



Sheikha Salameh Mosque

Al Ain ,UAE



CONSOLIDATED
CONSULTANTS

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01. Prologue

Sheikha Salameh Mosque is one of the key Islamic icons in the city of Al-Ain. Presenting a unique addition to the city's skyline without altering the traditional Arabian character and the cultural uniqueness.

The developed structure is a mosque that has replaced the old Sheikha Salameh Mosque. The new structure is two floors high, with a capacity of almost 4,800 worshipers including a prayer hall designated for 700 females.

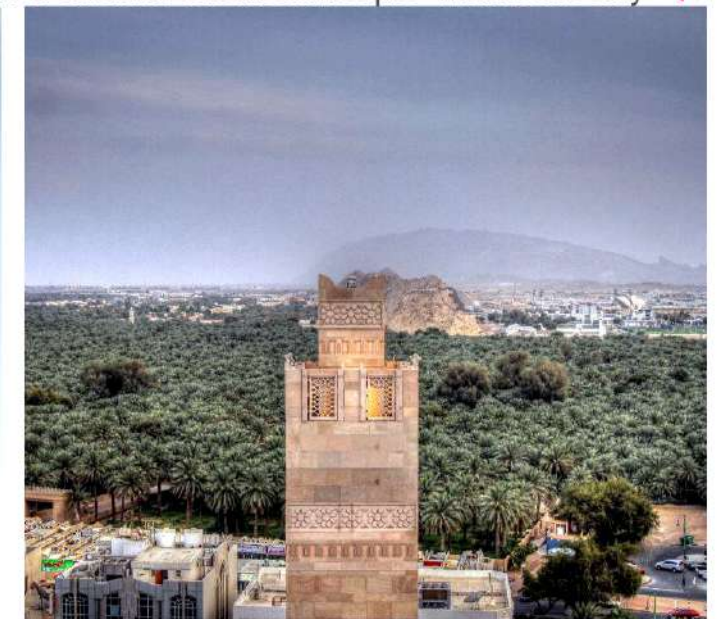
The vision for the mosque was to develop an architectural design which blends the modern with the traditional, and remains in harmony with the surrounding traditional features of the urban context in which it resides.



Location Map within downtown Al-Ain, UAE ▲

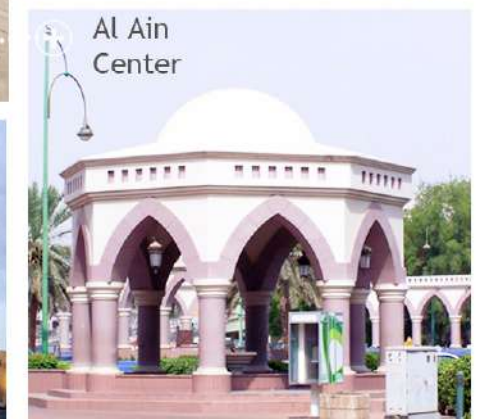
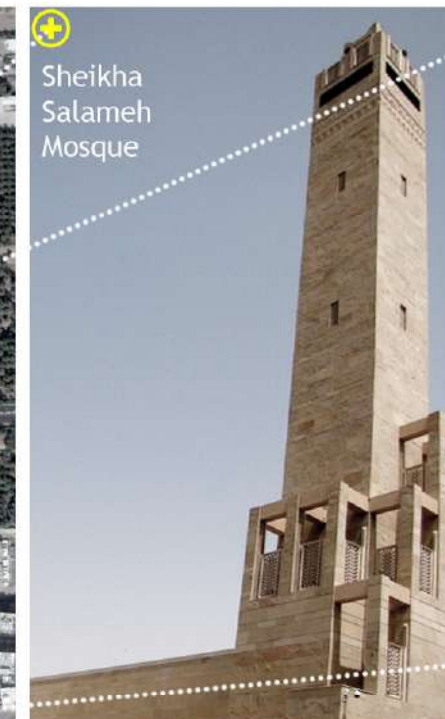
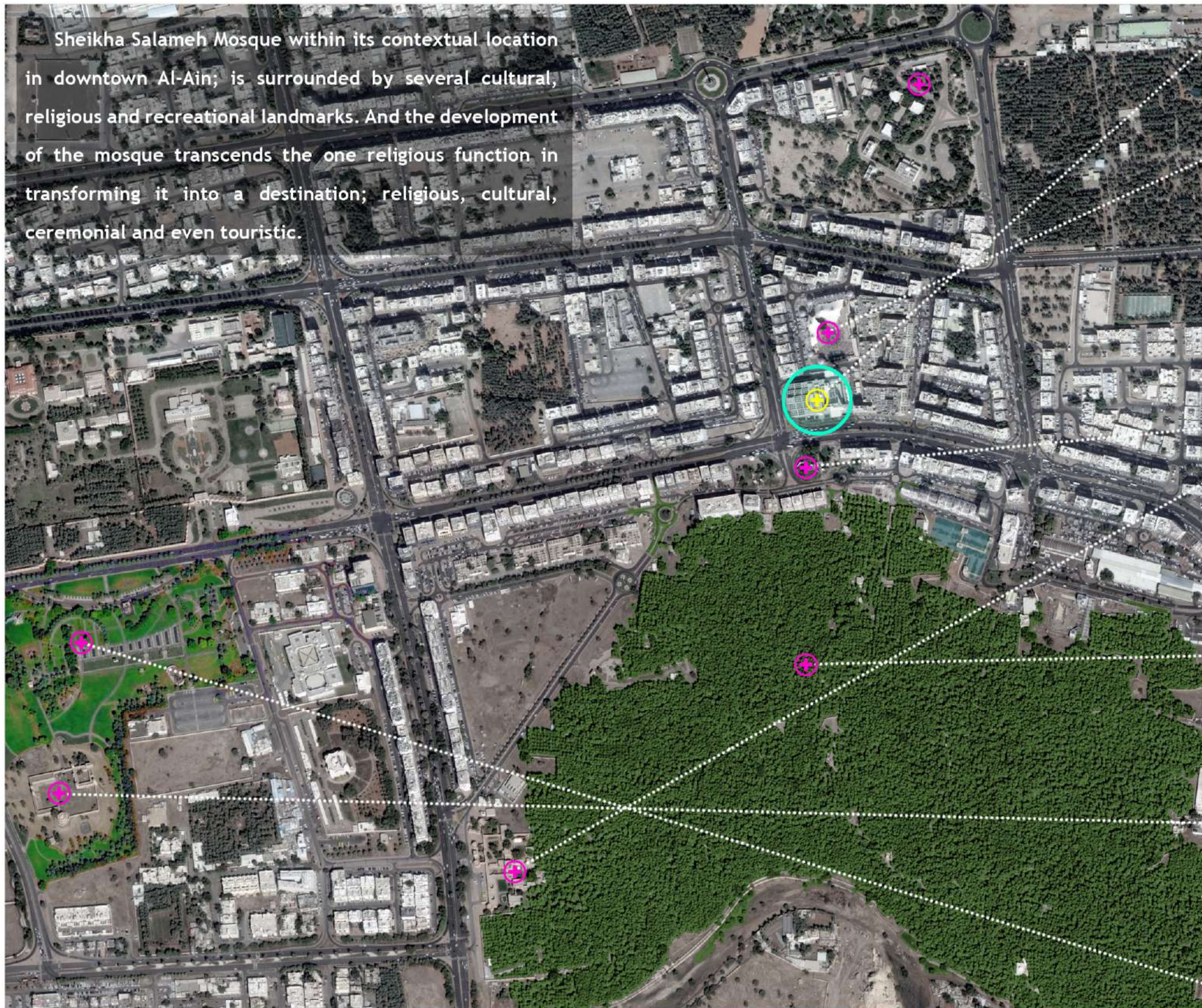


Diverse views of the landmark of sheikha Salameh Mosque within the city ◀▶



02. Site and Context

Sheikha Salameh Mosque within its contextual location in downtown Al-Ain; is surrounded by several cultural, religious and recreational landmarks. And the development of the mosque transcends the one religious function in transforming it into a destination; religious, cultural, ceremonial and even touristic.



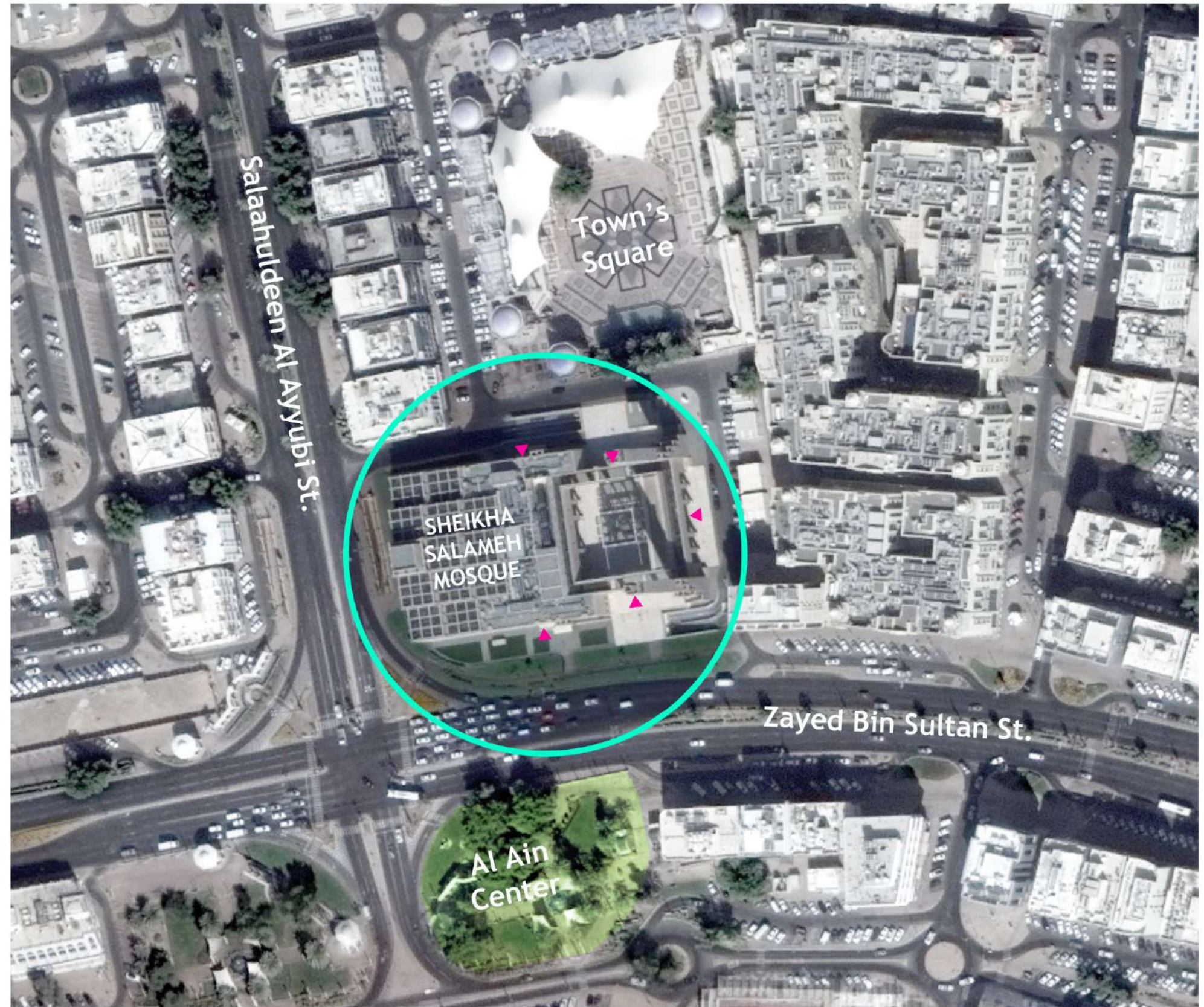
02. Site and Context



As one of the greater mosques in the city of Al-Ain, the location of Sheikh Salameh Mosque is of prime importance. Located in downtown Al-Ain, along one of the major arteries in the City, Zayed Bin Sultan Street, the mosque lies in a rich historic and cultural context. To its north is Al-Ain's Town Square, and to the South is Al-Ain Center and further south is one of the largest oases in the city.

The site is an island plot. Being surrounded by a varied-density road network increases its multi-modal accessibility from all sides. Vehicular access to the underground parking floors is provided through two points of entry/exit, which provides convenient access and decreases delays during times of prayers. Pedestrian access is of main importance, and as such, access by foot is provided on three edges of the mosque and through multiple gates. Pedestrian flow is filtered from gate to arcaded pathway, then towards the main gate of the prayer hall either through the open courtyard or through the connected archade.

The orientation of the site is along the orientation of Qiblah; therefore the mosque's outline and built volume remains fitting and unobtrusive; parallel to the site's edges and the urban fabric in which it lies. Although the built volume is relatively large, the subdivision of land into courtyard and prayer hall, and then the ascending modular massing of the prayer hall dissects the large volume to fit into the scale of its context.



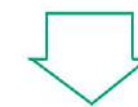
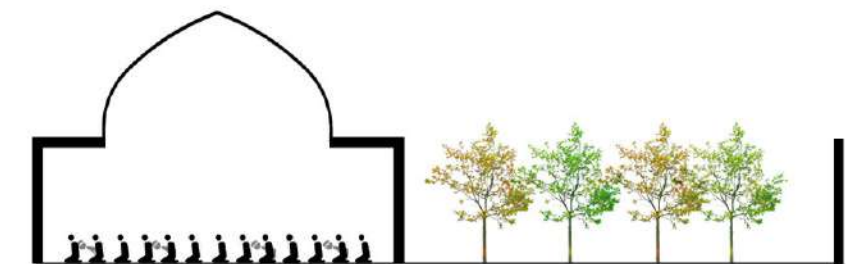
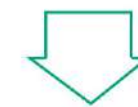
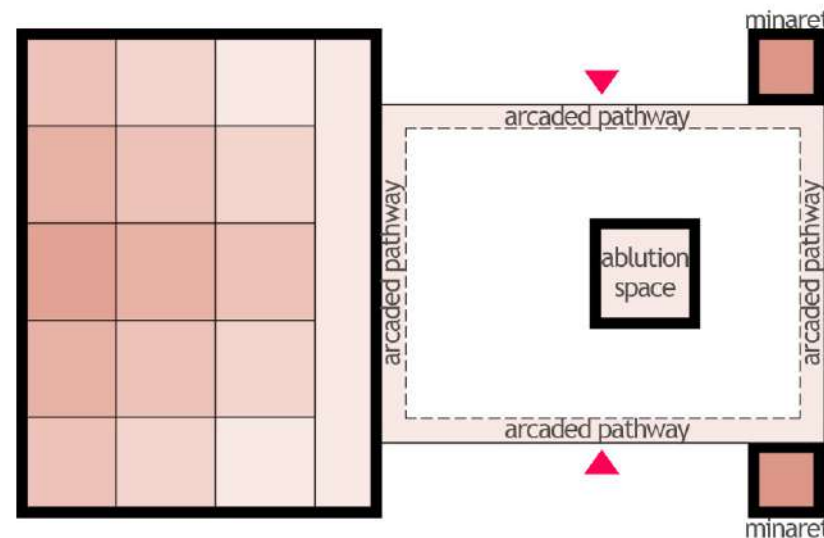
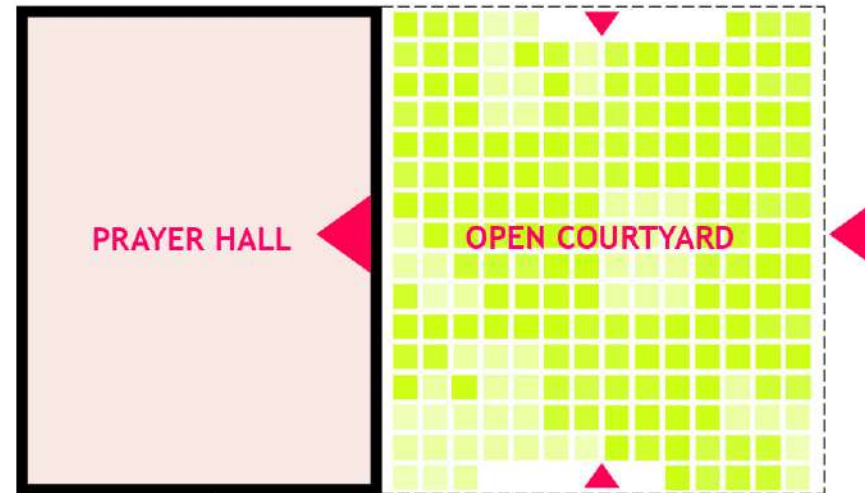
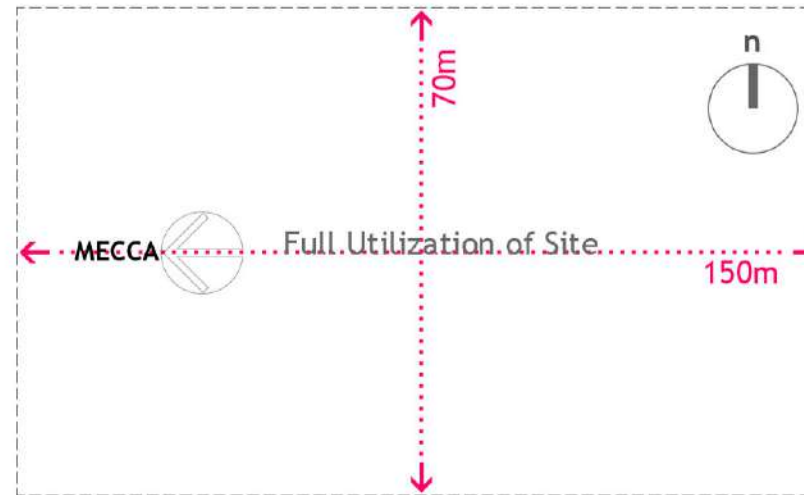
03. Design Approach

Design Strategies

1 The first strategies of design were in regard to the site. First intent was to create a structure that harmonizes the built fabric and volume of the surrounding context; standing unobtrusive, unpretentious. Within land boundaries, the design fully utilizes the site, interiorizing external space and organizing outdoor/indoor hierarchies within boundaries of the Mosque's walls and gates.

2 The main organization concept is to subdivide the land into an open courtyard and main structure of the prayer hall. The open courtyard is the main outdoor space on site, absorbing pedestrian flow from three sides of the mosque, and eventually leading into gates to the different functions. The main prayer hall outlines the requested capacity of worshipers, and is oriented towards the Qiblah. The hall has a simple classic rectangular form composed of square modules, carried by a well-spaced column grid.

3 Symbolism is a main design intent. Traditional Islamic architectural vocabulary, reflecting historical and cultural peculiarity, are interpreted in a contemporary perspective be it in form or in decoration. Elements of Minaret, Ablution, Sahan{Courtyard}, Riwaq{Arcade}, and Dome are all composed modernly within the image of the mosque. The main iconic element is the abstracted unconventional dome; transformed into modular cubes ascending gradually towards the Qiblah.



03. Design Approach

Design elements and architectural vocabulary of Sheikhha Salameh mosque are inspired by traditional Arabic and Islamic Architecture:

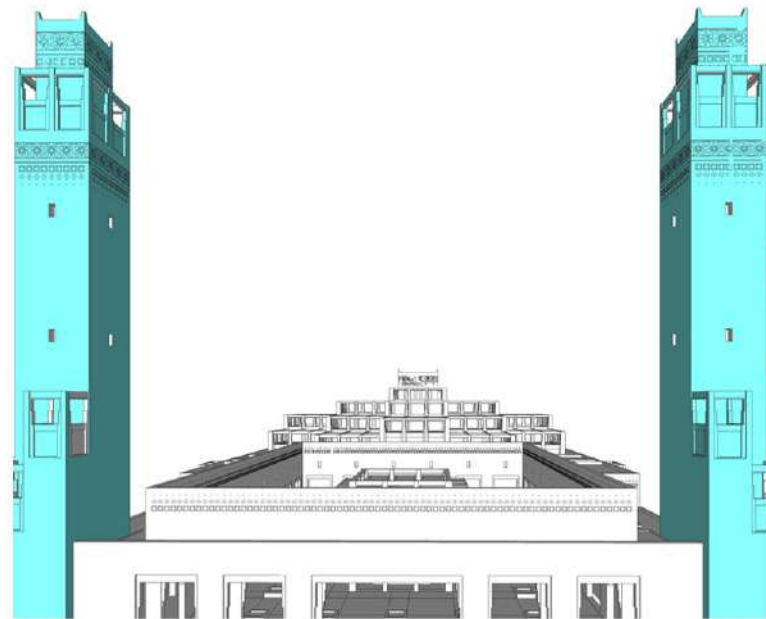
Sheikha Salameh Mosque

Traditional Islamic and Arabic Influences



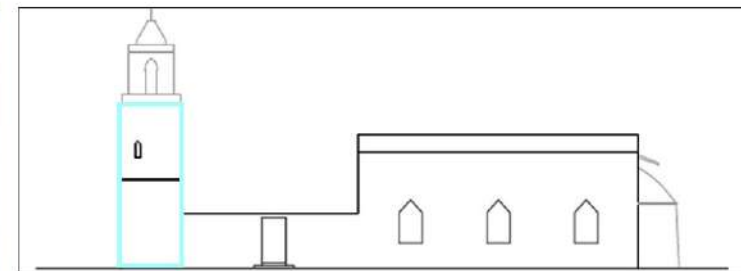
Ablution

Al Barajeel {wind towers}



Sheikha Salameh Mosque Minarets

The Minaret



Al Muwaiji Mosque , Al Ain

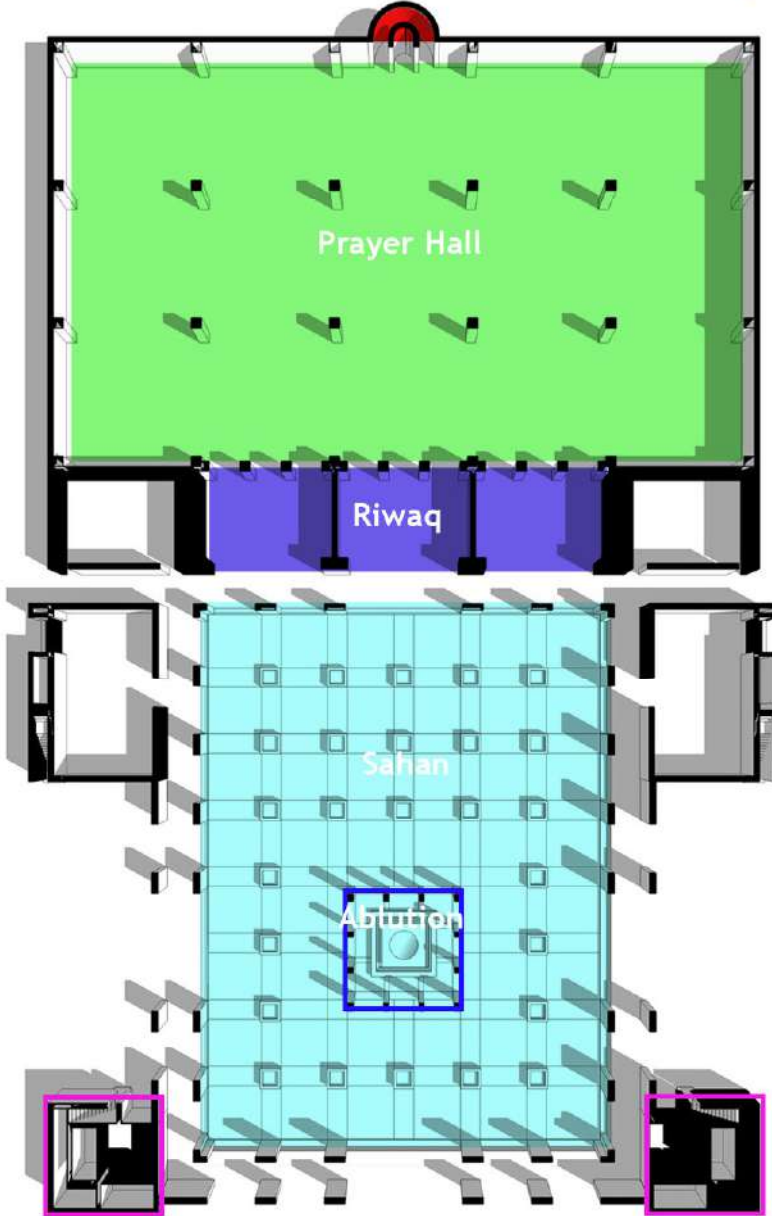


Al Jahili Mosque , Dubai

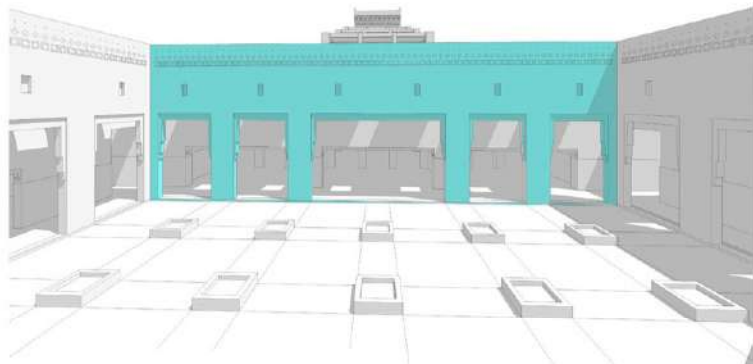
03. Design Approach

Sheikha Salameh Mosque

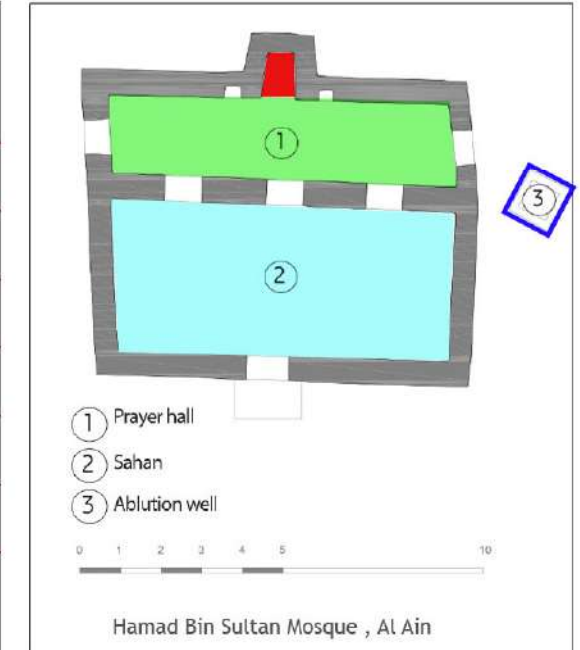
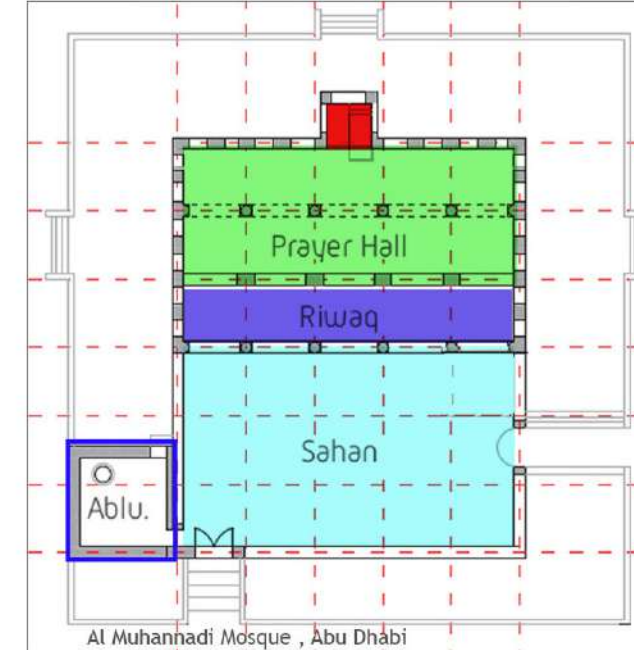
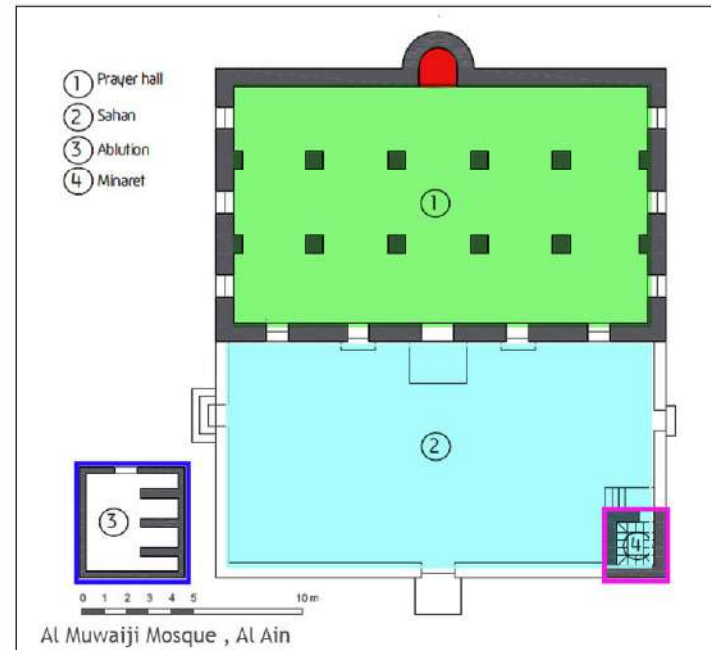
Layout



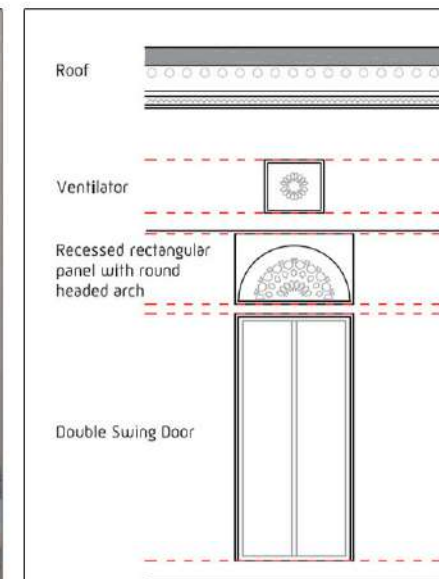
Portal/Gate



Traditional Islamic and Arabic Influences



The common layout for Emirati traditional mosques is simple yet functional. The traditional Emirati vernacular mosque plot is defined by a boundary wall that surrounds either the entire plot or just the Sahan. The boundary wall has one or more defined entrance portals to enable access into the sahan, which is usually uncovered. A shaded Riwaq, if present, is located between the Sahan and the Prayer Hall, which leads directly through the Prayer Hall. Located within the Prayer Hall, the Qiblah wall has a deep Mihrab that projects externally and a minber, which is often incorporated into the Mihrab. In addition, most mosques have an ablution space and a minaret or call to prayer platform located either within the mosque plot boundary or adjacent to it.



The Prayer Hall is generally entered from the Riwaq, or directly from the Sahan, through either a single door or double doors. While there may be more than one doorway, the central door is aligned with the Mihrab.

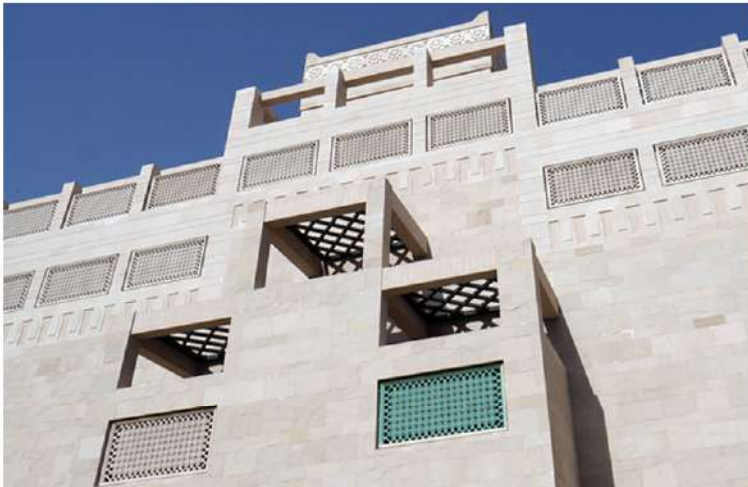
03. Design Approach

Sheikha Salameh Mosque

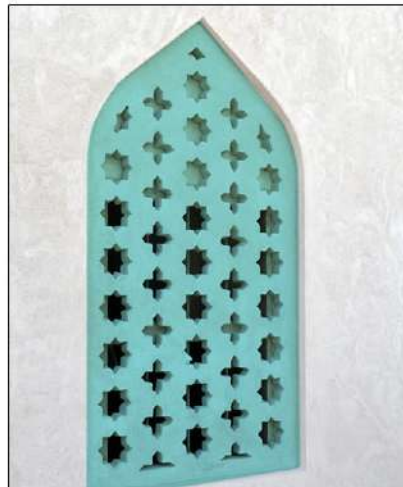
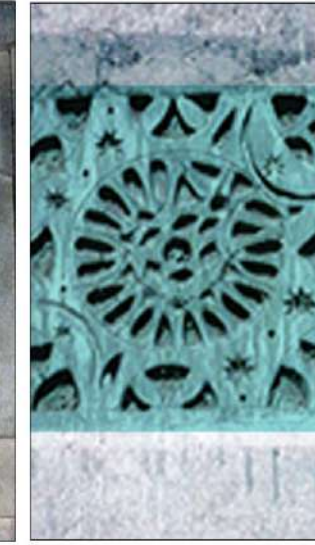
Minaret



Exterior Walls



Traditional Islamic and Arabic Influences



Decorative Elements

Traditional mosques are generally modest in design with minimal ornamentation resulting from the limited resources available at the time of construction and the strong adherence to the basic fundamentals of Islam that suggest modesty in every part of life.

Ornamentation is minimal, with even simple corner detailing being seen as decorative. Minimal decoration.

The designs around the top of the minarets in Sheikha Salameh mosque are very traditional for this area and consist of bands of flowers and geometric shapes plus geometrically patterned screens.

Where decoration is present in traditional mosques, it is usually based on geometric patterns and is found on screens placed over doorways and on façades; providing for ventilation while preserving privacy.

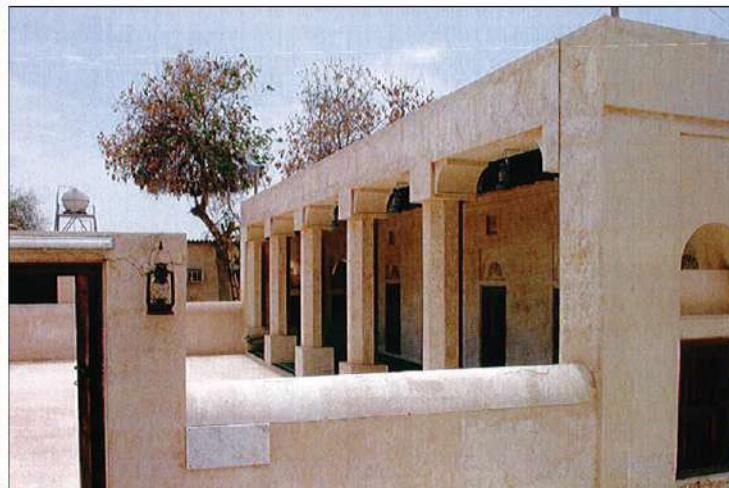
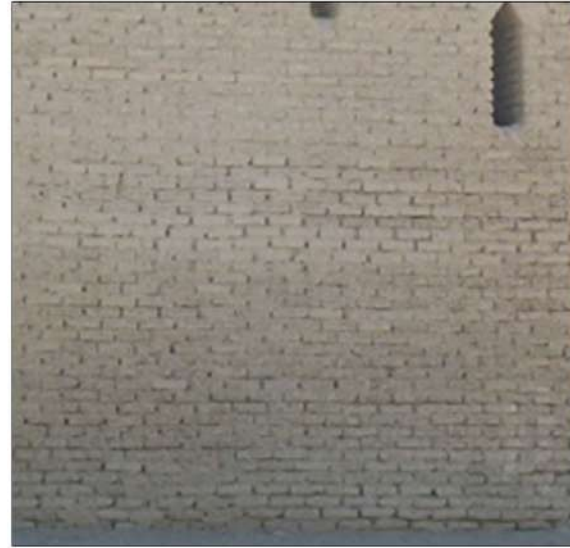
Certain decorations on the top of traditional forts in Al Ain are also a reference for Sheikha Salameh's decorations.

03. Design Approach

Sheikha Salameh Mosque



Traditional Islamic and Arabic Influences



Materials

Traditionally, Emirati buildings were constructed with materials drawn from the surrounding environment. These materials ranged from coral, stone and mud through to palm fronds, based on material availability, method of construction and degree of permanence.

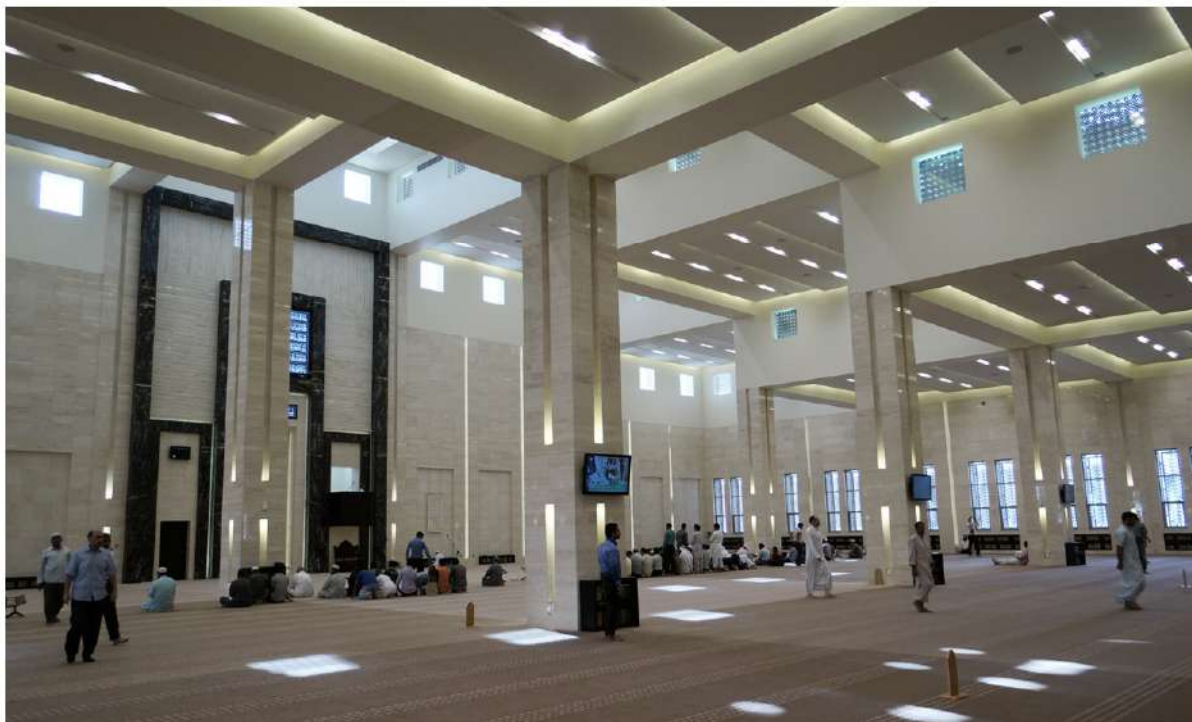
03. Design Approach

Lighting

Sheikha Salameh Mosque



Sahan {Courtyard}



Prayer Hall

Traditional Islamic and Arabic Influences



Adjacent to the Riwaq/Prayer Hall al sahan {Courtyard} is defined by the boundary wall. It is open to the sky, provides Riwaq and Prayer Hall with natural light and landscaped with water features {Ablution} to help cooling and creating a pleasant outdoor environment, in addition to its functional purpose.

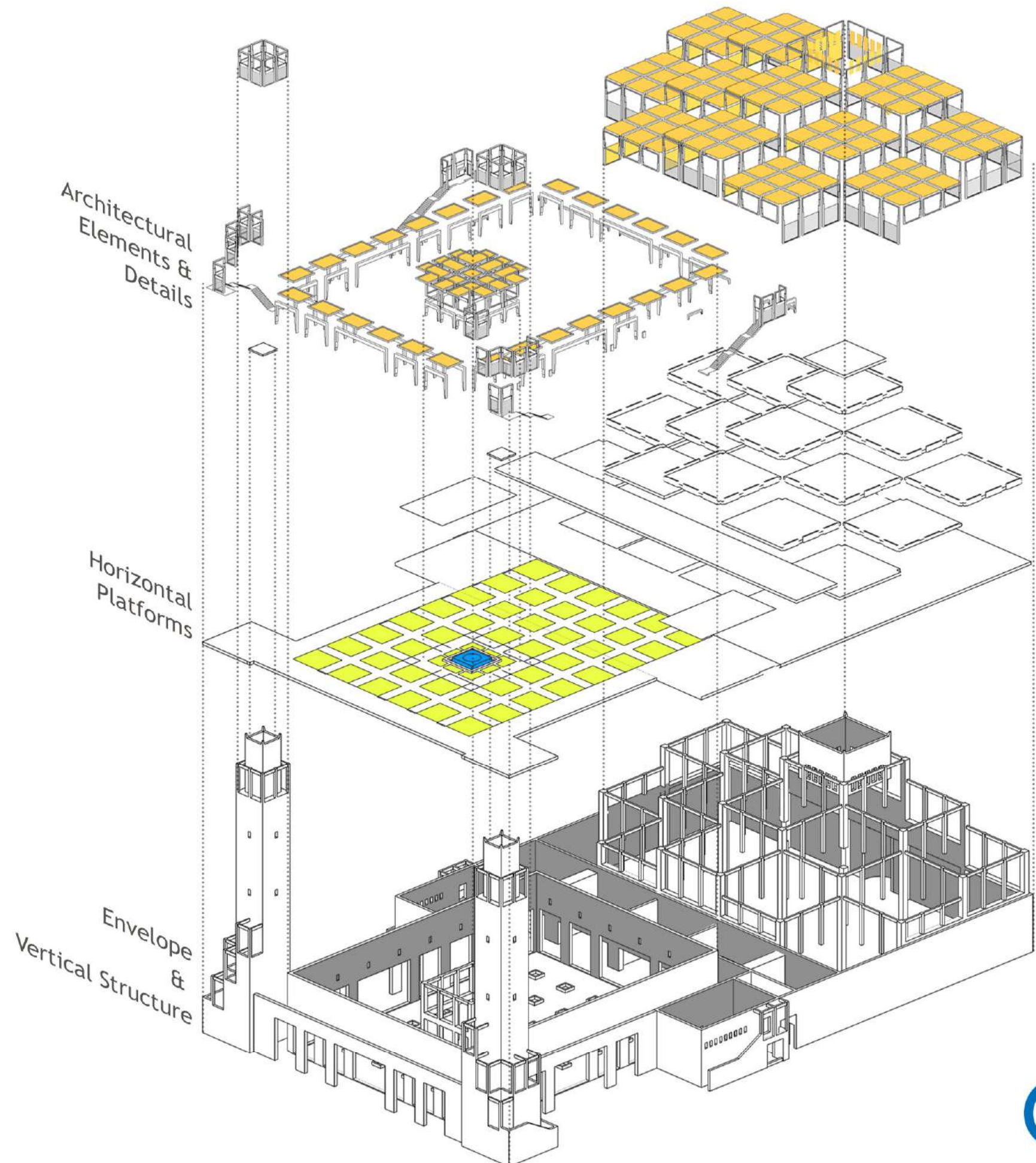


03. Design Approach

Symbolism lies in the definition of Islam; as light, purity and tranquility. The design is inspired from these values and attempts to reincarnate them in the space and composition of different elements of the mosque; as an honest expression of the spirit of Islam.

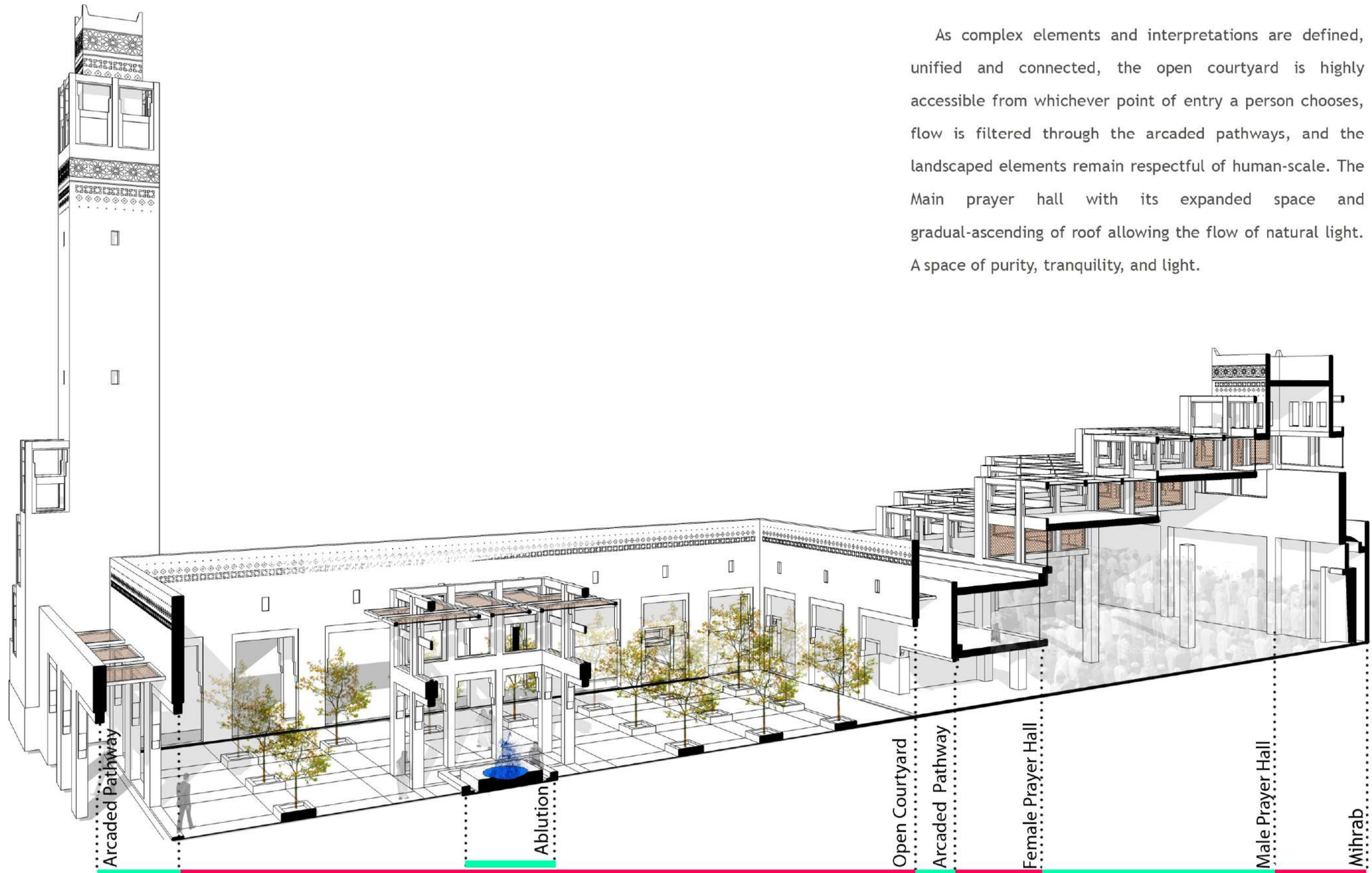
The evolution of design is seen in the variously-scaled interpretations and stitching of space and architectural elements. From the basic envelope and vertical structures encompassing outdoor as well as indoor space; to the extension and connection of different horizontal platforms, creating gradual transitions from space to space; to the finely incorporated elements and details that further manipulate light, shade and shadow, and enhance symbolism and the contemporary Islamic, modernized traditional character of the mosque.

The volumetric composition of the mosque allows for the spatial hierarchy of the interior to be highly expressive and extended to outdoor spaces. Particularly through layering of transitional spaces; gates {portals}, arcades {riwaq}, courtyard {sahan}, multi-level volumes, and staircases that extend the exterior to the interior and then vice versa in a continuously changing experience of space and light.



03. Design Approach

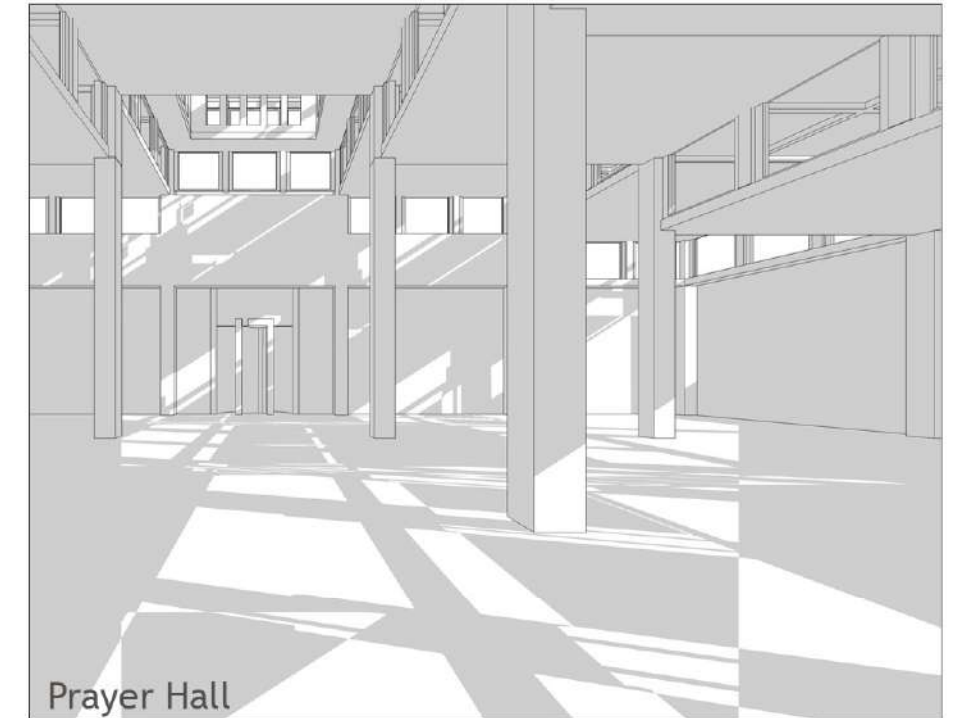
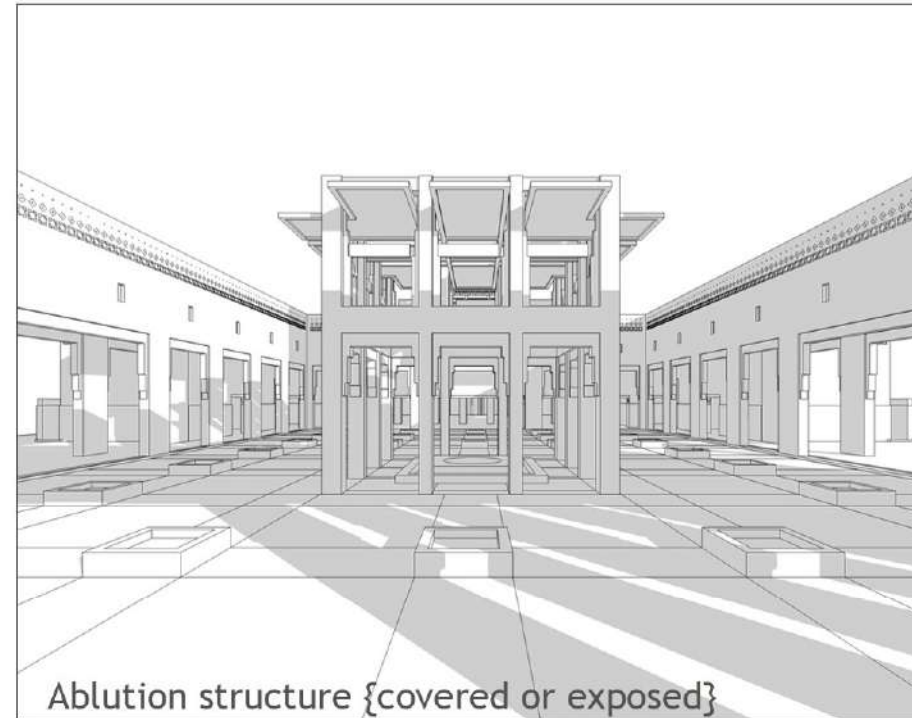
As complex elements and interpretations are defined, unified and connected, the open courtyard is highly accessible from whichever point of entry a person chooses, flow is filtered through the arcaded pathways, and the landscaped elements remain respectful of human-scale. The Main prayer hall with its expanded space and gradual-ascending of roof allowing the flow of natural light. A space of purity, tranquility, and light.



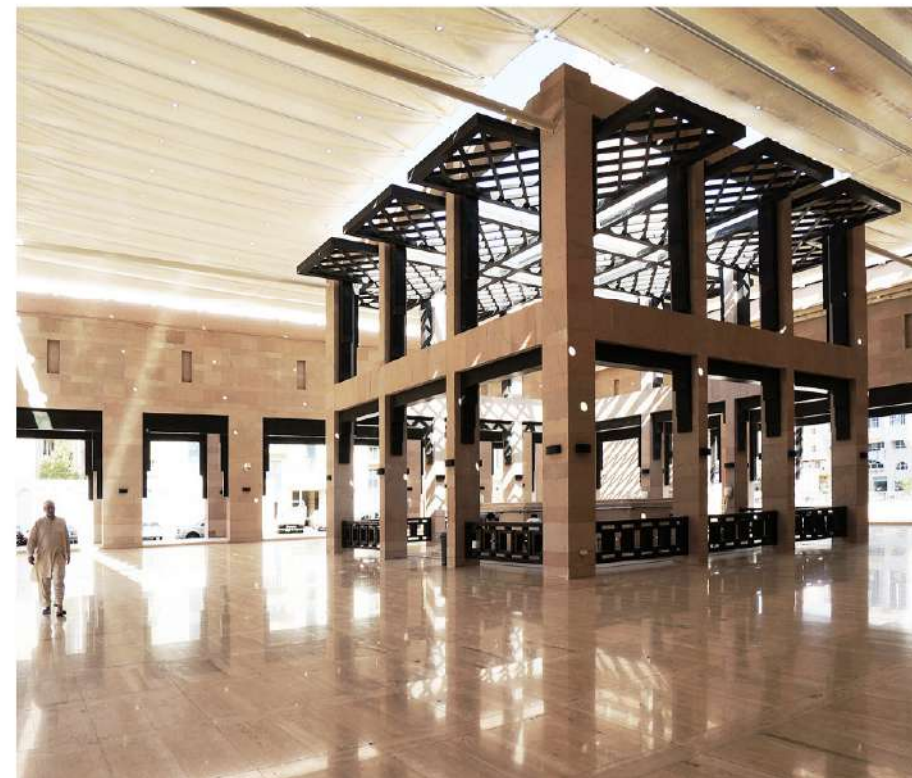
03. Design Approach

Natural Light

CONCEPTION



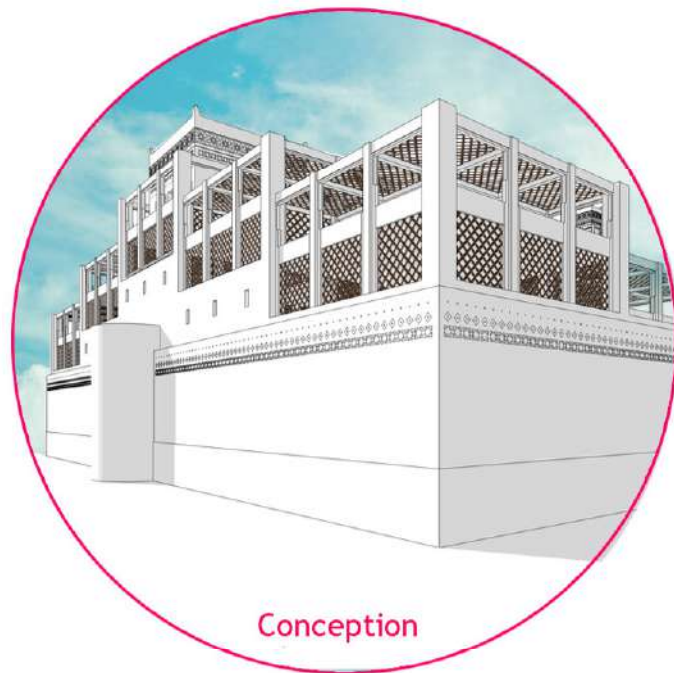
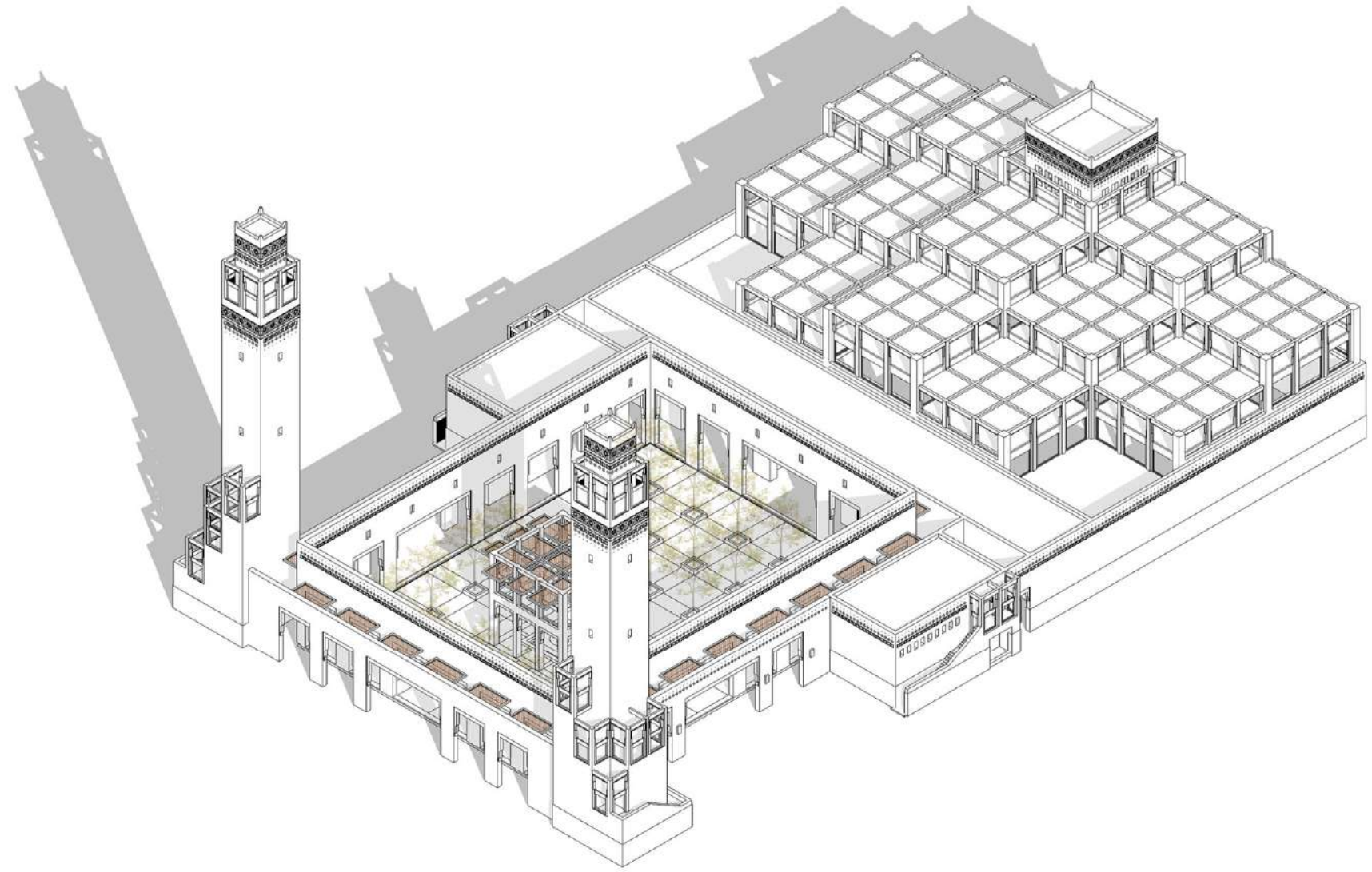
REALIZATION



The interplay of light and shadow communicates means of perception for each individual space as intended by design and function as well as emphasizes the relationship between the indoor and the outdoor.

03. Design Approach

The realized image of the mosque -as initially intended- combines a contemporary interpretation of the traditional Arabic architecture and reflects the historical and cultural uniqueness of Al-Ain.



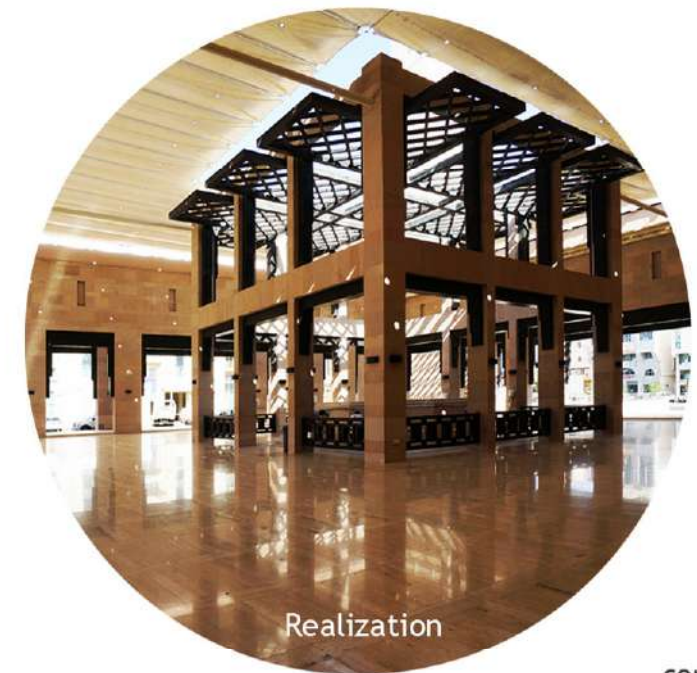
Conception



Realization

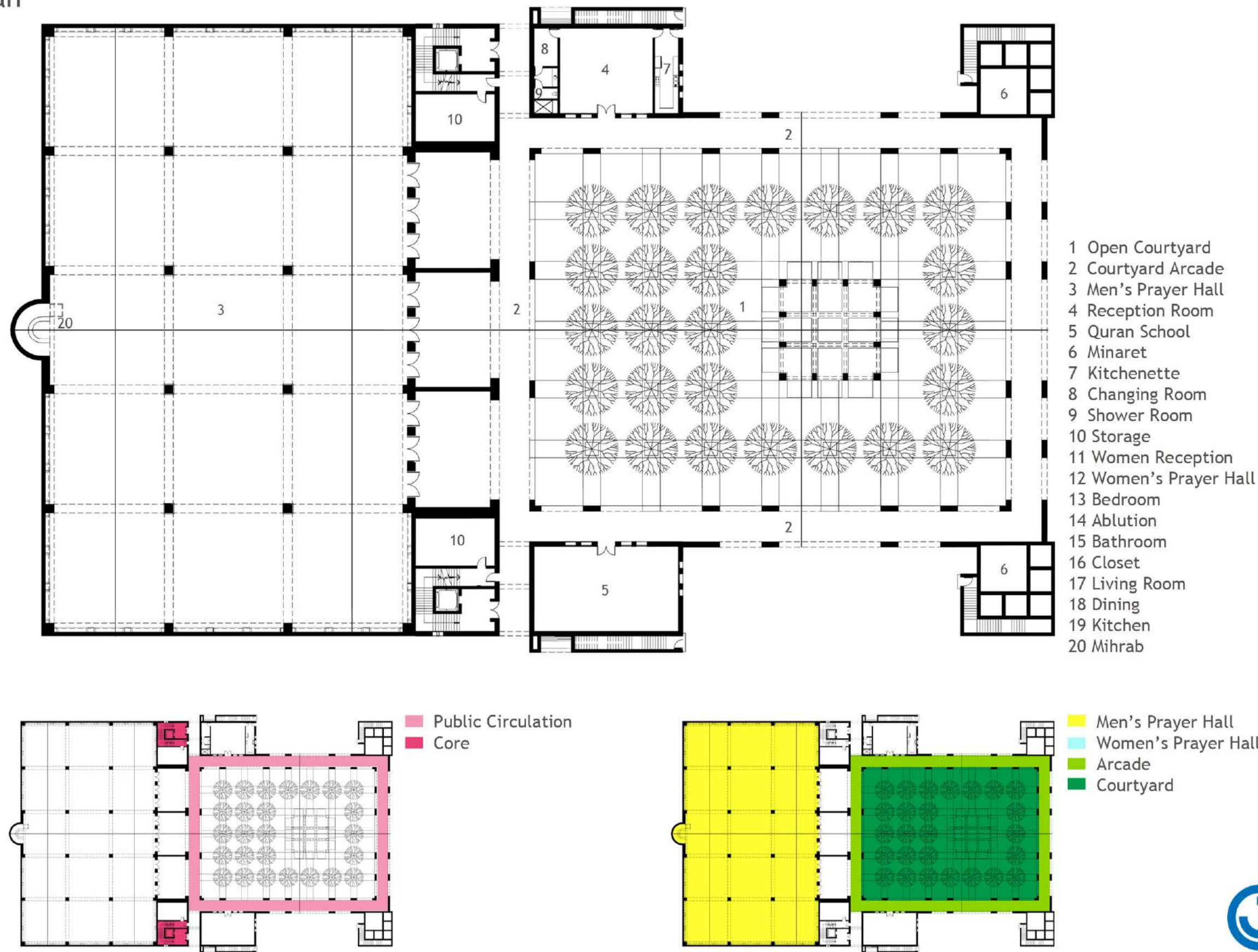


Conception



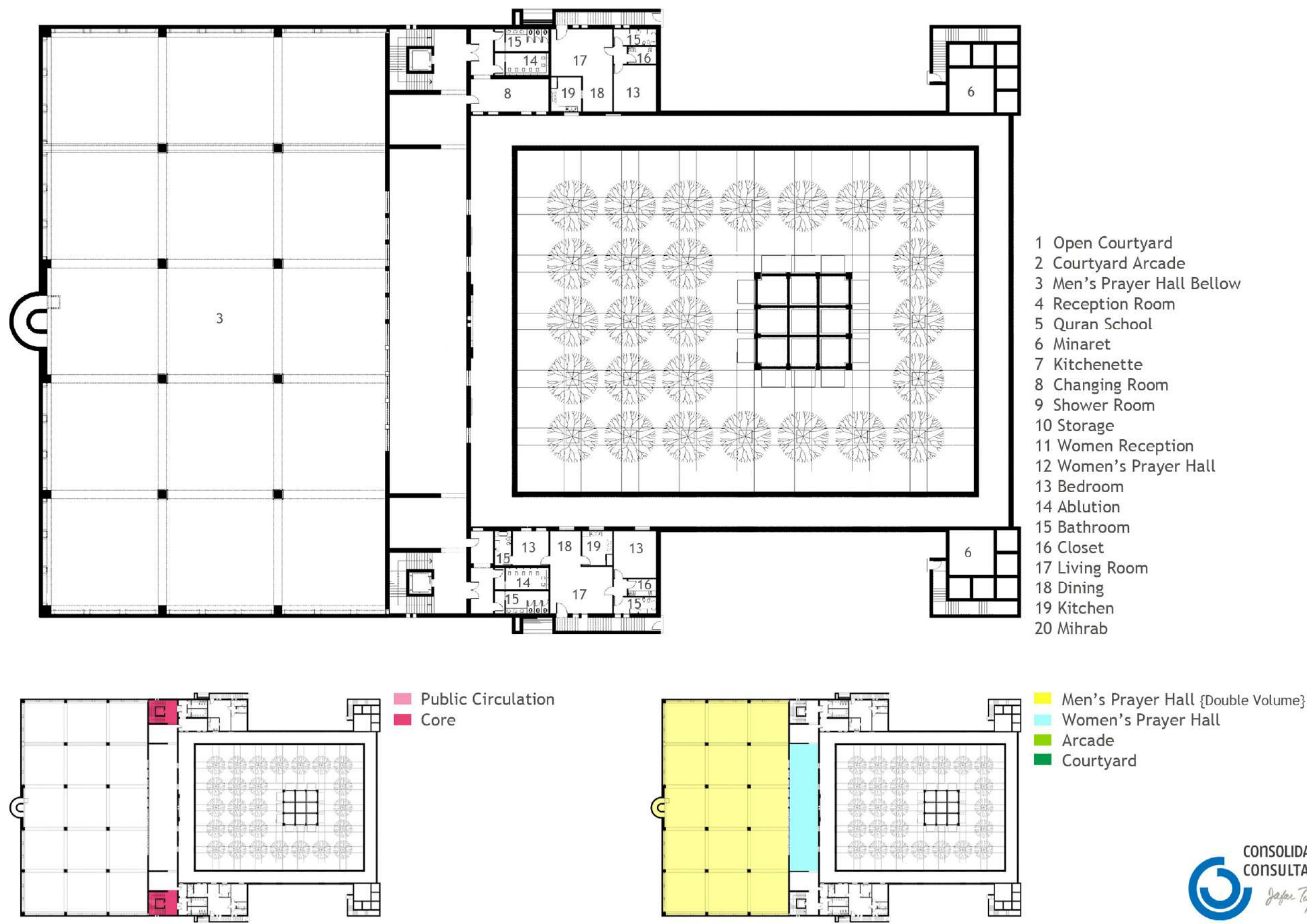
Realization

Ground Floor Plan

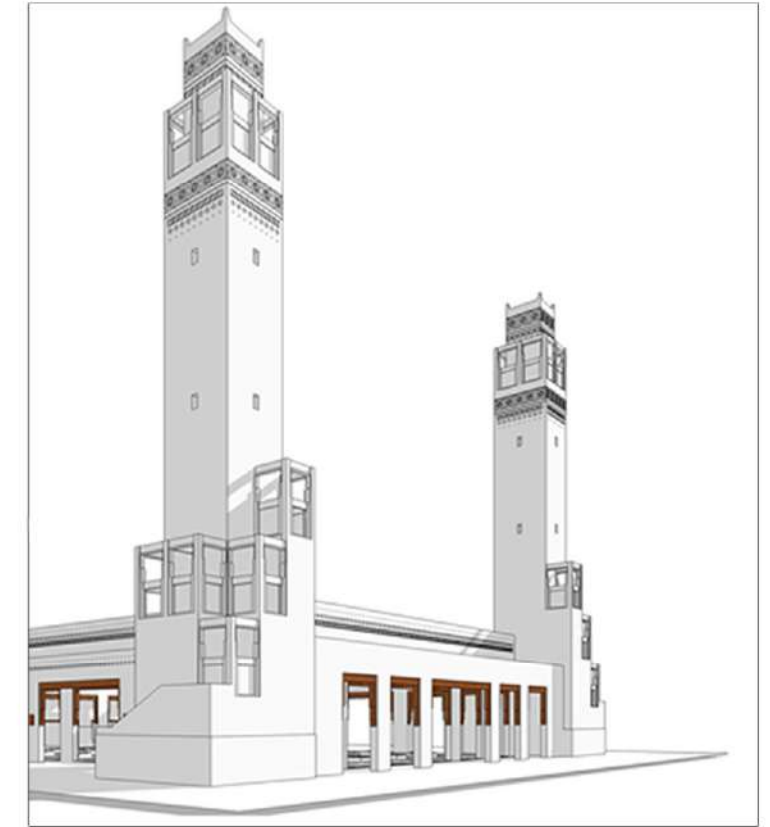
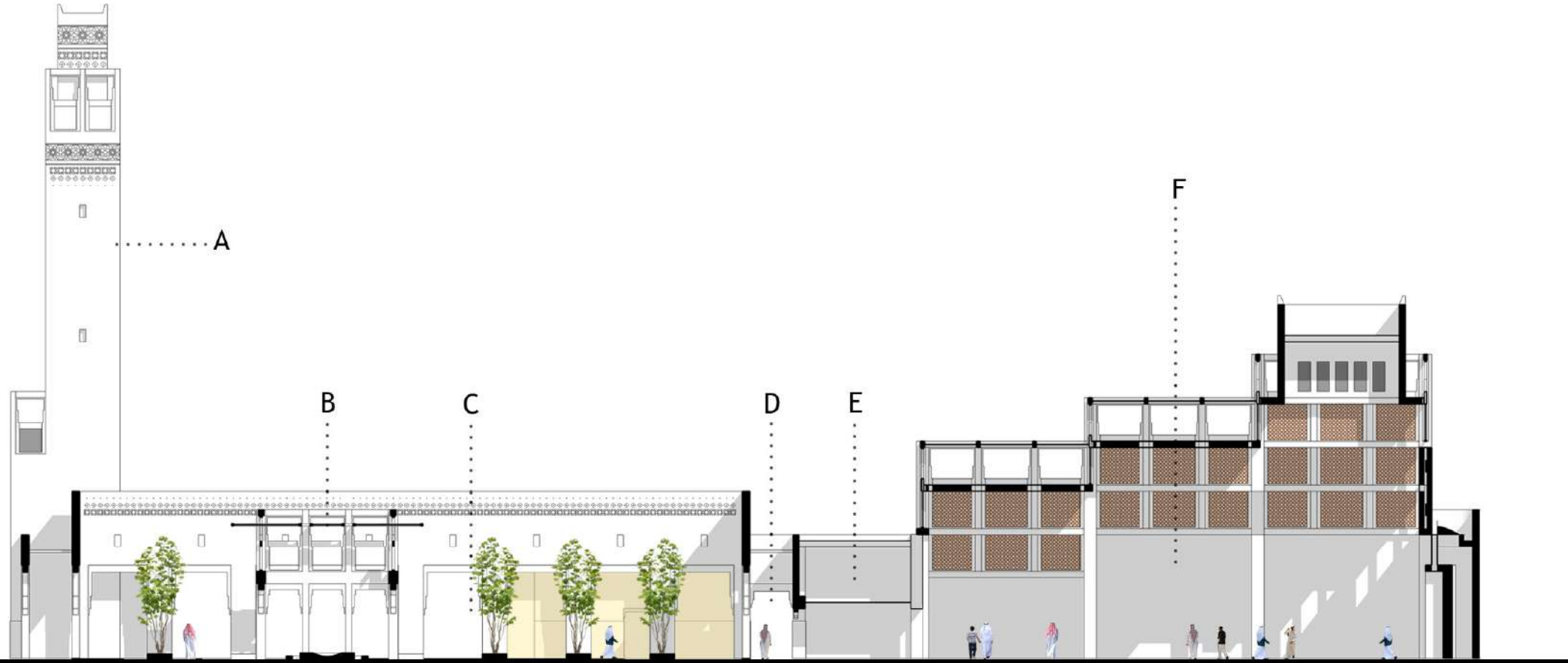


04. Plans

First Floor Plan



05. Spatial Components



A - Minaret



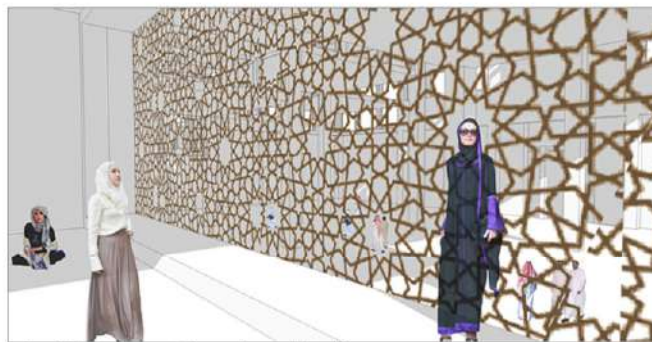
C - Sahan {Open Courtyard}



F - Prayer Hall



B - Ablution



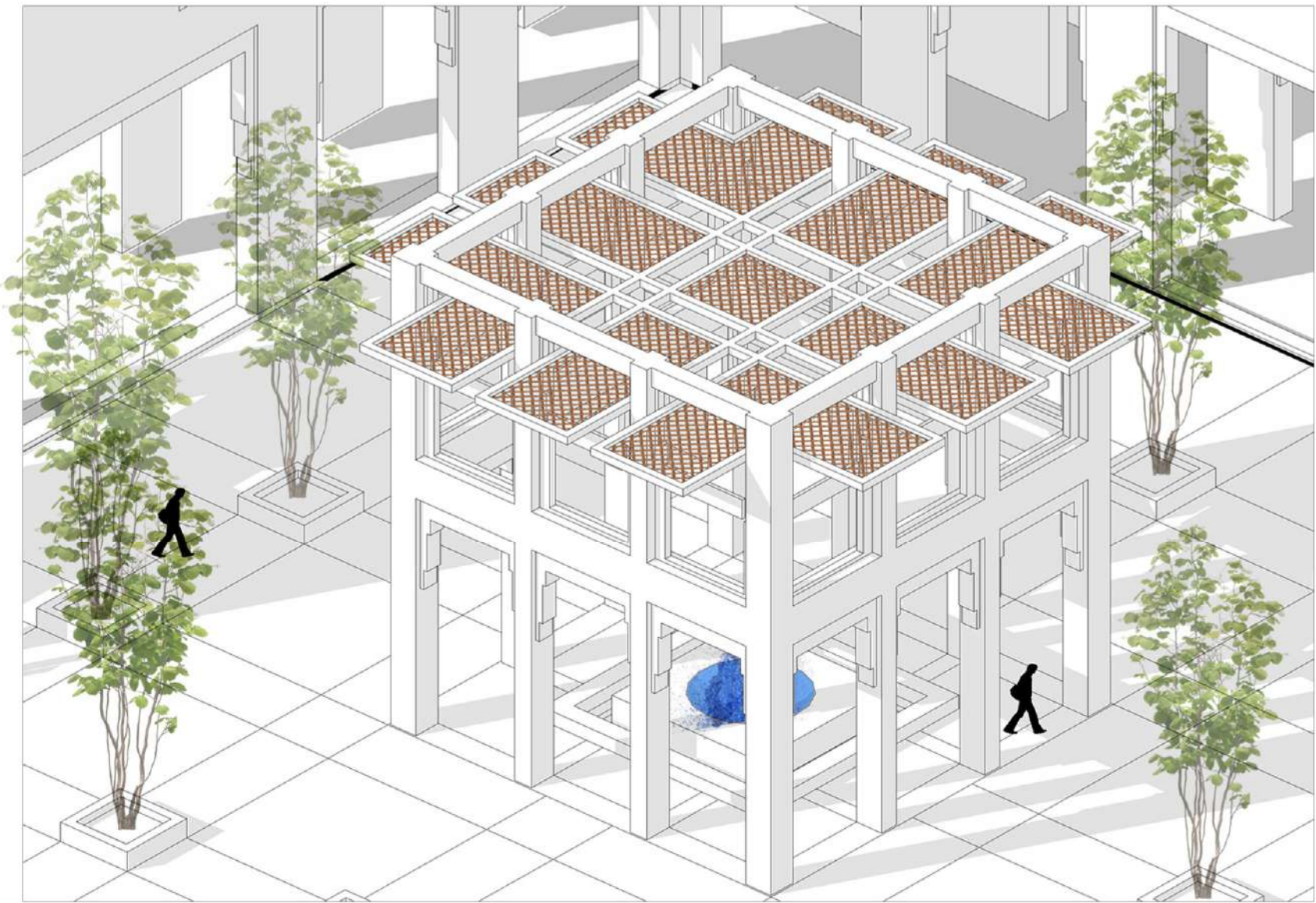
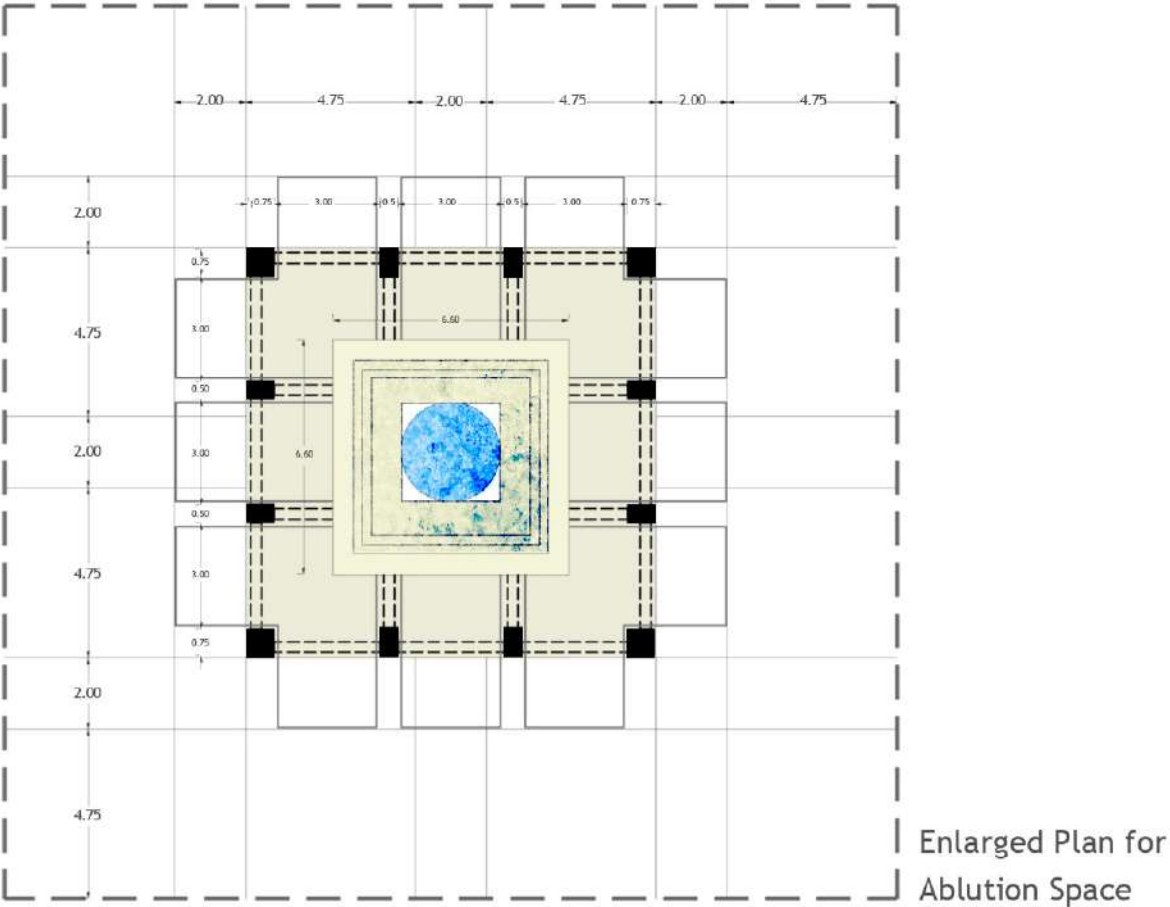
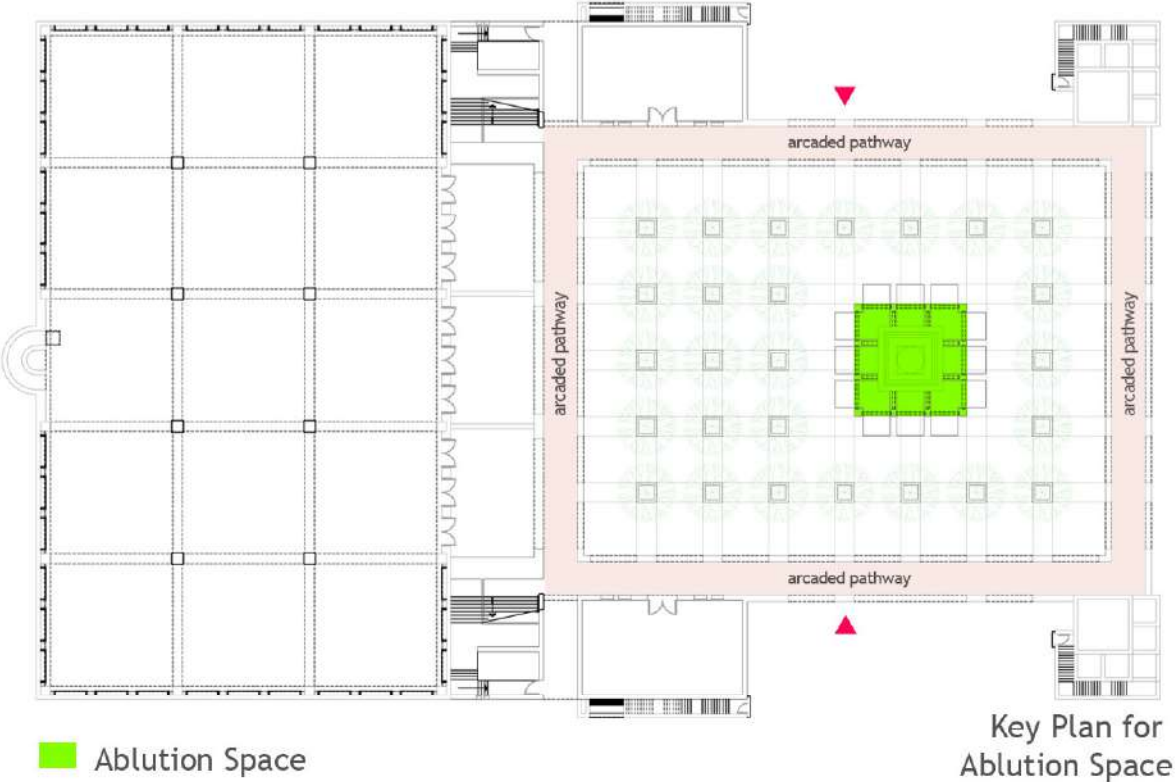
E - Women Praying Hall



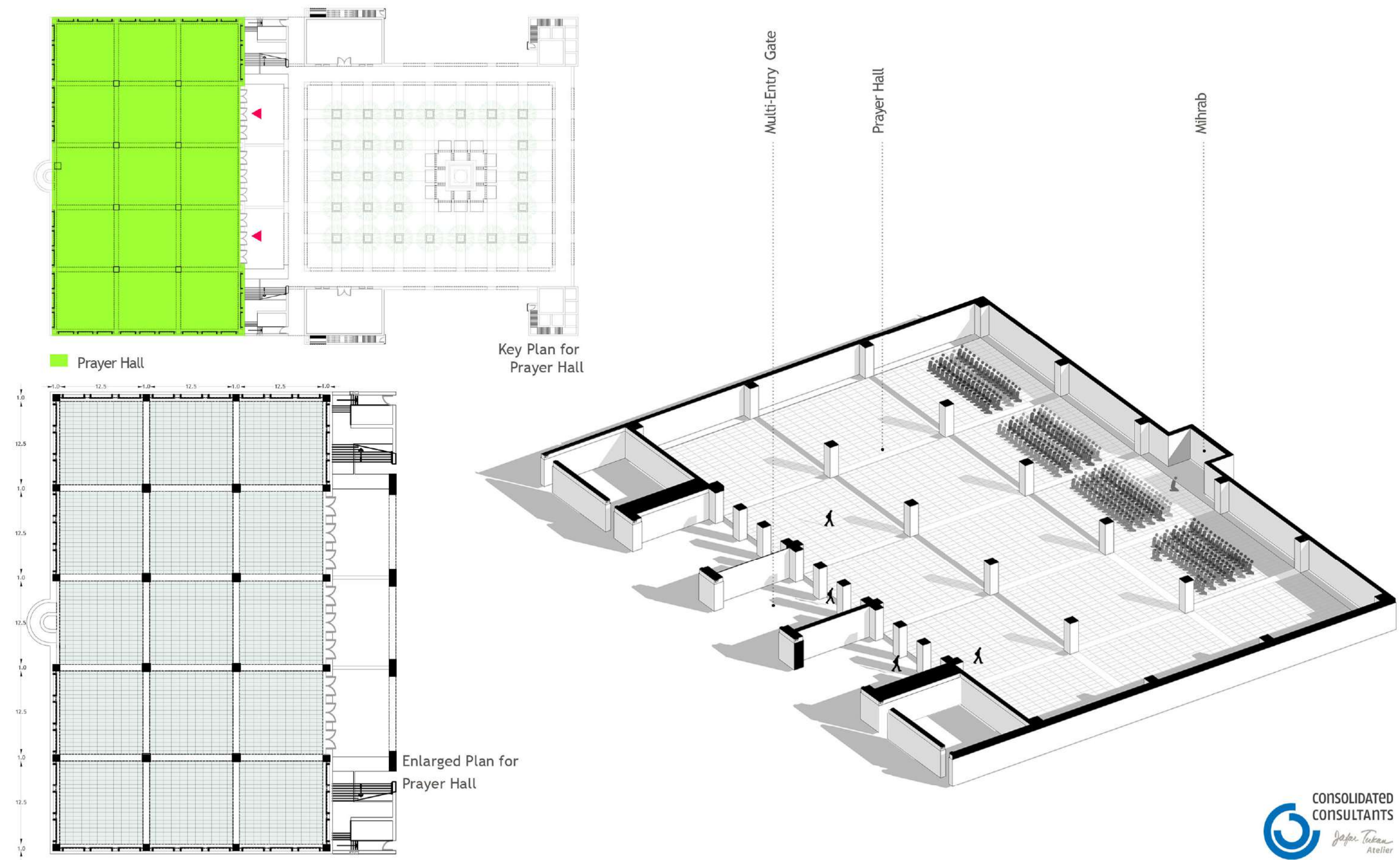
D - Riwaq {Shaded Arcade}

The Key Areas of the overall design are mainly:
 The Two Minarets
 Sahan {The Open Courtyard}
 The Ablution Area
 Riwaq {The Shaded Arcades}
 The Male and Female Prayer Hall

05. Spatial Components



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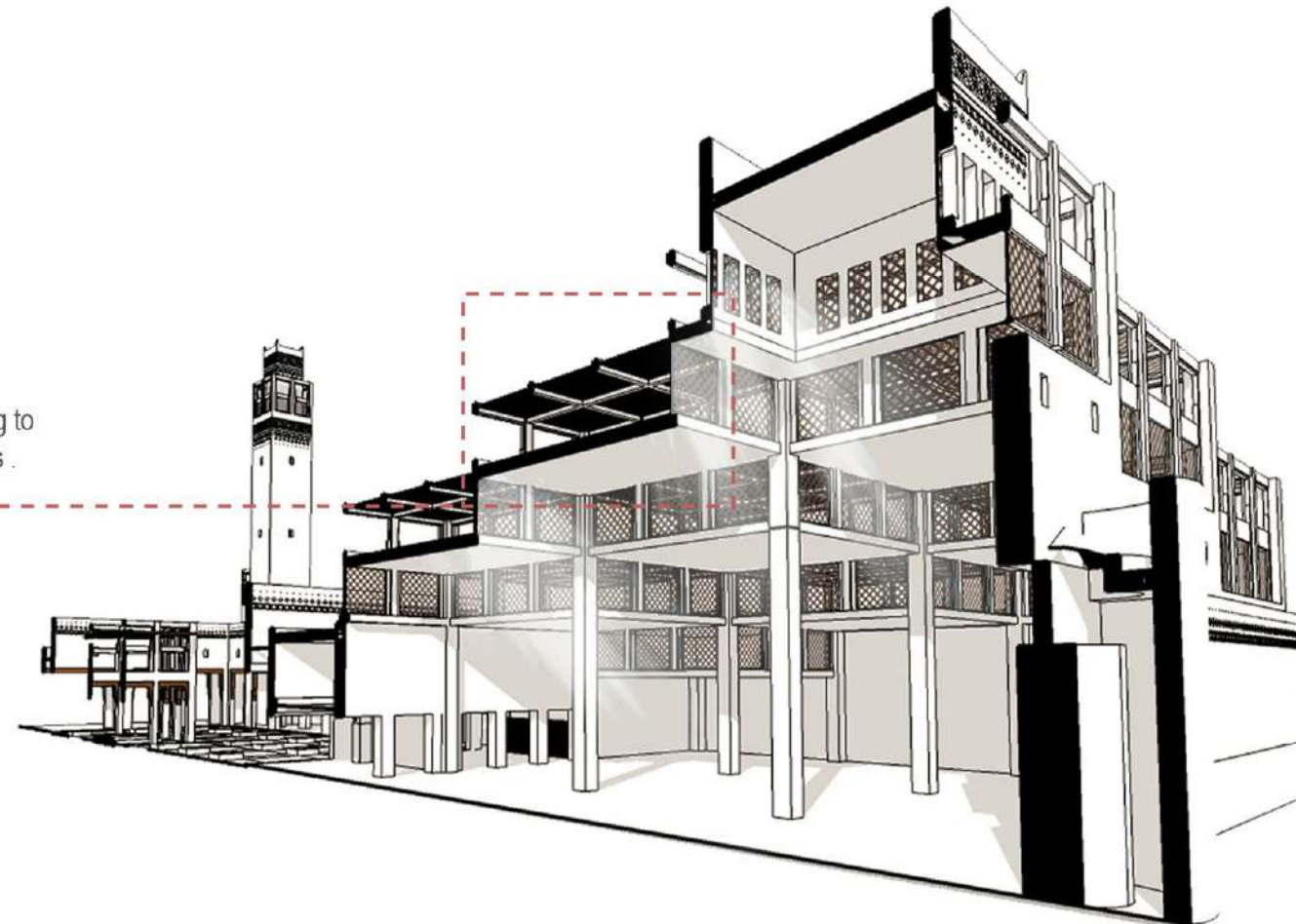
06. Image



Traditional stone reflecting the historical and cultural peculiarity in a contemporary perspective .



Along with the arabisc allowing to light to infiltrate into the spaces .



06. Image



06. Image



06. Image



06. Image



06. Image



06. Image

