



The Aga Khan Award for Architecture

Island Mosque

Jeddah, Saudi Arabia

Architect:

Abdel wahed El-Wakil
London, United Kingdom

Client:

Ministry of Hajj and Awqaf
Riyadh, Saudi Arabia

Completed:

March 1986

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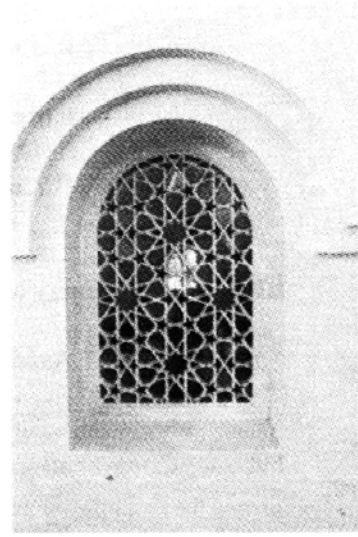


1989 Technical Review Summary
by *Mohammad Al-Asad*

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Saudi Mosques

Jeddah & Medina, Saudi Arabia



Architect

Abdel Wahed El Wakil
London, United Kingdom

Client

Municipality of Jeddah &
Ministry of Pilgrimage and Endowments
Jeddah, Saudi Arabia

Completed

1986 - 1988

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Introduction

In the course of the past ten years, the Egyptian architect Abdel Wahed El-Wakil has designed over a dozen mosques in Saudi Arabia. The first of these religious structures was the Sulayman Mosque, completed in 1980. This mosque was commissioned by Abdullah al-Sulayman, the same person for whom El-Wakil designed a nearby residence. The mosque and residence caught the attention of Muhammad Saïd al-Farsi, then mayor of Jeddah. In turn, al-Farsi introduced El-Wakil to Husam Khashoggi, the Deputy Minister of Pilgrimage and Endowments. The Ministry of Pilgrimage and Endowments seems to have been interested in introducing new vocabularies to the large number of mosques designed in Saudi Arabia. Consequently, the ministry entrusted El-Wakil with designing a small mosque along the Jeddah corniche on a land donated by the city municipality. At the same time, the municipality commissioned El-Wakil to design another mosque along the corniche. These two mosques were followed by a series of mosques commissioned by the Municipality of Jeddah, the Ministry of Pilgrimage and Endowments, as well as members of the private sector. Seven of these mosques are being considered for this award.

While these mosques differ in size, formal composition, and sources of financing, they nonetheless are united by a number of general characteristics. Firstly, they can all be referred to as revivalist structures. All draw heavily, and often very directly, on various historical prototypes belonging to the architectural heritage of the Islamic world. Therefore, influences from a number of architectural vocabularies can be found in the design of these mosques, including those of the Tulunids, Mamluks, Ottomans, as well as the vernacular rural architecture of Egypt, the architecture of Islamic Iran, and the traditional architecture of the Saudi regions of Najd and the Hijaz.

Before initiating this assessment, a few remarks should be made concerning the chronology of these mosques. All seven were designed and completed within the relatively short period of six years. In fact, the dates of design, as well as initiation and completion of construction for these mosques overlap. As a result, one should not attempt to identify any course of architectural evolution, but instead, should treat these mosques as monuments belonging to one period.

All these mosques share strong similarities in the use of materials and construction technologies. Their construction is based on the utilisation of load bearing brick walls, vaults and domes. Therefore, these structures are built of hollow baked bricks held together with mortar. Most of the brick surfaces are covered with white plaster, and in some cases, with granite. However, the interior of the vaults and domes are generally left exposed, and are only coated with a layer of brownish paint. As for reinforced concrete, its use is limited to specific elements which include the foundations, lintels, and flat ceilings.

Therefore, the skeletons of these structures are built of brick and, to a lesser degree, concrete. While the brick and concrete are covered mainly with plaster, a wide range of other materials are also utilised for finishes. For example, glass reinforced gypsum or cement was poured into plastic molds to form *muqarnas* vaults, decorative patterns, and even non-structural columns. Wood is used for a variety of elements including *minbars*, screens, shelves, and Quran stands. Marble and granite are utilised for floors, walls, *mihirabs*, and even minaret balconies and caps. Terra-cotta is used for floors; bronze for decorative panels, and brass for window grilles and chandeliers. In general, the finishes consist of expensive materials requiring skilled craftsmanship for their conversion into finished products.

Most of the mosques, with the exception of the smaller ones, are mechanically cooled. Air conditioning ducts are placed within the thickness of the brick walls. As for outlet units, they are often covered with plaster or wooden screens. At the same time, and for all of the mosques, the effects of natural ventilation can be utilised. However, such an option is not very effective during the hot and humid summer months, and during the occasional sand storms, which instead of bringing cool air into the buildings, let in large amounts of dust. Lighting is provided through chandeliers as well as track-mounted fixtures attached to the walls and vaults. Often, lighting fixtures and speakers are incorporated into the architecture itself. This is obvious in the Aziziah Mosque, where tie beams are utilised to hold neon lights, and the speakers are placed within the spandrels of the interior arcades.

As is usually the case in Saudi Arabia, the sources of materials, labour and construction technology are quite diverse. Some of the materials, such as bricks, cement, as well as certain types of marble and granite are of local origin. Otherwise, much of the remaining materials, in both raw and finished forms, are imported. As for the craftsmanship, some of it, as is the case with most of the woodwork, is carried out in local shops. However, the craftsmen are almost always foreigners coming from countries and regions such as Egypt, Turkey and the Indian subcontinent. In addition, there is an importation of crafted products. Therefore, most of the chandeliers are specially manufactured in Turkey or the United Kingdom, the tile work originates from Turkey, while the plastic forms used for the making of *muqarnas* vaults and other decorative elements, are produced in the United Kingdom. The mechanical and lighting equipment is usually imported from Western Europe and North America.

This diversity of sources is also reflected in the identity of the personnel responsible for the conception and construction of these mosque. The architect himself is an Egyptian based in London. His office employs a staff including a number of nationalities. The contractors such as the Binladen Organisation and the Harithy Construction Division are Saudi firms, but are mainly staffed by foreigners. As a result, the engineers as well as the skilled and unskilled labourers come from various regions of the Arab world, Turkey and the Indian subcontinent. Often, the nationality of the project engineer determines that of both skilled and unskilled labourers.

The mosques differ drastically in terms of overall budgets and cost per square metre. This is partly the result of differences in size, since the areas of these mosques range from 195 sq m to about 14'000 sq m. When examining the cost per square metre, it is observed that while a mosque such as Aziziah was built for a cost of SR 4'082 Saudi Riyals per square metre (US\$ 1'100/sq m), the mosque of Binladen was constructed for about six times that amount, or SR 24'390/sq m (US\$ 6'600/sq m). Such large differences are due to the choice of materials, and also to the complexity of the utilised architectural forms. Therefore, Aziziah Mosque, which was built on a relatively tight budget, utilises simple forms and only incorporates simple decorative elements. Still, even this mosque is considered as relatively expensive in comparison to other ones built in Jeddah. In general, and from the point of view of both the architect and clients, the issue of cost does not seem to have been an essential factor in the designing of most of these mosques.

These structures can be categorised according to two criteria. The first is patronage. Here, a number of clients are involved. These are the Ministry of Pilgrimage and Endowments, the Municipality of Jeddah, and various wealthy individuals and families. While some of these mosques have been commissioned exclusively by one of these groups, others are the result of a collaborative effort between two or more parties. The other criterion of categorisation is that of size. Accordingly, the mosques can be divided into three groups, the small mosques (Island, Corniche and Binladen), community mosques (Aziziah), and congregational mosques (King Saud, Qubba and Qiblatayn).

Finally, a few comments should be made concerning location. All the mosques considered here are located in two cities, Jeddah and Madina. Both cities are situated in the western Saudi Arabian region of the Hijaz. Jeddah, which lies along the Red Sea, is the city in which the Island, Corniche, Binladen, Aziziah and King Saud Mosques are found. Historically, this city's importance was established when the Caliph Othman chose it as the port of Mecca in 646 AD. As a result, it has evolved as a cosmopolitan commercial centre which received both goods and pilgrims from different parts of the world. Today, and along with the capital Riyadh, Jeddah, which has an estimated population of over one million inhabitants, is one of the most important cities of Saudi Arabia.

The topography of the land on which Jeddah is located is generally flat. As a result of the city's high levels of humidity (which reach an average monthly maximum of 80-85%) and its high temperatures (which reach a monthly average of 30°C), its climate can be extremely uncomfortable. The amount of rainfall, which mainly occurs between April and October, is small. As for its soil, it is sandy and not suitable for cultivation. Nonetheless, impressive efforts have been made to provide the city with a green cover. This has been achieved through the importation of soil, and the use of desalinated water from the Red Sea.

Historically, and in comparison to other cities of the Arabian Peninsula, the architecture of Jeddah has been cosmopolitan in nature. The city's traditional architecture reflects both Ottoman and Egyptian influences. Of course, much of its traditional character has been transformed significantly through the intense building activity that has taken place since the 1950's. As a result of this process, a good number of the city's older buildings have been replaced with a diverse range of modern structures. Nonetheless, commendable efforts have been made to preserve parts of older Jeddah.

The other two mosques considered in this report are located in the city of Madina. Madina is of prime importance in the context of the Islamic world. It is the city in which the Prophet Muhammad established the first Islamic state. Also, it is here that his house, mosque and place of burial are located. While it may have lost its political significance soon after the Caliph Ali moved the capital to Kufa in 656 AD, it remained a major religious and intellectual centre. More importantly, during the pilgrimage season, it is visited by an estimated two million Muslims from all over the Islamic world.

Madina, which lies about 160km east of the Red Sea, is located in an oasis. Much of its soil is fertile, and the city is known for its orchards. While its topography is generally flat, a number of hills are found in its vicinity. As for the climate, it is cool in the winter, and hot, though not humid, in the summer. Rainfall is slight, and mainly occurs during the winter.

Much of the old city has been destroyed as a result of the successive enlargements to which the Prophet's mosque has been subjected. As a result of the latest additions, which were initiated in 1983, the mosque is being enlarged to cover an area of 82'000 sq m. Generally speaking, and because of King Fahd's strong interest in Mecca and Madina, both cities are undergoing a massive process of rebuilding.

Small Mosques: Island, Corniche, and Binladen Mosques

This group of mosques consists of three structures none of which exceed 400 sq m in area. These small mosques have been intended to fulfil a number of functions. On the one hand, they have been conceived as sculptural elements accentuating the Jeddah landscape. In this manner, they present us with architectural equivalents to the numerous sculptures that have been placed throughout the city. In addition, it was intended to place these structures in areas of the city that had not yet been served by mosques. The corniche zone was one of these areas. The placement of a series of mosques conveniently located along the corniche would provide the large number of visitors frequenting that part of the city with places of worship. Otherwise, the visitors would have to perform their prayers on the pavement or the beach itself.

Island Mosque

This mosque was the first to be commissioned by the Ministry of Pilgrimage and Endowments. It is very much the result of a collaborative effort between the Ministry and the Municipality of Jeddah. On the one hand, it is the former mayor of Jeddah, M. S. al-Farsi who had brought El-Wakil's work to the attention of the deputy Minister of Pilgrimage and Endowments, Husam Khashoggi. Also, it is the municipality which donated the site on which the mosque is located.

The site of the mosque consists of an artificial Island situated just off the Jeddah Corniche. The island is connected to the mainland by a narrow bridge. Over the past decade, the corniche area has evolved to become an extremely popular recreational area, and is frequented not only by the inhabitants of the city, but also by families from different parts of the Arabian Peninsula. The area abounds with recreational parks, restaurants and also with non-figural sculptures. In addition to consisting of highly abstract geometrical arrangements, more bizarre versions of these sculptures include enlarged Mamluk lamps and cars inserted into large blocks of concrete.

The site itself measures around 2'500 sq m while the mosque covers an area of 400 sq m. The design of this mosque is a relatively simple one. It consists of a rectangular prayer hall, flanked by a porticoed courtyard, which is connected to the main entrance, as well as a square minaret. The prayer chamber is surrounded by aisles on three sides, and is topped by a dome resting on an octagonal drum. Concerning the exterior façades, those facing the mainland are treated in a rather closed manner, and thus contain a small number of openings. However, on the opposite side, facing the sea, the mosque opens up towards the courtyard, which in turn faces the sea with an open arcade. The minaret, which is located at the northern end of the courtyard, is topped by a small dome and has a balcony with a wooden railing. The whole structure is treated as a pavilion in that it is open to the natural elements, and has no weather-tight windows and doors separating the exterior from the interior.

The mosque is constructed with load bearing brick and is covered with white plaster. Only the interior of the domes are left bare to be coated only with a layer of brownish paint. Other finishes include granite which is used for the patterned floor and the *mihrab*. Wood is utilised for the doors, shelves and railings. A large brass chandelier was originally suspended from the main dome. In addition, simple rows of *muqarnas* vaults decorate the minaret, and a row of crenellations, made of concrete covered with plaster, tops the inner façades of the courtyard. The landscaping is generally simple, and consists of a few plants and palm trees dispersed around the structure.

The design for the mosque was conceived in 1983. Construction was completed in March of 1986. The total cost amounted to SR 5'500'000, which is equivalent to about SR 13'750/sq m (US\$ 3'700/sq m). These expenses were paid for by the Ministry of Pilgrimage and Endowments. However, the land was provided by the Municipality of Jeddah. Maintenance costs for this mosque are not available.

Functionally, the mosque seems to have fulfilled its intended purposes. While it may not be used heavily during the daytime hours of the weekdays, it is utilised to full capacity during the holidays and the Friday and night (or *'isha*) prayers. Also, and in spite of the fact that the mosque does not contain separate areas for male and female worshippers, it still is used by both. The men pray inside the prayer chamber while the women use one corner of the courtyard.

Since the mosque is not attended heavily during most weekdays, other functions have developed on the site. For example, and as a result of the mosque's location on the sea, as well as the existence of shaded areas facilitating the cool sea breezes, the mosque's courtyard at one point became popular among picnickers. This use prompted the municipality to limit access to the mosque by building a steel gate around it. In the final result, the mosque can be entered only during prayer time.

One of the main characteristics of this structure is its openness. Such a feature allows for striking views of the sea, and also takes advantage of the cool breezes coming from that direction. In fact, it was the architect's intention to rely exclusively on natural ventilation rather than air conditioning. However, such an open design has also rendered the mosque susceptible to the harsh natural elements of coastal Arabia, and no protection is provided against the water, salt, sand and humidity. In fact, these elements have already taken their toll on the structure. Therefore, the original white plaster now has a brownish colour, and some of it has begun to peel off. The floors, in spite of occasional sweeping, are usually covered with sand. Rust has eaten away the chain holding the large chandelier, which as a result, has been dismantled.

While this exposure to the elements requires continuous and careful maintenance, the mosque has received very little care. The structure has not been repainted since its completion. The wooden rails and doors suffer from chipping, and are in strong need of a protective coating. Also, not only has the main chandelier been removed, but the originally planned track lights have not been installed. Instead, neon lights have been placed in different parts of the structure.

A number of additions have been made to the structure. Generally, these additions lack in sensitivity. One is the already mentioned steel gate. While this gate may protect the mosque from possible vandalism or misuse, it has done much harm to the appearance of the original structure. Interestingly

enough, even this gate is now suffering from the effects of rusting. Also, a concrete annex containing a room for the keeper as well as toilets has been built off the northern façade of the structure. Other additions include a water tank placed to the south-eastern corner of the mosque.

In spite of the above mentioned maintenance problems, and a result of the mosque's formal composition and natural setting, the mosque still presents itself in a striking manner. The effect of its crisp white forms, contrasting against the sand, sea and sky remains a powerful one both in the day and at night. Architecturally, the mosque utilises a simple combination of forms, that of a square topped by an octagon and a dome, bordered by a porticoed courtyard and flanked by a square minaret. All in all, it provides for a powerful simplicity which has not been undermined by the lack of care and the indiscriminate additions that were built.

While an accurate assessment of the users' response to this structure can be achieved only through the aid of a survey, a number of comments concerning this issue can be made. The mosque does seem to be popular among the large number of visitors frequenting the cornice. The location of this mosque is welcomed by a population expressing a strong adherence to the performance of the prayers. Also, the site has taken on a number of other activities. As mentioned, until a fence was placed around the mosque, some people used to gather in the courtyard for picnics. In addition, the island on which the mosque is located has become popular among fishing enthusiasts who can be found there whenever the weather permits. Of course, there are a number of complaints expressed by the users. One of them is the lack of maintenance. The other is the absence of any form of climatic protection against the elements. One user complained about the lack of glass windows and expressed the wish that air conditioning be installed.

The persons involved in the realisation of this mosque (and in addition to the architect) include the former mayor of Jeddah, M.S. al-Farsi, who originally conceived the idea of placing small mosques in striking settings along the cornice, and who in his official capacity of mayor, provided the land on which the mosque is located. The Ministry of Pilgrimage and Endowments commissioned and financed the mosque. Construction was carried out by Ganadilcom, while supervision was provided by Concenter, a consulting firm based in Jeddah.

Corniche Mosque

Much of the discussion provided for the Island Mosque is applicable to this second mosque, the Corniche Mosque. Both mosques are small structures located along the Jeddah Corniche, completed in 1986, and, as will be seen, have had the same history of maintenance problems.

The Corniche Mosque is located on land reclaimed from the Red Sea. The site measures around 1200 sq m, while the mosque itself covers an area of 195 sq m. While designed during the same period as the Island Mosque, this mosque was commissioned by the Municipality of Jeddah rather than the Ministry of Pilgrimage and Endowments.

In terms of size, this mosque is considerably smaller than the preceding one. However, it is also considerably more complex in its formal arrangement. The mosque is entered from the *qibla*, or eastern side, through a large chamber covered with a catenary vault. The chamber leads to a narthex which is open to the sky, and which separates the domed prayer chamber from a two-bayed portico overlooking the sea. To the southern side of the prayer chamber is an external staircase leading to the middle of the minaret. The minaret is of stubby proportions and consists of a relatively tall square base supporting a short octagonal shaft. The minaret's balcony rests on two rows of *muqarnas* vaults. A landscaping scheme was planned for the site, but has not been executed.

As with the Island Mosque, the structure is built of brick covered with plaster. The interior of the main dome is left exposed, and is covered only with a layer of bronze paint. Also, the mosque utilises a variety of materials for finishes. These include granite which is used for the patterned floor, brass for the chandeliers and lamps, and wood for windows and shelves.

The mosque was completed in December 1986. The total cost amounted to SR 1'500'000 or 7'690/sq m (US\$ 2'000/sq m). As mentioned, the mosque was commissioned by the Municipality of Jeddah, which through the efforts of mayor al-Farsi, secured financing from private contributors. Unlike the other projects, this one had no general contractor. Instead, the president of Concenter, Abdel Wahab Khashoggi, whose firm supervised most of El-Wakil's mosques in Saudi Arabia, also functioned in the capacity of a project manager hiring the various subcontractors needed for the construction of this mosque.

Much of what can be said concerning the technical assessment of this structure is similar to that provided for the Island Mosque. Both mosques are open to the natural elements. They utilise the cooling effects of the breezes coming in from the sea, and thus dispense with air conditioning. In the case of both mosques, the effects of the sand, water, salt and humidity, coupled with poor maintenance, have taken their toll on the structures. For example, while the main chandelier has not been removed, rust already has begun to destroy the chain holding it. Also, a steel fence has been placed around both structures as protection against possible vandalism or inappropriate use. In both cases, water tanks as well as annexes containing toilets and a room for a keeper have been placed in the immediate vicinity of the structures.

Of course some minor differences do exist. For example, in the construction of an annex containing a keeper's room and toilets for the Corniche Mosque, some care has been taken to provide architectural continuity between this annex and the mosque. This is exemplified by the incorporation of crenellations, wooden doors and corner pylons in the design of the addition.

Still, and in spite of the effects of the natural elements and problems resulting from poor maintenance, the mosque remains among the more striking compositions along the Jeddah coast. Architecturally, it is more complex than the Island Mosque. In order to enter, a change of axis needs to be made. This is evident in the placement of a vaulted entry chamber from which one needs to make a 180 degree turn, and pass through an open narthex before reaching the prayer hall. Also, the Corniche Mosque is a more stylised structure utilising direct quotations from a number of architectural traditions. As a result, there is a reliance on Mamluk architecture as well as the vernacular architecture of the Egyptian countryside for the generation of forms.

As with the Island Mosque, this one is used heavily for the Friday and *'isha* prayers. While no separate area has been provided for female worshippers, the large entry chamber has become the customary place for that purpose. Otherwise, the same comments concerning maintenance and the lack of protection from the elements have been made by the users concerning this monument.

As for the persons involved in the conception and realisation of this mosque, they include the Municipality of Jeddah represented by its former mayor, M.S. al-Farsi, and the firm Concenter, which not only supervised the construction of the mosque, but also took on the responsibilities of project management.

Binladen Mosque

Unlike the two preceding mosques, this one, which has only recently been completed, is not located on the corniche, but more towards the interior of the city. It is situated in a low density suburban part of Jeddah containing a mixture of residential as well as commercial structures. Also, while the mosque was built on a plot donated by the municipality, the design and construction costs were covered by the Binladen Organisation, a company well known as one of the largest construction firms in Saudi Arabia.

The site consists of a triangular lot bound by a major street, al-Malik road, on the east. A smaller street forking off al-Malik road flanks the site on the west, while a still unpaved lane defines its southern end. The site measures 1850 sq m, while the structure itself covers an area of 123 sq m.

The mosque can be entered from the west through a porch consisting of three domed bays flanked by a hexagonal minaret with a square base to the south. The minaret also contains a balcony supported by *muqarnas* vaults. The porch leads into a rectangular domed prayer chamber. The dome, which contains a ring of windows at its base rests on a hexagonal arranged set of supports, two of which are free-standing, while the remaining ones are in the form of pilasters connected to the walls. The transition from the rectangle to the circle is made through four side squinches. In turn, each of these rests on two smaller squinches. A small annex containing toilets is located at the northern tip of the site. While a landscaping design has been prepared for the project, it has not yet been executed.

The mosque utilises a number of expensive finishes. These include a marble *mihrab* surrounded by a panel of carved plaster. Wood is used for the windows and the joinery entrance door. Brass chandeliers as well as track lights are used for lighting. The floors are covered with carpeting specially designed for this mosque.

The mosque was completed only recently, in September 1988. The total cost amounted to SR 3'000'000, or SR 24'390/sq m (US\$ 6'600/sq m). Consequently, and in terms of cost per square metre, it is the most expensive of El-Wakil's mosques.

A technical assessment of this mosque is difficult to achieve, since at the time of the writing of this report, it was not yet open to worshippers. In fact, electricity services have not yet been provided for the site. I have been informed that the Ministry of Pilgrimage and Endowments is reluctant to open the mosque for the public before it has a full time keeper residing on the premises. Since there is no accommodation for a keeper, the situation remains unresolved.

Still, a number of comments relating to the use of this structure can be made. The mosque is intended to be cooled through the use of four air conditioning units located above the northern and southern windows of the prayer chamber. However, when visited in April, the prayer chamber was sufficiently cooled simply by opening its four windows, thus allowing the breezes to enter. Of course, the disadvantage of utilising this system of natural ventilation is that in addition to bringing in cool air, the breezes also bring in large quantities of dust. Concerning acoustics, the effects of echoing sounds could be heard in parts of the prayer chamber.

Architecturally, this mosque reflects a clear reliance on Ottoman prototypes, specifically Sinan's sixteenth century mosque of Sokollu Mehmet Pasa in Istanbul. The mosque is specially interesting in that the dome covers a rectangular area, not a square one. Therefore, the dome rests on a hexagonal arrangement of supports with four side squinches providing a transitional area between the supports and the dome. One variation on Sinan's solution is the use of two free-standing supports located about half a metre from the side walls. While architecturally interesting, the supports create a dead space between them and the wall.

Concerning those responsible for this mosque, they include the Municipality of Jeddah represented by its mayor M.S. al-Farsi, which commissioned the design of the mosque and donated the land. The Bin-laden Organisation paid for the costs of designing and executing the mosque, and also took over the responsibility of constructing it. As for supervision, it was carried out by Concenter.

Community Mosques: Aziziah Mosque

Aziziah Mosque

The Aziziah Mosque is one of four community mosques designed by El-Wakil in Jeddah. These medium size mosques are intended to accommodate between 1'000 and 2'000 worshippers, and aim to serve the worshippers of the neighbourhoods in which they are located. While initially they were commissioned by a variety of bodies, including the Ministry of Pilgrimage and Endowments, the

Municipality of Jeddah, as well as wealthy individuals and families, it is the last group which has sponsored these mosques, and has paid for most of the expenses. In the case of the Aziziah Mosque, it was commissioned by the Municipality of Jeddah, which through the efforts of Mayor al-Farsi, was able to convince two partners from the Jeddah business community, Abdel Aziz Ragab and Abdullah Silsila, to cover design and construction costs.

The mosque is located in a heavily populated part of the city, and replaces an older concrete mosque built some 20 years ago. The neighbourhood is characterised by a mixture of residential and commercial buildings. A pedestrian path borders the site on the *qibla*, or eastern side, a busy street on the north and a smaller street on the south. A vacant piece of land faces the site on the west. While there are plans to build a public garden on that lot, it remains empty, and currently is used as a parking area for the mosque. The site measures 1'455 sq m. As for the mosque itself, it covers an area of 1'715 sq m, of which 1'253 sq m are occupied by the ground floor.

A landscaping scheme was conceived for the site. It consists of paving the area surrounding the mosque with cement tiles, planting a row of trees along the mosque's northern end, and building a bed containing plants and trees along the *qibla* side. While the pavement and the row of trees are now in place, the concrete bed located in front of the *qibla* side remains empty, and has not been filled even with soil. Also, a separate mechanical room serving the mosque is located just off its southern side.

The mosque contains a highly compartmentalised plan. In it the men's prayer area, the women's prayer area, residences for the *imam* and *mu'ezzin*, teaching areas, as well as ablution facilities, functionally are all separated from each other, but nonetheless united within an overall rectangular arrangement. The women's prayer area and the residences are located on the upper floor, while the remaining parts of the mosque are on the ground floor. From the outside, the mosque is treated in a somewhat simple manner. A small dome placed over the *mihrab* area accentuates the *qibla* façade. As for the western or entry façade, it is characterised by a pencil-shaped minaret on its left handside, a projecting ladies entrance on the right, and a main entrance superseded by a raised terrace in the middle.

The interior of the mosque consists of a prayer area separated from the mosque's other facilities by an open passageway running along the site's east-west axis. The prayer hall is arranged according to a hypostyle plan consisting of six aisles arranged parallel to the *qibla* wall, and covered by pointed barrel vaults.

As with the exterior arrangement, the finishes utilised for this mosque are rather simple. The mosque's brick construction is covered with plaster. The lower 1.5 m of the walls are sheathed in granite, while the brick construction of the interior of the vaults and dome is left exposed. In general, and as a result of budget restrictions, decoration is kept to a minimum. *Muqarnas* vaults are generally not utilised. Little woodwork is incorporated in the design, and considerable areas of exposed brick can be found. The main vaulting system of barrel vaults is relatively simple. The only vaulting expressing any degree of complexity is that of the dome on squinches located in front of the *mihrab*. Carved plaster panels are used sparingly, and are found only around the windows. The one area for which a considerable expense has been placed is that of the *mihrab*, which is completely made of marble and contains *muqarnas* vaults.

The construction of the mosque was begun in 1986, to be completed in 1988 for a total cost of SR 7'000'000 or SR 4'080/sq m (US\$ 1'100/sq m). Therefore, and in terms of cost per square metre, this is by far the least expensive of the mosques designed by El-Wakil. Maintenance costs, which are currently being paid for by the sponsors themselves, are not available.

Since the mosque is located in a densely populated neighbourhood, it is used heavily by the inhabitants of the area. Even for the daily prayers, the mosque is almost filled by worshippers. Another activity which has developed around the mosque is that of vendors displaying their merchandise after prayer time. The goods are usually placed on the pavement in front of the main entrance. While this activity contributes to the creation of a lively atmosphere, it also causes circulation problems.

The mosque is cooled by a central air conditioning system which seems to function adequately. However, ventilation is rather poor. One impressive feature of this mosque, is the almost complete incorporation of lighting, air conditioning, and acoustical systems within the architecture of the mosque. Thus, what initially may look as tie beams holding the arches of the prayer hall arcades, are actually neon light fixtures. Also, air conditioning outlets as well as speaker units are placed inside the spandrels or the arcades. In addition to the use of neon lights, a large chandelier is suspended from the dome of the mosque.

While the mosque was completed only last year, it already shows some signs of wear and tear. This is more the result of heavy use rather than poor maintenance. Black patches, mainly resulting from handling and friction have already developed at the corners and near the entrances. On the other hand, the mosque's southern wall is filled with soccer ball marks caused by children playing against that wall. Also, and since the landscaping scheme has not been executed completely, and the planned adjacent park has not yet been built, the area around the mosque has a certain dilapidated feeling to it. Finally, a large aluminium shelf containing shoe racks has been placed on the parapet of the mosque's front terrace, creating an eyesore. This is more disturbing when remembering that there is no need for these racks. Specially designed wooden ones are found in the mosque, and in any case most people leave their shoes on the floor of the front terrace. In contrast to the situation encountered with the exterior, the interior is in a very good condition.

From the point of view of both architectural composition and the use of finishes, this is the simplest of El-Wakil's mosques. However, the design of the exterior reflects certain weaknesses. The proportions are not well worked out, the small dome in front of the *mihrab* is barely noticeable, and there is little continuity between the design of each of the four front façades. However, and as with El-Wakil's other buildings, the details are carefully conceived and executed. Also, the minaret of this mosque is among the most elegant to be found in Jeddah. One interesting feature of the Aziziah Mosque is that the projecting ladies' entrance is more monumental than the centrally located one for the men.

However, it is in the planning and spatial composition that the strength of this mosque is to be found. The manner in which different areas of the structure are separated functionally, but nonetheless are united into one overall plan is effective. Also, the open passageway separating the prayer hall from the remaining parts of the mosque, while not used heavily, still provides for an interesting spatial arrangement. In addition, the mosque's hypostyle plan with its simple decorative scheme, the use of barrel vaults, and the incorporation of the lighting, acoustical and air conditioning systems into the architecture itself, are all very successful.

As for those involved in the conception of this mosque, they include the Municipality of Jeddah which initially commissioned the project, and Abdel Aziz Ragab and Abdullah Silsila, who paid for most of the expenses. Construction was carried out by the Harithy Construction Division of Jeddah, while Concenter was responsible for supervision.

Congregational Mosques: King Saud, Qiblatayn and Qubba Mosques

This group consists of three large mosques capable of accommodating congregations from 2'000 to 10'000 worshippers. They are all commissioned and financed by the Saudi government, represented by the Ministry of Pilgrimage and Endowments.

King Saud Mosque

This mosque is the largest in the city of Jeddah. It was built to replace a pre-existing mosque constructed some 30 years ago. The earlier structure, which was Jeddah's first reinforced concrete mosque, was found to be structurally unsound, and thus condemned and eventually pulled down. Construction on the new mosque was initiated at the end of 1984, and completed in December 1987.

The mosque is located on a 9'700 sq m city plot which is surrounded by streets on all four sides. Of these streets, Madina road, which borders the site on the west, is among the major thoroughfares of the city. While the structure takes up much of the site, the remaining free periphery areas are paved with granite and contain planted beds. The largest open area is located on the western side, or the area facing the front entrance. This open plaza is interrupted by stairs linking the street level with that of the front entrance. Across the street facing the mosque's eastern, or *qibla* side is a large parking lot. Plans are being made to enlarge this parking area by demolishing some of the adjacent buildings.

The mosque is characterised by a complex plan which is aligned with the surrounding streets on three sides, but is also aligned with the *qibla* direction on the fourth, or western side. The discrepancies between the street directions and that of the *qibla* are compensated for by the addition of triangular shaped areas. These additions contain ablution facilities, classrooms, storage rooms, offices and residences.

The mosque can be approached from entrances located around the periphery of the structure. The main entrance, or the one which imitates the monumental portal of the Mosque and Madrasa of Sultan Hasan in Cairo, is located at the north-western corner of the structure. This entrance leads into a large domed entry chamber. As for the ladies' entrance, it is located at the south-western corner of the mosque, in proximity to the ladies' prayer area which is made up of the south-western section of the mosque's prayer hall. Those entering through the main entrance need to make a number of consciously arranged axial shifts before reaching the courtyard around which the prayer hall is arranged.

The four *iwan* prayer hall covers an area of 5'000 sq m and is symmetrically composed around an east-west axis. In addition to the four barrel-vaulted *iwans*, its main features consist of a large dome reaching a span of 20 m, two smaller symmetrically arranged 12 m domes, and a series of small 6 m domes covering the remaining bays of the prayer hall. The structure's monumental proportions are also expressed in the heights. The minaret rises to 65 m, the large dome to 42 m and the two side ones to 30 m.

A variety of expensive finishes are utilised for the mosque. Granite, terra cotta, and specially designed carpets are used for flooring. Granite is also used to sheath the lower parts of the walls, and up to a height of 1.5 m. The upper parts are covered with plaster, while the interior of the domes and vaults are left exposed. Brass is used for chandeliers, and for the grille-work of the *sabil*, or structure containing a drinking fountain, which is located along the mosque's western façade. A variety of expensive woods, including teak, are utilised for screens, shelves, Quran stands, and the *minbar*. Also, it is for this mosque that modified glass reinforced cement (MGRC) is used on a large scale. This material is poured into specially made plastic molds in the shape of *muqarnas* vaults, as well as decorative columns and panels. After drying, it is dismantled and placed on a number of surfaces including those of the minaret and entry portal.

The mosque was constructed by the Binladen Organisation, and was completed in 1987 at a total cost of SR 60'000'000 or SR 7'851/sq m (US\$ 2'100/sq m). It was financed by the Saudi Arabian government. More specifically, the structure's dedication panel states that the mosque was built from the personal funds of King Fahd ibn Abd al-Aziz. Maintenance is being carried out by the Binladen Organisation for an annual fee for SR 2'200'000.

Since this building has been conceived as Jeddah's major mosque, it is a frequently used one. However, and as a result of the mosque's massive size, it often is not utilised to full capacity, not even during the Friday prayers. However, and while the mosque can easily accommodate the large number of worshippers frequenting it, parking facilities have proved to be insufficient during periods of heavy use. Concerning other activities taking place on the site, they include those of vendors displaying their merchandise on the pavement adjacent to the side entrances. As is the case with the Aziziah Mosque, this activity mainly occurs after prayer time. Again, it provides for a lively atmosphere, but also contributes to circulation problems. While the mosque contains a number of rooms dedicated to teaching activities, these spaces are not yet in use.

Climatic issues have proven to be problematic in the case of this mosque. While the complex is centrally air conditioned, there also was the intention of utilising the effects of natural ventilation. Here, breezes passing between the windows of the domes and the courtyard, would be used to cool the prayer hall. However, the advent of a sandstorm just before the mosque was open to the public brought with it large amounts of dust into the structure. As a result, the windows were sealed shut, and the decision was made to rely exclusively on the air conditioning system. However, since the mosque opens onto a large courtyard, cool air tends to escape out of the prayer hall, making it uncomfortably warm during the hot summer months. As a result, the capacity of the air conditioning system has been doubled, and fans have been installed. Fortunately, these fans, which are suspended from the ceiling, create a pleasant visual effect.

The acoustic performance of the structure has also not been satisfactory, since there have been complaints concerning echoes. Consequently, a number of high powered speakers have been installed at low heights in different parts of the prayer area. Unfortunately, these speakers have not proven to be very effective; they tend to be uncomfortably loud. Also, and for those who choose to sit away from them, the effects of echoing sounds still remain a problem. In addition, and from a visual point of view, these speakers have not blended well with the rest of the structure.

Lighting is provided through both chandeliers and track lights. During the daytime, there is a reliance on both artificial and natural lighting. In general, the lighting is quite successful. While a pleasant atmosphere is created during the daytime, the lighting has a striking effect at night.

Since this mosque is the largest mosque in the city, and since the King has been personally involved in its completion, a great deal of care has been provided for it. As a result, it is extremely well maintained and well kept. Cleaning and maintenance crews are constantly found working in and around the mosque.

Architecturally, this is the most monumental mosque in Jeddah. Such monumentality is clearly expressed in the composition of its main entry portal, courtyard and three large domes. Also, it is a structure in which architectural historicism is clearly evident. Historical structures including the Mosque and Madrasa of Sultan Hasan in Cairo, the Great Mosque of Isfahan, as well as the nineteenth century *sabils* of Egypt, were used as prototypes. They all have been combined to create a new and unique composition. While these various and diverse elements are generally well connected, the relationship between the portal and the minaret, and between the portal and the rest of the structure, is rather weak.

Also, a number of comments should be made concerning the monument and its relation to its surrounding urban fabric. As mentioned, the mosque occupies a whole city plot. On three of the four sides, there is an attempt to acknowledge the direction of the surrounding streets, and to reconcile the difference with the direction of Mecca through the insertion of triangular sections. However, it is on the fourth and main side, the western side, that there is no attempt to align the façade with the street. Here, the building is set back from the street, creating an open plaza which is interrupted only by stairs. Therefore, the relation of the structure to its immediate urban surroundings remain unsatisfactory.

Concerning those involved in the conception of this monument, they include the Ministry of Pilgrimage and Endowments which commissioned the mosque; the Binladen Organisation which carried out contracting works; and Concenter, the firm responsible for supervision.

Qubba Mosque

The following two mosques, those of Qubba and al-Qiblatayn, are both located in the city of Madina. Both mosques are of an historic importance. The Qubba mosque rests on the site where the Prophet Mohammad built the first mosque after his Hijra from Madina. The original mosque has long since disappeared as a result of the successive renovations and reconstructions to which it was subjected. As for the mosque replaced by the current one, it dates back to the early ninetieth century. However, even that structure had undergone a number of modifications, the last of which was in 1969.

When El-Wakil was commissioned to conceive a larger mosque, he initially attempted to incorporate the ninetieth century structure into his design. However, the client, or Ministry of Pilgrimage and Endowments eventually decided to pull down the older mosque, and to completely replace it with a new one. Structural problems, and the difficulty of air conditioning the old mosque were the reasons provided for this decision.

The mosque is located in the south-western part of Madina. The western and northern borders of the site will be occupied by the construction of a new network of roads. A pre-existing cemetery flanks part of its eastern side. In order to build the new mosque, surrounding properties were expropriated. As a result, the site now amounts to a total of about 13'500 sq m. Later on, and as construction was nearing completion, the properties located to the southern or *qibla* side of the mosque also have been expropriated, but this time by the Municipality of Madina. The houses on the site, some of which were of an historical value, were demolished, and plans have been made for the construction of a multipurpose complex. However, the site remains empty, and is currently used for parking.

The new mosque can hold up to five times the number of the earlier one. The complex consists of a rectangular prayer hall raised on a second storey platform. In turn, the prayer hall connects to a cluster consisting of residential areas, offices, ablution facilities, shops, and a library. The prayer hall itself is arranged around a central courtyard. A sizeable hall characterised by six large domes resting on clustered columns flanks the courtyard on the south. A portico, which is two bays in depth, borders the courtyard on the east and west, while a one-bayed portico borders it on the north, and separates it from the women's prayer area. The women's prayer area, which is surrounded by a screen, is divided into two parts as a passageway connects the northern entrance with the courtyard. Six additional entrances are dispersed on the northern, eastern and western façades.

In terms of formal composition, the mosque is characterised by six large domes covering the main prayer area. The dome in front of the *mihrab* is differentiated from the others by its greater height. The remaining parts of the prayer hall are covered by fifty six smaller domes. Four minarets mark the corners of the prayer hall. These minarets rest on square bases, have octagonal shafts which take on a circular shape as they reach the top. Also, the minarets are accentuated by two balconies resting on *muqarnas* vaults.

As with the other mosques, this one is characterised by a variety of expensive finishes. Granite is utilised for flooring, for covering the piers of the prayer hall, as well as parts of the outer and inner walls. Also, marble and granite are used to create the patterned floor of the courtyard. A variety of other materials including brass, wood, and bronze are utilised in different parts of the mosque. In contrast with the other mosques designed by El-Wakil, this one utilises colour as is shown in the decorative panels attached to the pendentives of some of the domes.

Construction on this mosque was begun in 1984 and was completed two years later in 1986. Total costs amounted to SR 110'000'000 or SR 8'011/sq m (US\$ 2'100). An agreement has been made with the Binladen Organisation, which was responsible for building the mosque, to assume maintenance responsibilities for an annual sum of SR 2'000'000.

Because of its historic importance, this is a building which will always experience heavy use. However, it is during the Hajj season, when an estimated two million Muslims visit Madina, that the largest number of people will frequent the structure. While the existence of shops and a library allows the complex to take on additional functions, its importance essentially remains as a place for the performance of prayers.

When visited in April, climatic control for this structure seemed quite adequate. Of the mosques evaluated in this report, this one is the most susceptible to heating and cooling problems since the main prayer area is totally open onto the courtyard flanking it on the north. However, and at the same time, this mosque utilises a number of technologically innovative features. These include a retractable tent structure which is used to cover the courtyard on hot days, specially around noon time. Also, fans are placed inside some of the large chandeliers of the prayer hall. Another innovative feature in the context of mosque design is the incorporation of a ramp intended to serve the elderly and the handicapped. This ramp connects the street level with that of the prayer hall.

Because of this mosque's historic importance, it is well maintained. There are minor maintenance and ageing problems, for example pigeons constantly enter the prayer hall, leaving marks indicating their presence inside it. Also, some of the granite panels already show signs of deterioration at the edges.

This is the largest mosque considered in this report. Architecturally, it utilises a Mamluk revivalist vocabulary, as well as elements from the architecture of the Egyptian countryside. Also, there is an obvious attempt at incorporating some of the architectural features of the pre-existing nineteenth century mosque. This is evident in the design of the minarets as well as the entry portals. Still, the patron's decision to tear down the pre-existing mosque is regrettable, and could have been avoided. Also, while the mosque's utilisation of the retractable tent reflects an innovative use of technology, visually, these features do not blend well with the traditional appearance of the mosque's architecture.

Another weakness expressed in the design of this mosque is the lack of a clear relationship between the complex and the surrounding urban fabric. Therefore, and instead of attempting to relate to the surroundings, the mosque is placed within an open plaza which uncomfortably collides with the bordering pavement and streets. Still, most of the individual architectural elements of the mosque are designed with great care and express a high level of visual refinement.

Concerning those responsible for the realisation of this mosque, they include the patron, the Ministry of Pilgrimage and Endowments. Contracting work was carried out by the Binladen Organisation, and Concenter was responsible for supervision.

Qiblatayn Mosque

As with the Qubba Mosque, this one also is of an historic importance. Tradition holds that it is while praying in this mosque that the prophet Mohammad received divine orders to change the direction of prayer from Jerusalem to Mecca. Up to the 1980's, the site was occupied by a mosque dating back to the 1950's. It was the intention of the Ministry of Pilgrimage and Endowments to replace it with a larger one, and El-Wakil was commissioned to design the new mosque. construction was begun during the end of 1986, to be completed about two years later.

The current mosque is located on an irregular, and almost triangular site, located on the outskirts of the city and covering an area of about 4'000 sq m. The site is mainly flat, but is characterised by an upward slope towards its eastern side. It is bordered by a large street from the north and a cemetery from the west. A residential area used to flank the mosque's *qibla* side. However, the area was purchased by the Municipality of Madina, and its structures were demolished. While there are future plans to build a multipurpose complex on this recently acquired area, for the time being, it has been paved and is currently used as a parking lot.

The structures of this complex cover most of the site. The mosque itself is raised on a second storey platform, while storage areas, ablution facilities and mechanical rooms occupy the lower level. As for the prayer hall, it is also divided into two levels. The men's prayer area is located on the ground level, while the women's prayer area and a number of classrooms are found on the gallery above. Residential units are situated to the west of the prayer hall.

The design of the Qiblatayn Mosque incorporates a number of interesting features. These include the use of a wide staircase positioned parallel to the street. The staircase leads to a terrace from which a change of direction needs to be made in order to enter the prayer hall. This terrace, in addition to leading to the prayer hall, also looks onto a tree planted courtyard. Opposite the terrace, and to the western side of the courtyard, is a pavilion consisting of three domed bays. As for the eastern side of the site, it is marked by a small domed pavilion originally intended to hold a drinking fountain.

Concerning the exterior composition of the structure, its central part is framed by two elaborately shaped minarets. The area between these minarets is marked by two domes arranged along the *qibla* axis. The dome in front of the *mihrab* is the higher of the two. The incorporation of two domes is intended to symbolically allude to the two *qiblas*. The remaining parts of the prayer hall are covered with pointed barrel vaults. As a result of the site's relatively small size, it only contains a limited number of open areas. These include the small courtyard situated in front of the prayer hall, as well as the small plaza located on the eastern edge of the site.

As in the other mosques, there is a heavy reliance on brick construction. The use of brick even extends to include the platform of the outer terrace located to the north of the prayer hall. Instead of utilising reinforced concrete, this terrace rests on a network of brick cross vaults. Concerning finishes, a variety of materials are utilised, including granite of differing degrees of smoothness.

The mosque was completed towards the end of 1987. Total cost amounts to SR 30'000'000 or SR 7'138/sq m (US\$ 1'928/sq m). In the brochure published commemorating the construction of this mosque, it is mentioned that while the structure was commissioned by the Ministry of Pilgrimage and Endowments, it was financed from the personal funds of King Fahd ibn Abd al-Aziz.

As with the *Qubba* Mosque, this mosque is of an historic importance, and therefore is visited constantly by worshippers, specially during the Hajj season. On a functional level, it is well planned, and there is a clear separation between its various functional zones such as the men's prayer area, the women's prayer area, and the residential units. As with a number of other mosques, vendors display their merchandise in front of the prayer area. However, and instead of simply utilising the pavement, the wide front staircase is also used. The mosque was intended to incorporate a *sabil* in the small domed structure to the east of the site. However, no foundation was installed there. Instead, a number of water coolers have been placed in the small courtyard.

On account of its historic and religious importance, this mosque is well maintained. As is the case with the other congregational mosques considered in this report, maintenance is carried out by the contractor, the Binladen Organisation. Of course, there are some minor ageing and maintenance problems. As with the *Qubba* Mosque, pigeons constantly enter the mosque, leaving physical marks indicating their presence, specially on the window sills. Also, the effect of rain and wind have made parts of the structure's exterior white surfaces brownish.

As with the *Aziziah* Mosque, the walls located on the eastern part of the mosque show soccer ball marks caused by children playing against that wall. Still, and all in all, the mosque is well maintained.

Architecturally, this is the most successful urban mosque designed by El-Wakil. This is evident from the manner in which the front façade acknowledges the direction of the adjacent street, and from the use of the wide staircase and terrace as transitional elements leading from that street to the prayer hall. Also, the direction of the *qibla* is indicated to those approaching the front entrance of the complex through the subtly planned intersection of the prayer hall and the exterior northern façade. Another successful feature is the insertion of a passageway between the complex and the adjacent cemetery.

The passageway, which connects the front and back sides of the complex, provides for an interesting spatial arrangement and is pleasant to walk through. The mosque is characterised by a variety of entry sequences through which one passes from lit to shaded areas.

As with the two earlier congregational mosques, this one was commissioned by the Ministry of Pilgrimage and Religious Endowments. Construction was carried out by the Binladen Organisation, while Concenter was responsible for supervision.

Mohammad Al-Asad
Cambridge, 19 May 1989



Small Mosques

Jeddah, Saudi Arabia

Architects Abdel Wahed El Wakil
London, United Kingdom

CORNICHE MOSQUE

Clients Ministry of Hajj & Awqaf with
the Municipality of Jeddah
Riyadh, Saudi Arabia

Completed December 1986

Site Area 1'200 square metres

Ground floor 195 square metres

Total floor 195 square metres

Cost SR 1'500'000 (US\$ 405'000)

SR 7'692 per m² (US\$ 2'077)

ISLAND MOSQUE

Clients Ministry of Hajj & Awqaf
Riyadh, Saudi Arabia

Completed March 1986

Site area 2'500 square metres

Ground floor 400 square metres

Total Floor 400 square metres

Cost SR 5'500'000 (US\$ 1'485'000)

SR 13'750 per m² (US\$ 3'712)

RUWAI MOSQUE

Clients Municipality of Jeddah &
sponsored by Sharbatly Abdel
Rahman
Jeddah, Saudi Arabia

**Planned date
of completion** September 1989

Site area 2'945 square metres

Ground floor 216 square metres

Total floor 216 square metres

Cost SR 4'000'000 (US\$ 1'200'000)

SR 18'518 per m² (US\$ 5'000)

BINLADEN MOSQUE

Clients Municipality of Jeddah
& sponsored by Binladen
Organization
Jeddah, Saudi Arabia

**Planned date
of completion** September 1988

Site area 1'850 square metres

Ground floor 123 square metres

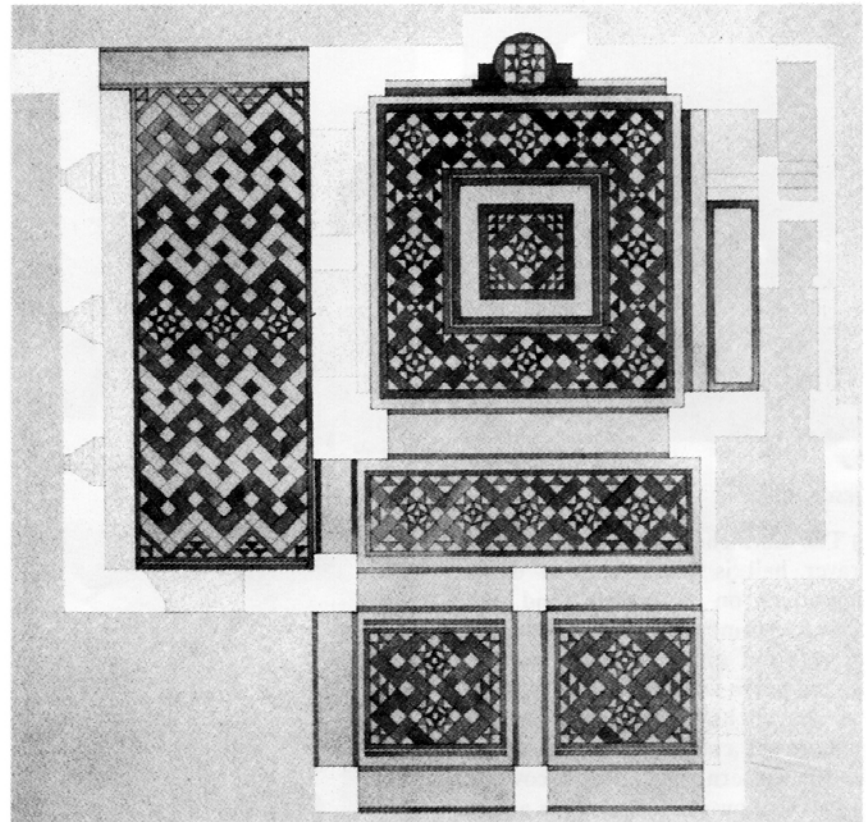
Total floor 123 square metres

Cost SR 3'000'000 (US\$ 900'000)

SR 24'390 per m² (US\$ 6'585)

Building type 612

1989 Award Cycle 0603.0833.0874.
0875.SAU



The construction of these four small mosques - intended as *zawiyas* - was initiated within the framework of a larger programme for the development of a contemporary/traditional mosque architecture in Saudi Arabia. This scheme was undertaken by the Ministry of Hajj and Awqaf in 1980, and Deputy Minister Hossam Khashoggi was entrusted with its organization. The present project consists of four mosques built in Jeddah: the Corniche, Island, Ruwais and Binladen Mosques.

Site

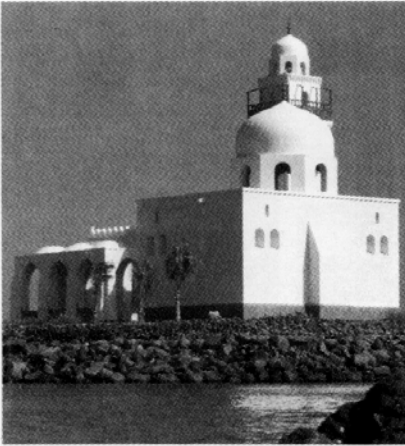
The Municipality of Jeddah selected four sites for the construction of these religious structures. The Corniche Mosque is built on an isolated sand dune, off the northern part of the Jeddah Corniche. The Island Mosque was erected on a 2'500sq m island, at a short distance to the south of the Corniche Mosque and will be con-

nected to the main land by means of a small bridge. Al-Ruwais Mosque lies to the south of the previous two structures, on the Red Sea coastline. It overlooks the Corniche and constitutes a dominant landmark silhouetted against the background of the commercial centre. Binladen Mosque is located on a main thoroughfare of Jeddah, close to a residential district.

Functional Requirements

All four mosques - *zawiyas* - are based on plans where the prayer hall occupies most of the space and the other functions are reduced to a minimum.

1. Corniche Mosque: drawing showing the floor pattern in granite



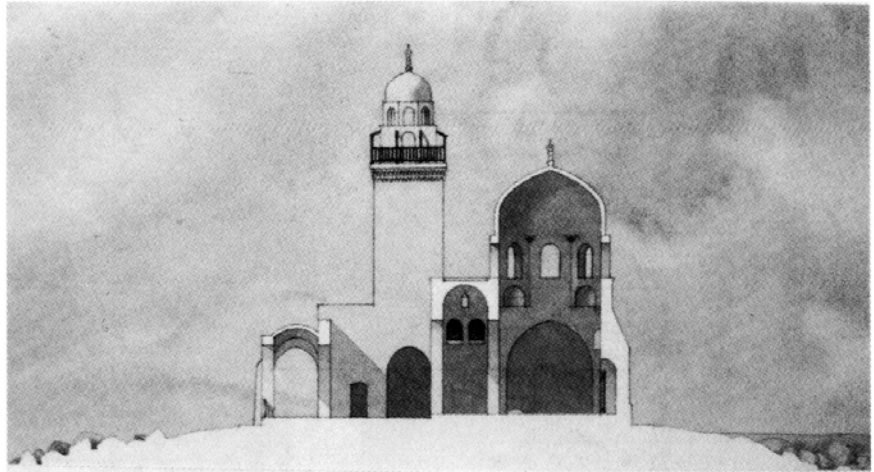
2

Description

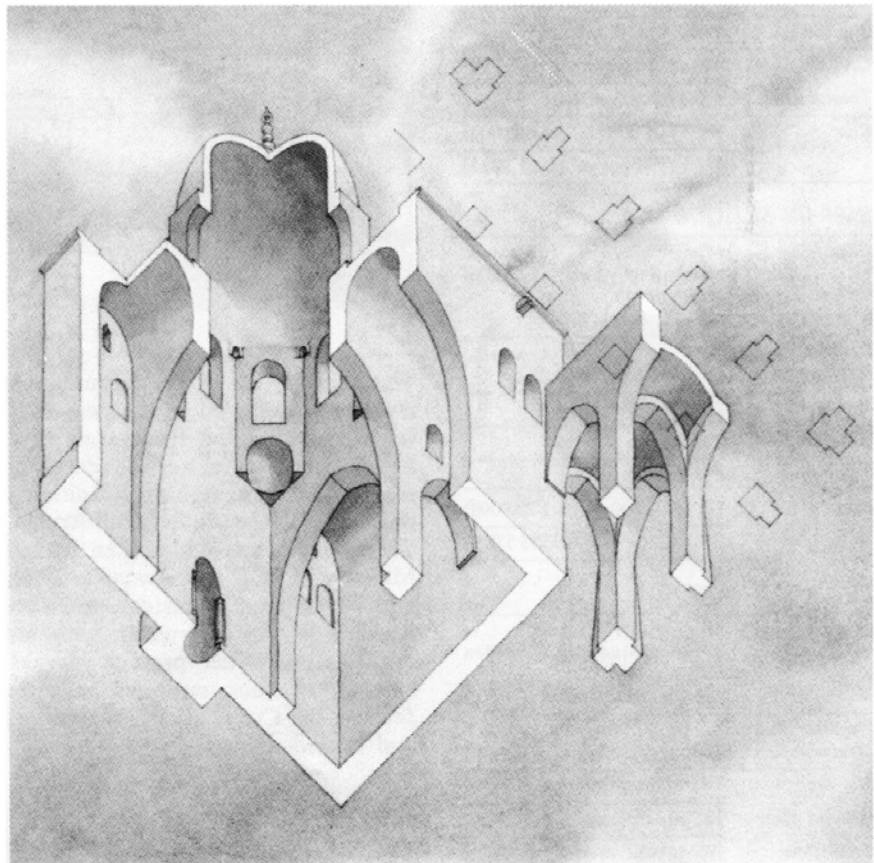
1) The Corniche Mosque: the square prayer hall is covered by a dome supported on squinches and the *mihrab*, surmounted by an oculus, projects out on the eastern wall. A vaulted porch lines the entire length of the prayer hall northern wall and contains the entrance and a *mastaba*. On the western side, a loggia covered by two shallow domes provides a view over the Red Sea. The southern side of the prayer hall is occupied by the minaret which can be accessed by an externalized staircase conceived as an inclined plane. An open shaft between the main dome of the prayer hall and the loggia's shallow domes allows a glimpse of the minaret's full height.

2) The Island Mosque is based on a similar plan with a central dome, supported on squinches and raised on an octagonal drum, covering the prayer hall. The mosque is preceded on the western side by a large loggia looking out onto the sea; the latter is covered by shallow domes supported on pointed arches resting on square piers. The squat minaret with its external balcony protected by a wooden parapet recalls early Egyptian examples (cf the minaret of the Great Mosque of Esna, built in 1081).

3) Al-Ruwais Mosque features three domes lining the *qibla* wall; these use externalized stepped drums in the



3



4

manner of Cairene Mamluk monuments. Two consecutive series of catenary vaults ensure a natural ventilation of the prayer hall and are very reminiscent of those used in the so-called Nubian vernacular archi-

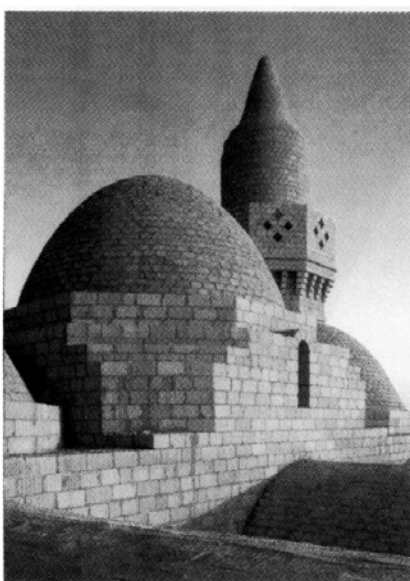
itecture. The short minaret ends with a tapering dome and crescent finial.

2. *Island Mosque: overall view*

3. & 4. *Island Mosque: drawings of the main dome structure & section of the main dome*



5



6

4) Binladen Mosque is based on a single-domed Ottoman type of plan. The central dome of the prayer hall is supported on four half-domes placed at each corner, and its drum is pierced with arched clerestories. The façades are treated symmetrically and display rectangular openings protected by iron grilles and surmounted by lintels showing a sunburst motif. The western side of the prayer hall is preceded by an arcade covered by cross-vaults. The pencil minaret has an external parapet supported on two rows of *muqarnas*.

Project Significance

These mosques borrow features found in both monumental and vernacular Islamic architecture as it has been expressed over the past 900 years. None of these features particularly

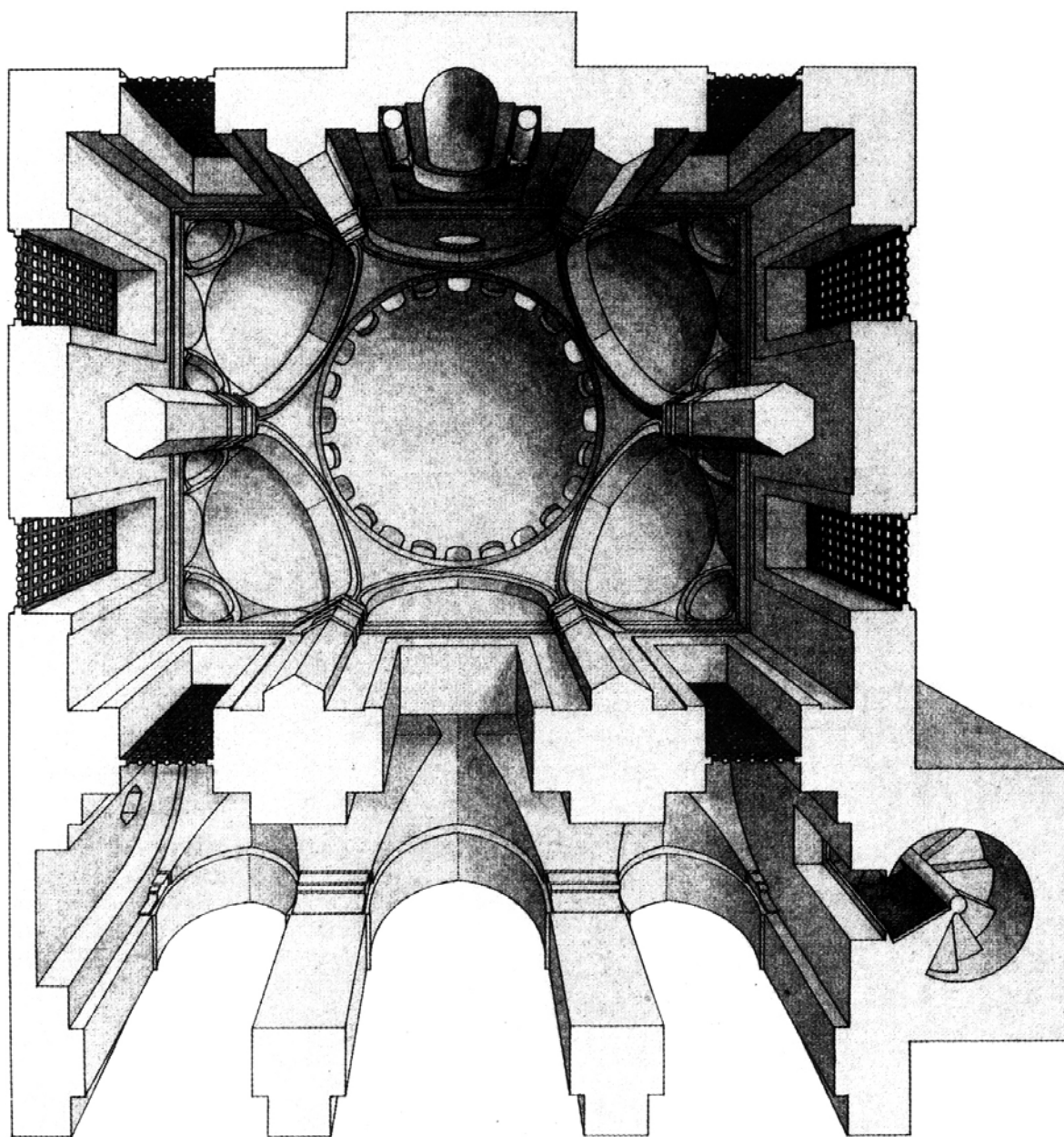
pertains to the Saudi tradition as such, but their combination and inventive reshuffling seek to express universality rather than particularism; the architect has even described these structures as sculptures.

Construction

The use of load bearing bricks for all four mosques is a deliberate choice allowing the re-introduction of a traditional and economic material as opposed to the ill-suited use of reinforced concrete. Except for the foundations, no concrete was required. The finishes include marble floorings, wooden *mashrabiyyas* and iron grilles.

5. Ruwais Mosque: model

6. Ruwais Mosque: main dome & minaret during construction



Building type 612
1989 Award Cycle 0603.0833.0874.
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7. Binladen Mosque: perspective of interior of
prayer hall

Rec'd 22.12.87

603.SAU./0833.SAU./0834.SAU./0835.SAU./0836.SAU./0874.SAU./
0875.SAU./0876.SAU./0877.SAU./0878.SAU./0879.SAU./



The Aga Khan Award for Architecture

ARCHITECT'S RECORD

CONFIDENTIAL

I. IDENTIFICATION

Project Title MOSQUES OF SAUDI ARABIA - A SERIES OF MOSQUES WHICH ARE PART
OF A PROGRAMME FOR THE RE-INSTALEMENT OF ISLAMIC ARCHITECTURE
Street Address _____
City MEDINA AND JEDDAH Country SAUDI ARABIA
Telephone _____ Telex _____

II. PERSONS RESPONSIBLE

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Telephone [01] 837 7252 Telex 965869 WAKIL G

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Mailing Address P O BOX 2583

City RIYADH 11461 Country SAUDI ARABIA
Telephone 401 2345 Telex 201603

C. Consultants (e.g. Economists, Sociologists, Demographers, Engineers)

Name Supervision - CONCENTER
Mailing Address P O BOX 7914
City JEDDAH Country SAUDI ARABIA
Telephone JEDDAH 665 8352 Telex 601876 MASJED

D. Contractor BINLADEN ORGANISATION
Mailing Address P O BOX 1470

City MEDINA Country SAUDI ARABIA
Telephone 822 3300 Telex 570080 sj

E. Master Craftsman SEE ATTACHED SHEET FOR LIST
Mailing Address _____

City _____ Country _____
Telephone _____ Telex _____

III. USE

A. Specify type(s) of Use: RELIGIOUS

B. User/Occupant WORSHIPPERS

1. Occupation/Profession: GENERAL PUBLIC

2. Income Level (check one) _____ High _____ Medium _____ Low _____ Mixed

C. Specify any change(s) between planned and actual use:

IV. PROJECT TIMETABLE

(Please specify year and month)

A. Design: Commencement FROM 1980 Completion AN ONGOING PROC

B. Construction: Commencement _____ Completion _____

C. Date of Project Occupancy _____

V. PROJECT ECONOMICS

(Please specify amount, currency and date of transaction)

	Amount	Currency	Date
A. Total Initial Budget	PLEASE REFER TO ATTACHED DATA SHEET		
B. Total Actual Costs	_____	_____	_____
C. Actual Cost per sq. m.	_____	_____	_____
D. Analysis of Costs	REFER TO ATTACHED DATA SHEET		
1. Land	_____	_____	_____
2. Infrastructure	_____	_____	_____
3. Labour	_____	_____	_____
4. Materials	_____	_____	_____
5. Professional Fees	_____	_____	_____

E. Cost Comparison REFER TO ATTACHED DATA SHEET

1. Please indicate how the costs of this project relate to typical building costs in the country (check one):

_____ Average _____ Above Average _____ Below Average

F. Sources of Funds

1. Please indicate the percentage of funds that came from:

_____ Private Sources _____ Public Sources

2. If funding was public, what percentage was from:

_____ local _____ national _____ international sources

VI. CONSTRUCTION DETAILS

A. Site and Building Area (please indicate in square metres)

- 1. Total Site Area: _____ **REFER TO ATTACHED DATA SHEET**
- 2. Total Ground Floor Area: _____
- 3. Total Combined Floor Area (including basement(s), ground floor(s) and all upper floors): _____

B. Construction and Technology

- 1. Describe the structural system and the basic method of construction

- 2. Indicate which major building parts were fabricated on-site and which were fabricated elsewhere

C. Description of Materials

(please also indicate if locally produced or imported)

1. Foundations

REINFORCED CONCRETE

2. Principal structural members

LOAD BEARING BRICK

3. Infill

4. Rendering of Facades or Exterior Finishes

PLASTER RENDERED WITH CEMENT

5. Floors

MARBLE OR TERRACOTTA

6. Ceilings

ON SITE CARVED PLASTER FOR FLAT CEILING

7. Roofing

VAULT AND DOME IN BRICKWORK

8. Other elements (please specify)

D. Type of labour force (please indicate percentage)

_____ Skilled Workers _____ Unskilled Workers

E. Origin of labour force

_____ Domestic _____ Foreign

VII. GENERAL GEOGRAPHY AND CLIMATE

A. Please describe the local geographic characteristics:

SAUDI ARABIA

MEDINA AND JEDDAH

B. Please describe the local climatic characteristics:

HOT DESERT CLIMATE

VIII. EVOLUTION OF DESIGN CONCEPTS

Please describe the history of the project, from its conception to its final construction and actual use.

SEE ATTACHED DATA SHEET

Rec'd 22.12.87.

Island Mosque, Jeddah, Saudi Arabia

عبد الوكيل
EL-WAKIL ASSOCIATES

ARCHITECTURAL CONSULTANTS

PLEASANT HOUSE, 29 MOUNT PLEASANT, LONDON WC1X 0AP Telephone: 01-837 7252
Telex: 965869 WAKIL G

30th March 1988

Aga Khan Awards Office
32 Chemindes Crets-de-Pregny
1218 Grand Saconnex
GENEVA, SWITZERLAND

Dear Sirs,

REPORT ON THE NOMINATION OF THE MOSQUES OF SAUDI ARABIA

This report is intended as a brief explanation on the purpose of the nominating of the series of mosques presented for the Aga Khan Award as a unified integrated project rather than a statement of individual unrelated projects.

1. The Mosques project, upon a demand from King Fahd, was initiated by the Ministry of Hajj and Awkaf as the source of a national programme for the development of a contemporary traditional mosque architecture in Saudi Arabia. The task of organising the programme was undertaken by Deputy Minister Hossam Khashoggi.
2. In collaboration with the Municipality of Jeddah and through the dynamic personality of its Mayor - Architect Mohamed Said Farsi - a selection of imposing sites were consecrated for the development of the very first experiments in introducing the models of traditional mosque architecture. Apart from serving for worship, these models were intended to demonstrate within a limited budget the means of traditional construction and the various modes of architectural expression within the design of small mosques [the Zawia].
3. The very first mosque was the design of the Island Mosque funded by the Ministry of Hajj and Awkaf. The design was conceived within the confines of traditional sacred space cosmology - the squaring of the circle. Where the 'heavenly' dome above the mihrab is supported by a transitional octagonal drum to the cubed volume of the prayer hall. This tripartite symbolism has been carried into the design of the minaret. The design was expressed in pure crystalline geometry without any attempt of personal or regional stylisation. In that sense it could be said that this mosque contains a universal aspect which extends beyond the confinements of specific and individualistic form. The Island Mosque contains a 'pictographic' essence in its shape and can be considered as having a 'heiroglyphic' aspect of mosque architecture i.e. the characteristics of classic form.

4. The Corniche and Ruwais Mosques are conceived with a more personal and individual expression and differ mainly in that aspect to the design of the Island Mosque. Although still maintaining the traditional aspect of space cosmology, they express a vivid contemporaneity to the vernacular architecture of North Africa and the Mediterranean basin. The strong expression of the catenary vaults in both mosques have subdued the stylised effect of pointed arches and emphasise a typical modern expression. [The catenary and parabolic arch has been widely introduced in modern architecture through the advent of twentieth century engineering science and the predominance of shell structures. It served well as a symbolic expression of functional form.]

We might as well mention here the extensive use of the catenary vaults in the vernacular architecture of Upper Egypt which has filtered through from Pharaonic times. In a sense the Corniche and Ruwais Mosques express a contemporary vernacular free-style of rural architecture.

5. The fourth small mosque, the Binladen Mosque, was again conceived as a classic expression of traditional architecture with the urban context in mind. However, this mosque differs from the Island Mosque in that it reflects a strong stylisation of form. Here, the dome is all encompassing and dominates the overall space together with its hemispherical baldachins, which carry on a hexagonal base. The particular style has been introduced by Sinan the Great and marks the termination of the continuous cycle of Islamic architecture in its various styles of assimilation, adaptation and integration within the tradition. This mosque could be considered as classic in style but mostly of an eclectic nature.
6. The four experiments mentioned above were intended mainly as a demonstration and an education process for students of architecture to show the means of construction and the various expression in handling of space for small mosques. Mimar magazine has also collaborated with the Ministry of Hajj and the Municipality of Jeddah in encouraging students to produce their own designs through an open competition announced in a Mimar publication.
7. It is interesting to mention here that the Island Mosque has been a decisive influence on the Ministry of Hajj Engineering Department and on Binladen Organisation, the main contractors of Saudi Arabia. The Island Mosque has brought about an appreciation and acceptance of this approach to architecture with the full confidence of adapting it to the three grand reconstructions of the historical mosques of Quba and Qiblatain in Medina al Munawwarrah and King Saud Mosque in Jeddah.

8. The site of the Quba Mosque in Medina is where the Prophet Mohammed erected the first Mosque of Islam following his Hijrah from Makkah and, therefore, is considered third in importance to the sites of the Haramain in Makkah and Medina and is mandatory to all pilgrims. The need of the increased number of pilgrims to use this Mosque has compelled the demolition of the 150 year old building and the requirement for a new building with five-fold capacity was commissioned and sponsored by King Fahd.

As a result of the unfortunate eradication of the old building it was imperative that the new building be in total compliance with the spirit of the old architecture. Thus, a development of the pre-existing architecture was central to the main theme of design, and a strict adherence to the traditional local style of the Medina mosques was reflected in many aspects of the building.

During the Friday prayers and pilgrimage season, the central courtyard assimilates the increased number of worshippers. A temporary canopy to protect the congregation from direct sunlight was sought for in the design. The solution was made possible by the use of an electrically-operated, retractable tent that adapted the most up-dated technology of lightweight structures, developed in Germany by Professor Frei Otto. This integration of a hi-tech system to a traditionally designed building proved useful and appropriate in addition to demonstrating the approach to problem-solving and decision-making in architecture without the biased dictums of 'modernism' and 'traditionism'.

The Quba Mosque provides an interesting example of revitalisation and reconstitution of architecture in vital historical areas of perpetual usage.

9. The site of Qiblatain Mosque is of another historical importance and relates to the time that the Archangel Gabriel revealed unto the Prophet Mohammed God's request for all Muslims to divert their prayer direction from the Jerasulem Qibla to that of Mekkah. It is said that on receiving this announcement, the worshippers praying at Qiblatain site, re-directed themselves from a northerly direction, facing Jerasulem, to a southerly direction, facing towards Makkah.

In order to purport this action in the architecture, the symbolic gesture of designing two domes; the north one - being a blind dome - superimposes the old Qibla and the south one - being an elevated dome on an open drum - superimposes the Chosen Qibla of Makkah. The two domes are linked by a small cross vault symbolising the transition from one Qibla to the other and the 'heavenly' light coming from the open drum of the latter one emphasises its predominance. A further indication to the Jerusalem Qibla was the placement of a raised flat Mihrab below the blind dome depicting the design of the oldest Mihrab found in Islam in the sub-terranean chamber of the Dome of the Rock in Jerusalem. This treatment in design has reflected the peculiar and characteristic aspect of the Qiblatain Mosque.

Since the existing structure consisted of an awkward and dilapidated building, erected some twenty-five years ago, the design theme had to be re-interpreted by inspiration. The characteristic architectural features were thus inspired by the vernacular architecture of the Southern Arabian Peninsula prior to the northern influence of the Ottoman period. It is within that aspect that the Qiblatain Mosque could be referred to as an authentic vernacular to the region [we preclude here the primitive desert settlements of Najd and similar Nomadic architecture].

10. The King Saud Mosque in Jeddah was erected some thirty years ago in the new district of the Medina Road in Jeddah. The structure was poorly built and badly designed insinuating a concocted style of Mamaluk and Moorish architecture smeared upon third rate commercial design and planning criteria of the modern inheritance of architectural faculties in Egypt. The building was condemned for seven years before it was pulled down and the demand for a new King Saud Mosque to replace it was commissioned by King Fahd.

The King Saud Mosque has meant a lot to Jeddah as it was the first 'monumental' edifice the city has identified with in its quantum leap to the Twentieth Century and the burgeoning economic growth that followed. To the Saudis, the King Saud Mosque architecture reflected a mixture of romantic 'ideal forms' of the Grand Era of Cairo and the exuberant style of the Moors.

The new design was thus conceived to provide this monumental aspect and a huge brick dome of 20 meters span, soaring to a 40 meter height from ground level, was constructed on the air without centering; similarly a 65 meter minaret, in brick masonry, towered aside the main road. This daring feat in construction has been accomplished within a period of 18 months and has managed to prove and extend the feasibility of traditional brick construction within the capacity of modern production and construction means.

The design elements of the mosque had recourse to the most elaborate and elegant designs that has been produced in periods where Islamic architecture has been at its peak. The minaret and portal of King Saud Mosque has depicted the most ingenious designs of stalactites previously existing in the Sultan Hassan Mosque in Cairo. The research and study involved in re-designing, producing and constructing the stalactites has re-instated an art lost to the majority of practising architects in the Muslim world today. The muqarnas [stalactites] is a unique invention of Muslim architecture and encompasses the most disciplined exercise in three dimensional manipulation of volumetric space.

Similarly, an intensive vocabulary of traditional design elements were applied to domes, pendentives, squinches and fan vaulting showing the variety and flexibility by which traditional forms could be used to manipulate and enhance the overall quality of internal space. Everything was specifically designed for the mosque from ornamental door handles, bolts and hinges to floor patterns and carpet design, chandeliers with their lighting fixtures and chains, ornamental plaster-work, wooden awnings and balustrades, brass grilles and fountain taps, crescents for the dome and minaret finials and mimbar and mihrab.

The King Saud Mosque could be said to demonstrate a contemporary expression and revitalisation of the vast knowledge that the Muslim heritage has bestowed upon us. A true understanding of the knowledge and art of the past and of its true re-interpretation is vital for perpetuating such universal knowledge and applying it to serve the demands of today; furthermore, adapting it to cope with the imperatives of the new.

The King Saud Mosque design has sought to revitalise and perpetuate the grandeur of a tradition by rightful imitation and creative interpretation expressed by skillful craftsmanship and construction techniques. It is worth mentioning here that this attitude towards design is common to the development of a living tradition and sets it apart from the ill-conceived approach of counterfeited revivalism that has swept the Western world, based on a fraudulent conversion of the architectural forms of a pagan Hellenic culture into the Christian milieu of European culture and, more recently, to the meretricious jugglery of post modernism.

11. In between the huge scale of the three grand mosques referred to above and the four small, water-side mosques in Jeddah referred to previously, four examples of community-type mosques have been designed and been built in Jeddah. The Sulaiman Mosque, the Harithy Mosque, the Juffali Mosque and the Azizeyah Mosque in Jeddah have been respectfully commissioned by well established individuals under the auspices of the Ministry of Hajj and the co-operation of the Municipality of Jeddah. Each design has sought to provide various expressions and interpretations to Islamic architecture.

The Juffali Mosque, which is located at the entrance to the old town, reflects the typical architecture of the three vernacular old Jeddah-type mosques of Al Hanafi, Al Mimar and Al Shafie.

The Azizeyah Mosque was conceived within a very limited budget and demonstrates the capacity of achieving an agreeable edifice within financial limitations.

The Harithy Mosque is the smallest of the community mosques but nevertheless the most elaborate. The minaret and mihrab stalactites have been carved out of marble; and its ceramic tiles have been designed and specially manufactured in the old town of Kutaya in Turkey. The general architecture represents a contemporary variation on a traditional theme of design.

The Sulaiman Mosque was the very first mosque to be designed and built in Jeddah and, together with the Island Mosque, has helped in contributing to the introduction of load-bearing brick construction. The resumption of a dominant central dome to the Sulaiman Mosque entailed a precursive endeavour owing to the official antipathy, prevailing at that time, for its application. The Sulaiman Mosque, although somewhat externally austere, has re-introduced the internal courtyard, the women's prayer mezzanine, the vertical bellowing of internal space into a juxtaposition of arches and domes, and the consistency of materials and surface treatment, with an elementary white colour.

As a forerunner, the Sulaiman Mosque has had to endure in all aspects the discomforts of teething pains. However, it has managed to introduce a traditional type of mosque without historical affectations and mannerisms.

CONCLUSION

Having attempted to give a brief history and explanation into the process of the design and construction of the above-mentioned mosques in Saudi Arabia I strongly recommend that they be considered in their totality expressing three different categories of:-

- | | |
|------------------------|---|
| SMALL MOSQUES | - Island, Corniche, Ruwais and Binladen |
| COMMUNITY MOSQUES | - Sulaiman, Harithy, Azizeyah and Juffali |
| CONGREGATIONAL MOSQUES | - Quba, Qiblatain and King Saud |

Together they share in common the dedication of a Government Authority [represented in the person of H.E. Deputy Minister Sheik Hosam Khashoggi of Hajj and Awkaf]; to control and impose the supra-functional aspect of the Mosque as the spearhead of a spiritually oriented nation by following up and collaborating with Municipalities, contractors and individual sponsors to achieve a material manifestation reflected through the architecture of the Mosque.

Such an endeavour has encompassed occasional difficulties and frustrations especially with the sudden economic set-backs that have assailed recently. It was also unfortunate that Mayor Mohamed Said Farsi has, due to health conditions, resigned from his post and, consequently, has affected the site developments of the water-side mosques in Jeddah. The confined budgets of the Ministry have bestowed the personal financing of King Fahd for the Quba, Qiblatain and King Saud Mosques.

In each project ideas and various elements were applied in order to introduce a variety of architectural expression and construction techniques, achieving a comprehensive vocabulary within the scope of traditional architecture.

Further to that, a training workshop to accompany each mosque has provided experience and know-how to all levels of professionals, technicians and craftsmen. Over two hundred masons ranging from Turkey, Pakistan, Syria, India and Egypt have emerged from the on-site training provided to them; over eighty gypsum plasterers were introduced from Morocco to practise their craft and integrate new geometric designs to their well preserved knowledge of Moroccan patterns. Carpenters have also trained and evolved from the extensive use of wooden elements in the architectural design and also in the making of molds and formworks for intricate structural shapes.

Respectively, the marbleworks involved has also provided ample opportunity for their craftsmen. Brass chandeliers, grills and ironmongery has equally benefitted and renewed a currently neglected trade. And last, but not least, was the opportunity offered to engineers, architects and builders to experience the techniques and methods of traditional Islamic crafts.

It is this unified and integrated vision which has been dispersed by its sheer magnitude into several projects and stages that requires their recollection into one comprehensive presentation in order to accomplish the overall development concept into a unified totality.

Abdel Wahed El Wakil

Island Mosque

Site

The site selected by Mr. Mohamed Said Farsi former Mayor of Jeddah, is a small island of 2,500 sq. metres, off the northern cornice, which has a strong visual impact. A landscaped approach incorporating facilities for the mosque will be connected to the island by means of a little bridge.

Design

The Island Mosque was designed as a first model for a programme set by Deputy Minister Hussam Khashoggi to re-introduce the value of traditional Islamic architecture in contemporary architecture.

The design was established upon the basic elements existing in traditional mosques. A main rectangular space covered by a main dome [of six metres] directly above the mihrab next to the Qibla wall. Surrounding each of its three sides are three meter wide vaults. The vaults are carried from the walls and central arches, while the dome is carried on a perforated octagonal drum resting on four squinches, to 'square the circle'.

Opposite the Qibla wall an immense arch opens on to the courtyard with its surrounding arcade, giving an impressive view of the sea. The minaret has been set on the northern corner between the prayer hall and the courtyard, and below it a main entrance was provided for access in to the courtyard. The minaret has retained the strong massive square shaft of the early mosques in Islam. The square is culminated by a wooden balcony carried on geometrically formed stalactites [muqarnas] and is topped by an octagonal shaft carrying a dome which is terminated by a brass crescent similar to that of the prayer hall.

A careful study of masses and volumes, of light and shadow, and of visual composition was integrated to achieve a simplicity of means and expression.

Construction

The mosque construction was intentionally built in load-bearing red terracotta brick to re-introduce the scientific and artistic superiority of brick technology and its economic use as opposed to the prevailing, ill-adapted technology of reinforced concrete.

The most interesting constructional detail is that of the minaret staircase. Made entirely in bricks whereupon each flight is carried on a series of superimposed arches – the one carrying the other.

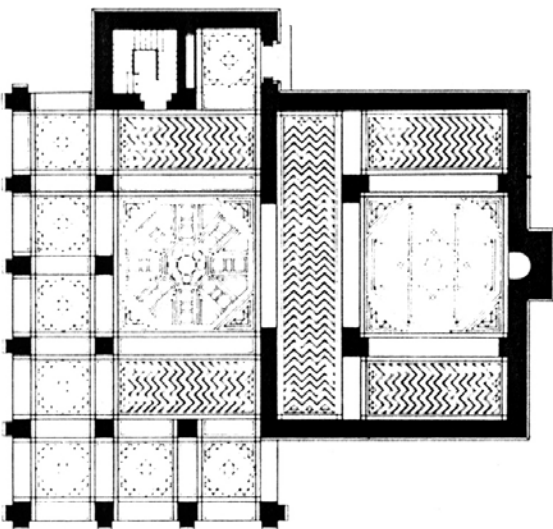
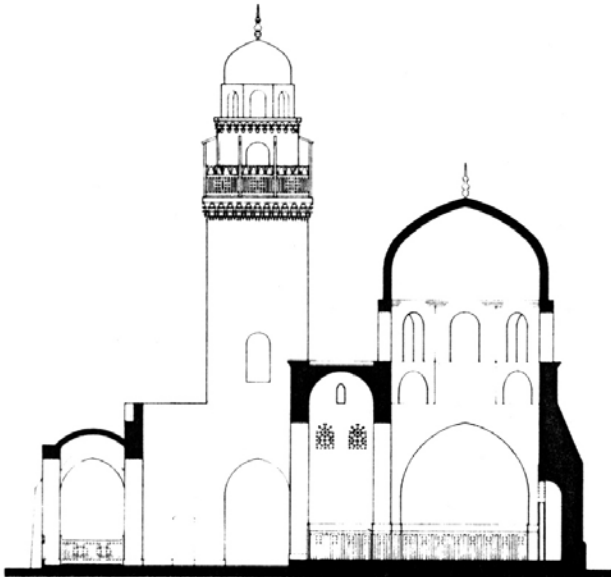
Client: Ministry of Hajj and Awqaf

Architect/Design: Abdel Wahed El Wakil

Supervision: Concenter, Jeddah

Contractor: Ganadilcom

Completed: March 1407 H./1986





The Aga Khan Award for Architecture

32, chemin des Crêts, 1218 Grand-Saconnex, Geneva, Switzerland, Telephone (22) 98 90 70

NOMINATION FORM

CONFIDENTIAL

I. PROJECT IDENTIFICATION

A. Project Title Small Mosques

Address _____

City _____ Country _____

B. Date of Completion _____

C. Architect Abdel Wahed El-Wakil

Mailing Address _____

City _____ Country _____

Telephone _____ Telex _____

D. Client _____

Mailing Address _____

City _____ Country _____

Telephone _____ Telex _____

II. DESCRIPTION

Please give a brief description of the project, i.e. use, materials, construction technique, social and physical contexts.

(please continue overleaf)

III. VISUAL MATERIALS

Please use this space for a visual representation of the project, i.e. sketch, photo, photocopy, etc.
Additional visual materials appended to this form will be appreciated.

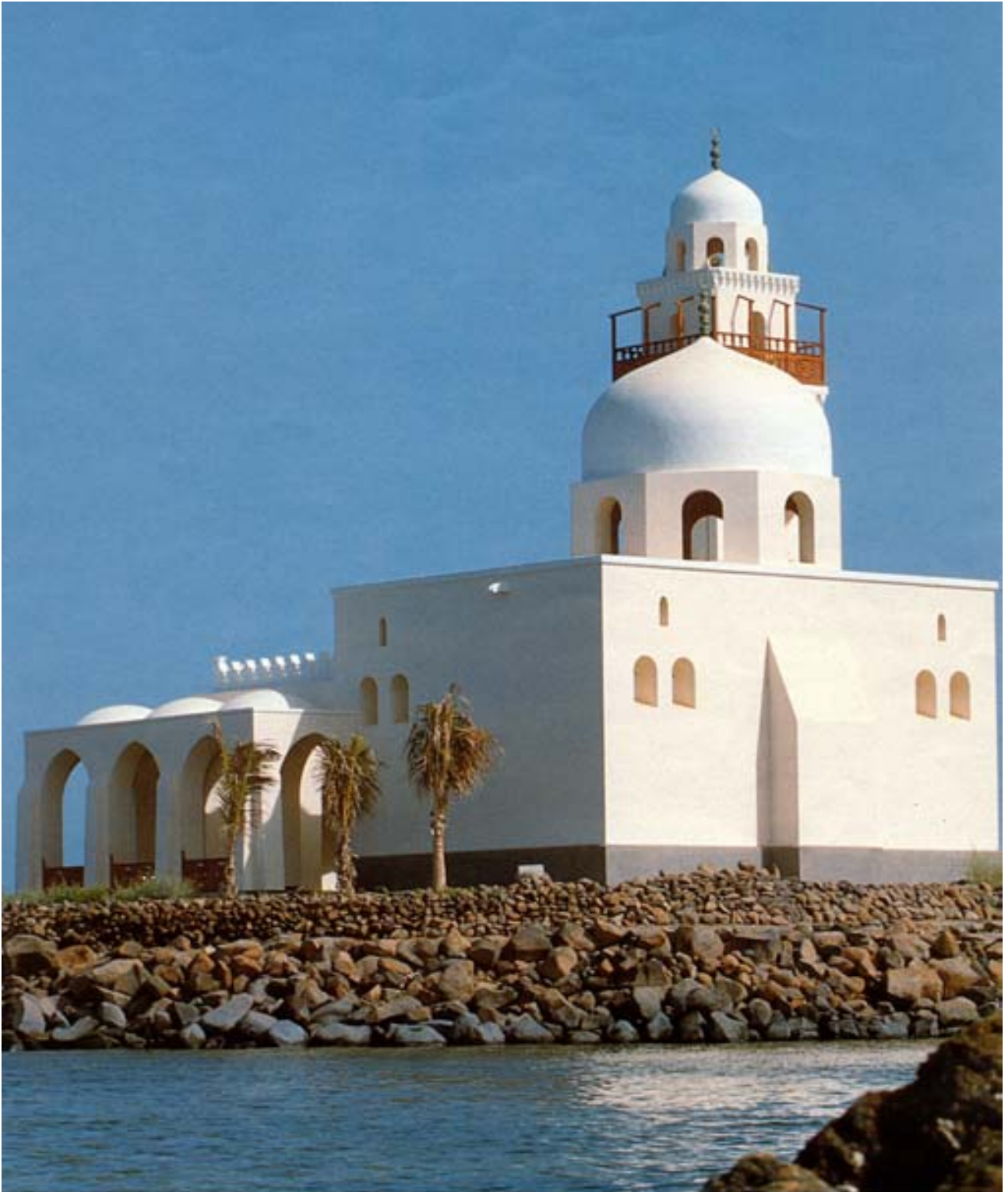
IV. SOURCES OF INFORMATION

Please indicate possible sources of information (bibliographical or other).

V. NOMINATOR'S STATEMENT

Please indicate why you feel this project is important.

Name (please print) _____ Date _____ Signature _____



Island Mosque: Overall View



Island Mosque: Door in Teakwood and Brass



Island Mosque: Interior of Prayer Hall with Mihrab and Koran Shelves



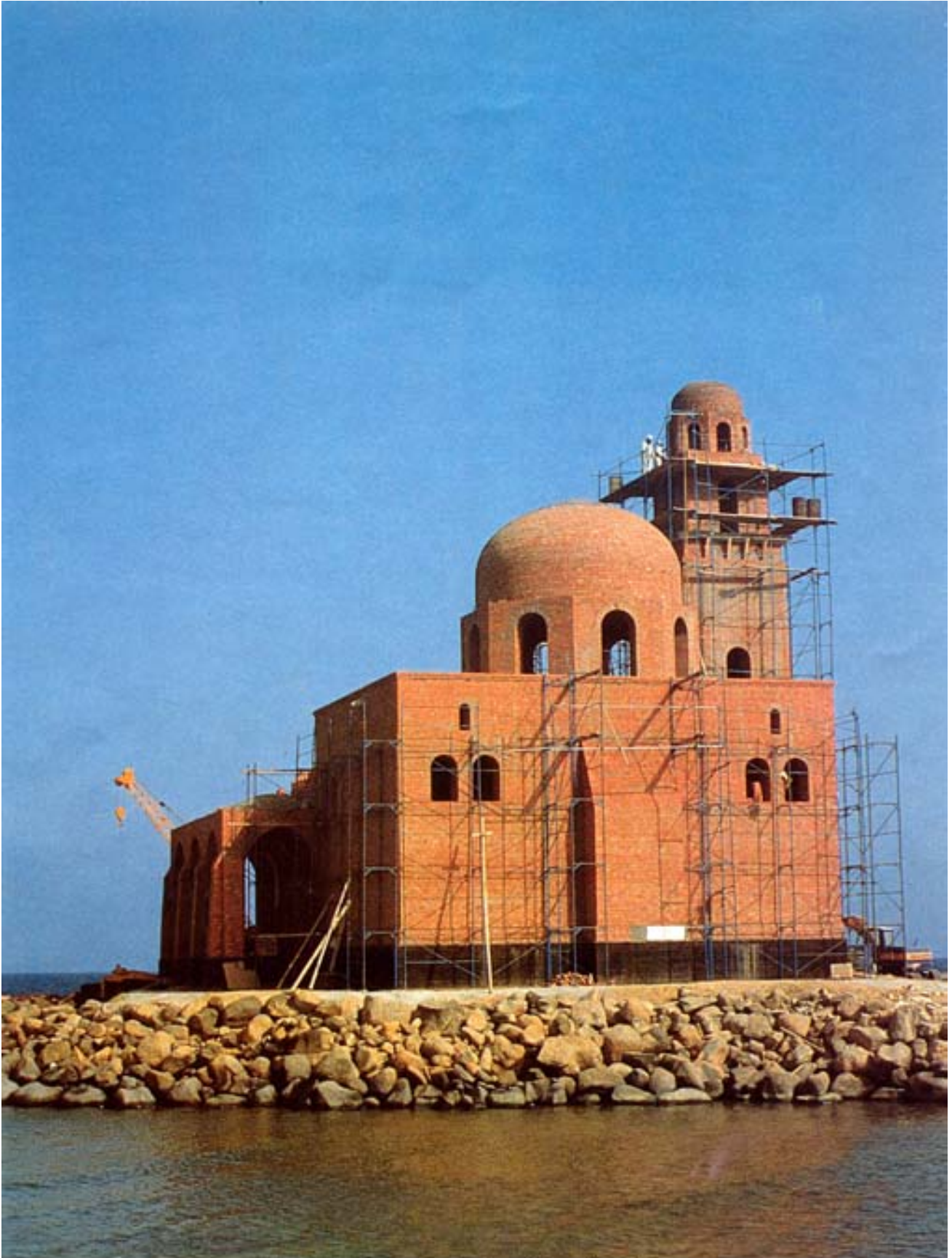
Island Mosque: Entrance Door



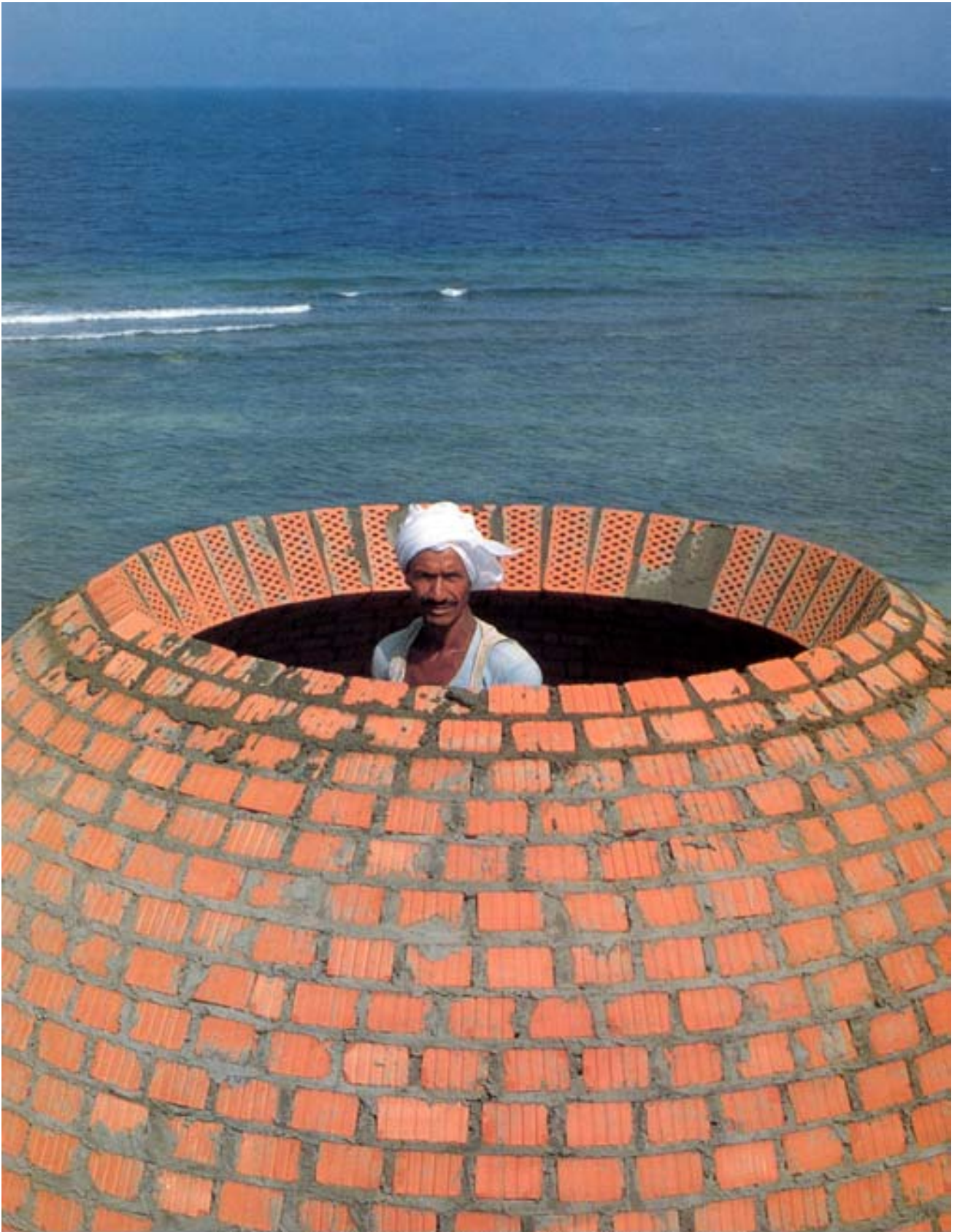
Island Mosque: Floor Pattern in two hues of Granite



Island Mosque: Chandelier under the main Dome



Island Mosque during Construction



Island Mosque: main Dome during Construction



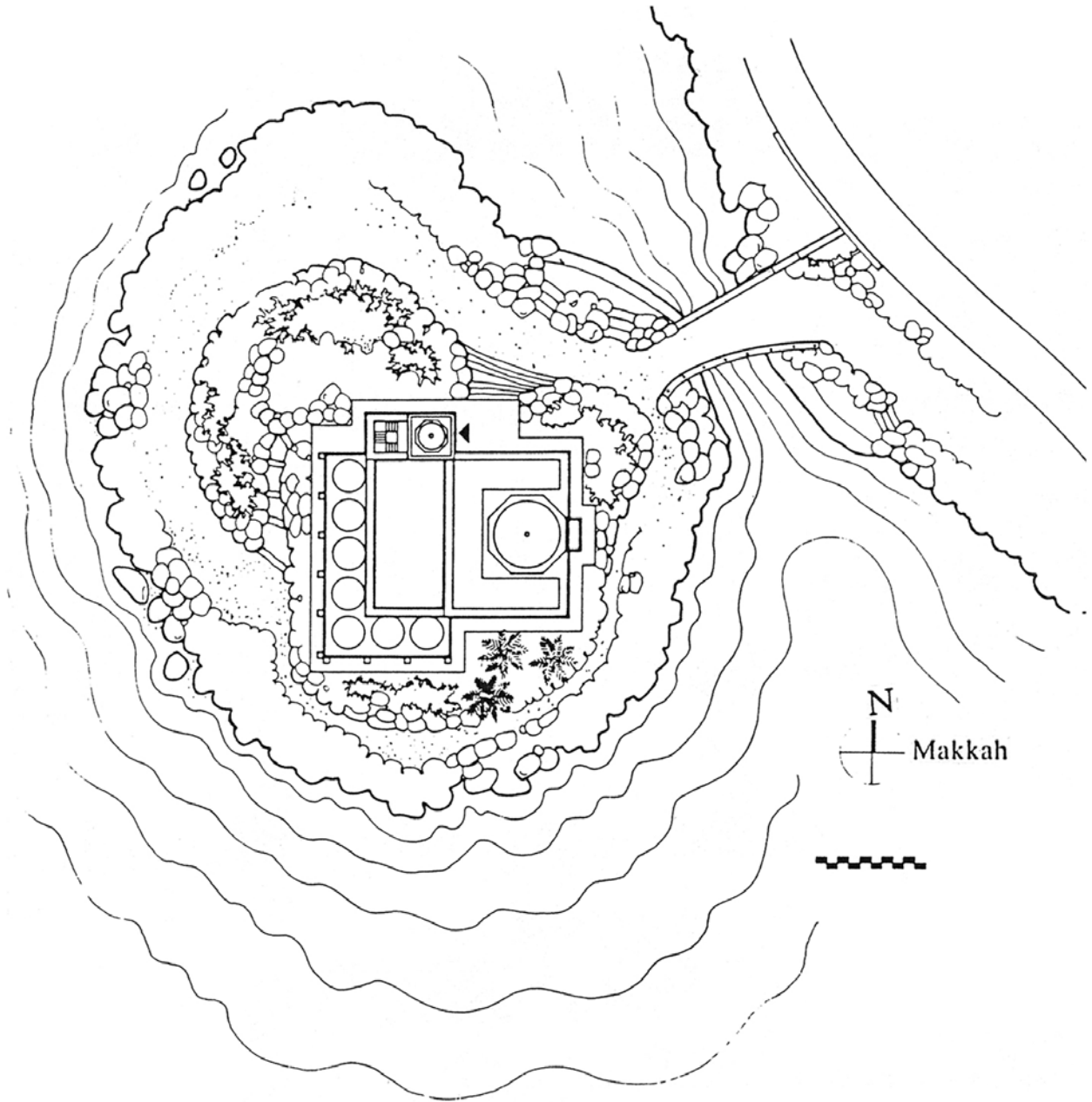
Island Mosque: Loggia looking out to the Sea

J E D D A H

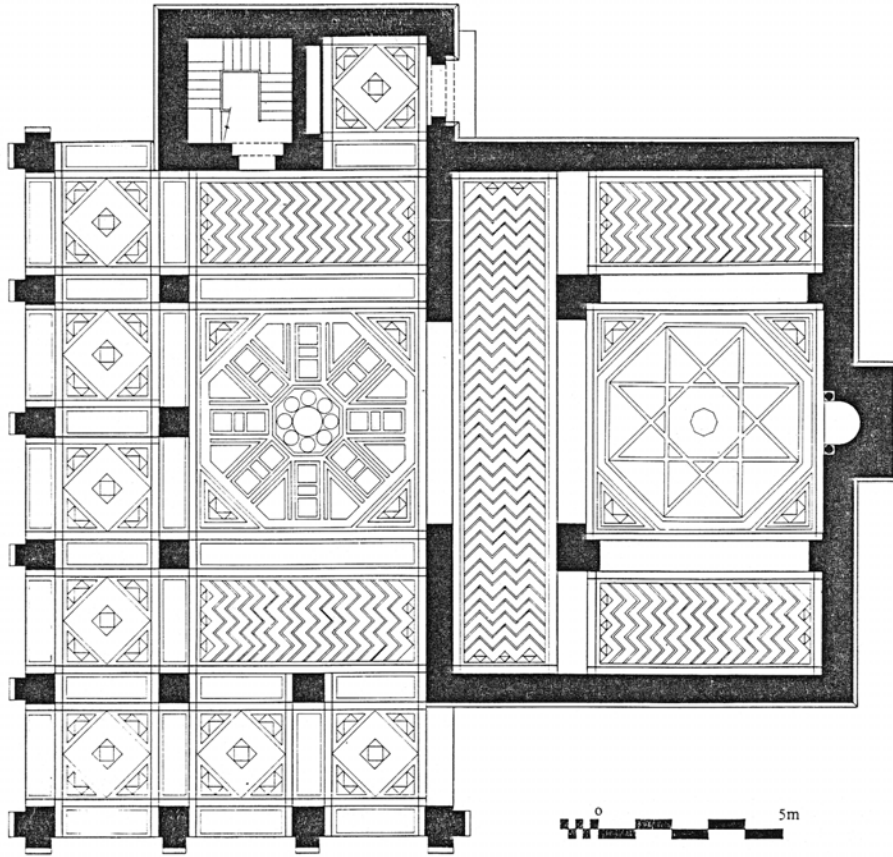
KINGDOM OF SAUDI ARABIA



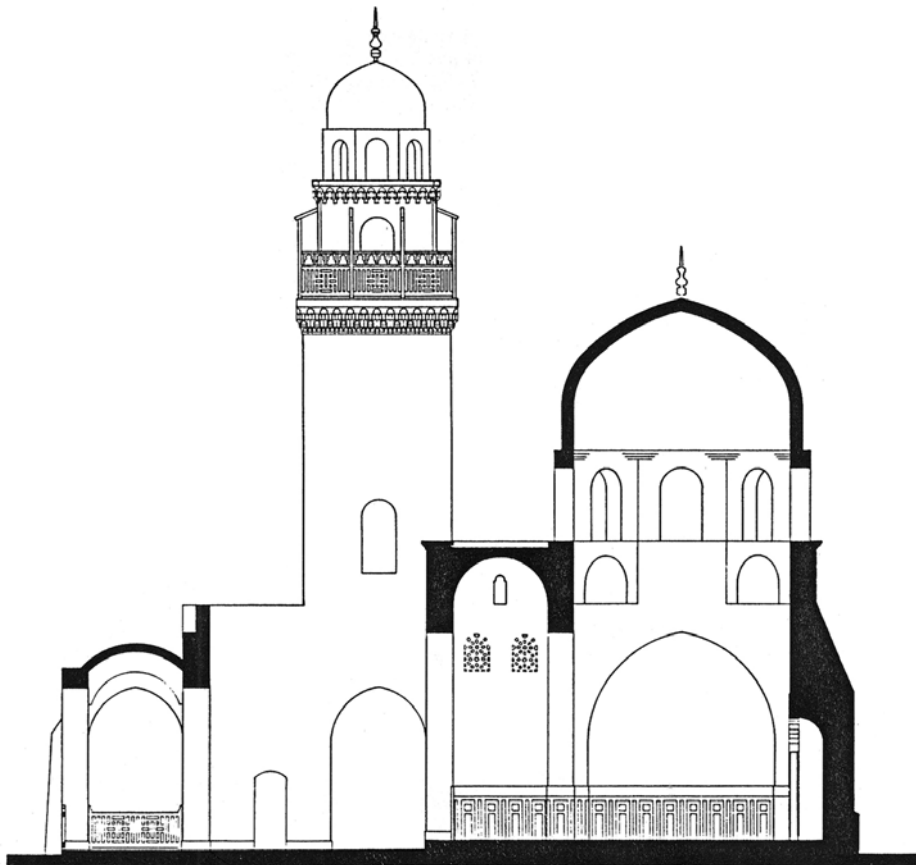
Island Mosque: Location map



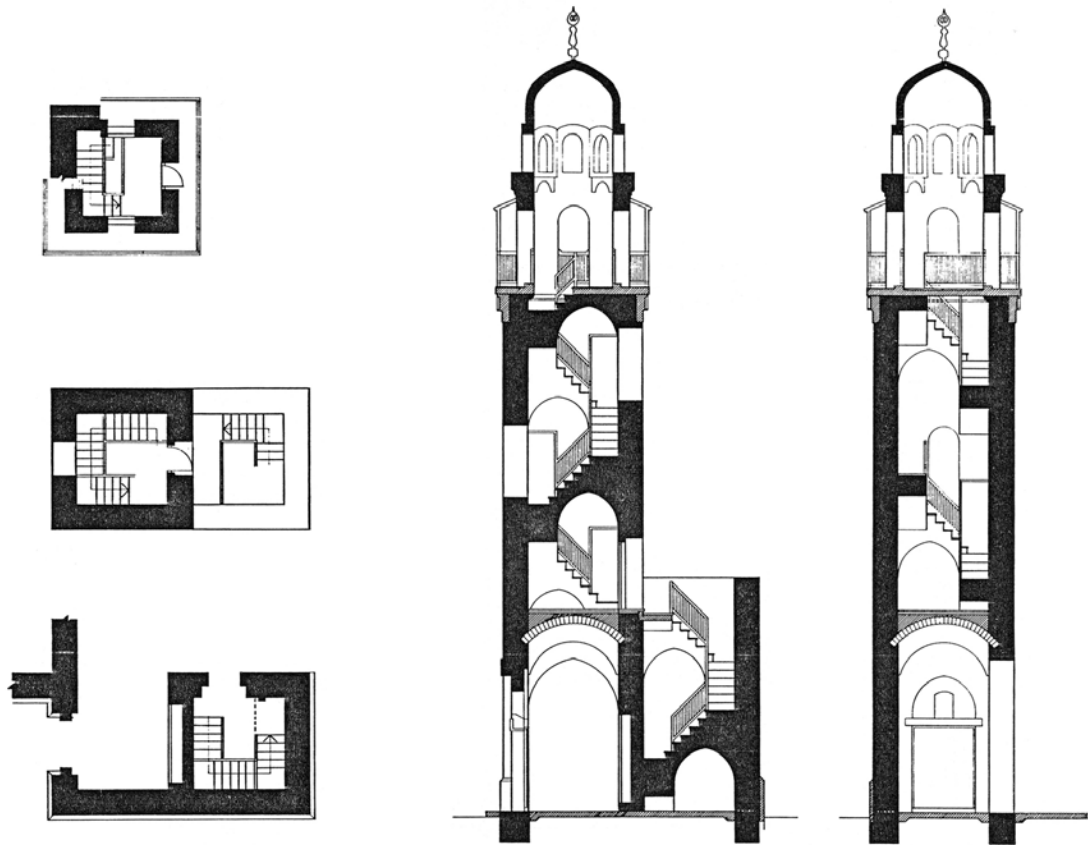
Island Mosque: Site Plan



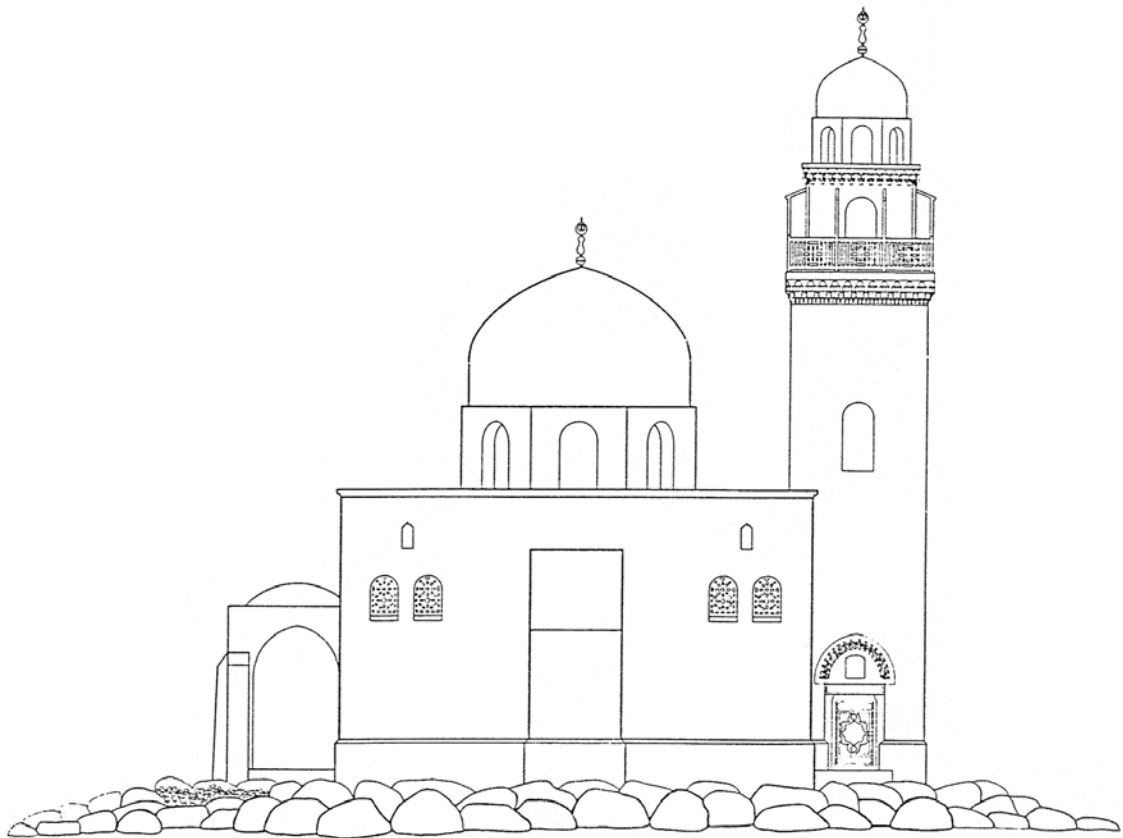
Island Mosque: Floor Plan



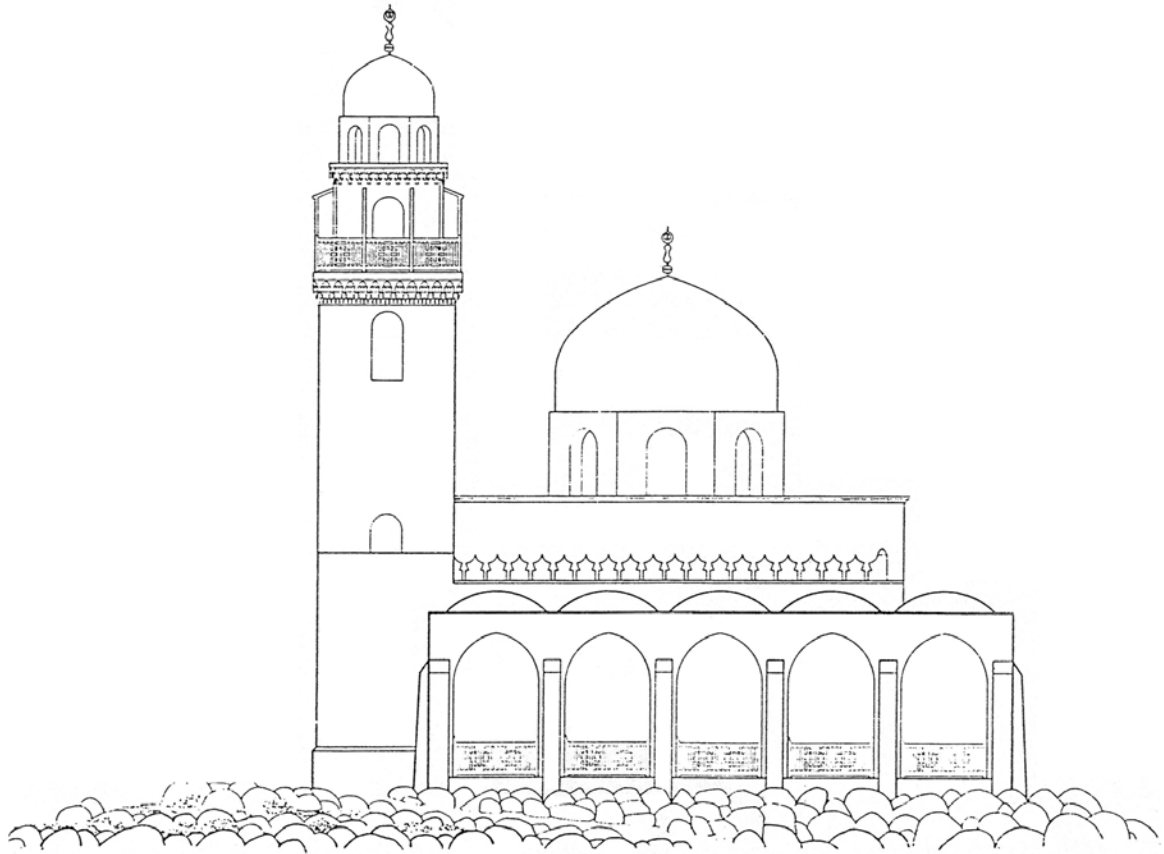
Island Mosque: East Elevation



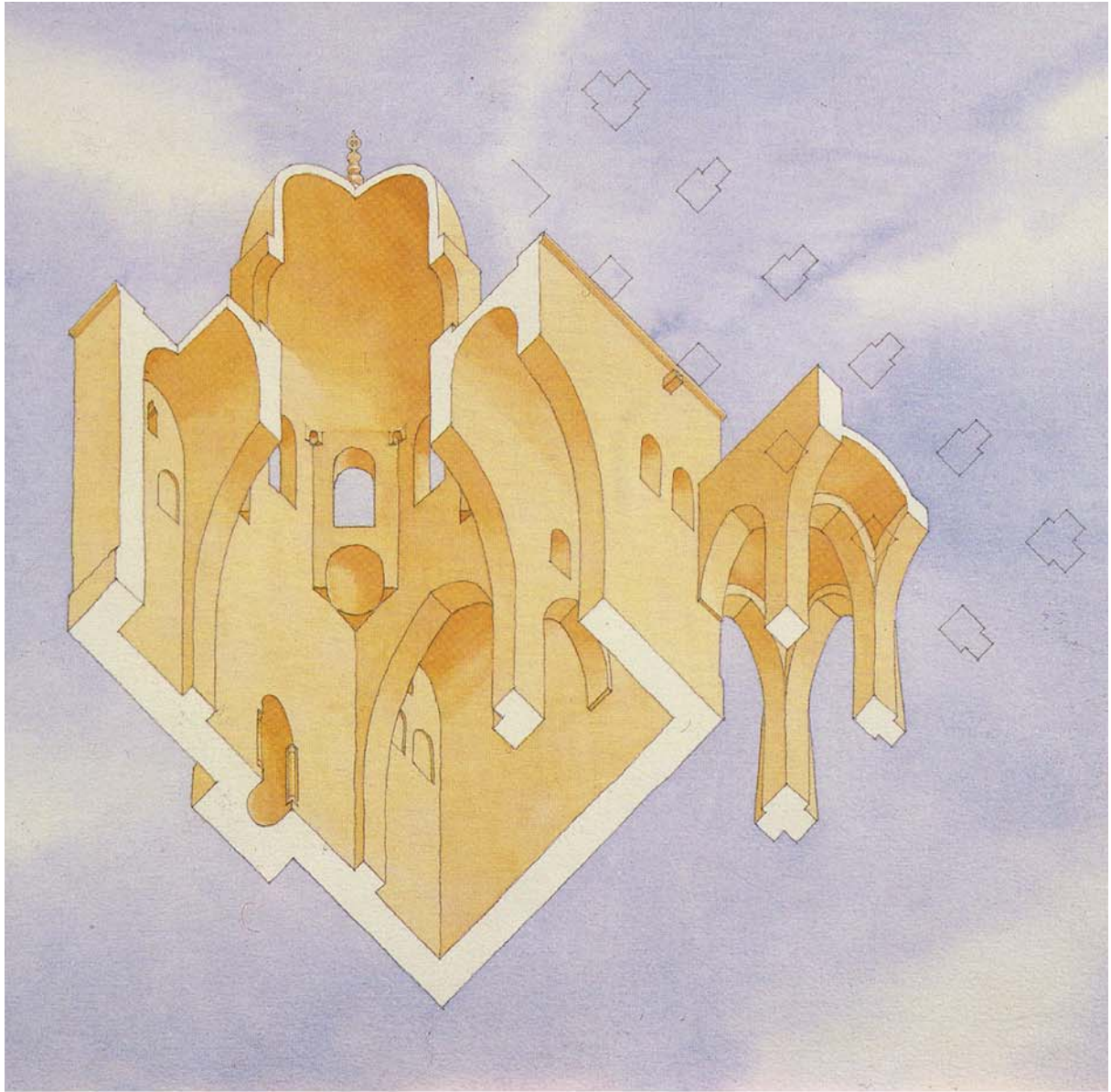
Island Mosque: Plans and Sections of the Minaret



Island Mosque: Section



Island Mosque: West Elevation



Island Mosque: Drawings of the main Dome Structure and section of the main Dome

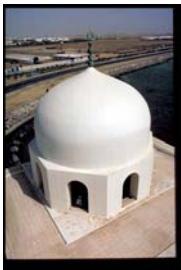
Island Mosque
Jeddah, Saudi Arabia



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Island Mosque
Jeddah, Saudi Arabia



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Island Mosque
Jeddah, Saudi Arabia



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Island Mosque
Jeddah, Saudi Arabia



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Date: 15.05.1989
Photographer: AKRAM Mohammad
Copyright: Y
Technical Infos:
Notes:
Location: C1
VM Link: 0833 Island Mosque



Acc No: S024078
VM Title:
Date: 15.05.1989
Photographer: AKRAM Mohammad
Copyright: Y
Technical Infos:
Notes:
Location: C1
VM Link: 0833 Island Mosque



Acc No: S024080
VM Title:
Date: 15.05.1989
Photographer: AKRAM Mohammad
Copyright: Y
Technical Infos:
Notes:
Location: C1
VM Link: 0833 Island Mosque

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Acc No: S024092
VM Title:
Date: 15.05.1989
Photographer: AKRAM Mohammad
Copyright: Y
Technical Infos:
Notes:
Location: C1
VM Link: 0833 Island Mosque



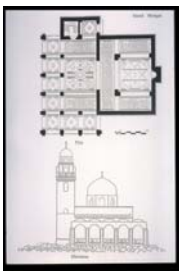
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Date: 15.05.1989
Photographer: AKRAM Mohammad
Copyright: Y
Technical Infos:
Notes:
Location: C1
VM Link: 0833 Island Mosque



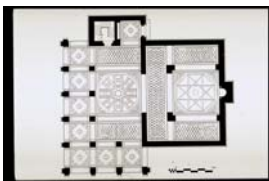
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VM Title:
Date: 15.05.1989
Photographer: AKRAM Mohammad
Copyright: Y
Technical Infos:
Notes:
Location: C1
VM Link: 0833 Island Mosque



Acc No: S024112
VM Title:
Date: 15.05.1989
Photographer: AKRAM Mohammad
Copyright: Y
Technical Infos:
Notes:
Location: C1
VM Link: 0833 Island Mosque

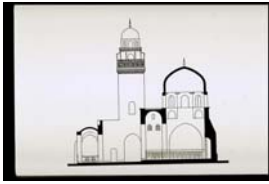


Acc No: S029537
VM Title:
Date: 15.11.1988
Photographer: AKAA
Copyright: Y
Technical Infos:
Notes:
Location: C1
VM Link: 0833 Island Mosque



Acc No: S029539
VM Title:
Date: 15.11.1988
Photographer: AKAA
Copyright: Y
Technical Infos:
Notes:
Location: C1
VM Link: 0833 Island Mosque

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Acc No: S029541
VM Title:
Date: 15.11.1988
Photographer: AKAA
Copyright: Y
Technical Infos:
Notes:
Location: C1
VM Link: 0833 Island Mosque



Acc No: S133743
VM Title:
Date:
Photographer: ABEL Christopher
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0833 Island Mosque

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List of Visual Materials

No	VM Num	CD Id	IMG Ord	VM Title	Date	Photographer	Format	Copyright
1	S002422			Island Mosque	27.09.1988	Courtesy of Architect	24x36	Y
2	S002423			Island Mosque during construction	27.09.1988	Courtesy of Architect	24x36	Y
3	S002424			Main dome under construction	27.09.1988	Courtesy of Architect	24x36	Y
4	S002425			Minaret	27.09.1988	Courtesy of Architect	24x36	Y
5	S002426			Balcony rail _stalactite on minaret	27.09.1988	Courtesy of Architect	24x36	Y
6	S002427			Detail of minaret stalactites	27.09.1988	Courtesy of Architect	24x36	Y
7	S002428			Main entrance	27.09.1988	Courtesy of Architect	24x36	Y
8	S002429			Door in teak and brass	27.09.1988	Courtesy of Architect	24x36	Y
9	S002430			Detail of carved plasterwork _corbels	27.09.1988	Courtesy of Architect	24x36	Y
10	S002431			Crenelations above courtyard	27.09.1988	Courtesy of Architect	24x36	Y
11	S002432			Two-tone granite pavement in courtyard	27.09.1988	Courtesy of Architect	24x36	Y
12	S002433			View from courtyard into prayer hall	27.09.1988	Courtesy of Architect	24x36	Y
13	S002434			Main dome and squinches above mihrab	27.09.1988	Courtesy of Architect	24x36	Y
14	S002435			Chandelier in main dome	27.09.1988	Courtesy of Architect	24x36	Y
15	S002436			Detail of brass chandelier	27.09.1988	Courtesy of Architect	24x36	Y
16	S002437			Courtyard arches	27.09.1988	Courtesy of Architect	24x36	Y
17	S002438			Minaret stairs	27.09.1988	Courtesy of Architect	24x36	Y
18	S002439			Minaret stairs	27.09.1988	Courtesy of Architect	24x36	Y
19	S002440			Loggia arches	27.09.1988	Courtesy of Architect	24x36	Y
20	S002441			Loggia looking out to sea	27.09.1988	Courtesy of Architect	24x36	Y
21	S023853				15.05.1989	AKRAM Mohammad	24x36	Y
22	S023854				15.05.1989	AKRAM Mohammad	24x36	Y
23	S023855				15.05.1989	AKRAM Mohammad	24x36	Y
24	S023856				15.05.1989	AKRAM Mohammad	24x36	Y
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27	S023859				15.05.1989	AKRAM Mohammad	24x36	Y
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30	S023862				15.05.1989	AKRAM Mohammad	24x36	Y
31	S023863				15.05.1989	AKRAM Mohammad	24x36	Y
32	S023864				15.05.1989	AKRAM Mohammad	24x36	Y
33	S023865	CD00046	IMG0077		15.05.1989	AKRAM Mohammad	24x36	Y
34	S023866				15.05.1989	AKRAM Mohammad	24x36	Y
35	S023867				15.05.1989	AKRAM Mohammad	24x36	Y
36	S023868				15.05.1989	AKRAM Mohammad	24x36	Y
37	S023869				15.05.1989	AKRAM Mohammad	24x36	Y
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45	S023877				15.05.1989	AKRAM Mohammad	24x36	Y
46	S023878				15.05.1989	AKRAM Mohammad	24x36	Y
47	S023879				15.05.1989	AKRAM Mohammad	24x36	Y
48	S023880				15.05.1989	AKRAM Mohammad	24x36	Y
49	S023881				15.05.1989	AKRAM Mohammad	24x36	Y
50	S023882				15.05.1989	AKRAM Mohammad	24x36	Y

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51	S023883				15.05.1989	AKRAM Mohammad	24x36	Y
52	S023884				15.05.1989	AKRAM Mohammad	24x36	Y
53	S023885				15.05.1989	AKRAM Mohammad	24x36	Y
54	S023886				15.05.1989	AKRAM Mohammad	24x36	Y
55	S023887				15.05.1989	AKRAM Mohammad	24x36	Y
56	S023888				15.05.1989	AKRAM Mohammad	24x36	Y
57	S023889				15.05.1989	AKRAM Mohammad	24x36	Y
58	S023890				15.05.1989	AKRAM Mohammad	24x36	Y
59	S023891				15.05.1989	AKRAM Mohammad	24x36	Y
60	S023892				15.05.1989	AKRAM Mohammad	24x36	Y
61	S023893				15.05.1989	AKRAM Mohammad	24x36	Y
62	S023894	CD00046	IMG0076		15.05.1989	AKRAM Mohammad	24x36	Y
63	S023895				15.05.1989	AKRAM Mohammad	24x36	Y
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65	S023897				15.05.1989	AKRAM Mohammad	24x36	Y
66	S023898				15.05.1989	AKRAM Mohammad	24x36	Y
67	S023899	CD00046	IMG0079		15.05.1989	AKRAM Mohammad	24x36	Y
68	S023900				15.05.1989	AKRAM Mohammad	24x36	Y
69	S023901				15.05.1989	AKRAM Mohammad	24x36	Y
70	S023902				15.05.1989	AKRAM Mohammad	24x36	Y
71	S023903	CD00046	IMG0078		15.05.1989	AKRAM Mohammad	24x36	Y
72	S023904				15.05.1989	AKRAM Mohammad	24x36	Y
73	S023905				15.05.1989	AKRAM Mohammad	24x36	Y
74	S023906				15.05.1989	AKRAM Mohammad	24x36	Y
75	S023907				15.05.1989	AKRAM Mohammad	24x36	Y
76	S023908				15.05.1989	AKRAM Mohammad	24x36	Y
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79	S023911				15.05.1989	AKRAM Mohammad	24x36	Y
80	S023912				15.05.1989	AKRAM Mohammad	24x36	Y
81	S023913				15.05.1989	AKRAM Mohammad	24x36	Y
82	S023914				15.05.1989	AKRAM Mohammad	24x36	Y
83	S023915				15.05.1989	AKRAM Mohammad	24x36	Y
84	S023916				15.05.1989	AKRAM Mohammad	24x36	Y
85	S023917	CD00046	IMG0082		15.05.1989	AKRAM Mohammad	24x36	Y
86	S023918				15.05.1989	AKRAM Mohammad	24x36	Y
87	S023919				15.05.1989	AKRAM Mohammad	24x36	Y
88	S023920	CD00046	IMG0083		15.05.1989	AKRAM Mohammad	24x36	Y
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91	S023923				15.05.1989	AKRAM Mohammad	24x36	Y
92	S023924				15.05.1989	AKRAM Mohammad	24x36	Y
93	S023925				15.05.1989	AKRAM Mohammad	24x36	Y
94	S023926				15.05.1989	AKRAM Mohammad	24x36	Y
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97	S023929				15.05.1989	AKRAM Mohammad	24x36	Y
98	S023930				15.05.1989	AKRAM Mohammad	24x36	Y
99	S023931				15.05.1989	AKRAM Mohammad	24x36	Y
100	S023932				15.05.1989	AKRAM Mohammad	24x36	Y

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<u>No</u>	<u>VM Num</u>	<u>CD Id</u>	<u>IMG Ord</u>	<u>VM Title</u>	<u>Date</u>	<u>Photographer</u>	<u>Format</u>	<u>Copyright</u>
101	S023933				15.05.1989	AKRAM Mohammad	24x36	Y
102	S023934				15.05.1989	AKRAM Mohammad	24x36	Y
103	S023935				15.05.1989	AKRAM Mohammad	24x36	Y
104	S023936				15.05.1989	AKRAM Mohammad	24x36	Y
105	S023937				15.05.1989	AKRAM Mohammad	24x36	Y
106	S023938				15.05.1989	AKRAM Mohammad	24x36	Y
107	S023939				15.05.1989	AKRAM Mohammad	24x36	Y
108	S023940				15.05.1989	AKRAM Mohammad	24x36	Y
109	S023941				15.05.1989	AKRAM Mohammad	24x36	Y
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149	S023981				15.05.1989	AKRAM Mohammad	24x36	Y
150	S023982				15.05.1989	AKRAM Mohammad	24x36	Y

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<u>No</u>	<u>VM Num</u>	<u>CD Id</u>	<u>IMG Ord</u>	<u>VM Title</u>	<u>Date</u>	<u>Photographer</u>	<u>Format</u>	<u>Copyright</u>
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152	S023984				15.05.1989	AKRAM Mohammad	24x36	Y
153	S023985				15.05.1989	AKRAM Mohammad	24x36	Y
154	S023986				15.05.1989	AKRAM Mohammad	24x36	Y
155	S023987				15.05.1989	AKRAM Mohammad	24x36	Y
156	S023988				15.05.1989	AKRAM Mohammad	24x36	Y
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160	S023992				15.05.1989	AKRAM Mohammad	24x36	Y
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162	S023994				15.05.1989	AKRAM Mohammad	24x36	Y
163	S023995				15.05.1989	AKRAM Mohammad	24x36	Y
164	S023996				15.05.1989	AKRAM Mohammad	24x36	Y
165	S023997				15.05.1989	AKRAM Mohammad	24x36	Y
166	S023998				15.05.1989	AKRAM Mohammad	24x36	Y
167	S023999	CD00046	IMG0088		15.05.1989	AKRAM Mohammad	24x36	Y
168	S024000				15.05.1989	AKRAM Mohammad	24x36	Y
169	S024001				15.05.1989	AKRAM Mohammad	24x36	Y
170	S024002				15.05.1989	AKRAM Mohammad	24x36	Y
171	S024003				15.05.1989	AKRAM Mohammad	24x36	Y
172	S024004				15.05.1989	AKRAM Mohammad	24x36	Y
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181	S024013				15.05.1989	AKRAM Mohammad	24x36	Y
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186	S024018				15.05.1989	AKRAM Mohammad	24x36	Y
187	S024019	CD00046	IMG0091		15.05.1989	AKRAM Mohammad	24x36	Y
188	S024020				15.05.1989	AKRAM Mohammad	24x36	Y
189	S024021				15.05.1989	AKRAM Mohammad	24x36	Y
190	S024022				15.05.1989	AKRAM Mohammad	24x36	Y
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194	S024026	CD00046	IMG0093		15.05.1989	AKRAM Mohammad	24x36	Y
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198	S024030	CD00046	IMG0094		15.05.1989	AKRAM Mohammad	24x36	Y
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200	S024032				15.05.1989	AKRAM Mohammad	24x36	Y

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202	S024034				15.05.1989	AKRAM Mohammad	24x36	Y
203	S024035				15.05.1989	AKRAM Mohammad	24x36	Y
204	S024036				15.05.1989	AKRAM Mohammad	24x36	Y
205	S024037				15.05.1989	AKRAM Mohammad	24x36	Y
206	S024038				15.05.1989	AKRAM Mohammad	24x36	Y
207	S024039				15.05.1989	AKRAM Mohammad	24x36	Y
208	S024040				15.05.1989	AKRAM Mohammad	24x36	Y
209	S024041				15.05.1989	AKRAM Mohammad	24x36	Y
210	S024042				15.05.1989	AKRAM Mohammad	24x36	Y
211	S024043				15.05.1989	AKRAM Mohammad	24x36	Y
212	S024044				15.05.1989	AKRAM Mohammad	24x36	Y
213	S024045				15.05.1989	AKRAM Mohammad	24x36	Y
214	S024046				15.05.1989	AKRAM Mohammad	24x36	Y
215	S024047				15.05.1989	AKRAM Mohammad	24x36	Y
216	S024048				15.05.1989	AKRAM Mohammad	24x36	Y
217	S024049				15.05.1989	AKRAM Mohammad	24x36	Y
218	S024050	CD00046	IMG0096		15.05.1989	AKRAM Mohammad	24x36	Y
219	S024051				15.05.1989	AKRAM Mohammad	24x36	Y
220	S024052				15.05.1989	AKRAM Mohammad	24x36	Y
221	S024053				15.05.1989	AKRAM Mohammad	24x36	Y
222	S024054				15.05.1989	AKRAM Mohammad	24x36	Y
223	S024055				15.05.1989	AKRAM Mohammad	24x36	Y
224	S024056				15.05.1989	AKRAM Mohammad	24x36	Y
225	S024057				15.05.1989	AKRAM Mohammad	24x36	Y
226	S024058				15.05.1989	AKRAM Mohammad	24x36	Y
227	S024059				15.05.1989	AKRAM Mohammad	24x36	Y
228	S024060				15.05.1989	AKRAM Mohammad	24x36	Y
229	S024061				15.05.1989	AKRAM Mohammad	24x36	Y
230	S024062				15.05.1989	AKRAM Mohammad	24x36	Y
231	S024063				15.05.1989	AKRAM Mohammad	24x36	Y
232	S024064				15.05.1989	AKRAM Mohammad	24x36	Y
233	S024065				15.05.1989	AKRAM Mohammad	24x36	Y
234	S024066				15.05.1989	AKRAM Mohammad	24x36	Y
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236	S024068				15.05.1989	AKRAM Mohammad	24x36	Y
237	S024069				15.05.1989	AKRAM Mohammad	24x36	Y
238	S024070				15.05.1989	AKRAM Mohammad	24x36	Y
239	S024071				15.05.1989	AKRAM Mohammad	24x36	Y
240	S024072				15.05.1989	AKRAM Mohammad	24x36	Y
241	S024073				15.05.1989	AKRAM Mohammad	24x36	Y
242	S024074				15.05.1989	AKRAM Mohammad	24x36	Y
243	S024075				15.05.1989	AKRAM Mohammad	24x36	Y
244	S024076				15.05.1989	AKRAM Mohammad	24x36	Y
245	S024077				15.05.1989	AKRAM Mohammad	24x36	Y
246	S024078	CD00046	IMG0100		15.05.1989	AKRAM Mohammad	24x36	Y
247	S024079				15.05.1989	AKRAM Mohammad	24x36	Y
248	S024080	CD00046	IMG0101		15.05.1989	AKRAM Mohammad	24x36	Y
249	S024081				15.05.1989	AKRAM Mohammad	24x36	Y
250	S024082				15.05.1989	AKRAM Mohammad	24x36	Y

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List of Visual Materials

<u>No</u>	<u>VM Num</u>	<u>CD Id</u>	<u>IMG Ord</u>	<u>VM Title</u>	<u>Date</u>	<u>Photographer</u>	<u>Format</u>	<u>Copyright</u>
251	S024083				15.05.1989	AKRAM Mohammad	24x36	Y
252	S024084				15.05.1989	AKRAM Mohammad	24x36	Y
253	S024085				15.05.1989	AKRAM Mohammad	24x36	Y
254	S024086				15.05.1989	AKRAM Mohammad	24x36	Y
255	S024087				15.05.1989	AKRAM Mohammad	24x36	Y
256	S024088				15.05.1989	AKRAM Mohammad	24x36	Y
257	S024089				15.05.1989	AKRAM Mohammad	24x36	Y
258	S024090				15.05.1989	AKRAM Mohammad	24x36	Y
259	S024091				15.05.1989	AKRAM Mohammad	24x36	Y
260	S024092	CD00046	IMG0099		15.05.1989	AKRAM Mohammad	24x36	Y
261	S024093				15.05.1989	AKRAM Mohammad	24x36	Y
262	S024094				15.05.1989	AKRAM Mohammad	24x36	Y
263	S024095				15.05.1989	AKRAM Mohammad	24x36	Y
264	S024096				15.05.1989	AKRAM Mohammad	24x36	Y
265	S024097				15.05.1989	AKRAM Mohammad	24x36	Y
266	S024098				15.05.1989	AKRAM Mohammad	24x36	Y
267	S024099				15.05.1989	AKRAM Mohammad	24x36	Y
268	S024100				15.05.1989	AKRAM Mohammad	24x36	Y
269	S024101				15.05.1989	AKRAM Mohammad	24x36	Y
270	S024102	CD00046	IMG0097		15.05.1989	AKRAM Mohammad	24x36	Y
271	S024103				15.05.1989	AKRAM Mohammad	24x36	Y
272	S024104				15.05.1989	AKRAM Mohammad	24x36	Y
273	S024105				15.05.1989	AKRAM Mohammad	24x36	Y
274	S024106				15.05.1989	AKRAM Mohammad	24x36	Y
275	S024107				15.05.1989	AKRAM Mohammad	24x36	Y
276	S024108				15.05.1989	AKRAM Mohammad	24x36	Y
277	S024109				15.05.1989	AKRAM Mohammad	24x36	Y
278	S024110				15.05.1989	AKRAM Mohammad	24x36	Y
279	S024111	CD00046	IMG0098		15.05.1989	AKRAM Mohammad	24x36	Y
280	S024112	CD00046	IMG0074		15.05.1989	AKRAM Mohammad	24x36	Y
281	S024113				15.05.1989	AKRAM Mohammad	24x36	Y
282	S024114				15.05.1989	AKRAM Mohammad	24x36	Y
283	S024115				15.05.1989	AKRAM Mohammad	24x36	Y
284	S029537	CD00046	IMG0073		15.11.1988	AKAA	24x36	Y
285	S029538				15.11.1988	AKAA	24x36	Y
286	S029539	CD00046	IMG0071		15.11.1988	AKAA	24x36	Y
287	S029540				15.11.1988	AKAA	24x36	Y
288	S029541	CD00046	IMG0072		15.11.1988	AKAA	24x36	Y
289	S029542				15.11.1988	AKAA	24x36	Y
290	S133743	CD00046	IMG0102			ABEL Christopher	24x36	Y