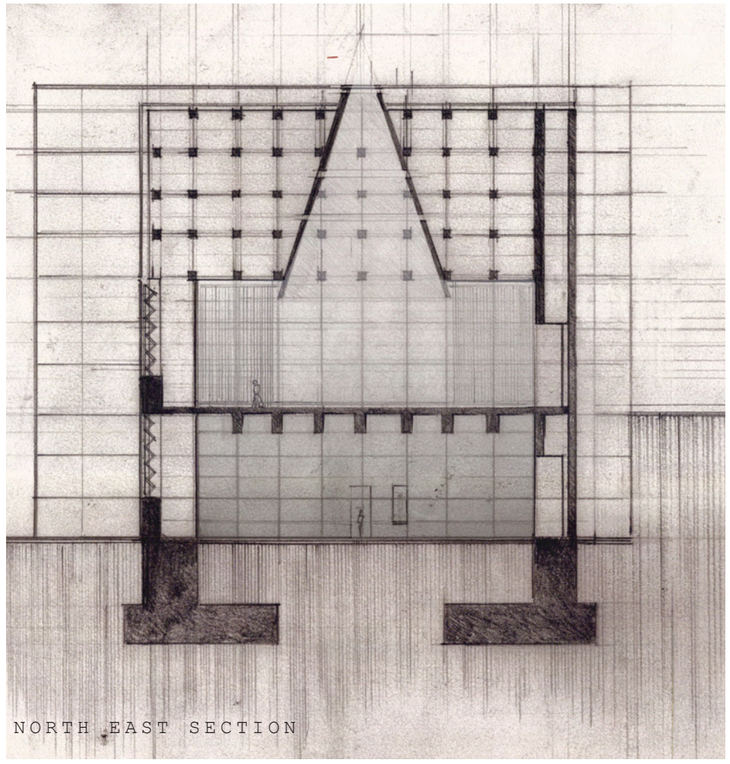
ADVANCE MOSQUE FIRST FLOOR PLAN

0 10 20 30 40 50

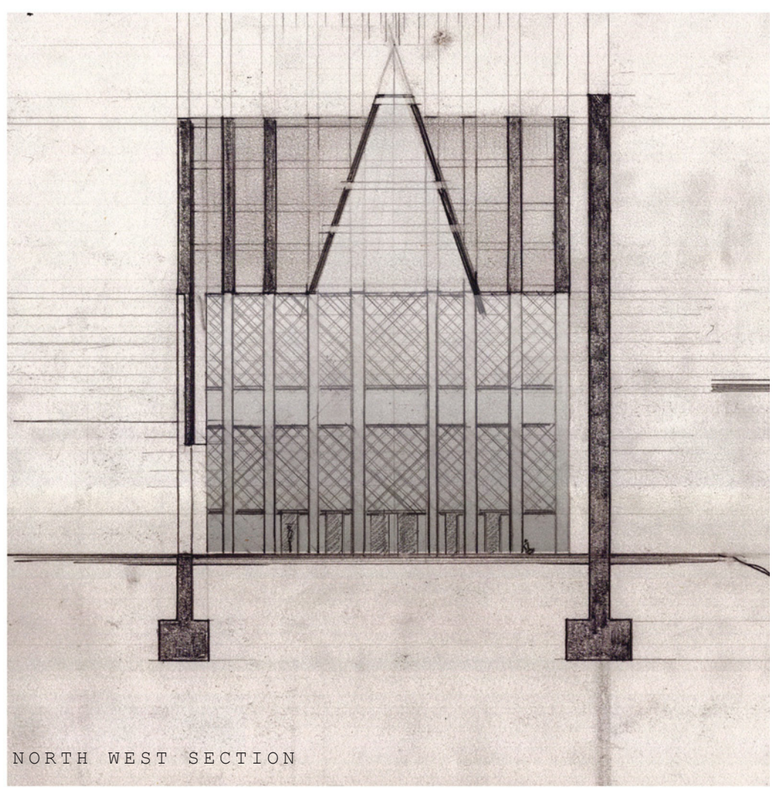
GRAPHICAL SCALE IN FEET



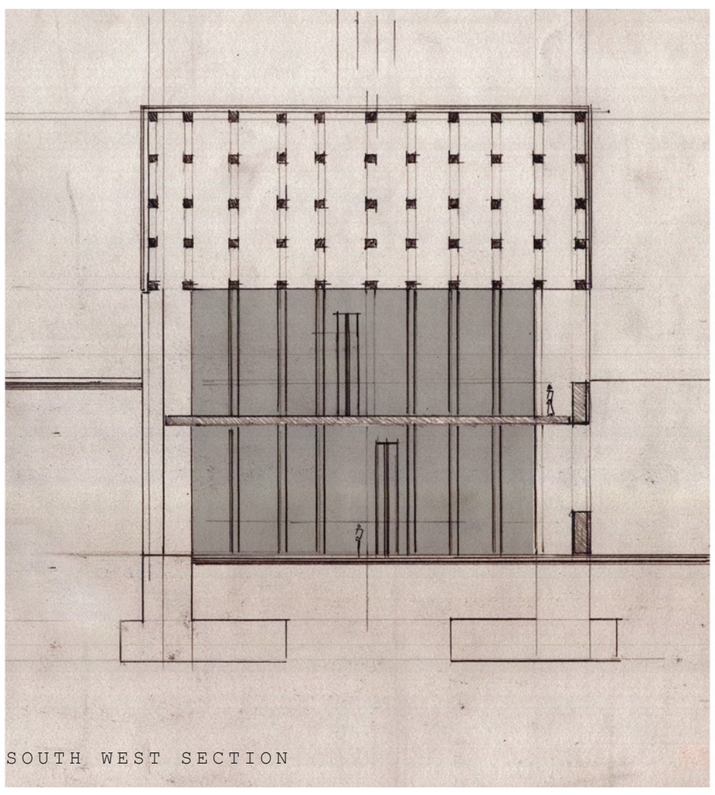
SOUTH EAST SECTION



NORTH EAST SECTION



NORTH WEST SECTION



SOUTH WEST SECTION

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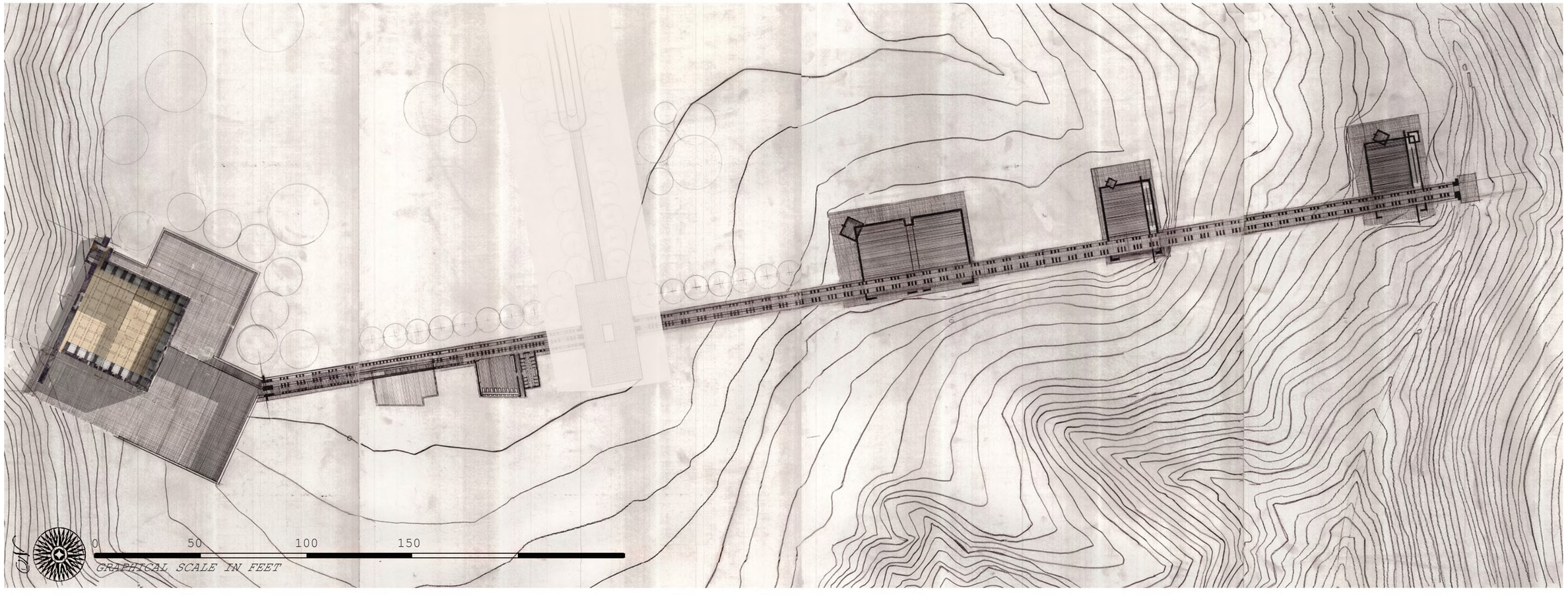
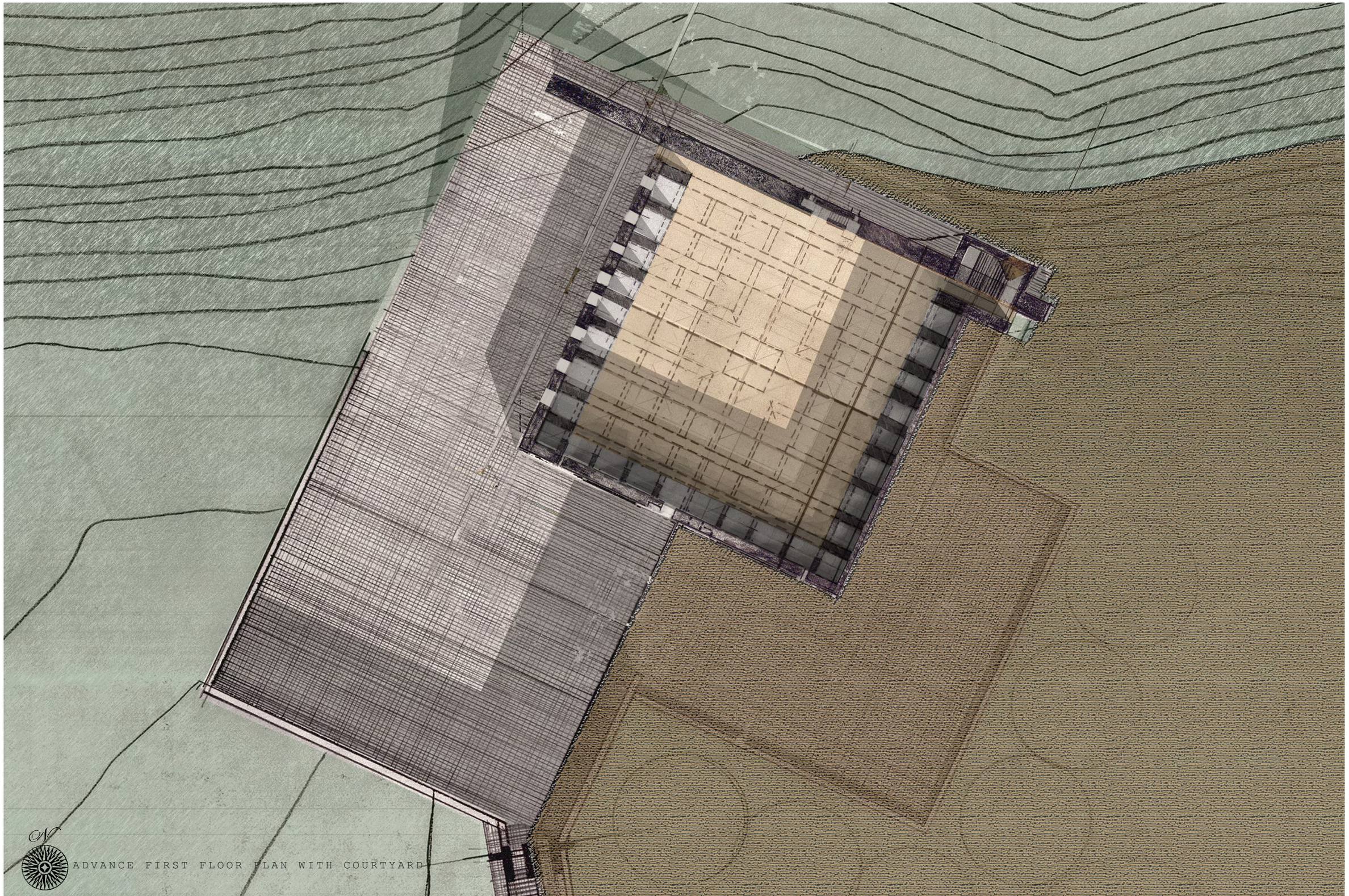
GRAPHICAL SCALE IN FEET



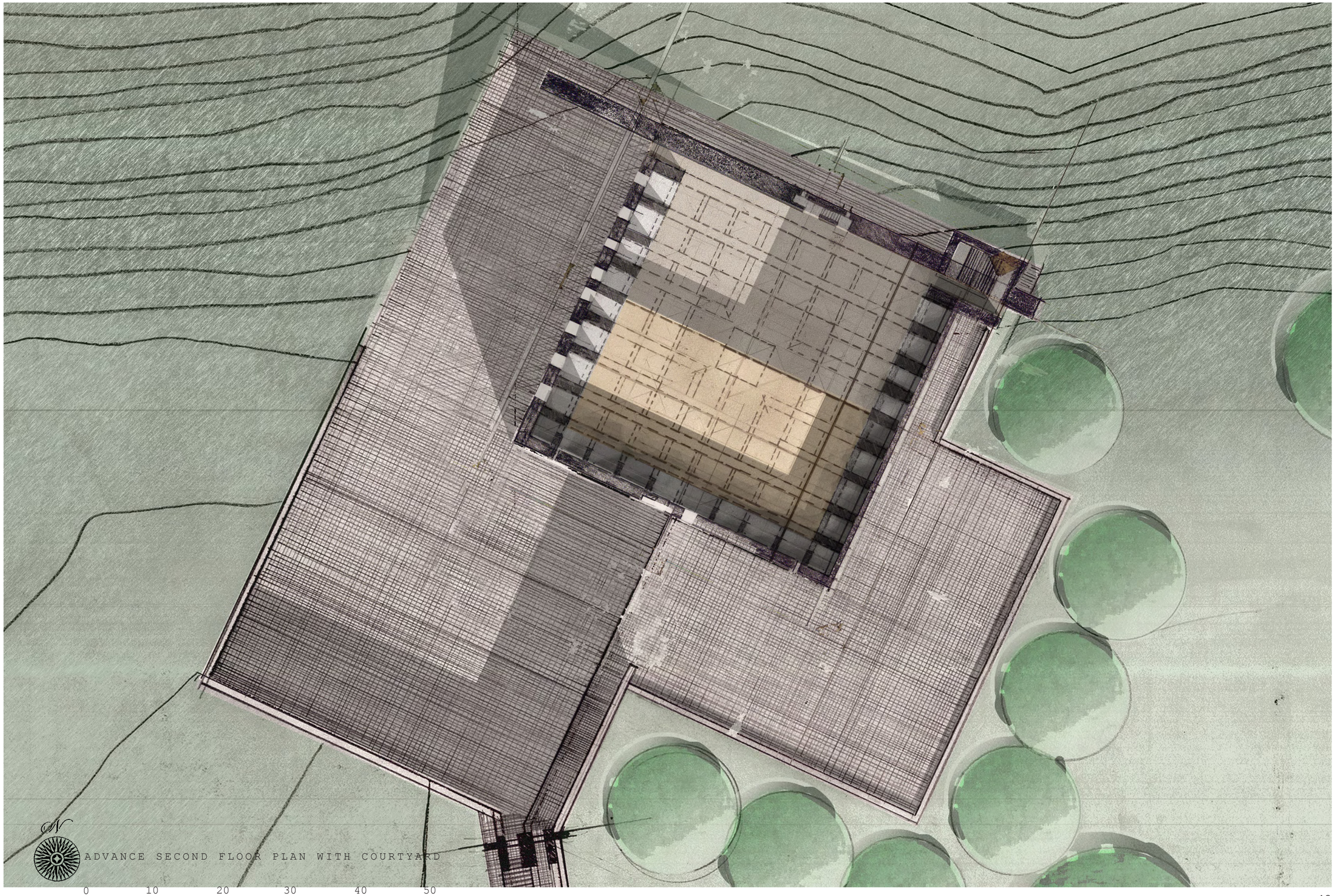
ADVANCE SITE PLAN



ADVANCE FIRST FLOOR PLAN WITH COURTYARD

0 10 20 30 40 50

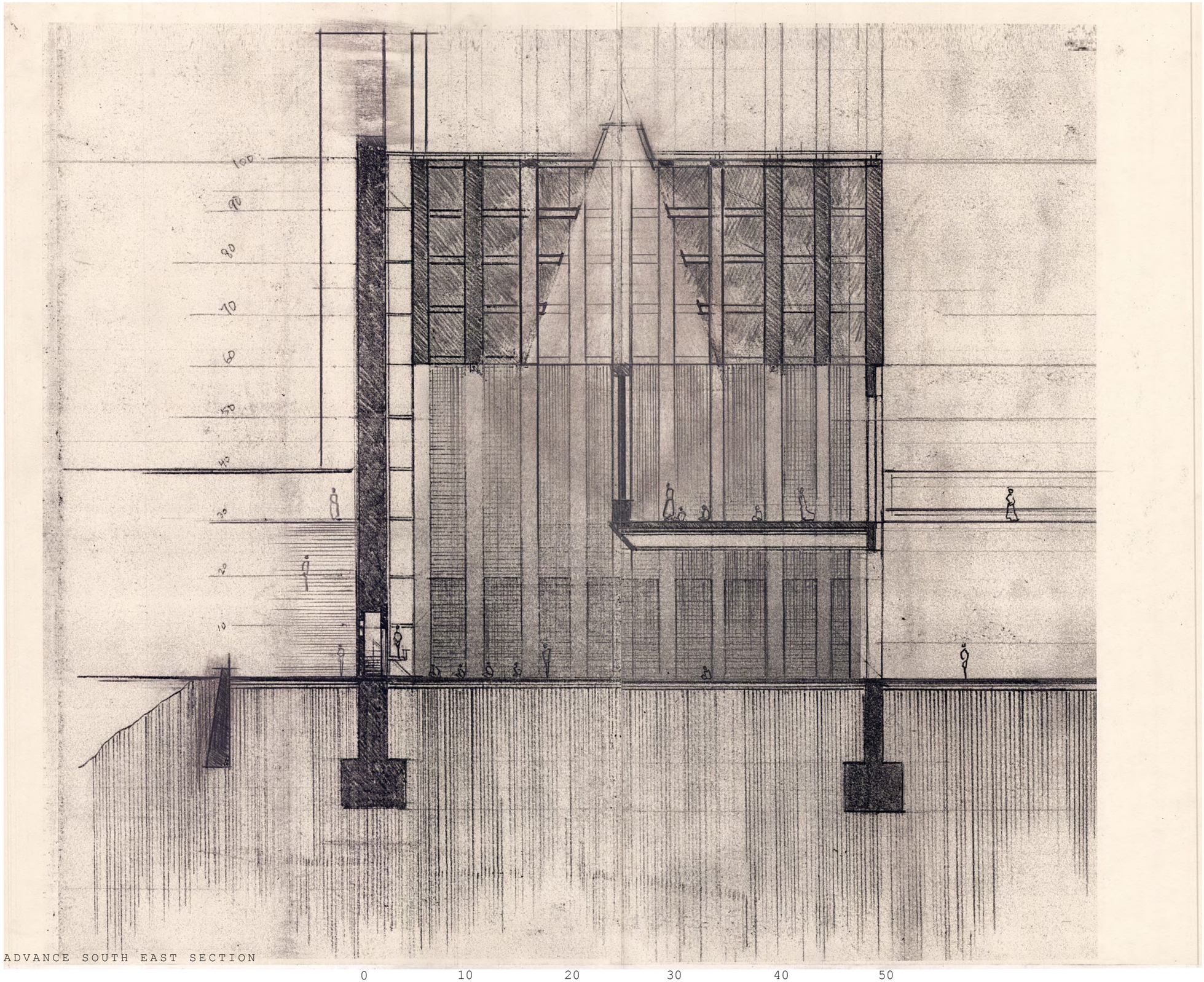
GRAPHICAL SCALE IN FEET



ADVANCE SECOND FLOOR PLAN WITH COURTYARD

0 10 20 30 40 50

GRAPHICAL SCALE IN FEET



ADVANCE SOUTH EAST SECTION

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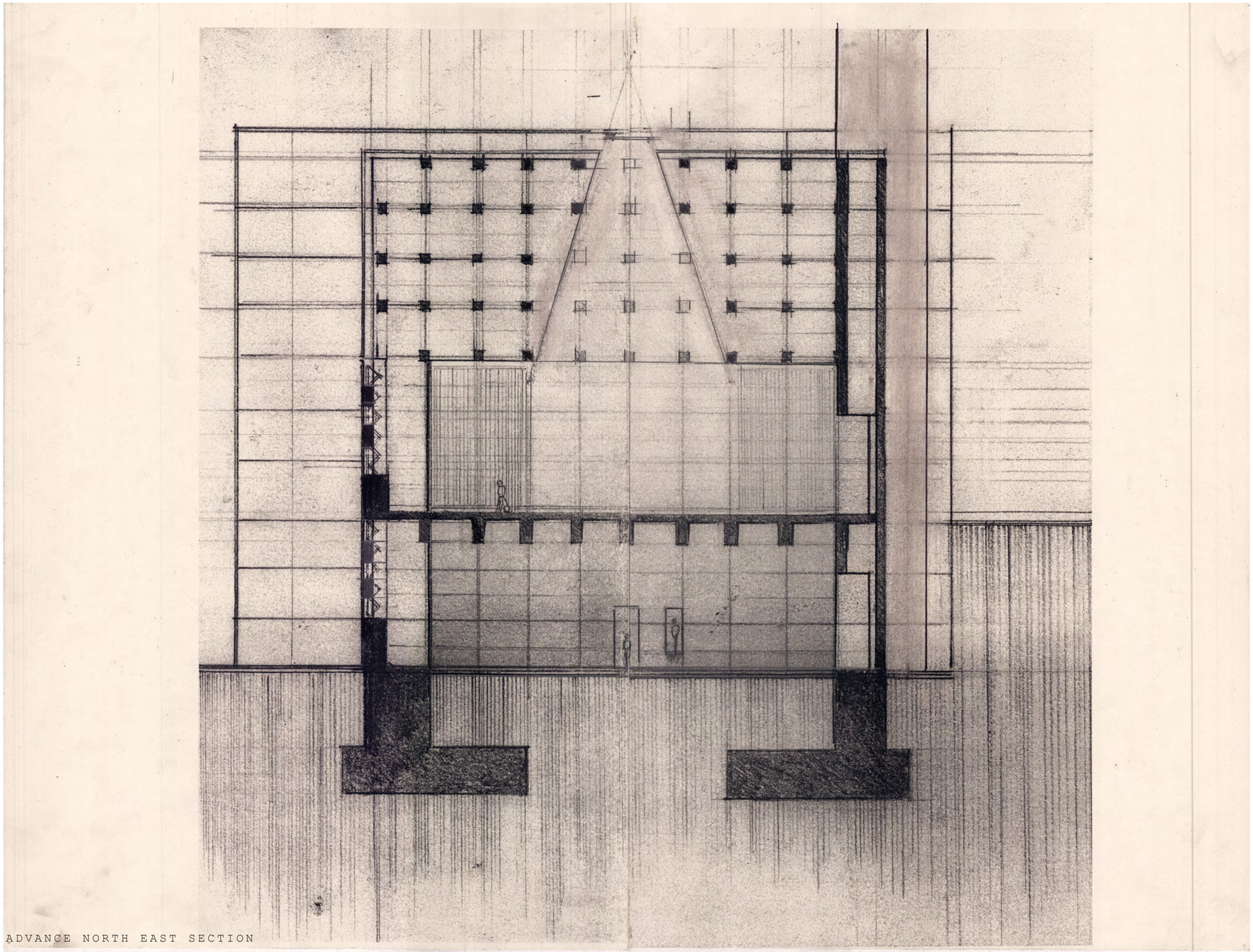
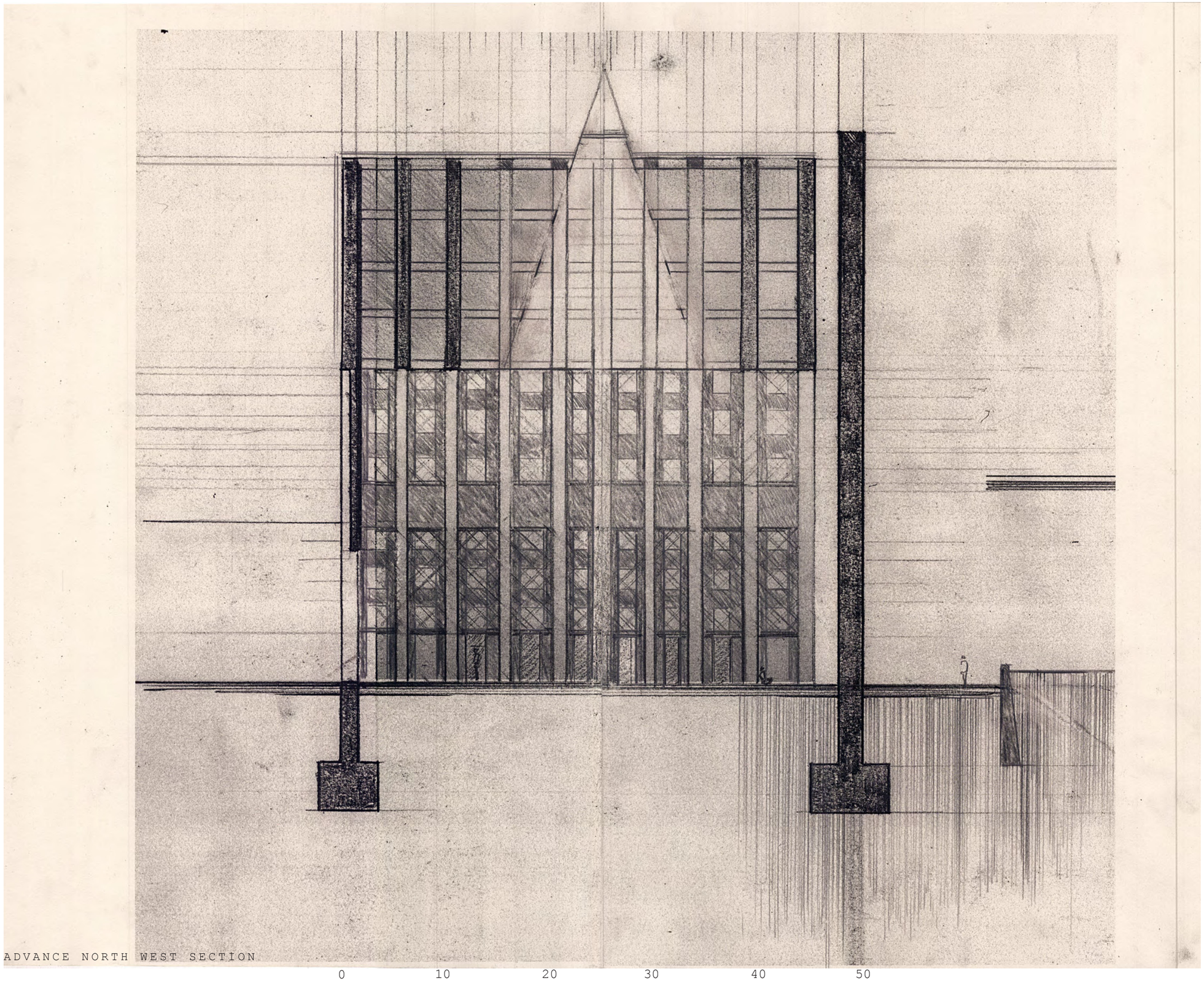
GRAPHICAL SCALE IN FEET



ADVANCE NORTH EAST SECTION

0 10 20 30 40 50

GRAPHICAL SCALE IN FEET



ADVANCE NORTH WEST SECTION

0 10 20 30 40 50

GRAPHICAL SCALE IN FEET

THANK YOU

Thank you committee:

Jaan Holt, Paul Emmons, and Susan Piedmont-Palladino. I would like to thank each and every one of you for the salient role you played during my time at Virginia Tech. I am extremely grateful for your guidance and support throughout my thesis work. Without which, I do not imagine myself standing where I am today. It was a great pleasure working with you, as I valued your knowledge and expertise deeply. I hope to keep in touch with you and continue to learn from you even upon my departure from Virginia Tech. Without professors and professionals as yourselves, the future of the generations to come would be dim.

I would like to give a special thanks to Ms. Marcia F. Feuerstein for her role in being part of my jury throughout my thesis project.

Thank you friends:

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Finally, thanks to my family:

Khan Gul Farooqi (Dad), Surraya Farooqi (Mom),
A. Basit Farooqi, A. Wasai Farooqi, Maliha Farooqi, Madiha Farooqi, and most importantly, my wife Asma Sadozai.

Image by Author

Citation/Bibliography

Page

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2 Ibid
3 Ibid
4 Morgan, Morris Hicky. Vitruvius: The Ten Books on Architecture; The Fundamental Principles of Architecture, pg 14. New York: Dover,1960.
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6 Ibid
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