

MULTI-CULTURAL INFLUENCES ON TRIPOLI ARCHITECTURE
BETWEEN 16th -19th CENTURY

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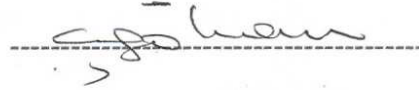
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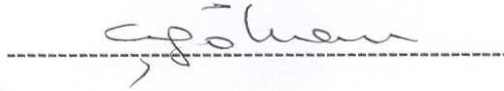
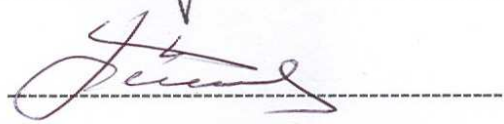
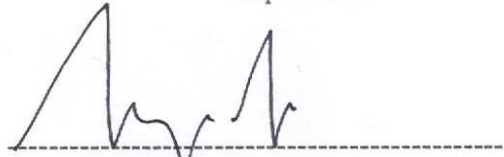
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ABSTRACT

MULTI-CULTURE INFLUENCING OF TRIPOLI ARCHITECTURE BETWEEN 16th & 19th CENTURY

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This thesis is being studied in order to find out the reasons of the absence of architectural and artistic identity of today's Libya and Tripoli. Within the framework of the study, Islamic architecture, historical background of Libya's architecture and art are emphasized and studied and the historical character of Libya's architecture and art is tried to be found and identified through the analysis of four mosques from 16th through 19th Century Ottoman period. The ornamentation figures are analyzed and discussed depending on their historical and today's meaning and usage which are fish, flower, star, crescent, cypress tree, and hand (khamisa).

As a result Libya's historical character of the architectural and artistic identity was a result of its historical background and the effect of social and cultural relations of Libya with other countries. And it is emphasized that today's architectural and artistic character must be recreated by evaluating the modern life and historical heritage and a new identity must be flourished.

Keywords: Architectural identity, ornamentation identity, ornamentation, meaning in ornamentation, architecture of Libya, mosque ornamentation, mosque architecture

ÖZ

XVI. VE XIX. YÜZYIL TRABLUS MİMARİSİNDE ÇOK KÜLTÜRLÜLÜĞÜN ETKİSİ

Ben Said Samira Nuri

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Bu çalışma bugünün Libya'sının özellikle Trablus'un mimari ve sanatsal bir kimliğinin olmaması ve bunun nedenleri üzerinde durmak amacı ile yapılmıştır. Çalışmada kısaca İslam mimarisi, Libya'nın tarihsel perspektifte kendi sanatsal ve mimari özellikleri araştırılmış ve 16. ve 19. Yüzyıllar arasında inşa edilen Osmanlı dönemi camilerinden dördü detaylı olarak incelenerek Libya mimari ve sanatsal mirasının özellikleri bulunmaya çalışılmıştır. Süslemelerde kullanılan balık, çiçek, yıldız, ay, ya da hilal, servi ağacı ve el figürleri kullanımları ve anlamları, gerek bu camilerde gerekse bugünkü halkın görüşleri, tarihsel perspektifteki anlamları ile karşılaştırılmış ve tartışılmıştır. Sonuç olarak geçmişte Libya'nın komşuları ve diğer sosyal ilişkilerinden kaynaklanarak oluşan tarihi mirasının özümşenerek bir kimlik oluşturduğu görüşüne varılmış, bugün de aynı şekilde mimari ve sanatsal kimliğinin oluşması gerektiği vurgulanmıştır.

Anahtar Kelimeler: Mimari kimlik, süslemede kimlik, süsleme, süslemede anlam, Libya mimarisi, cami mimarisi, cami süslemesi

**For my grandfather soul Abd Al-Hamed Ben Said
For symbols of purity, souls Muhamed Bashir Al-Hadar, and Oytun Ali
Gökhan. I present my modest effort, for studies humanities heritage**

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CHAPTER I

INTRODUCTION

1.1 Definition of the Problem

"I can be 'realistic' and 'cynical' with the best of them--giving all the reasons why things are too hard to change. We must dream a bit, not beyond the feasible but to the limits of the feasible, so that we inspire." Prof. Jeffrey Sachs, Columbia University

The aim of this study is to understand and demonstrate the identity of architecture and art in Libya, specifically in the capital city, Tripoli. The study is concerned about the impact of multi-cultural and social changes on architecture, particularly on decorative units that are taking place in Tripoli. In order to be oriented in the right direction it is strongly needed to identify and understand these changes.

Economic prosperity has encouraged changes of many aspects of society as effects of many cultures in different periods of time, which effected the built environment and architecture.

Tripoli, as many cities in Libya, is in the process of transformation into international and metropolitan cities. All modern facilities are now available for the inhabitants, so the decoration has been modified to accommodate new needs and desires. This causes a loss of identity and sense of belonging and endangering their existence as distinctive entities belonging to their environments, and cultures.

It is important to know and understand the relationship between the art and culture which give the societies the identity. For example Christians, Muslims, Jewish or

any other religion have different cultures which are directly affected by the practice of the religion. Regarding religion effect on the culture, art identifies the culture or the religion they belong to.

Most the cultures reflect the religion which reflects the spiritual understanding of the religion. Religion and Art are parts of the wide sequence of questions and meanings. (El-Nnahas. 1988, 33)

Art is a result of the artists' depictions of the religion, the church and the mosques employed great artists who experimented with themes rooted in the religion and classical mythology. Religion is a continuous process of human search for more meaningful coherent understanding of the world that often turns hostile to human existence and feelings.

The building reflects the historical time period, the human needs, economic condition of different periods as well as the motifs and decoration show us cultural processes and the concepts of people in different historical period of nations.

It would be difficult to understand and feel the great previous civilizations without understanding the decoration, such as trying to understand symbols of Mesopotamia civilization, and Sculptures of Roman Empire without understanding the colorful mosaic of Byzantine.

The Islamic art comes by types of Muqarnas, Arabic Calligraphy and Ornamentation, which are transferred from natural objects to figurative motifs with bright colors by different materials. All those civilizations reflected their culture, mythical life, concepts of notion by motifs and decorative units.

1.2 The Scope of the Thesis

The thesis is trying to find reasonable reasons of the multi-cultural influence of decoration on local architecture which might lead to loss architectural identity in Tripoli's old city.

- The study shows aspects of architecture in Tripoli country side, as a result of multi- socio-cultural phenomenon.

- Besides, understanding, aspects of traditional architecture and local culture the thesis considers “historical heritage factor”, factors of “political defernace”, “economic”, and “neighbor cultures” which also are influencing the materials, and technical elements, and motifs.
- The thesis is interested in the relationship between unit-form and multi-culture.
- The thesis is also interested in finding out traditional art motifs related to concept of national art of Tripoli.
- The thesis accounts the features, elements of mosques, and decorative units which are the reflection of the different types from different areas in terms of the motifs of decoration and technique.
- Discovering and raising the roots of the artistic feature of decorative units and their symbolism in Tripoli.

1.3. The Aim of Study

Procedures and Steps for the study, research of the multi-cultural influence on elements and decoration of Tripoli local architecture, which leads to loss of Tripoli architecture identity and the meaning of our traditional, are studied. Customs, arts and cultures are problems have reflected on architecture and made complex art and architecture until today.

This study may draw a path for synthesis of modernity and tradition in contemporary architecture through an examination of four mosques in Tripoli from different periods of time by focused on architectural features, and ornamentation in decoration that reinterprets, and revives traditional forms, materials, and construction techniques.

Another trend that has given new life to the vernacular as a key influence on modern architecture is the fragmentation of nation states and the greater plurality of political and cultural identities that has occurred over recent years. This has led to a growing reaction in architecture and designs as a result; local context, materials and culture are becoming increasingly important concerns for many architects.

The goal of the overall study is the understanding of the factors influencing of culture and identity of architecture, and art in this particular region. Here, by concentrating specifically on the territorial issues raised in case studies within Tripoli. Place-making is considered as an act of appropriation of artistic, a process of various arts as belonging to different periods.

Variability of civilization contained in this statement is the belief that place-making involves not only physical appropriation, but also the apprehension of landscape our premise is that the perception of geography, and economic, historical heritage the relationships created by the super position of political, economic, scientific, and cultural relation, turns any relation between two cultures into an unequal one.

1.4 Method of the Study

To understand of the problem and condition of the Islamic art by making a brief of Islamic art history and architecture by dissected the elements of Islamic art.

The study of some factors influenced on the type which became mixture from many factors and cultures as an example of the basic study.

The background of Libya and its historical Cities has to be understood, with analysis of their architectural characteristics and ornamentation for understanding the effects of historical heritage factor on the architecture and decoration of Tripoli city.

It was found that comprehension of characteristics of Tripoli architecture by analyzing architectural heritage of Tripoli, and attempt for understanding of traditional local features of architecture elements to know the roots and traditional style as of some buildings and mosques which still remain.

There were different types influencing on the Tripoli fashion, with different elements of the structure of decoration. So from this point the research on the Libyan economical and political conditions and social-cultural conditions of art and architecture between the 16th and 19th century for finding the factors which effected

the form motifs and meaning because during of periods were the beginning of improvement in the Tripoli conditions and allows many changes.

While this study discovers numerous interesting results about effects of multi-cultural and social factors in the decoration of mosques, it primarily discusses different methods for analyzing forming of decorative units, and exposes symbolism of motifs from different perspectives. Also this study compares the Tripoli motifs with other cultures which had relationships with Tripoli in the past time.

The study reviews several aspects, concerning architectural configurations in the mosques while most researchers focus only on one specific material, functional or topic. This thesis includes important elements from both multi cultural, economic change of different numerous governments and captures the location aspect resulted in losing Tripoli identity, which is one of the major goals of this study, as to produce individual identities through creative design principles of decoration for interior mosques.

Certain basic rules and meanings must underlay in its production, motifs of interior of the mosques in Tripoli. Other different cultures, which were in Tripoli city with exposing differences in ornamentation unit's of configurations due to socio-cultural context as well as concepts, and manner of people in their daily life.

Principles have been driven from the theoretical reviews and applied in fieldwork to reach conclusion. In chapter five, regarding factors to understand the problem in motives and their meaning, the meaning of art and decoration are analyzed according to Libyans by questionnaire as a survey of people about understanding the motifs, and other elements of symbols in Tripoli architecture.

The ornamentation of interior of the mosques has been investigated in details within this multi-cultural framework starting from the theoretical literature and field studies. As a result case-studies in Tripoli are selected to examine number of mosques concluded.

Finally the results of both studies were compared with other culture for proving the aim of research for over all conclusions. Some points of recommendations should be found during the study to protect the traditional and identity of local art and architecture. The figure (1.1) involves the ordered steps of the method of the study.

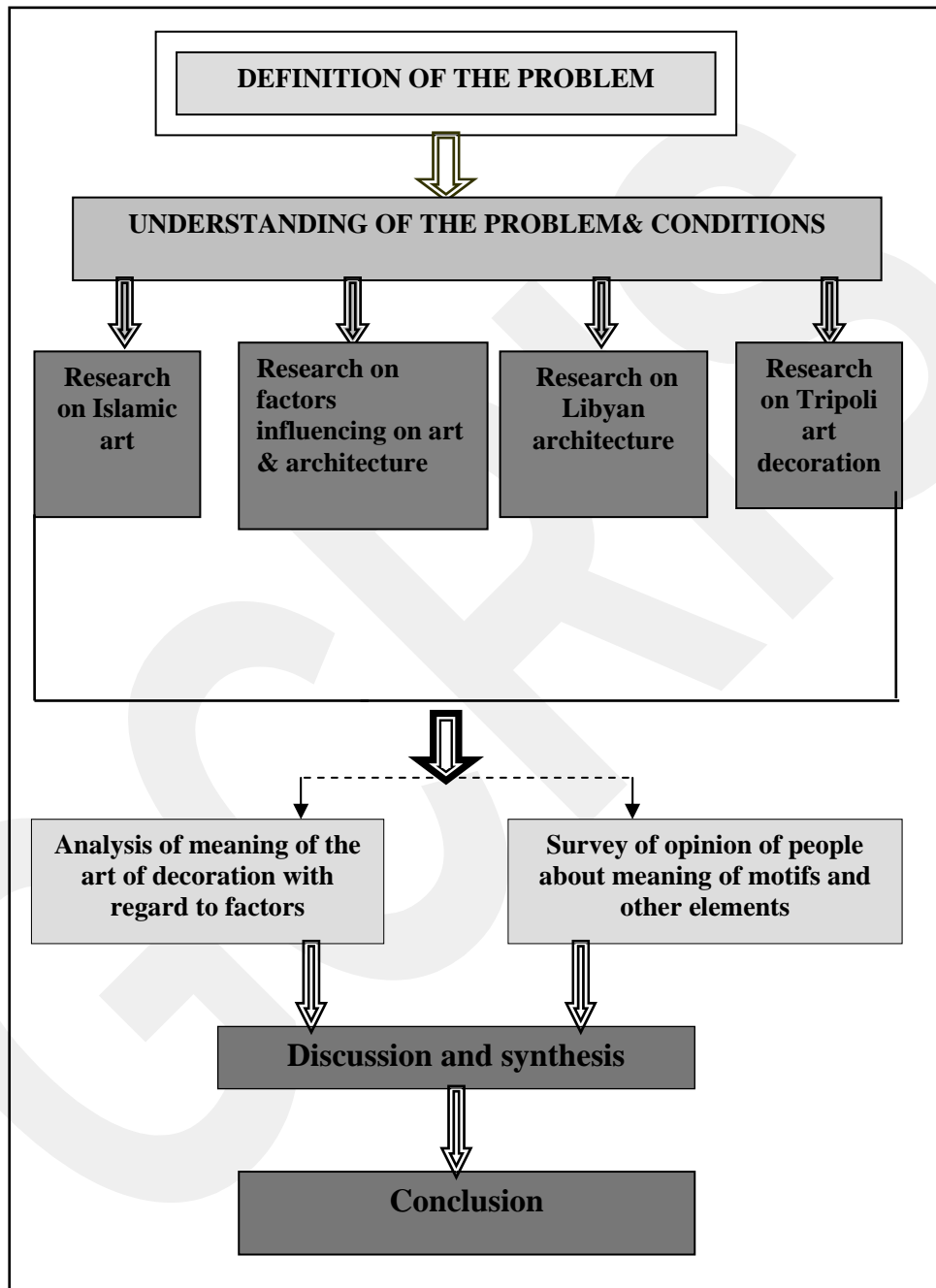


Figure 1.1 Structure of the Methodology

1.5. Factors Influencing On Architecture and Decorative Units

The art of decoration with motifs are parts of architectural element which means the factors which effected the architecture of course will effect decoration and its motifs.

First art, ornamentation, culture, decoration, and identity should be explained, and defined, to appreciate the relationship with architecture, and to understand the factors effected on it.

Art as the Architecture is reflection of identity. Society of nations it is reflection of what artist and architects feeling, think, practice, ritual, believe, behave and the character on the whole art is a mirror of ideology of the society and feelings and behavior of people as the architecture. (Hatcher, 1985)

Art is a method of presentation communicates and reflects the identity with cultures each of them has this ability and artistic ability is a natural gift by difference in different time and different counties reflects religion and tradition of the society. (Siddiqui, 2005), (Jones1972)

"The arts" are understood broadly to include not only traditional forms such as music, literature, theater, painting, architecture, sculpture, and dance, but also more recent additions such as film, photography, earthworks, performance art, as well as the crafts, decorative arts, digital and electronic production, and various aspects of popular culture." (Munro, 1955)

Artistry in architecture is decorative detail enhancing structures by structural ornament, an integral part of the framework, includes the shaping and placement of the cornice, column, ceiling, roof and other elements of the building materials of contrasting finishing, color with carving, molding, paint, inlay, mosaic, and facings.

Chang, (1980) defines art, and factors influencing Art as, art only exist in the minds of its selected perceivers. Some of these psychological factors influencing the perception of art include culture, sex, age, formal art education, politics, economics, and value systems. Besides these variables of aesthetic perception are biological components like the way of our consciousness functions, as an end product of evolution, and he adds art thus includes the perceptual cognitive factors of the

unconscious and psychophysical sensory mechanisms of the human body. There is also the influence of time and materials used in fabricating the art. Some aesthetic factors identified from these variables include the following: "boredom", "surprise value", "familiarity", "novelty" and "nostalgia". “

Mitias (1994) explains architecture with social and environmental factors it is often useful to regard contrasts that their resemblances and connections emerge and replace a conceptual order of opposition, a façade can set the tone for the decorative features, form, and space of interior instead of being merely a shell preserved for historical reasons, a coating calculated to evoke. He also adds the relationship among the factors that have been identified of art particularly the case in architecture tends to be expressed as oppositions the façade is contrasted with the inside with outside of the building with utility form and function.

Tradition of ornamentation of architecture or local motifs as one of the elementary of philosophy of space, whether mosques or other architectural buildings are an attempt to inspect the multi-cultural values, which come from different location, different period of time economic change, and different factors that are assumed to have an important role in decisive and configuring the interiors.

“The art of particular period is directly related to the philosophy of that period to its literature, science and social and economic condition. But it would mistake to think that art develops out of these factors, which give vernacular architecture its form, are social organization, climate, available materials, and decorative traditions will certainly play their part, bur similarities in forms used different areas. (Huyghe, Ed, 1970.p12, 13)

Identity

The individual or personality systems are feelings, concepts, intelligence, and behavior of the individual become personality. Tradition, ideology, and practices of the society give its significance. This significance becomes identity that identifies individuals and society. Identity varies from society to society and individual to individual as variation of the city may gain its identity and image from the planning

and pattern of its fabric or from the architecture and its character, shape, texture and vocabulary. Considering the city planning and architecture through centuries, it can be recognized how the city was reflecting social, political and religious aspect systems or personality. (Abel, 1997)

Culture

Culture is the activity, or manifestation of the mind and the synonymous to life. The more cultured we are, the more cultured will be our manifestation of life. It could be in the form of literature, art or philosophy, which is natural development during life process and it is behavior that changes among individuals. Living as families which are a part of the society, the behavior of the group of community is culture, and its evolution is based on intelligence reaction to experiences and needs a process for identity of living creatures and cultural evolution raises the identity of society. (Kamnl, 1993), (Hatcher, 1985)

For the concept of “culture” there are many meanings, some of which are:

- Culture is level of society during the civilization process.
- People who is the most important element in the social process have the knowledge, art skills, and habits which are actor of culture.(Guvenc,1991)

The space settlement houses with “decorative feature” are the reflection of the culture:

- Socio-cultural specialties
- Socio-economic specialties
- Cultural identities with urban architectural identities.

1.5.1. Historical Heritage Factor.

Along the history with considering different political governments, each of them has concepts, experiencing, different religions, have impacts on the people of their culture, and way of life, change economical condition (Rapoport, 1969)

1.5.2. Social and Cultural Factor

The design of ornament has followed the artistic development of various eras, and the ornamentation units reflect culture of people and environment as the architecture with various colors paintings seem to show exactly what an artist saw, while others focus on exploring shapes or expressing feelings (J. Evans, 1950)

The building plays a mediator role between people and their world, and everywhere deserves recognition as a powerfully revealing cultural and aesthetic phenomenon. (Duly 1979, p. 6)

Turgut, (1990), and, Amos Rapoport, (1969) in his book “House Form and Culture” explains variety of the form at the life and settlement area, is deter area not only by climate, land and material are some other factors which affects the form.

- Physical factors
- Socio-psychological factors

There are traditions, customs, norms, family structure, religions and beliefs, social relation, connection, communication, way of life, social structure, and rules of way of life, language, education, law, and technology. Privacy, personal area and border of sovereignty are appearances of the culture at the physical environment.

Amos Rapoport, (1969. 479) says physical forces, the consequence of a whole range of socio-cultural factors, and socio-cultural forces have primary important role on architectural process.

1.5.3. Neighboring Countries and Factor of other Cultures

The change in culture has also played a great part in changing the identity of the architecture. People may have been influenced by the culture of the countries in which they have been visiting or working and try to transport the architectural ideas of those countries to our environment. They may ask the architect to draw them the building they have seen in other the neighboring countries and the architect may do what they asked him to do. But the influence of culture could also be positive as long as it is within the respect of the environmental constraints and dimensions of architecture.

There is the same type of architecture found in the gulf region. In regions close to Yemen, the architecture is very similar to that in Yemen. Despite of that external influence, but the architecture is responding to the meaning of the natural environment and the resident's social and cultural understanding.

1.5.4. Economical Conditions as a Factor

The development and changes of the city influenced the development and changes of urban settlement that influenced the development and the changes of the city, the rapid changes in city economic development might have some impacts for its inhabitant, whether good or bad some of them had the benefits from the changes, but the others had the opposite impacts This condition made the economical level.

The socio-cultural factor that related to economical, political, social character of the society changes in time. The economical growth of the resident is caused by the increased of their economical activity that will increase their daily activity too. (Hastijanti, 2001.174)

Economic power as cultural and social characteristics and diversity of its appearance embodying environmental and cultural approaches of sustainable development, the vernacular architecture approach glorifies the diversity of cultures and regions emphasizes the location as a climatic, economic, with the value of as well.

Functionalism, and social and cultural characteristics make this research proves that vernacular architecture corresponds to today's principles. (Fathy, 1986)

1.5.5. Materials and Techniques as a Factor

This factor and its effect are dependant on the development and changes of economy, and nature. Material of region such as stone or wood, clay so their buildings were usually built of brick, or mud-brick. Planning and design was different according to the nature and climate. The dense and compact layout plan was found adapted to hot and dry climate to reduce the surfaces subject to the sun and shaded spaces are resulted. For the warm and humid environment the dispersed pattern was found adapted and air movements were allowed to get through different spaces in the settlement. (Rapoport, 1990, and Fathy, 1986)

Form is in turn adapted by climatic conditions, the physical environment which makes some things impossible and encourages others, construction materials available, and technology the tools for achieving the desired environment. (Rapoport, 1969, 42)

However, fortunately, between those international styles of architecture, there are some examples that have been perfectly designed and express the traditional values and the environmental challenge, as Ghadmes, North Africa modern technology and techniques and building materials, here the economical the base of these element, the example of this factor is have the intentions in their designs.

1.5.6. Environment - Effect of Nature Climate, and Regional Factor

Also Rapoport (1969, p.46) added a complex phenomenon because there is no typical explanation will suffice, and people with very different attitudes and ideals respond to varied physical environments. These responses vary from place to place because of changes and differences in the interaction of social, cultural, ritual,

economic and physical factors. These factors and responses may also progressively change in the same place with the passage of time.

The lacks of rapid change of form are attributing of primitive and vernacular dwellings.

- **Physical factors:**

- Climate

- Materials

- Technology

- Site

- **Social factors:**

- Social organization and traditions

- Economics

- Religion

The continuous daily motion of the population, which has properties humidity concepts of saturation, evaporation, and condensation, must be accommodated in houses, towns, and regions. A building is affected by its environment. The climate of the region and the buildings around it shape the building. And social, cultural, and economic aspects are important as well. These sciences-sociology, economics, climatology, hypothesis of architecture, aesthetics, and the study of culture in general-are no less important to the architect than are the mechanical sciences, for they are directly concerned with man, and it is for man that architecture exists (Fathy, 1986)

Chowdhury, (1985) emphasizes the importance of socio cultural factors in the formulation of housing the field of architecture a suitable understanding of the nature of human needs is of importance in the formulation of housing and space standards.

The thresholds and coefficients of these needs may vary from one society to another as a function of the economic data. The different ways of life the range of temperatures for example to which man can adapt is too wide to offer any guidance.

Effects of factors on Architectural Form by (Hassan, 1986) weather phenomena are not so simple. Such factors as heat, radiation, pressure, and wind interact to establish relative balances in the atmosphere pressure of climate effected on martial and their colors .Nature as an affection on “design, and construction”

Williner, Martin, et ae, (2000) limit the culture as physical features of location “desert, or water, mountain “ sparsely peopled regions between densely populated area, climate pattern and resources bases help to determine lifestyles within regions creating distinctive economic systems and resulting social structures.

Location+ climate+ economic----- cultural region

1.5.7. Human Dimension as Owner, and Creator Factor (Gökhan, 2002)

Artist as Architect is a person who explains in exactness the thoughts, personality, ideology in a piece or project that influences others to be inspired. Perfect artist is a person whose project gives deep impression and becomes an inspiration to others.

Shelter (1973. 3) said that in the old time people built their own homes grew their own manner knowledge of the building crafts and other skills were accepted along from father to son, mother to daughter, etc. The tribal builder can teach us an important lesson ... he has never oppressed or cowed by the structures he creates; they are generally built on a human scale by human skills for human needs. (Duly 1979. 9)

Fathy, (1986) in his book “Natural energy and vernacular architecture” the architect has a moral responsibility to consider whatever may affect the efficiency of the building and of the people whom they are housing.

In building processes, three elements are effected on form “users and the architect”, and “The developer” has his own objectives and the users have their own requirements and needs Sometimes, the developer (the owner) may be politically or financially influential and try to impose (AI-Sakabi, 2001 .293), and (Gökhan, 2001)

CHAPTER 2

ISLAMIC ART AND ARCHITECTURE

2.1 A Brief History of Islamic Art & Architecture

In the quest of effects on the identity of art and architecture of Libya understanding of basics of Islamic art and architecture is a necessity. Therefore the second chapter will focus on the characteristics of Islam, Islamic art and architecture.

2.1.1. The Beginning of Islamic Art and Architecture

*The first House (of worship) appointed for men was that at Bakka:
Full of blessing and of guidance for all kinds of beings. [Qur'an 3:96]*

Islamic Art developed from different sources. Roman, then Early Christian, and Byzantine styles were taken over in early Islamic architecture. The influence of Sassanian art - the architectural and decorative styles of pre-Islamic Persia - became important in Turks, and in Central Asian influences on styles. Therefore, motifs from one area soon became general in the enormous Islamic world. (Ali, 1999.19, 26, 32)

“The mosques lies at very heart of Islamic architecture .they are an apt symbol of the faith which it serves. The symbolic role was understood by Muslims at very early stage, and played its part in the creation of suitable visual markers of the building dome, mihrab and minber among others...” (Hillenbrand, 2000, p5)

It is known that the mosques is symbol of Islam that symbolism character was understood by Muslims at all time, the creation of Islamic architecture and production of building between the seventh and eighth or ninth century

(James,1958.7) have unique style from synthesizing and construction ,it was the first Islamic building **Almadina** mosque in prophet Muhammad's (SAW) era. There was international system to build the mosque. The constructor of building was first typical for all mosques in Islamic world .There was simply pattern as square, and there is no any complex details with natural materials.

“..that is, the Arabs as such, had no native artistic traditions. As Islam spread, its art forms developed and were modified by the different climatic conditions and materials that were available in the lands where Islam spread, and adapting indigenous art styles.”

(Sakar Dato, 2005)

That Mosque is in **Madina**, Saudi Arabia. This mosque was founded by the Prophet (SAW) in 622, and he is buried under its floor. At 707 under the Umayyad caliph al-Walid I. The mosque including the enclosure of the Tomb of the Prophet (james.w.Allan, 1989 .11)

Most of The earliest architectures of Islam that has originally a simply form which is developed in the Dome of the Rock in Palestine (Jerusalem), constructed in (691–92) during decoration, technical, materials, and construction of planning mosque the Dome of the Rock (Qubbet al Sakra) Figure 2.1

Glory to (God) who did take His Servant for a Journey by night from the Sacred Mosque to the Farthest Mosque (Qur'an 17:1)

“...Constructed on the Haram esh-Sharif, the Jewish Temple Mount, also known as Mount Mariah, over the reputed site of Adam's tomb and possibly the cornerstone of Solomon's temple” (Architecture. 1999)

“Second oldest recognized mosque in the history of mankind Built after the Sacred Mosque at Macca, its current architectural form is backdated to the early Islamic period (7th-8th century AC). Prior to the Islamic conquest to Jerusalem in 638 AC (during the reign of the second caliph in Islam(Umar ibn al-Khattab), the mosque was neglected and became a place of refuse under the Christian rule. Umar cleansed the mosque from refuse and restored it again as a house of worship. “ (Historic mosques2005)

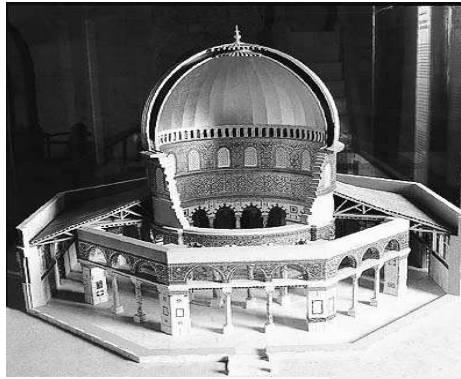


Figure 2.1 Cross Section of the Dome of the Rock 690-692
<http://jeru.huji.ac.il/pis3.htm> (Tower of David Museum 2002)

There are previous civilizations influencing of Islamic architecture and transfer simple to complex style (Hoag.1977.12.) has mosaics depicting scrolling vines and flowers, jewels, and crowns in greens, blues, and gold. (Ali. 1999. 34) Similar in some aspects is the later Great Mosque of Damascus built c.705–14 which was built by Al Walid over which was originally a Roman temple (Rice.1975. 11) (Figure 2.2)

As architectural development of interiors, finishes, and ornamentation of mosques developed basing on the faith of Islam the interior walls have stone mosaics that depict crowns, fantastic plants, realistic trees; this is thought to represent Paradise for the faithful Muslim.

In the Dome of the Rock in Jerusalem both the themes and motifs of the beginning of Islamic have ornamentation simply as the shape or contour of an architectural unit. The themes used were vegetal group for vertical or horizontal elements, marble imitations for the lower parts of long walls, or other types of borders on floors and domes, and most of trees unit on or undersides of the arches as in the Umayyad Mosque of Damascus or the Dome of the Rock The other group consists of decorative motifs for which a concrete iconographic meaning can be given in the Dome of the Rock and the Umayyad Mosque of Damascus. (Rice.1997 .11)



Figure 2.2 Umayyad Mosque of Damascus
<http://www.trin.cam.ac.uk/tcics/umayyad.jpg>

In the Abbasid dynasty, rulers resided at Samarra in Baghdad, the **Great Mosque of Samarra** was built in 848-852 AD, is an important example of the Iraqi noted for its massive size and spectacular minaret (figure 2.3).

In Iran few Islamic buildings erected before the 10th cent are still standing Sassanid building techniques, were combined with the mosque form and reflected style of techniques decoration. (Khalil, 1992.71)

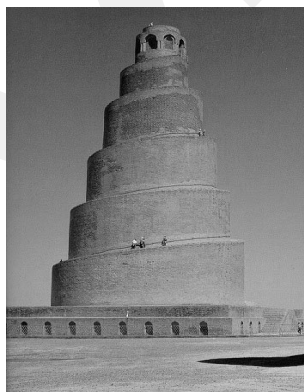


Figure 2.3 Minarat of Great Mosque of Samarra
<http://www.globalsecurity.org/military/world/iraq/samarra.htm>

Sassanid influence is also strong in many Umayyad dynasty residential palaces, built mostly in Syria. The most famous Umayyad works is façade Qaser al- Mshatta, the

beginning of Islamic buildings the decorative art were borrowed from an unusual variety of stylistic sources of classical themes. Figure 2.4

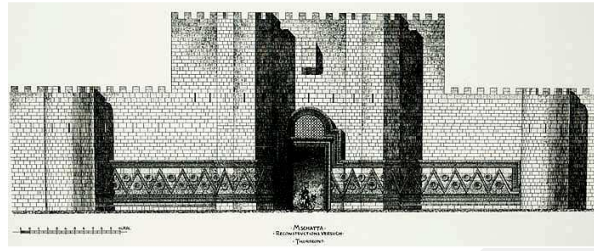


Figure 2.4 Façade Qaser al- Mshatta (Khalil, 1992)

A characteristic Indo-Islamic-Persian style Iran, this new style combined elements of Islamic art and architecture early centuries of Islam in Iran, but the influence of Persia on Islamic art and architecture in Syria and Palestine is very strong. Their influence was their use of cut-stucco decoration, various intricate motifs, and ever-apparent symmetry. (The Columbia Encyclopedia, Sixth Edition, 2005)

Iranian mosques are traditional, in whole or in part, to a plan that in Iran must be regarded as the norm. It consists of an open central court, with a large portal and iwan. The earliest minarets were square, and were built of brick, at the thirteenth century; minarets were almost single and placed in the north corner of the mosque. Until the fifteenth century minarets have commonly been covered with mosaic or colored tiles especially **turquoise-tiles**, Figure 2.5 (The Columbia Encyclopedia, Sixth Edition; 2005)

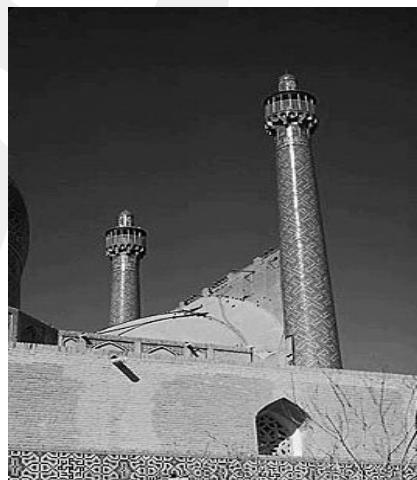


Figure 2.5 Minarets, Flank the Entrance to the Masjid-i-Sháh in Esfahan, Iran 1612

<http://www.tiscali.co.uk/reference/encyclopaedia/hutchinson/m0013786.html>

In the middle of the 8th cent the last of the Umayyad moved to Spain and refounded his dynasty there. The great Mosque of Cordoba was begun in 785 and is famous for its rows of double-tiered arches. The mosque was extended three times. The culture of Islamic Spain reached to Moorish architecture, and lacy pierced-stone of its decoration. The same style prevails in North Africa and is seen at its best in Fez, Morocco, where much ornately carved wood is used. The Mud jars style of Spain stone and wood carving, employed as well as mainly as architectural ornament. In Moorish sculpture, Muslim architecture in North Africa and Andalusia made momentous architecture in Islamic world particularly. (Hillenbrand, 2000, 140)

North African had an important element rectangle minaret the development of European church towers are influenced by Islamic rectangle \ square minaret. Square shape in the form of added sections with decreased size, the dual system of blind base and decorated top sections, and the erection of the tower near the entrance gate were inspirations from Muslim North Africa (Figure 2.6, 2.7)



Figure 2.6 Kutubiya Mosque
<http://muslimheritage.com/2005>



Figure 2.7 Qairouan ,Mosque
<http://www.islamonline.net2002/>

Dome vaults through the introduction of ribs prepared in various shapes including the eight pointed star which appeared in Cordoba Mosque. (Al-Hassani.2003.12)

Figure 2.8

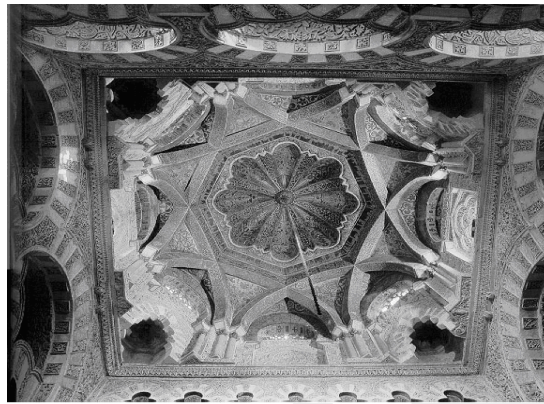


Figure 2.8 The Great Mosque, Cordoba, Spain <http://www.islamicity.com/Culture/MOSQUES/Europe/cordoba.htm>

(Hassani.)2003 added...Andalusia and North African Muslims mastered the use and construction of arches. Their definitive accepting of the property of the arch materialize in the technical improvement of achieving standard height by stretching, or type of imposing arcades of semi-circular or multifold arches as seen in Cordoba Mosque and Quairawan of Tunisia, and widespread use of horseshoe in the Alhambra in Spain architectural decoration and concert developed and structural elements. (Figure 2.9 Figure 2.10, Figure 2.11)



Figure 2.9 Prayer Hall, Great Mosque Cordoba, 785 www.udel.edu/ArtHistory/nees/236/images.html

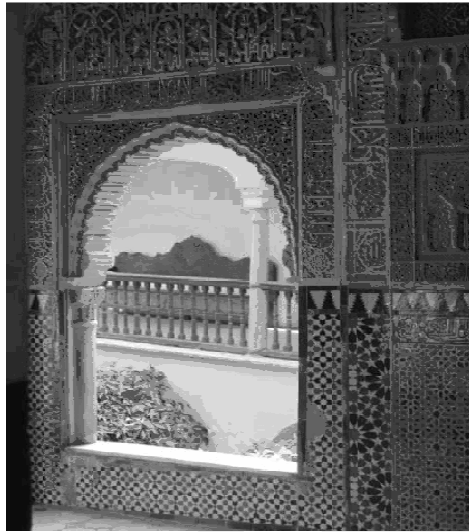


Figure 2.10 Alhambra Arch view (Bint-eh Adam 2004)www.udel.edu/ArtHistory/nees/236/images.html



Figure 2.11 The Columns of the Prayer Hall are even Older, Roman and Byzantine Structures in Carthage and Hadrumetum (by Tore Kjeilen.2004)

Late in the 9th cent the governor of Egypt, Ibn Tulun, initiated the high period of Egypt Islamic art with the building of his famous mosque in Cairo In 10th cent (Ali .1999.p135) Figure2.12

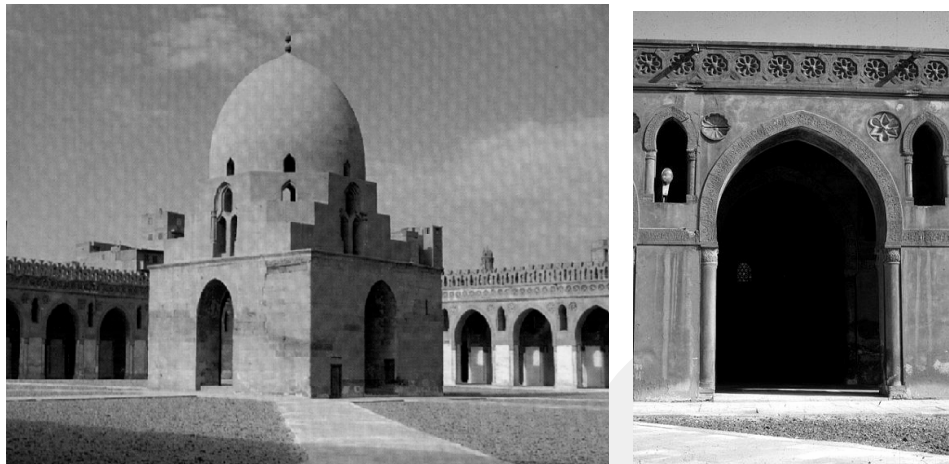


Figure 2.12 Cairo, Great Mosque of Ibn Tulun, 879, and its Arch with Stonework Motif, <http://library.thinkquest.org/C01>

Also (Ali .1999 . 95, 102) write , The Fatima's introduced into Egypt the decorative stalactite ceiling from Iran and placed emphasis on decorative flat moldings. The most important Fatima buildings are the Cairo mosques of al-Azher., completely built in 972 by reflects Samarra influence. Figure2.13



Figure 2.13 Cairo Mosques of Al-Azher Courtyard of Al-Azher Mosque <http://library.thinkquest.org/C0110188/Gegypt1.html>

Other example of improvement of Islamic architecture like the **Taj Mahal** in India, and it is a famous example of Muslim art. (Rice, 1997 P.11) (Figure2.14,15,16)



Figure 2.14 Most Famous Example of Mughal Architecture
http://www.imahal.com/about/images/taj_mahal_framed_wm.jpg



Figure 2.15 Calligraphic Inscriptions Displayed in the Geometric Friezes Marble of Wall of Taj Mahal Vase with Rosette

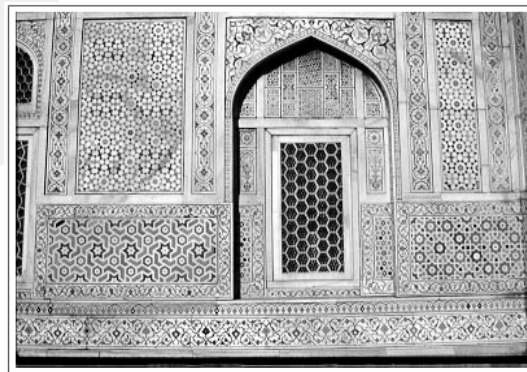


Figure 2.16 Detail of Carving on Wall of Taj Mahal Geometric
http://www.imahal.com/about/images/taj_mahal_framed_wm.jpg

Ottoman period added features in architecture, there was new construction, and tiles from Turkish country with glass mosaics, for forming of elements as trees, flowers, plants these were covered all of dome the inner courtyard and mostly of wall was covered by ceramic tiles with variety colors. Figure 2.17



Figure 2.17 Tiles Geometric Design from Minaret of the Green Mosque
http://www.pbase.com/dosseman/iznik_turkey&page=2

The famous architect is Sinan, he is leader architects in the Ottoman period from (1539 -1588.) he designed most of Sulaymaniye mosque the most noted of his mosque (c.1557) in Istanbul, where he is buried. It has four minarets and stained-glass windows flanking the mihrab.

The mosque of Sultan Ahmed I-Blue mosque (1610-1619) - is distinguished by its dome lit by numerous windows, and wall surfaces covered with green and blue tiles. Fine ornate buildings were erected in Turkey until the middle of the 17th cent. Give it light and proof also has grandeur and beauty. More than any other building, it symbolizes Ottoman architecture. (Abd-Alhmed, 2004) Figure 2.18

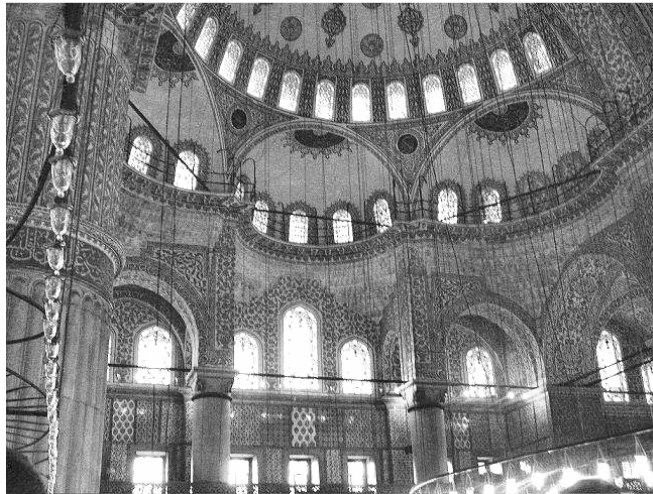


Figure 2.18 Many Windows in the Blue Mosque
<http://www.sights-and-culture.com/cruise/Blue-Mosque-c.html>

The work of this period is the most famous in Turkey the great Byzantine church of Hagia Sophia, adapted for use as a mosque, greatly influenced Turkish architects. At 1453, Hagia Sophia became a mosque. Figure 2.19



Figure 2.19 A Large Curved Dome Mounted on a Polygon
<http://www.y2k2go.com/turkey.html>

Islamic architecture is different forms in different times and places. The perfected style of the Ottoman mosque of the 16th and early 17th centuries is as familiar as the typical 'Abbasid hypostyle or colorful Safavid dome, but it has some difference, **This was influenced by Byzantine types, especially the Hagia Sophia. But it was by no**

means a slavish imitation of Byzantine work Solemn, and Stone in Hagia-Sophia complex, colorful interior often using tiles as decoration with huge of columns.

(<http://www.sights-and-culture.com/cruise/Hagia-Sophia-c.html>)figure2.20, figure2.21



Figure 2.20 Hagia Sophia Prayer Hall Byzantine Work
<http://www.y2k2go.com/turkey.html>



Figure 2.21 Islamic Stained Glass and Christian Mosaics Compete For Attention in the Richly Ornate Interior of Hagia-Sophia
<http://www.y2k2go.com/turkey.html>

Orhan Gazi Mosque built in 1339 and repaired in 1417 has tall narrow window openings with crescent arch heads, decorative brick medallions on the walls, and the general character of the work are indications of Byzantine influence Figure2.22



Figure 2.22 Prayer Hall of Orhan Gazi Mosque
<http://www.metu.edu.tr/home/wwwissch/ozgurey/bursa/orhan2.jpg>

2.1.1.1. Geographic Area of Early and Today's Moslem Countries

In fact, the spread of Islam in these lands took many centuries. Although Muslims were the ruling group, they were a small minority of the population. In other words, the expansion of territory under Muslim rule happened very rapidly, but the spread of Islam in those lands was a much slower process. The paragraphs below explain how and when that happened. The first century after Muhammad died, Muslims conquered region stretching from the Atlantic to the borders of China. Figure 2.23

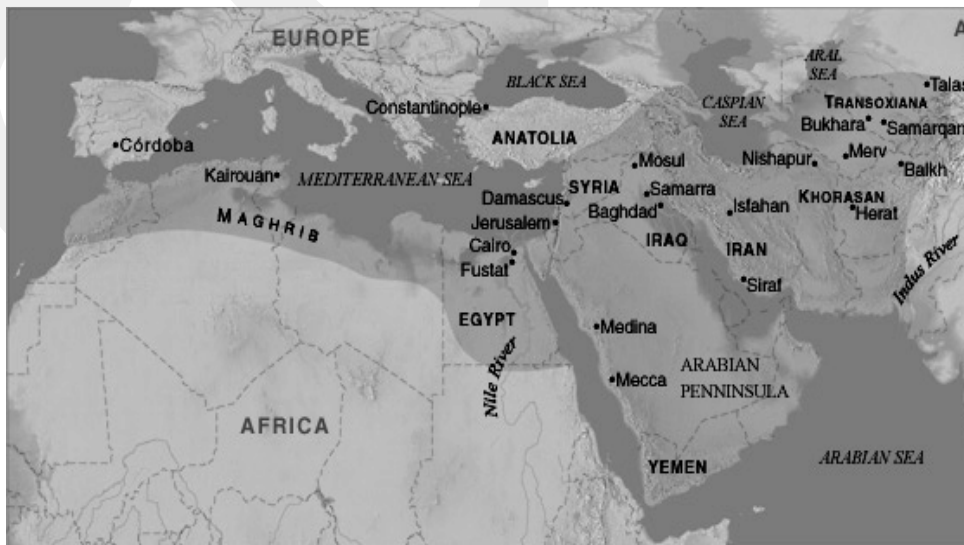


Figure 2.23 Map of Area of Islamic Period
<http://www.metmuseum.org>

In time, some groups of converts broke away from the Caliph government and set up their own governments. Islam was no longer the religion of a single ethnic group. It was no longer ruled by one government. Madinah became the first masjid. Beginning in 1192, Muslims conquered parts of India, including lands in today's Bangladesh. (Islam World Civilization 2005)

Before 1500, Islam had already spread widely in sub-Saharan Africa. The first town south of the Sahara that became majority Muslim was on the Niger River in Mali around 1076 Islam spread along the Niger River. Muslims established the kingdom of Mali East Africa at the very beginning of the Islamic period, but only the Sudan and Somali land becoming gradually Muslim. West Africa felt the presence of Islam through North African traders who traveled with their camel caravans south of the Sahara.

By the 14th century there were already Muslim sultanates in such areas as Mali, in the 13th to 15th centuries In East Africa; Arab traders had spread Islam down the coast by the tenth century. In the Sudan, during the 14th century, Islam spread through migration of Muslim Arab tribesmen. The eastern lands of Islam and ruled from the Sinai Desert to India for a century.

The end of the Byzantine Empire In 1453, the Ottomans became the governing power in the Islamic world, Who conquered much of eastern Europe and nearly the whole of the Arab world, only Morocco and Mauritania in the West and Yemen, Hadramaut and parts of the Arabian the Ottomans were concerned mostly with the western front of their empire, to the east in Persia a new dynasty called the Safavids came to power in 1502. (Islam World Civilization 2005)

The Safavids conventional a powerful state of their own which flourished, and became known for the blossoming of the arts their capital, Isfahan, became one of the most attractive cities with its blue tiled mosques and exquisite houses. The Afghan invasion of 1736 put an end to Safavid rule.

In India, Islam entered into the land east of the Indus River peacefully. Gradually Muslims gained political power beginning in the early 13th century. But this period which marked the development of both Islam and Islamic culture came to an end with the conquest of much of India in 1526 is recognized the powerful Mogul empire which produced such famous rulers as Akbar, Jahangir, and Shah Jahan .

The Malay world, Islam began to extend in the 12th century in northern Sumatra and soon Muslim kingdoms were established in mainland Malaysia. even with the colonization of the Malay world, Islam extend to that area covering present day Indonesia, Malaysia, the southern Philippines and southern Thailand, and is still continuing in islands beyond east.(Islam World Civilization 2005)

Finally the development of Islamic art began in the 7th century, having started with the early leaders of Islam, the Umayyad Caliphs (661-750) who spread Islam from Syria to Spain. Then the period of the Abbasid Caliphs (750-1258) who became well-known for their promotion of learning and culture. Art also improved under Seljuk Turks, Ottoman Turks, who governed in (1281-1924)) Eastern countries. (Ali .w 1999. 15)

Table1 2.1: Important Date of Islamic history

Major Dates of Islamic History	
Birth of the Prophet Muhammed 570 A.D.	The Seljuqs 137-1300
First verses of the Noble Quran revealed 609	Saladin's Conquest of Jerusalem 1187
Prophet's migration form macc'a to Madinah (hijrah), beginning of Islamic calender 622	The Mamluks 1252-1517
Death of the Prophet 632	The Mongol Conquest of Baghdad 1258
The "Rightly Guided" Caliphs 632-661	The Ottomans 1299-1924
The Umayyads 661-750	The Timurids 1369-1500
The Abbasids 750-1258	Conquest of Constantinople 1453
The Spanish Umayyads 756-1031	The Fall of Granada 1492
The Fatimids 909-1171	The Safavids 1502-1736

This table Source <http://www.templemount.org/islamiad.html>

Prepared by Islamic Affairs Department, The Embassy of Saudi Arabia, Washington, D.C <http://www.islamicity.com/mosque/IGC/civilization.htm>

2.1.2 Islamic Art and Architecture Is a Reflection of Islam Religion

“The mosques lies at very heart of Islamic architecture .it are an apt symbol of the faith which it serves. The symbolic role was understood by Muslims at very early stage, and played its part in the creation of Suitable visual markers of the building dome, mihrab and minber among others ...” (. Hillenbrand -2000 p 5)

Born of Islamic architecture from desert region, with hot climate, and local materials, Islam originated has developed in an Arab culture, and other cultures which have adopted Islam and have tended to be influenced by Arab customs. Thus Arab Muslim societies and other Muslims have social connotation or cultural affinities, though every society has preserved its distinguishing characteristics.

“Islamic culture mainly inherited an Arab culture born in the desert, simple style, but by no means simplistic. It has an oral tradition based on the transmission of culture Islam gave rise to a unique religious architecture in the forms of the mosque, and the religious school, then the Islamic architecture is in harmony with the people, their environment and their Creator, these the rules were applied to govern Islamic architecture,” (Amer, Sakabi 2002.290)

A mostly great mosque has been built by geometry form, local materials, depending on the region, climate of the city whether it was bricks, or a mud, stone, wood, with local building methods to express in their own ways, the order, harmony and unity of Islamic architecture features in all mosques which are hypostyle construction comprising essentially of an enclosed courtyard. Prayer hall formed of rows of columns, and arcades on the side, and numbers of columns supported a flat stone roof. Its columns were arranged to form a wide center aisle flanked by two or more side aisles, the center. One rising higher than the others to permit lighting as clerestory. (Ali .w 1999)

This unique religious construction principal type in the early period had various prominent features the ‘Mihrab which identifies the Qibla (leader facing the Direction toward Mecca), Minbar put in a mosque near its mihrab, which the prayer-leader stands when he gives the congregational within the mosque, enclosed Courtyard, Domes. Minarat is a tower, circular, octagonal, or square in section, built

next to or in a mosque, from which the Muslims are called to prayer with arcades at the side. They all called “Elements of the Mosque” (Ali .w 1999.36)

A) Functional classification of Religious space:

Grube (1995) wrote about form and function of Islamic structures the structures function equally well as palace, mosque, madrasa, bath or dwelling, and courtyard at different times and in different places, in fact, they were built to provide all of these functions an Islamic building it isn't only form, but also the function it serves.

- **For Prayer**
 - Neighborhood mosque (masjid).
 - Congregational mosque. (jami or masjid jami).
 - Prayer area (musalla or namaz-gah).
- **For Religious Education**
 - Qur`anic school for children (kuttab).
 - Religious college (madrasa).
- **Monastic Structures:**
 - Monastic fortress (Ribat).
 - Urban Sufi lodge (Khanqah and/or takiyya or tekke).
 - Retreat for a famous sheikh (zawiyya).

B) Functional Areas of Mosques:

- Hypostyle- colonnade interiors
- Central space
- Colonnade for last prayer (son cemaat)
- Courtyard
- Minarat

C) Architectural Elements Within A Mosque Are:

- Mihrab which identifies the Qibla (leader facing the direction toward Mecca),
- Minbar put in a mosque near its mihrab, which the prayer-leader stands when he gives the congregational within the mosque.

- Dakka, a stage, from where the muezzin calls for prayer, after he has done this from the minaret.
- Kursi a desk and a chair, for the Koran and for the reader.

Interior Finishing Elements:

- Carpets covering the floor of mosques.
- Lights, both candles and lamps, used for lighting,
- Windows.
- Water in the courtyard, both for ablutions, and for drinking, some time there is fountain in courtyard or (sahan).

The majority of Architectures including Art, and have one important function a place of community gathering and prayer, that is to express a certain ideology, May that be personal or a collective.

2.2. Decorative Art & Ornamentation in Islamic Period and Their Terminology.

Islamic art, "ornament, ornamentation" by Arabic world (ZAKHRAFA), the word is connected "ornamental work" used in Qur'an. Islamic ornament possesses certain qualities that, even if not exclusive to this art, are sufficiently distinct to be recognizable.

One is that it is independent from the underlying structure, be it a building or an object of art. It therefore can easily be transferred from one material to the other and from one technique to another. As in other civilizations the ornament can be classified either by the elements of which it is composed or by the method by which it is organized. In addition, it can be interpreted symbolically, can communicate ideas or can have metaphoric qualities. (Grabar, 1987)

Places of Islamic art and architecture subject (Ornamentation may be used on interiors and exteriors walls, outside and out side of domes, and ceilings parallel designs are often used in other art forms such as ceramics and rugs, floors, pots or lamps metalwork, art book.

“Islamic ornamentation seldom uses the human form, although the exact reason for this is a matter of scholarly debate. Instead, it emphasizes three basic groups of forms” Grabar 1987)

Geometric forms, Vegetal/organic forms, Stylized Arabic script by Grabar (1987) has proposed six principles describing early Islamic ornamentation maybe these principles, which sums up almost all the points is that of arbitrariness.

1. Islamic art is to cover the surfaces of the objects with overall patterns. No part is left without ornament. This is the celebrated revulsion blankness by which Islamic decoration has so often been defined.
2. The ornament can best be defined as a relationship between forms rather than as a sum of forms.
3. The impact of geometrical pattern on Islamic architecture.
4. Early Islamic ornament is the possibility of infinite growth, of which Mshatta's façade is the earliest design and it's extended at will in any direction, decorator which defines the limits of the design. This type of design consider for freedom.
5. Themes from any origin could be included in ornament, although vegetal and geometric themes preponderate, animal, human, and epigraphically ones exist also.
6. The most consistent characteristic of most early Islamic ornament is that neither its size nor its internal forms, that mean the ornament is not determined by the function of the building.

Alexande, (1996) has different opinion, wrote “The Art of ornamentation is never an arbitrary one; besides depending on the form of the object, **it is influenced also by the nature of the material** of which the same is made, as well as by the style or approach in which natural objects **are reproduced in ornamentation by different peoples at different times.**

Alexande, (1996) also he emphasizes the art of ornamentation, therefore, stands in intimate **relationship with material purpose, form, and style. The oldest forms** of ornamentation consisted of **geometric figures, small circles, bands, straight and curved lines**, with all of which were drawn with definite reliability and according to a certain harmony, **with explained the logical development of people, artists with technical ability, for ornamental purposes.**

According to Alexande(1996)Elements and units being can be employed in ornamentation in three ways.

1. **Firstly formed by nature-this is naturalistic Ornament.**
2. **Secondly the form which reflects the spirit of the times, the political or religious ideas of the peoples,**
3. **Thirdly effects of foreign arts influence-where by was formed the stylistic Ornament.**

Each style shows the same units one and the same elements in different style. Each country required models for its ornamentation in its each style had certain units, and elements which it preferred to all others.

Style is really more than a product of people; it is according to this time perspective the present work which has been arranged in keeping the trend of the work. It maybe remarked that the illustrations are all reproductions of such objects only as were really produced at the period for which the style is attributing.

Rrice (1979) in his book Islamic art added the characteristic of Islamic art, which is by no means unique to the style, but nonetheless notable, is the typical use of a very formal balance, **the principles of balance and symmetry are strictly observed** in order to achieve symmetry the artist will repeat the same exact elements on both halves of a piece of art in reversed order, so that both halves mirror one another otherwise, a basic pattern may be constantly repeated across an expanse or around a central design or medallion

2.2.1. Art and Islamic philosophy

Islamic architecture also achieves the same function in its physical phrasing; all Islamic arts are to get the central function of Islam, which is to acquainting people to “Allah” architecture created to make easy a spiritual purpose, and expressing the intellectual message of Islam.

The only material image of God that the Koran offers is that of Nur, meaning light. “God is the light of the heavens and earth” the stars make the light of heavens, it is not at all surprising that Muslim artist should produce art containing star shapes for

holy buildings such as mosques and tombs and in the illumination of the Koran.
(Abas, 1995)

“Art is the mirror of a culture and its world view. There is no case to which this statement more directly applies than to the art of the Islamic world not only does its art reflect its cultural values, but even more importantly, the way in which its adherents, the Muslims, view the spiritual realm, the universe life, and the relationship of the parts to the whole.” (Elisabeth Siddiqui,2005)

Sajjad Khalid, (2005) explains that mean the Qur'an Islamic religion does not forbid the creation of figural images, only the making of idols. Restrictions on figurative arts Hadith includes accounts of the sayings, deeds, and thoughts of the Prophet and is superseded in importance, only by the Qur'an and philosophies (falsafah) are two traditions of learning developed by Muslim thinkers. Philosophy in Islam is quite different from those of Islamic theology. Philosophy developed out of and around the non religious practical and theoretical sciences; it recognized no theoretical limits other than those of human reason itself. (<http://www.calligraphyislamic.com/IntroIslamicArt.html>)

Art in Islamic countries for many Muslims, there should be no pictures or statues of people at all, something like making of idols. Muslim traditions did not allow for painting or sculpture to decorate mosques.

Islamic philosophy was not art religion as Christian and Jewish theologies there are disciplines were related, because both followed the path of rational inquiry and distinguished themselves from traditional religion

Disciplines and from spirituality, which required knowledge through practical, spiritual purification Islamic theology was Islamic in the strict sense as a linguistic the philosophy developed in the Islamic cultural context and written in Arabic (Encyclopedia Britannica Article, 2005) (<http://www.britannica.com/eb/article-69177#TOP.2005>)

Most Islamic art is non-representational images in mosques, but there is depict human figures, animals, and birds. The best known examples of figurative images are the beautifully detailed on ceramic tiles wood carving figurative image painting in book, and other way of Islamic art is mystic symbol of geometry pattern. First, there was the matter of amount, and the division of space. The square, the equilateral

triangle, and the circle were measured to be perfect forms with combined the different shapes in infinite ways to create complex designs. This way was applied to design and decorate surface of architectural forms in mostly of Islamic world.

Bueckhardt.T. (1979) added that the Islamic art used Arabic as the language of Islam, and holy Qur'an Islam's sacred scripture. Because of Muslims' profound respect and love for the Qur'an, the art of calligraphy was developed among them from early times to a very high degree. Throughout the Muslim world, Qur'anic verses embellish mosques, palaces and Qur'an covering, and, in some places.

Other Characteristic of Islamic art is a limitation from nature and life the Muslim Artist went to approach to foliage fragrant flowers and fruit, and flowing fountains. It should not be surprising that in this desert religion, but water and gardens are part of the concept of heaven. Flowers and are a general motif in Islamic art, as are images related to nature often appear in carpet designs, and other objects.

2.2.2. Elements of Ornamentation Art

“Islam in Arabic derives from a word meaning peace, for it is in submitting to God's Will that human beings gain peace in their lives in this world and the hereafter. Islam is a universal message revealed in the sacred book, the Quran, through the Prophet Muhammad, and shares with the other Abraham religions, Judaism and Christianity, their ethical teachings and the belief in the One God. Islam is both a religion and a way of life” (Sakkal 1993)

(Rice. 1975. 9) explains Islamic religious art has focused on the elevation of God's word, particularly by writing it beautifully, and accompanying the Arabic script with geometric and floral designs known Islamic Art, born from the religion of Islam, which was formed from as long ago as the AD 622 in the Middle East. It shows aspects of Islam in art type from mosaic, metal-works framework, includes the shaping, fabric, pottery, and Manuscripts through to its impressive writing style or calligraphy. Its use of color and detail presents a picture that not only for beauty, but also makes thinking and inquire deeper about it.

Hugh, Fleming, (1999) wrote these art forms used in the architecture or buildings of different periods until now. It was further used as decoration and furnishings, which

allowed for educational and spiritual purposes. Many of the finest examples of Islamic Art can be seen in Islamic countries, as form in architecture with decorative domes, minarat, minbers, mehrabs, walls, vaults, arches, roofs, ceilings, capital, buttress, cornice, molding, and other elements of the column, as well as the use of building materials of contrasting color or texture the decoration of structural with technical as statuary, carving, molding, paint, inlay, mosaic, and facings.

“The design of ornament has followed the artistic development of various eras. The most basic tendency of Islamic art is to cover the surfaces of the objects with overall patterns. It often places the subject of appealing and dense ornaments. Many of the focal points of these ornaments include arabesques, inscriptions, as well as pictures of trees, animals and flowers, or figures.” (Hugh & Fleming, 1999 .341).

Islamic art contains visual characteristics that make it "Islamic." The three main elements that combine Islamic art across a diverse and large geographical area are: **Arabic calligraphy geometrical patterns, floral and vegetal motifs.** Craftmen used calligraphy with geometrical pattern, and vegetal motifs on objects, and other surfaces.

2.2.2.1 Arabic Islamic Calligraphy

Islamic art is figurative art; Islam’s early theocracy looked to the artistry of calligraphy as a religious expression. In Islamic and Arabic cultures, calligraphy became highly respected as an art.

“..Its simple early examples of the 5th and 6th centuries AD, the Arabic alphabet developed rapidly after the rise of Islam in the 7th century into a beautiful form of art. The two main families of calligraphic styles were the dry styles, generally called the Kufi or Kufic, and the soft cursive styles, which include Naskhi, Thuluth, Nastaliq, and many others.” (Sakkal .1993)

Arabic calligraphy is showing complex Arabic letters or words. Shapes such as squares, triangles, oblongs and circles are also used as an alternative to living objects. An important part of Islamic Art is the Arabic language because it is the original language of the Qur'an. Arabic is read from right to left and has 28 letters in its alphabet. (Sakkal, 1993)

Khazaie, (2005), described that Arabic writing also has small symbols above or below letters to show a short or long vowel which makes it unique in its form and allows for artistic development. The writing style ranged in style from the cursive **Naskh**, **Riq'a**, **Deewani** spirals with its extended, curves flourishes, and, to the angular **Kufic** belongs to town of Kufa southern Iraqi, one of the main centers where it first developed in the late 8th century. Qur'an also was lost on Middle Easterners that is because the lettering is Kufic script, which lacks vowels and accents, and is difficult to decipher.

It's short vertical and elongated horizontal strokes, allows kufic style, to be used in most of Qur'an also used on objects, textiles, and architectural surfaces. Islamic tradition has been improved upon over the years from the cursive styles of **Thuluth** to angular and even ornate styles. Figure2.24

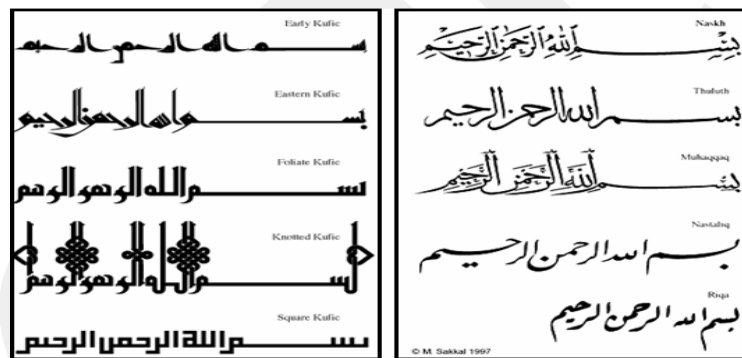


Figure 2.24 Naskh, Riq'a, Deewani At Right Side, At Left Side Is Type Of Kufic Which The Letters Are Ornamented With Arabesque With Other Aspects http://www.sakkal.com/Arab_Calligraphy_Art6.html

(Hunt) said “Islamic calligraphy is important because of its direct relationship with the Islamic religion. According to many direct quotations from the Qur'an, writing The use and importance of Islamic calligraphy grew rapidly after his extensive development of the art.”

Arabic calligraphy is considered to be a very nice art form because of its relationship with the Qur'an although transcribing the Qur'an and decorating the pages with beautiful designs was always revered. Calligraphers and painters, particularly in Iran, India and Turkey, also prepared manuscripts of epic and lyric poetry, history and geography with beautiful calligraphy and exquisite miniatures. Figure2.25

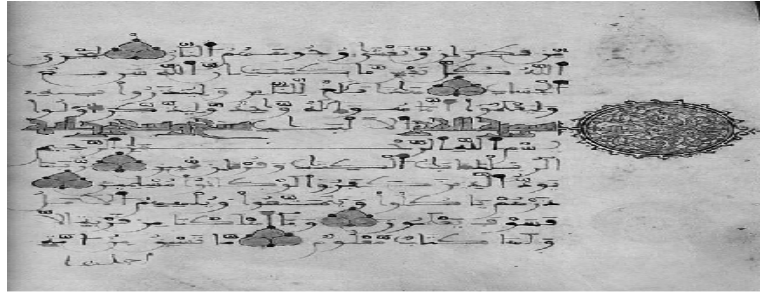


Figure 2.25 Quran Page 12th Centuries in Kufic Style
http://faculty.washington.edu/wheelerb/quran/quran_index.html

Calligraphy was also developed in which Arabic letters or words are manipulated and structured into the shape of a human figure, a bird, an animal, or an object. This is also due to the discouragement of figurative images in sacred art and architecture. (Khazaie.2005)

“One type of Kufic, in which the letters are ornamented with arabesque-like designs, was frequently used in manuscript illumination during the 11th and 12th centuries under Ghaznavids and Seljuqs. This sort of Q’ranic illumination, which was produced during these periods, shows us that the art of illumination was not separated from calligraphy. In fact the illuminator and the calligrapher was the same person, as was often the case in late periods.....” (.Dr.M.Khazaie.2005)

It represents a very decorative stylized, free flowing writing. An example of this can be seen at the Islamic Arts and Architecture is decorated mosques, palaces, buildings and walls ceramic dishes, plates, and stonework as El-Hakim mosque in Cairo and by Stucco Arabesque scrolls combined with Geometry, floral Patterns by gypsum as in Alhambra – Spain . Figure 2.26(A,B), 2.27



Figure 2.26(A) Inscription band in foliated Kufic by stonework. El-Hakim mosque in Cairo <http://ocw.mit.edu/ans7870/4/4.615/images/5/image10.html>

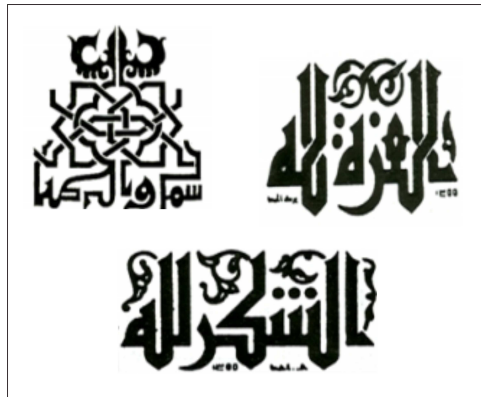


Figure 2.26(B) small symbols of branch, small leaves

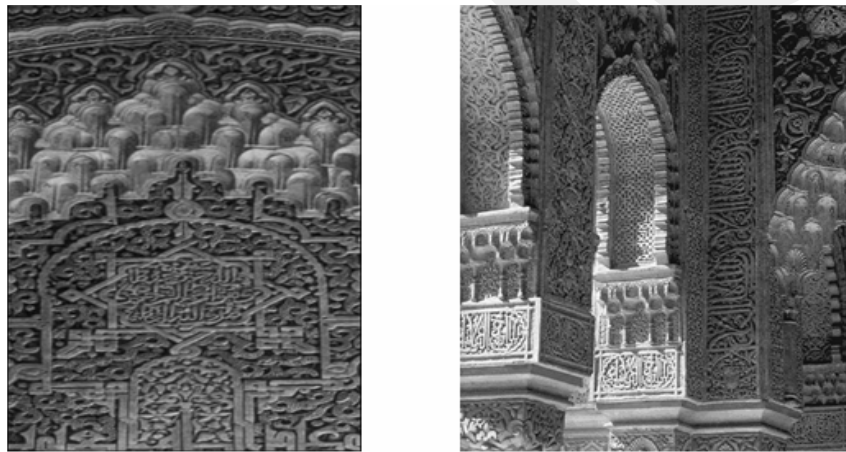


Figure 2.27 Stucco Arabesque scrolls combined with Geometry, floral Patterns by gypsum In Alhambra – Spain.
www.islamicarchitecture.org/.../thealhambra.html

2.2.2.2. Geometrical Patterns in Islamic Art

Geometric art or geometrical nature as an abstract art in Islamic art geometric patterns, were generated from, such simple forms as the circle, stars, rectangle, liner or(by Arabic liner zigzag), and the square, they were combined, interlaced, and arranged in complex group of units, suitable one of the most unique features of Islamic art. However, these complex patterns seem to represent a snub to adhere strictly to the rules of geometry. (Hill, and Grabar, 1976.78)

Geometric ornamentation in Islamic art suggests a remarkable amount of freedom in its repetition and complexity. It offers the possibility of infinite growth and can provide to stay the merger of other types of ornamentation as well. In expressions of their abstractness, repetitive motifs, and symmetry, geometric patterns have much in common with the called arabesque style seen in many vegetal designs. (Abas.s.j, 2001, 54)

Abas, (2001), added that the Calligraphic ornamentation also appears in combination with geometric patterns in complex star configurations and polygons
Geometric patterns with vegetal have much in common with the called arabesque style seen in many vegetal designs.

The Islamic Patterns have a very simple structure. It is easy to see that it has been created by identical hexagons to form shapes inside a square unit cell. This pattern does not display the characteristic shapes that occur in the majority of Islamic patterns.

It has been included to make the point that Islamic patterns occur in many shapes and some rather simple ones do not possess the instantly recognizable Islamic flavor, which is displayed by the vast bulk of the more compound patterns.

The example of patterns is shown as being Islamic of simple patterns. Figure 2.28

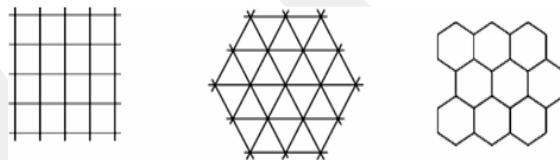


Figure 2.28 Compound Patterns as A square Net then Make Hexagons by Triangular Net

For geometric pattern example is window of Great mosque at Damascus grilles in plaster by marble material figure 2.29

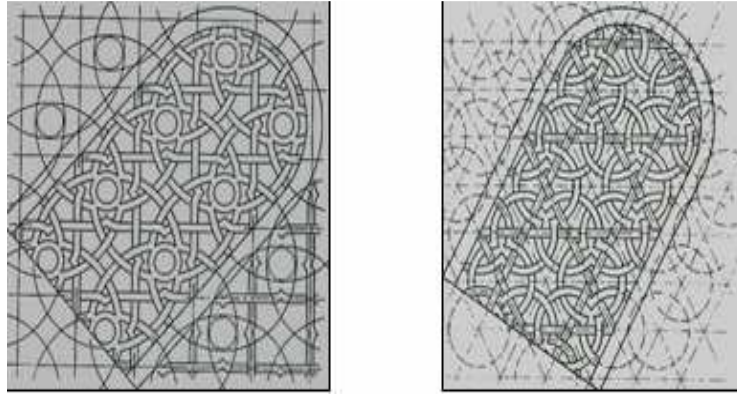


Figure 2.29 Details Geometric Pattern Example Is Window of Great Mosque at Damascus Grilles in Plaster by Marble Material (j.w.Allan.200)

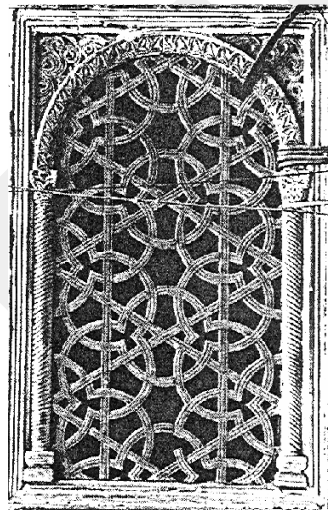


Figure 2.30 Window of Great Mosque at Damascus(j.w.Allan.200)



Figure 2.31 Tile Detail with Geometric Design .Iznik Tiles from Minaret of the Green Mosque, Iznik. 1492.

Other type of ornamentation also appears in combination with geometric patterns, and uses the figures inside, and **Floral Arabesque** pattern with different shapes; system star is center of the circle from, or by division a circle into equal parts the

geometric patterns can be used in any size and scale according to place and surfaces.
(Issam El-Said 1993) Figure 2.32

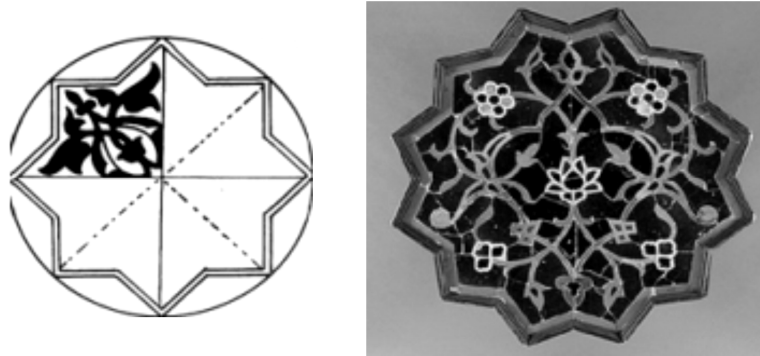


Figure 2.32 Iran, Fifteenth Century
Tile With Scrolling Floral Arabesque With Geometric Patterns
<http://collectionsonline.lacma.org> 2002.

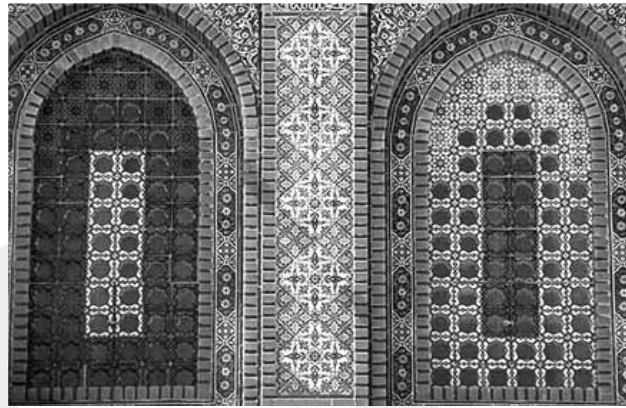


Figure 2.33 Ceramic Tiles in Either Arabesque Design
http://www.atlastours.net/holyland/dome_of_the_rock.html

The Great Mosque of Al Qayrawan (c.862) is decorated with square luster tiles set in a lozenge pattern around the pierced marble prayer niche. Intricate geometric patterns with rose, plant patterns usually adorned minbars. Wood was the most common material used for the construction with pattern floral and geometric from 14th century such as Qairawan Great Mosque **minbars**. Figure 2.34

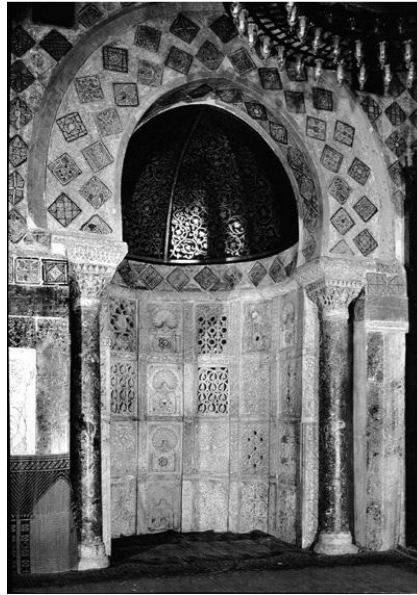


Figure 2.34 Mihrab Great Mosque, Qairawan, Tunisia, 837-875
<http://www.oberlin.edu/art/images/art109/39.JPG>

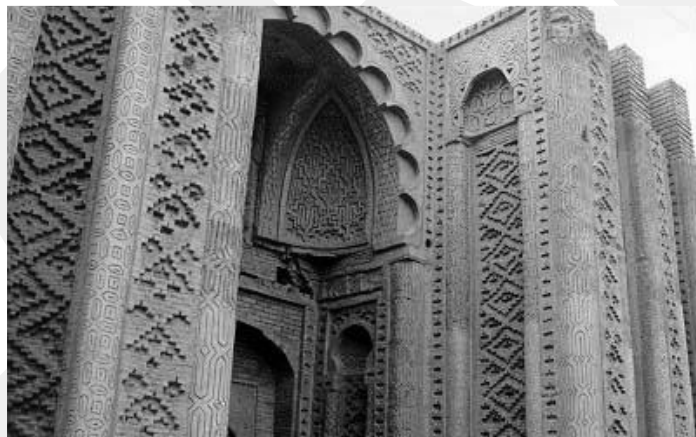


Figure 2.35 The Entrance of Masjed-e-Hakim 1656 and 1662
www.cartage.org.lb/.../portal2.jpg

Carving and painting wood panels were decorated the ceiling with the wood carving (masharabiyah) in most mosques which are equally distinctive and characteristic of Islamic art. Most notable examples of masharabiyah are in the Mosque of Ibn Tulun in Cairo. Geometrical designs are from the Islamic world. Example, fit into a door, above a front door entrance, or as a stylish partition in a room. (Ali.w. 1999, 70, 90.). Figure2.36

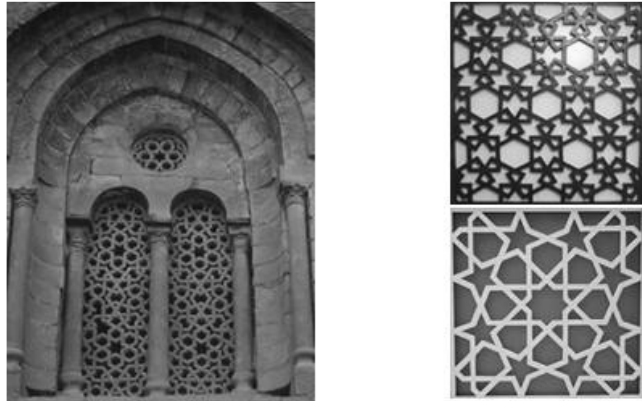


Figure 2.36 Example, fit into a door, above a front door entrance, or as a stylish partition in a room
<http://www.broug.com/screen.htm>

- **Muqarnas**

One of the most important decorative elements of Islamic architecture; also called stalactites. They are composed of small arches carved of stone, wood, stucco, etc. and arranged on top of each other forming honeycombs. Another definition would be the division of into a number of small niches and improvement of Muqarnas which was original in Baghdad to Egypt. (Ali.W, 1999.95, 102, 140)

Muqarnas is the term given to an architectural device unique to Islamic architecture its purpose is to provide a transition between, for example, a square base and a dome. Muqarnas is also frequently used to create a concave semi dome above an entrance to a building or to provide a decorative cornice along the perimeters of a ceiling or beneath a balcony. Figure2.37

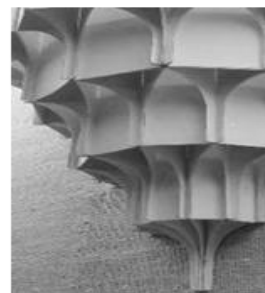


Figure 2.37 Paired Persian Units

Convex North-Africa Muqarnas

<http://www.broug.com/muqarnas.htm>

In Egypt, there was on the minaret as a cornice and then on the back wall of Bab al-Futuh (1087 A.D.). They were then developed to reach perfection during the Mamluk period and were used in the conches of portals, on facades as Muqarna of al-Aqmar mosque Fatimid caliph al-Amir in 1125. Figure2.38

“Although there is no certainty about the origins of muqarnas, it is often attributed to tenth century Eastern Persia. Metropolitan Museum excavations in Nishapur unearthed 9th or 10th century segments of carved and painted stucco niches of muqarnas, which apparently were applied on walls and corners of residential structures. The muqarnas stucco pieces with painted figures from a bath in Fustat, displayed at the Islamic Museum of Cairo, may also be of the same period. If from the Abbasid period, the latter would be the earliest example” (Ozgur B Alkan, 2005)



Figure 2.38 Muqarna of Al-Aqmar Mosque (Fatimid Caliph Al-Amir) in 1125. <http://www.broug.com/muqarnas.htm>

The development and multiplication of muqarnas cells beneath the domes can be understood by their function in reflecting and refracting light to accentuate their play of light, shining ceramic tiles the design is based upon the tall narrow columns with muqarnas capitals, typical at the top of the column shaft e.g. Alhambra in Spain is best example for a major decorative element -the muqarnas- appears probably 11th century (Hoag, 1999, 37)

The Hall of the Two Sisters in Alhambra, in north- Africa is the main example of muqarnasa with beautiful dome which has exquisitely rich flower. Figure2.39

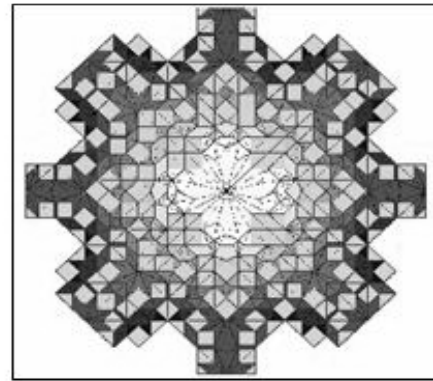


Figure 2.39 The Hall of the Two Sisters As Example of Muqarnasa, with Beautiful Dome Has Exquisitely Rich Flower
<http://westerntreks.com/Spain/P6211075.jpg>

(Grube 1995) wrote about muqarnas the Islamic architectural Looking up into the suspended muqarnas canopy that forms the great dome of the Hall of the Two Sisters, Its spirit is clearly in fact, in this example it is actually explained it is that of a metaphysical concept of the world, rooted in the religion.

Tarek Galal, (2005) says the Stalactites of Persian Islamic Architecture versus the developments in Egypt, and Syria. The time of Stalactites would be from 1000-1600 AD. If you take it from a structural point of view then the use of muqarnace to support domes and entrance portals in Islamic Architecture of Egypt and Syria in the from 1050 AD.

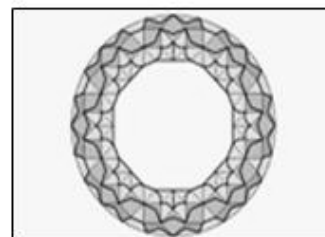


Figure 2.40 Minaret of Green Mosque, Iznik. 1492
www.pbase.com/dosseman/image/28782576

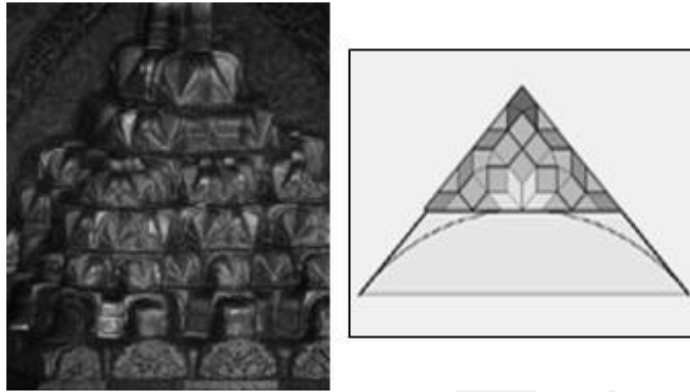


Figure 2.41 Bursa Ulu (Great) Mosque Mihrab 1396
www.pbase.com/dosseman/image/28782576

Characteristics of Islamic Geometrical Patterns

1. The characteristics of Islamic Patterns: The pattern has a very simple structure. It is easy to see that it has been created by placing identical hexagons to form petal shapes inside a square unit cell.
2. The common characteristic of Islamic patterns, are their structure and their roots and derivation. Islamic patterns come from many shapes simple ones do not possess the instantly recognizable Islamic flavor, which is displayed by the vast bulk of the more complex patterns, the patterns are in contrast, all instantly recognizable as being Islamic Art.
3. Islamic geometrical patterns holds the importance of star and rosette shapes such shapes with five, six, eight, ten, twelve and sixteen rays are the ones that occur most frequently. Patterns containing other number, particularly in multiples of eight up to ninety six, can be found also.

2.2.2.3. Floral, Vegetal Pattern in Islamic Art

A vegetal motif in Islamic ornament is an important type of ornamentation which mainly arises in transition between late of Antique times and pre-Islamic cultures with change of time and area, various motifs had developed.

The foliage is one of the main types of ornament as banding, and wreathing (constant forms of ornament). The leaves and flowers were of natural form, but carved as compact, rounded masses, leaf over leaf in orderly manner, often entwined with ribbons For borders, surfaces, and other special features, conventionalized foliage, rather flat and erect, like the lotus, the, anthemion, and rosettes, leaves, branches, fruits, palmetto tree or it's leaves, pine cones, pomegranates, buds, roses, louts were used as decorative elements in mosques and other buildings. The adaptation of decorative art here is in direct imitation of region, but some units reflect of different area, with different culture. (Hill, Grabar, 1976.86) Figure 2.42 (a, b, c,). Vegetal pattern have much in common with so called arabesque style seen in many vegetal designs.

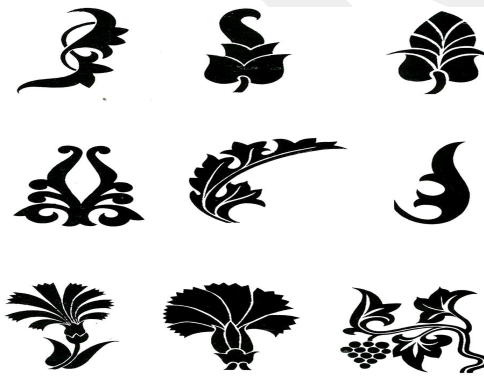


Figure 2.42 Rosettes, Leaves, Branches, and Fruits, Decorative Elements Pattern in Islamic Art (Talon, 1972)

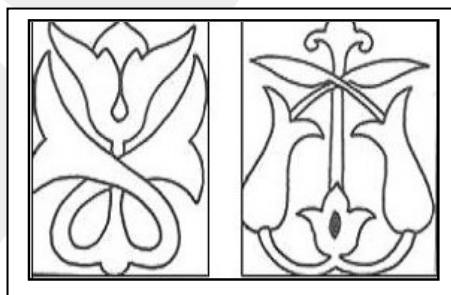


Figure 2.42 (a) Abstract Variety of Lily Foliage (Talon, 1972)

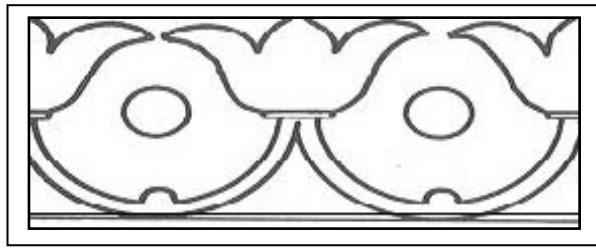


Figure 2.42 (b) Floral Motifs of Lotus
(Talon, 1972)

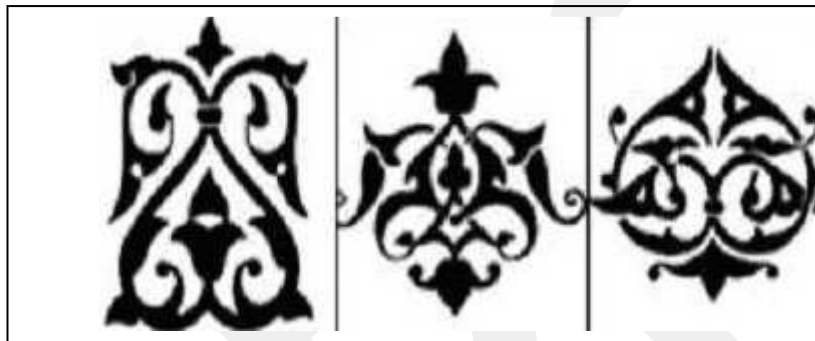


Figure 2.42 (c) (Talon, 1972)



Figure 2.43 Syria Tiles In 17th century
Collection of Turkish Art at the Los Angeles County Museum of Art
<http://collectionsonline.lacma.org/>

2.2.2.4. Arabesque

Definition of Arabesque “means” of disseminating decorative styles and motifs. Common elements include interlacing geometric patterns and plant imagery such as

palmate, scrolling foliage, which Europeans called arabesque because of its association with the Arab world, and the so-called tree of life.

Arabesques in the shape of the symmetrical wing motifs, and the lotus motif, branches and leaves drawn in elaborate line and abstracted from their natural form for example one leaf or flower grows out of other without beginning or end. The symmetrical arabesque at the top and bottom of the rectangular field are clearly Wing motifs of the type found among the circular stucco panels Figure2.44

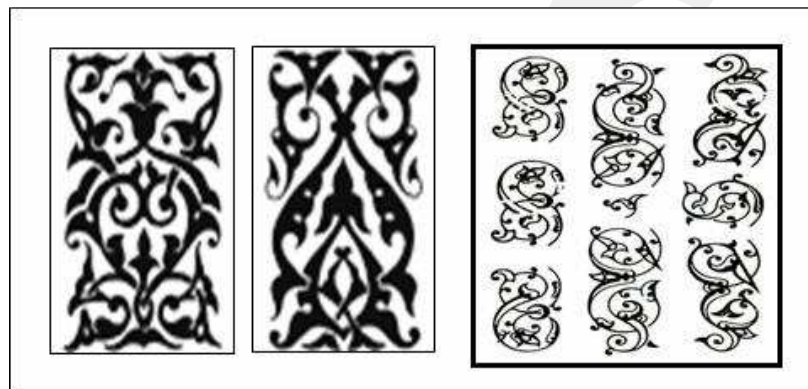


Figure 2.44 The Symmetrical Arabesque At The Top and Bottom (Talon, 1972)

“The arabesque motifs that are used in Islamic art and architecture underwent various changes and developments from pre-Islamic cultures and civilizations to what they are today. The splitting of stems in arabesque designs produces a series of "counter-poised, leafy, secondary stems which can in turn split again or return to be reintegrated into the main stem” (Jones, 1978, 171).

The Muslim artist applied it ally blank surface as wall, doors, and domes carpets, cloths, books, also painting arabesque and plastered on wood, stucco, etc. As example in Entrance of al-Aqmar mosque, Fatimids period the medallion has the name of Muhammad repeated in a circular interlacing pattern forming a circle, with the name 'Ali at the center, all in Kufic, and it is all surrounded by a circle of arabesque by stone work. Figure2.45



Figure 2.45 This Combine of Geometric, Arabesque, and of Kufic Script
www.touregypt.net/aqmarm.htm

The most famous Islamic motif, the arabesque, is a highly stylized version of a popular Greek ornament, the acanthus plant's curving leaf. One way to stylize vegetation was to render it flattened, without light or shadow. Another was to create imaginary plants made up of elements borrowed from different types of vegetation. Finally an artist would isolate one part of the plant, repeat and rearrange it into an interlacing design for example mihrab of Yeshil Türbe mosque in Bursa, Turkey built by Mehmet I (1419-1420), Figure 2.46, (A), (B)



Figure 2.46 (A) Detail of the Mihrab of Yeshil Mosque
(1419-1420) <http://web.soas.ac.uk/artarch/DA30/yt.html>

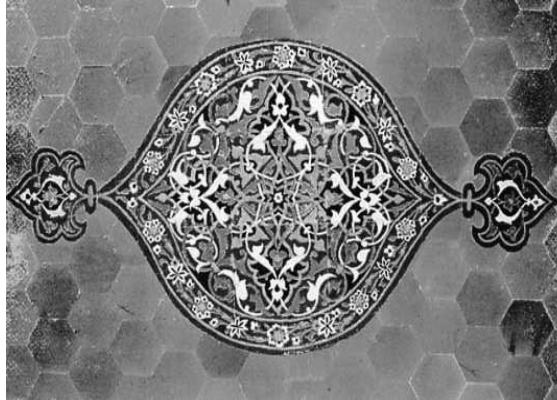


Figure 2.46 (B) Ceramic Dado of Yeshil Mosque
<http://web.soas.ac.uk/artarch/DA30/yt.html>

2.2.2.5. Figures and Animals in Islamic Art

Islam bans images of people or animals, but this is false. The Koran itself has very little to say on the subject and the Traditions of the Prophet are open to various interpretations. As Muslims believe that God is unique and with no associate, he cannot of course be represented as he is worshipped directly without intercessors, images of saints, as in Christian or Buddhist art, have no place in Islam. As the Koran is not a narrative like the Torah or the Gospels, there is little reason for Muslims to tell religious stories through pictures. (<http://www.pbs.org/> 2005)

It is quit rare to find human and animal figures in decoration of Islamic art. There are a few sculptures in buildings especially in mosques. Some of subjects copy antique sculptures or painting, and mosaic of humans and animals, which considered to be in the realm of God. Islam discourages artists from producing such figures through art, however, a certain quantity of figural art can be found in the Islamic world, although it is mainly limited to the decoration of objects and secular buildings and to miniature paintings may be done and drew from Hellenistic and sassanian in style and Coptic art then the motifs improved were later as typical of Islamic art. (Rice, 1975, 24)

Rice, (1975) added, that in northern Iran, datable to the end of the seventh or the first half of the eighth century. The technique (the relief decoration was produced in a mold), style (for example, the rigidity of the figures despite their implied movement), and form of this object, as well as its subject matter, belong to the tradition of

Sasanian art Plaque with king on horseback Iran, late seventh to early eighth century
Stucco, molded in relief. Figure2.47



Figure 2.47 Plaque With king on Horseback Early 7-9th Century
http://www.lacma.org/islamic_art/figures/fig_aaa.htm

In Abbasid time in Iraqi architecture there is mihrab of Sinjar is decorated by frieze of miniature trilobite arches each containing a nimbed twenty figure with royal Mamluk found at Sinjar in long sides. (Hillenbrand, 2000.421) Figure2.48

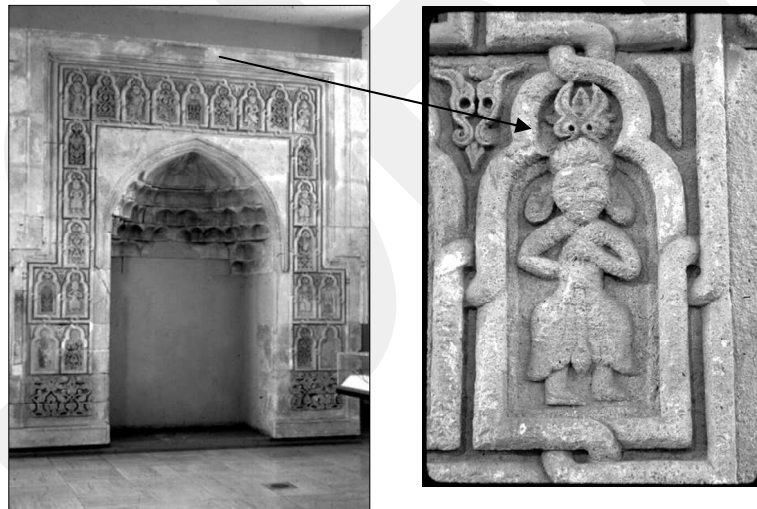


Figure 2.48 Throne Niche, 13th C from Sinjar Iraq Mus. Baghdad
(Hillenbrand, 2000. 420)

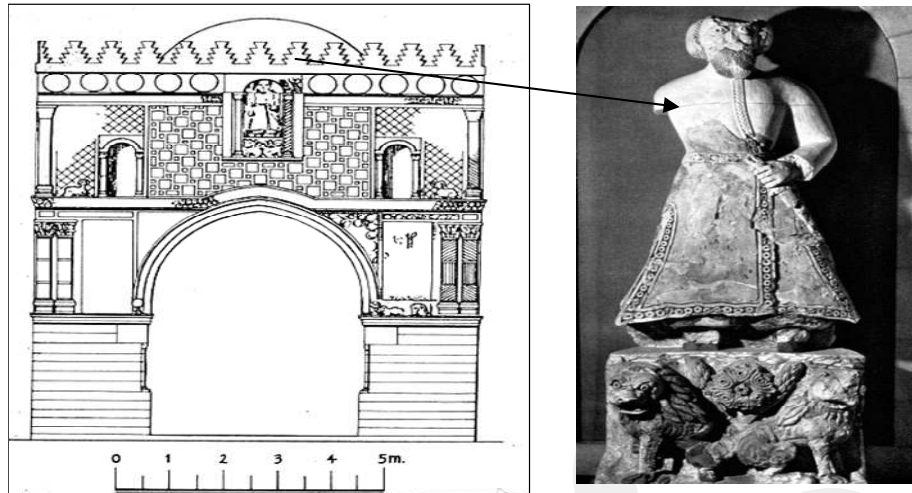


Figure 2.49 Portal to Bath Hall Topless Sculpture of Standing Caliph from Umayyad palace Khirbat al Mafjar, Jericho, Palestine 8th Century
<http://www.oberlin.edu/art/images/art109/art109.html>

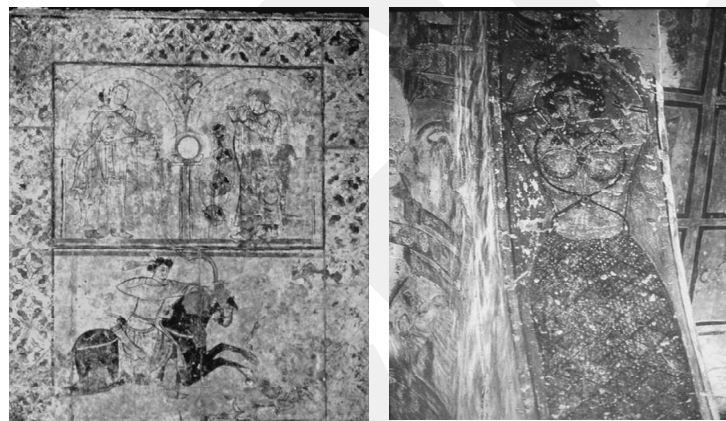


Figure 2.50 Cavalier and Musicians, Fresco, Qasr al-Hayr al-Gharbi Palace, Damascus, ca. 730 at the Right Figure Dancing Girl in Caryatid Pose, Fresco Detail, Interior South Wall of Bathhouse, Qusayr Amra, Jordan 750
www.udel.edu/ArtHistory/nees/236/images.html

“...the rest of decoration all of it the painted stucco, provides no grounded for disputingthe late of Saljuq period it makes free play of figural themesBrides with outstretched wings ,parrots ,and animals heads as well as the frieze of manikins yet subord –ination of these motifs to decorative schemes as whole vividly epitomized by the location of the birds ” (Hillenbrnd .241.2000)

Early figure painting, evidence of early figure painting in Moslem regions, has been found in fragments of wall paintings, textile designs, and painted ceramic pieces. Figure 2.51

Islamic art, decorated with geometric and vegetal patterns and inscriptions, but many objects, whether glazed ceramics, carved ivories, intricately woven silks, or luxurious carpets, are decorated with lively human and animal figures.



Figure 2.51 Pottery Bowl from Nishapur Buff Body Designs in Black and Bright Yellow under A colorless Glaze. 10th Century. (Rice 1979)
Rebuilding these female figures is posed frontally, in the Sassanian manner, even though many of the motifs must ultimately have been derived from Hellenistic art. The style of the paintings and the original colors, with red and bright blue predominating, were also essentially Sassanian. Figure2.52, Figure 2.53



Figure 2.52 Two Females figures are posed frontally, by the Sassanian manner 833-41, Samarra (Ali. W, 1999.74)

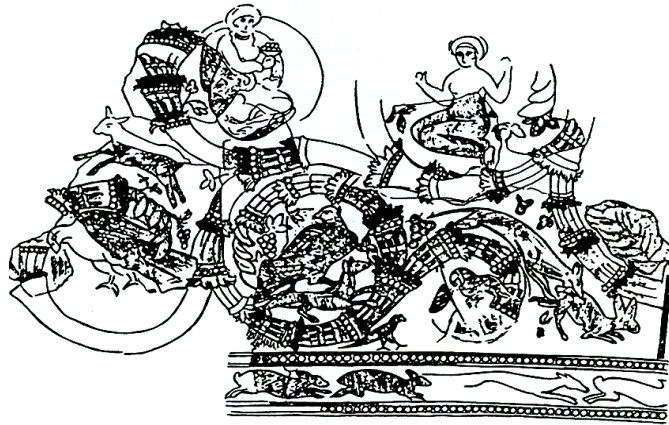


Figure 2.53 Samara Reconstruction of Painting Which Decorated the Domed Hall of the Harem (j.w.Allan.1999. 338)

Woodwork with figural decoration from Muslim Egypt is from eleventh century, architectural elements with such ornamentation were being utilized in Fatima Ifriqiya more than one hundred years earlier. founded in 947, contained buildings adorned with carved wood decorated with birds and stucco sculpture in human, bird, and animal form may indicate that early Fatima structures in Cairo which no longer survive were similarly decorated. The fashion for carved wooden architectural elements with figural decoration may have been parallel with that for the vegetal decoration that was developing from the beveled style. (Ettinghausen et al .1987)

Figure2.54



Figure 2.54 Wooden Door Panel, 11th c. Egypt. (Ali; W 1999.153)

2.2.2.6. Miniatures

These kind of paintings sometimes illustrate poems, stories as Kalila;Wa Dimna, (Figure2.55) or historical events and others shows landscapes settings early Islamic limited, for the natural sciences like physics (scientific books), as mathematics, medicine, astronomy, botany, and chemistry (Figure2.56)



Figure 2.55 Dimna's Trial Kalila wa,Dimna, 13th century Paris, (<http://www.ee.bilkent.edu.tr/~history/Pictures>)



Figure 2.56 Mustard Plants and Seeds Material Medical Syria, 1229. <http://www.ee.bilkent.edu.tr/~history/Pictures1/im2.jpg>

The gardens in these scenes are lush, filled with vegetation the decorative element of Miniatures as figures, and designs flat paintings with no depth of perspective. The colors are pure and vibrant with lots of green and blue. Gold decorations are used expensively. The picture is delimited by decorative borders, are ornate and decorated with gold. <http://www.ee.bilkent.edu.tr/~history/early.html>

The art of Ottoman Turkish miniature painting in the sixteenth century, in Suleyman, Murad III period the most important of miniature books on world history, Ottoman and Q'ranic stories, and Biblical prophets, such as story of Abraham.

A book of that nature where the text is a summary of Biblical and political world history covering the creation of the world, stories of the prophets and prominent historical figures of the past, and largely Turkish history to the time of the reigning sultan Murad III, also including genealogical accounts of the first twelve Ottoman sultans it shows the Abraham is shown sharpening his knife and when he is about to sacrifice his son, an angel suddenly comes, into the scene holding the sacrificial ram. Ismael, his eyes closed, is waiting calmly. (Renda, 1978) Figure2.57

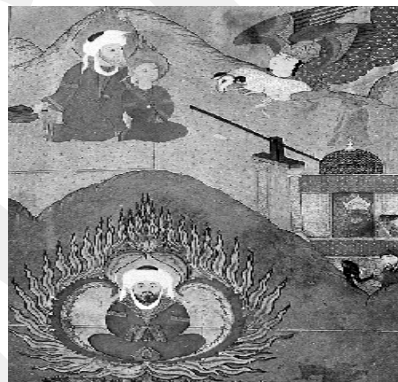


Figure 2.57 Abraham sacrificicing his son, Ismael Abraham Cast into Fire by Nimrod (G'nsel Renda Magazine 1978 tures)

Ottoman sultans were great patrons of the arts, with work of very fine quality being executed under their aegis. In the 15th century Turkish painting was characterized by a forcefulness and realism which was totally absent in Persian art of the period. Turkish miniature paintings were full of life and action, an art in which romance had

little part to play. In this respect, it was far removed from that of the enchanting dream-world of Persian miniatures. Figure2.58



Figure 2.58 The Manuscript was illustrated about 1494 the Work of Builder
<http://www.ee.bilkent.edu.tr/~history/early.html>

The Sultan watching dancers and comedians in the Hippodrome, other example of manuscript is Turkish bathhouse in a miniature shows an early "hamam" or bath house for a ruler complete with hot and cold water, slaves to help the ruler bathe, and an animal to bring up the water to the hamam. Bathers have a small tub, towels and saps Figure2.59. (http://www.sfusd.k12.ca.us/schwww/sch618/Architecture/Architecture_Tombs.html).



Figure 2.59 Leaf of Manuscript Turkish Bathhouse, Sultan Watching Dancers
<http://www.ee.bilkent.edu.tr/~history/early.html>

2.3. Some Example of Study about Factors Influencing the Islamic Art

Islamic art and its ornament motifs its development during into three main periods: the **formative**, roughly between the 7th and 10th centuries A.D, the **ornamental integration**, from about the 10th to the later 13th centuries, and the **final phases**, from about the 14th to the 17th centuries. The first centuries are characterized by an enormous. (Abd al-Hamed , 2004)

The early of Islamic art and architecture are created by several of factors, which effected on construction of shapes, and decoration:

- Historical Heritage Factor Effects on Islamic Art.
- Factor of Neighbor' Cultures Effects of Other Cultures of on Islamic Art.
- Economical Conditions Factor Effects on Islamic Art.
- Materials and Techniques Factor Effects on Islamic Art.
- Social and Cultural Effect on Islamic Art.
- Environmental- Effect as Nature and Climate Factor Effecting On Islamic Art.
- Human Dimension As Owner, And Creator Effects On Islamic Art.

- **Historical Heritage Factor Effects on Islamic Art**

The first mosques were designed as a square or rectangular space, which included a small ablution pool in the middle. The design came from the Zoroastrian temples throughout time, religious centers remaining from the Sasanian dynasty rebuilt and changed to become mosques, and the aesthetics of these renovations were improved by the talent of Persian architects, along with a combination of artists from other cultures. (Honour & Fleming, 1991, 344)

Although not used as ornaments on religious buildings or objects produced for religious purposes, animals and birds were part of the decorative repertoire from its very beginning. At first they reflect the same artistic traditions as the vegetal ornaments yet by the 9th century, first in Mesopotamia, and almost instantaneously in Egypt and Persia also, these animals become less realistic, or feathers are replaced

by ornaments unrelated to their indigenous shape, and the whole figure is often adapted to the shape of the object it decorates or following the beveled style of Samarra, the shape of a bird is transformed into an abstract pattern, (Honour&fleming1991) figure 2.60 (a),(b)



(a)



(b)

Figure 2.60 (a) The Griffin, Taifa period (11th century) to-day at the Museo dell' Opera Del Duomo of Pisa (Fleming& Hugh 1999)

Figure 2.60 (b) A birds by Gianfelice Ferlito is Found in Khurasan. (Ali.W.1999)

The most common elements are vegetal, geometric, epigraphic and figural harmony- one of the most characteristic functions of Islamic ornament. It is organized by two principles: geometry and symmetry to achieve this aim. The Islamic artist used a number of methods, the most typical being framing and linking Plants may completely grow into each other and form an infinite pattern generally termed "arabesque".

Divided only by beveller lines, these ornaments create abstract designs that give the impression of uniform patterns, though their floral and vegetal origin is still recognizable. The best examples attesting to the transformation and integration of these elements into ornamental patterns stem from late 8thcentury Syria and 9th-century Samarra.

Islamic Art developed from different sources. Roman, then Early Christian, and Byzantine styles were taken over in early Islamic architecture. The influence of Sassanian art - the architectural and decorative styles of pre-Islamic Persia - became important for Turks and in Central Asian influences on styles. Therefore, motifs from one area soon became general in the enormous Islamic world. (Ali, 1999.19, 26, 32)

Khirbat al-Mafjar is renowned for the mosaics and stucco carvings, evidence of Byzantine and Sassanian influence respectively, that adorn the audience hall and bathhouse. (Figure 2.61)



Figure 2.61 The Lion – Glazed Mosaic Khirbat Al Mafjar Near Jericho, 740 (Ali, 1999)

Later Islamic use of the Sasanian vine scroll suggest just how strongly the forms and themes of art in the early Islamic period were influenced by, the Byzantine and Sasanian empires, might trace from these two civilizations in Islamic art. (Grube.1995)

Also Sassanid influence is also strong in many Umayyad dynasty residential palaces, built mostly in Syria. The most famous Umayyad works is façade Qaser al- Mshatta. The beginning of Islamic buildings portal designs that covered the surfaces with stylized abstractions of rosette, and geometric forms. The choice of subjects from nature, simplified into almost unrecognizable patterns, may be called the formative principle of Persian art Iranian art is strongly influenced by that of Mesopotamia. (Honour & Fleming, 1991, p344) (Figure 2.62)

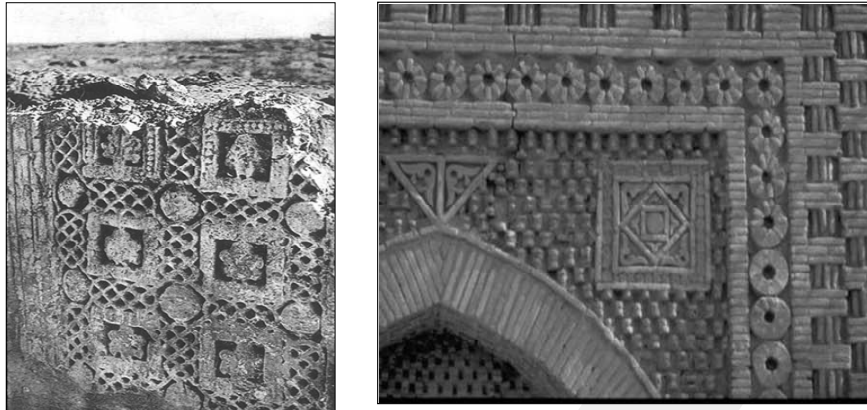


Figure 2.62 Samarra, Relief 9th at The Right Figure The Samanid Mausoleum in Bukhara, in 914 The Wall and the Corner have Rich Decorative Program Using Brick Motifs and Patterns
<http://web.mit.edu/4.614/www/images/1052.html>

Transformation building “church was converted into a mosque “

1. Additions, and Adaptation of construction, and should be the direction of Mecca with new function.
2. Changing of symbol if any to ornamentation suitable of new culture and conceptions of users as bell tower to a minaret.

The good example of this factor is (Hagia Sophia, St Mark's), which is the major feature of Byzantine architecture exteriors were plain plaster and interiors colored

with marbles, mosaics and paintings in 1453. The church was converted into a mosque, a place of Islamic worship. The frescoes and mosaic figures of Christian saints which decorated the walls in the 16th century, were covered by plaster, since the Islamic code forbids figural representation” symbols of Christian as cross and figure”. After it became a mosque, the following changes, by Islamic architectural principles, all the interior figure mosaics were obscured under coatings of plaster and painted ornament. Most of the Christian symbols elsewhere were obliterated as the Mosaic in the museum of Hagia Sophia in Istanbul, Turkey. In the early 14th century, it depicts the figure of Christ .figure 2.63



Figure 2.63 Detail of the Mosaic in Hagia Sophia in Istanbul)
<http://www.tiscali.co.uk/reference/encyclopaedia/hutchinson/m0033993.html> 2005

Sultan Mehmed II built an altar (mihrab) in the east, should be in the direction of Mecca and the brick minaret on the south-east corner of the building.

- **Factor of Neighbor's culture Effects of other Cultures on Islamic Art**

The end the Sasanian dynasty in Iran, and it was the end of the last phase of ancient Middle Eastern civilization there. The interchange of cultures and combinations of arts among nations living in a vast area, which included North Africa, a part of Europe, and the Middle East, created a type of art, known as Islamic Art.

Even though there are common elements in the arts of included nations, each region and nation has kept its own identities in the presentation and performance of it. From where they spread to Egypt and other parts of the Islamic world, Spain were less affected by these tendencies depending on Umayyad tradition, such as the mosaics of the Dome of the Rock (KBBAT AL ASHRA) or the eastern facade of Mashatta deeply carved and feathery leaves are folded over, so that the design becomes three - dimensional instead of being flattened out.

Andalusian Mosaic is a magnificent mixture of Byzantine, Gothic and different Arab design styles, which found their origins in Damascus as well as Baghdad and Kairouan in Tunisia, and mihrab of Great Mosque, Cordoba. Figure 2.64

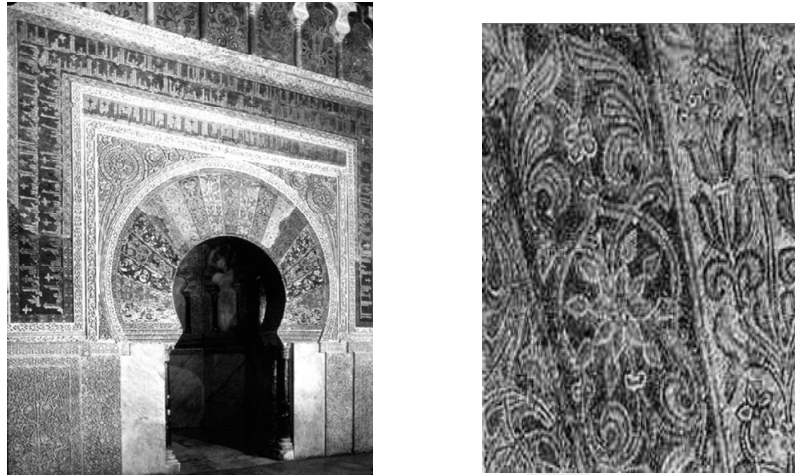


Figure 2.64 Mihrab with Kufic Inscription by Mosaic Great Mosque, Cordoba
965

www.udel.edu/ArtHistory/needs/236/images.html

But for the first time, under Islamic Abbasid rule, porcelains imported from China inspired a distinct revival of ceramic art the porcelain imports could not be duplicated, but ways were found to imitate its whiteness.

Also the Chinese porcelains influenced the style of Safavid pottery and other decorative art, in North Africa there were influences from eastern art such as Ibn Tulun mosque its decoration by stucco ornament and windows grilles it was similar with Damascus, and khirbat al-Mafjar the construction by marble.

- **Economical Conditions Factor Effects on Islamic Art**

Islam emerged in the seventh century CE. The first tiles appeared in ninth-century Iraq during the Abbasid period. These tiles featured green and yellow glazes. In addition, the luster technique was used, both polychrome and monochrome. During the period at 11th and 12th centuries, the Great Saljuqs in Iran and Iraq were a great increase in the use of tile one of the main centers of production was in Kashan in Iran tiles were often used on funerary monuments, shrines, and palaces. Designs included figures inscriptions, and organic motifs. Many tiles were turquoise or blue. Some used the luster technique.

The development of economic condition such as Iran in the 16th and 17th centuries mostly of large surfaces are covered by tile and continued under the Safavids was greater uniformity in the designs used. The Shah mosque in Isfahan was one example built between 1612 and 1638. Figure 2.65, 66 (Abd Al-Hamed 2004. 79)

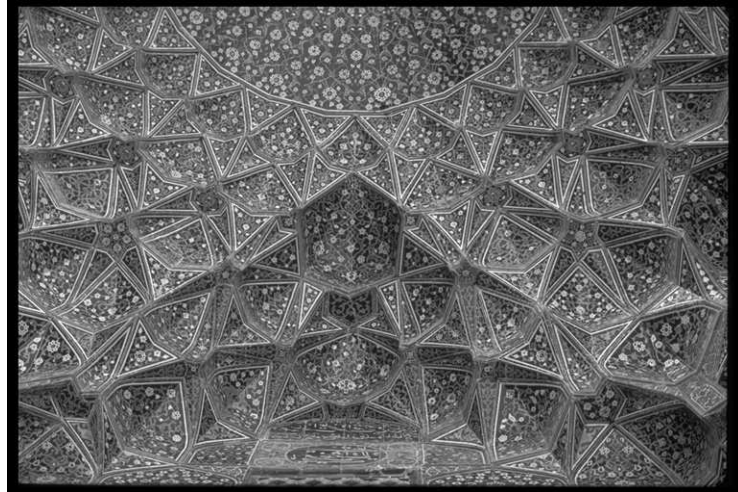


Figure 2.65 The Tiled Muqarnas Conch above the Mosque Shaykh Lutfallah Entrance 1602

<http://web.mit.edu/4.614/www/masjid-i-shah.html>



Figure 2.66 The Masjid-i-Shah Great Tile Work, Calligraphy, Complex Molding and Perfect Color

<http://www.bestirantravel.com/sights/isfahan/imammosque.html>

Perhaps the most famous center of tile making in the history of Islam was Iznik under the Ottoman Empire. In the late 15th century potters at Iznik began to make glazed pottery from stone-paste.

In the middle of the 16th century, they had begun to make tiles for the buildings erected by Suleyman the Magnificent. At Iznik technique was abandoned, a new red pigment was developed to complement white and blue and floral designs became very popular. In contrast to the Timurids and Safavids, however, the Ottomans tended to use tiles on the interior of their buildings and leave the exteriors relatively plain.

- **Materials and Techniques Factor Effects on Islamic Art**

Actually development of the material and techniques reflects the strong economical effect during Islamic period. During Early Islamic periods the decoration of walls using bricks also became important. Brick in its original shape is not flexible, but after cutting and carving, it can be used everywhere in the surface of buildings for decoration, including round surfaces, which at that time was a very new idea.

Pattern of lozenges, polygons and stars formed by either raised or recessed bricks feature on 10th to 12th-century. Persian brick buildings, and transferred to stone appear in Anatolian stone carvings and on 13th to early 14th-century Persian faience mosaics.

By using glazed and unglazed bricks, terracotta tiles and faience mosaics, Persian artisans differentiated between the various forms and highlighted the stellar elements. In the 12th century, it became popular to use bricks to cover a surrounding area and then to design the area inside using ceramics with four colors of light blue, brown and black the color scheme improved rapidly by increasing the number of colors. (Hill, Grabar, 1976.80)

Hill, Grabar.1976 explained that, similarly in ceramics, they succeeded in developing many original decorative techniques in luster ware and tile making which were unsurpassed. During Parthian and Sasanian times, the ceramic arts had been little patronized by the wealthy, especially east of Iraq the pottery remained as compared

with that of earlier centuries. They succeeded in developing many original decorative techniques including luster ware and a method of polychrome painted ware called Minai. These same decorative techniques were utilized in tile making, in which Muslims were unsurpassed. Whether produced in a courtly or an urban setting or for a religious context.

Wooden designs created by using wooden strips which have been cut in different angles and have been put together in order to make a geometrical design and also function as a type of protection and blind for windows, were new . Also Cutting and pasting ceramics for covering walls the art of Stucco for creating three-dimensional designs, that resemble stalactites, which were placed as decoration for corners and interiors of domes (Hill,Grabar. 1976.81)

- **Social and Cultural Factor As Effect On Islamic Art**

The Islamic faith provides laws to govern both religious observance and social behavior. Traditionally, works of art and design are all made to the glory of Allah, whether the objects are for use in the mosque, which is a place for prayer, or the home. Islam views the depiction of living beings, particularly people, attempt to creative powers of God and such pictures are rigorously excluded from most religious settings. However, there is a continuous tradition of using figures as part of decorative schemes in non-religious contexts, as in the illustration of books Islamic artists also drew upon the symbols and patterns from their early Arabic and nomadic cultures as in Umayyad works is façade Qaser al- Mshatta.. Figure2.67

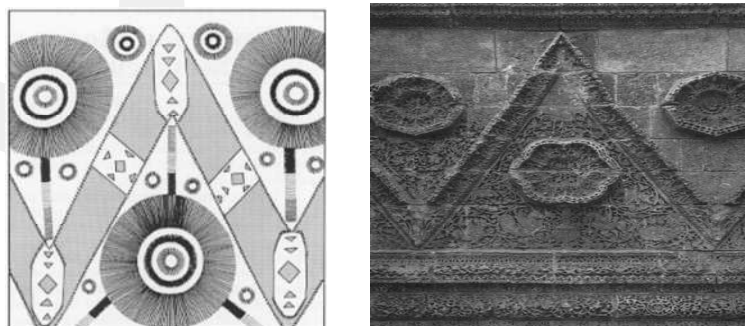


Figure 2.67 Details of Façade Qaser al- Mshatta
(Art of Islam Language and Meaning, p.17)

The Muslim world, Qur'anic verses embellish mosques, palaces and homes, and, in some places, public areas. Often the calligraphy is done in combination with decorative motifs, devotedly embellishing what is most sacred and precious, and by the language of Muslims' worship; and the language which binds Muslims of all times and places together in a single unified brotherhood, and the existence is subject to his will and his laws. He is the center of conscious Muslims' worship and aspirations, the focus of their lives. (Fleming & Honour, 1991.343)

The mihrab used pattern and inscription, the word of God. The Islamic culture did not believe that religious figures could be represented in their figural form as in the church. The Islamic culture also opposed the narratives used in apse decoration. Instead, they sought to achieve a window into the spiritual world through beautiful patterns and Koranic inscription.

- **Environmental Factor - Effect of Nature and Climate Factor Effects on Islamic Art**

Nature and climate had being an integral part of human life. When human being first found himself on earth he was surrounded by nature and all his activities were interrelated and interconnected with nature the bark provided him with body protection. With the art of civilizations during the history which was the direct influence of the natural surroundings the concept of Muslim artist. All in location surrounded by natural flora and animals, Islamic architecture had a great influence of natural surrounding on it. (Abd al-Hamed 2004)

The all of civilizations architecture built of brick, in West Asia because there wasn't enough stone or wood but there was lots of clay, so their buildings were usually built of brick, or mud-brick. For example of the Seljuk period used of brickwork which enabled buildings to be decorated with relief work which took full advantage of the strong sunlight in Iran to create an elaborate interplay of light and shade as epitomized by this brickwork on the shaft of the Minaret of Chehel-Dokhtaran, and Stone work in Baghdad Gate, city walls.

The Mosque of Nur Eddin built in 1166, AD (Ettinghausen et al, 1987.) Figures 2.68, Figures 2.69.

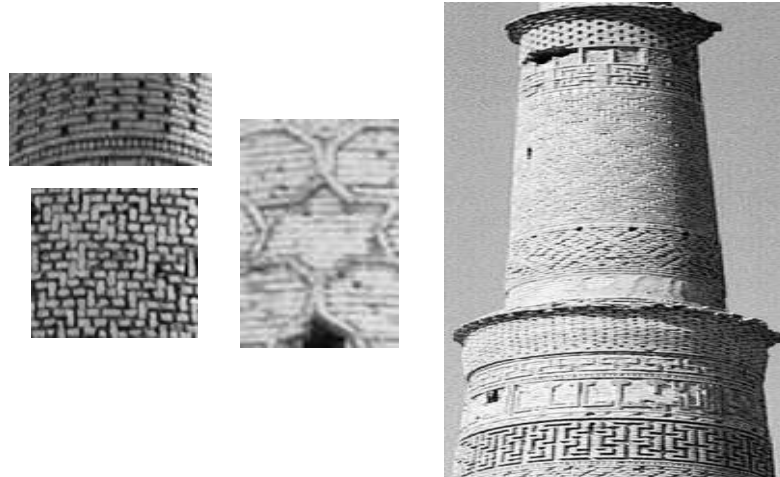


Figure 2.68 Manart -Chehel Dokhtaran; 1107 Brick-Like Tessellations
Can be Seen on the Mid-Bottom Portions
<http://library.thinkquest.org/16661/gallery/18.html>



Figure 2.69 Stone Work in Baghdad Gate, City walls, The Mosque of
Nur Eddin Built in 1166, AD
http://www.alliedtour.com/map_cities3.html

In Islamic decoration has elements from nature, like, birds and animals leaves, trees, fruits, and flowers vine leaves, palmettes, half-palmettes, lotus blossoms and grapes, to mention the most common vegetal designs, were flattened out, composed of fully merged three petalled lotus blossoms, half-palmettes and undulating stems became two-dimensional, and made into space for additional small ornamentation. Composed without background, (Duke, 1947)

Although, Muslim art was not, of course, developed independently of influences from nature and the environment, their representation was abstract rather than realistic (saoud 2004) .The decorative units are depicted almost on all of the

monuments evident reason behind this is that the artisans were inspired from things around them. The flora pattern which is depicted in ottoman monuments; is the flora which is generally found in Turkey gardens the Flower and plants that may be most easily identified are the tulip, lily, rose, dahlia and narcissus Figure2.70

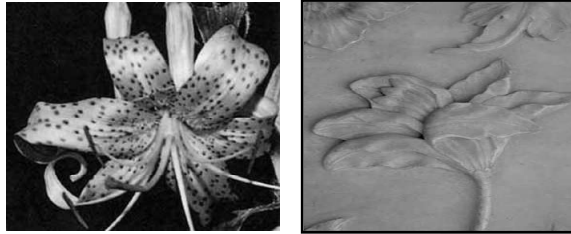


Figure 2.70 Variety of Lily : *Lilium Tigrinum* ,Floral Motifs of India's Decoration at (Taj Mahal.1630-1653) www.taleblazing.com/1998/taj_mahal/taj_mahal.html

In Yemen, Asnaf, Al Abbas Mosque, 1126, restored Twentieth century, Detail, floral pattern on a wood beam showing the process before and after restoration, figure of wadi_dhar innen Ornament with louts floret and the same colors. Figure2.71 (a, b)

Figure 2.5



Figure 2.71 (A) Detail, of Wooden Ceiling of Wadi_dhar (Abd al-hamed, 2004)

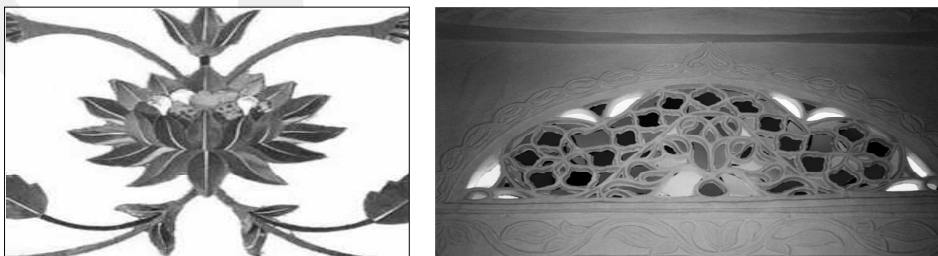


Figure2.71 (B) Lotus Depicted on the Windows Yamen House(Abd al-hamed, 2004)



Figure 2.71 (c) Sunflower on Panels

Carnation was the imperial element of ornament Ottoman period. The marvelous and unique example of transformation of nature in a creative art form is the central pillar in a beautifully combined in a three-tiered form that they exactly looks like a flowering. The surface of the shaft of the pillar is also beautifully carved figure of lily and Carnation. Figure2.72



Figure 2.72 Ceramic Plate (lily and Carnation)
 Turkey, Iznik Circa 1580-90 <http://collectionsonline.lacma.org>



Figure 2.73 Mosaic Large Detail from the Cupola of the Treasure the Great Mosque, Damascus, 710-15 http://www.superluminal.com/cookbook/index_gallery.html

- **Human Dimension as Owner, and Creator Effects on Islamic Art**

The craftsmen, and architects affected important of envelopment architecture process with bring their concepts and skills. The first architecture in the Islamic Empire was designed by Greek architects who had already been living in the area when the Arabs conquered it.

There are buildings look like earlier buildings in the area as Late Roman Empire buildings because they were building Islamic mosques not Christian churches. These Greek architects were able to research with some new forms. One of the earliest mosques is the Dome of the Rock in Palestine. It's octagonal, like Pantheon, instead of being cross-shaped like a Late Roman Christian church. (Abd al-hamed, 2004)
Figure 2.74



Figure 2.74 Mosaic in the First Building in the Islamic Empire were by Byzantine Work (Ali, 1999)

The decoration, and ornamentation in the first building in the Islamic Empire were by Byzantine work for the Umayyad patrons as Dome of the Rock and the Umayyad Mosque of Damascus were earliest examples of Islamic architecture Muslim vegetal art, we find more realistic approach of plants and trees etc. Figure 2.75 (a, b)

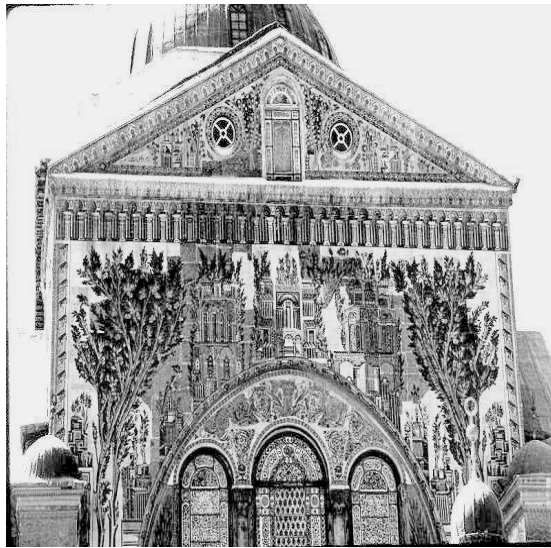


Figure 2.75 (A) Plants And Trees, And Landscape Decoration in Mosque of Damascus www.udel.edu/ArtHistory/nees/236/images.html



Figure 2.75 (B) Architectural Mosaic Detail, West Wall of Interior Portico, Great Mosque of al-Walid, Damascus, ca. 715 www.udel.edu/ArtHistory/nees/236/images.html

CHAPTER 3

ISLAMIC ART AND ARCHITECTURE OF LIBYA, AND TRIPOLI

3.1 Background of Libya and Its Historical Cities

In this chapter the art and architecture of Libya and its historical back ground will be discussed. Also art and architecture of Tripoli city as a part of Libya culture and its historical, social and political background will be analyzed. Islamic culture has a great impact on Libyan art and architecture. Therefore it is a necessity to understand cities of historical influences on Libyan art. For the reason this chapter will focus on the physical environments background.

3.1.1 The Geographic Location and Climate of Libya

Libya, the Great Socialist People's Libyan Arab Jamahiriya, is a north African country, as being the third largest African country, with, bordered to the West by Tunisia and Algeria, to the South Niger and Chad, to the East by Egypt and Sudan and to the North by the Mediterranean Sea with a coastline about 1,770 km, and the Geographic coordinates: 25 00 N, 17 00 E. Figure 3.1

Libya has a great diversity of landscapes: agricultural and fertile lands in the northern region, vast deserts and rich oasis and high mountain ranges. Typical Mediterranean vegetation and agriculture grows in the north along the seacoast where olives, citrus, date, fruit trees and orchards are infinitely cultivated by the

population. Cereal crops are also grown in different areas. Livestock essentially consists in sheep, cattle, camels and poultry. However, one of the most assets of Libya is certainly the variety of its landscape and its climate. The coastal regions benefit of a moderate atmospheric conditions - mild winters and warm summers - while in the desert, the winter seasons are cold and the summers very hot.

Islam is the official religion, and nearly the entire population adheres to the Sunni branch of Islam.

The Ethnic groups are Berber and Arab 97% lives with Greeks, Maltese, Italians, Egyptians, Pakistanis, Turks, Indians, and Tunisians.

The geographic location of Libya and other Middle Eastern culture is important as a community center between North West Africa, a meeting place of cultures, and the impact of, Phoenicia, Greece, Rome, Byzantium, early Islam, and mediaeval and later Libyan cities.

Libya practiced the other cultures, Islamic cultures the Andalusia -Morocco in the west, Fatima Egypt areas in the east influenced however great also affected Libya as a culture are ruler ottoman empire.

Typical of the influence of neighboring cultures whether from the Andalusia – Morocco in the west. Fatima Egypt in the east and influenced however vastly affected. (Libya 1987) <http://www.libyana.org/history/>



Figure 3.1 Map of The Arab World & and Location of Libya Country
<http://www.libyaonline.com/>

3.1.2 Historical Background of Libya

Architecture and Ornamentation

It is known, that many types of cities were widespread in Libya different historical period Pre Islamic cities in the Phoenician cities, Greek cities and Roman cities. These pre-Islamic cities which were founded by Phoenician affected their futures development as Islamic cities, such as Kufa, Fustat, and Kairouan.

Tripoli first founded by Romans (146BC-450AD), (5th century AD), Byzantines (6th century), Arabs (7th century till 16th century), Sicilian Normans (1145-1158), Spanish (1510 onwards), Turks (1551 onwards). Finally, in the 20th century, it was first under Italian control and then under British influence. Libya gained independence in 1951 from western part of the country on the Mediterranean coast (El Mahmudi .1997.21) Figure 3.2

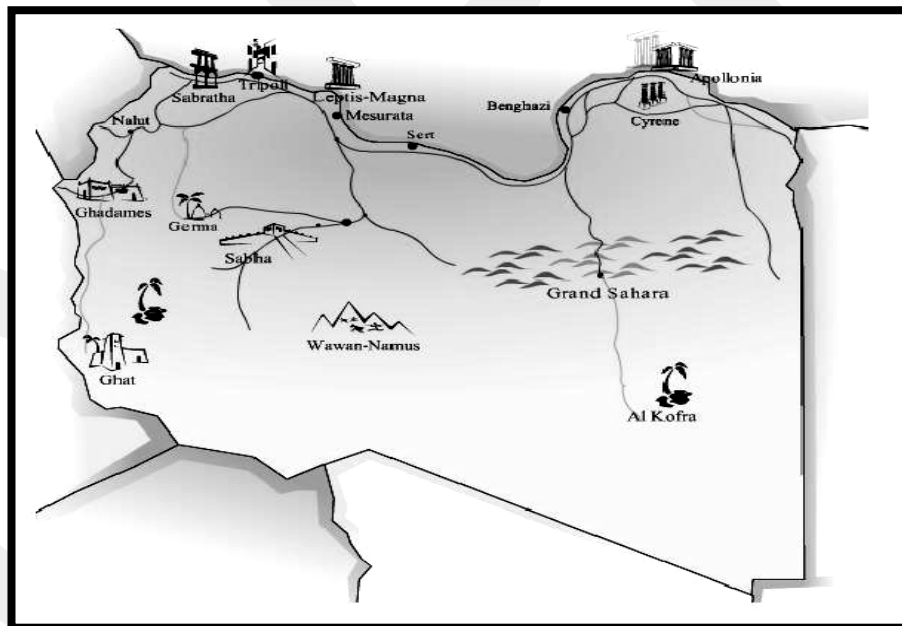


Figure 3.2 Maps of Libya Cities
<http://www.libyaonline.com/libya/about.php>

3.1.3 Brief Analysis of Libyan Cities, their Architectural Characteristics, and Ornamentation.

- **Stone Age**

In the Tadrart Acacus range and the area south of the desert, there are some paintings and engravings depicting life from as long as 10,000 years ago. Libya's earliest human settlers lived in a very different climate to the desert environment of today. Even as recently as 4000 BC there was a Mediterranean climate over the region Libyan Desert to be one of the finest concentrations of prehistoric host of Rock Arts in Africa. (<http://encyclopedia.thefreedictionary.com>.2005), Figure 3.4

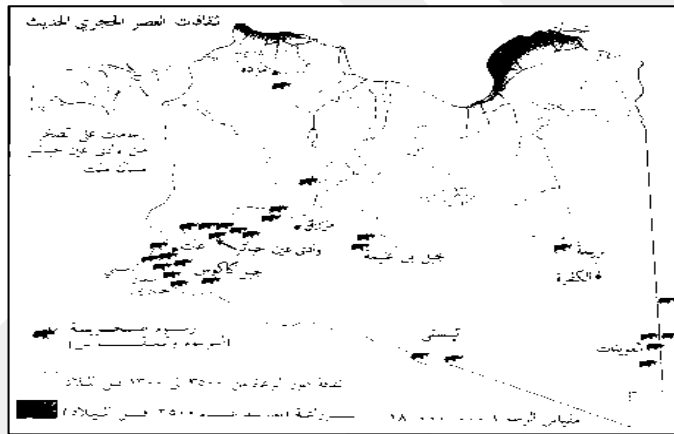


Figure 3.3 Engravings from Stone Age Cultures
(Source: Libyan National Atlas, 1978)



Figure 3.4 African Goat and Panther can be seen As Figure in Rock Tadrart Acacus (mady,2000)

- **Phoenician and Greek Colonies, 7th Century BC**

Cyrene (Shahat) is one of most beautiful cities, not only in North Africa but also in the entire hellenic world located in the Eastern part of the country, and east of Benghazi. Cyrene acknowledged the reign of the Ptolemais, the successors of Alexander the Great, and later on the region of the Roman Empire. Cyrene is the best site of Greek ruins in Libya. It is famous for colossal monuments such as Temples of Zeus and Apollo, the Great Baths and the theatre, which is a mixture of Greek and Roman origins. (Azema, 2001 . 9) Figure 3.5, Figure 3.6

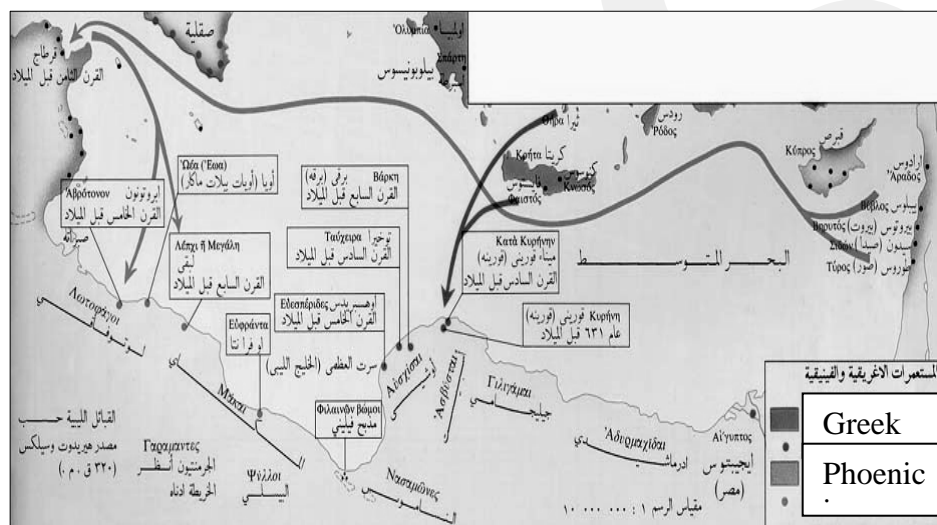


Figure 3.5 A Map of Phoenician and Greek Colonies, 7th Century BC
Source: Libyan National Atlas, 1978

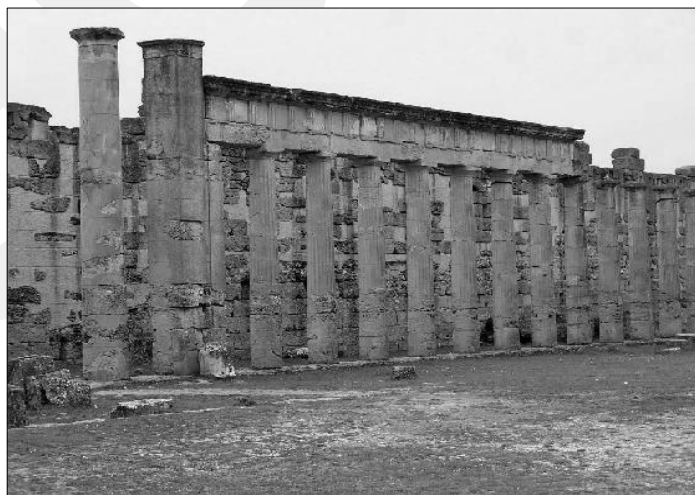


Figure 3.6 Cyrene Largest Greek Temple
(<http://www.3mala.com/data/arabworld/>)

- **The Byzantine Empire, 527-565 AD**

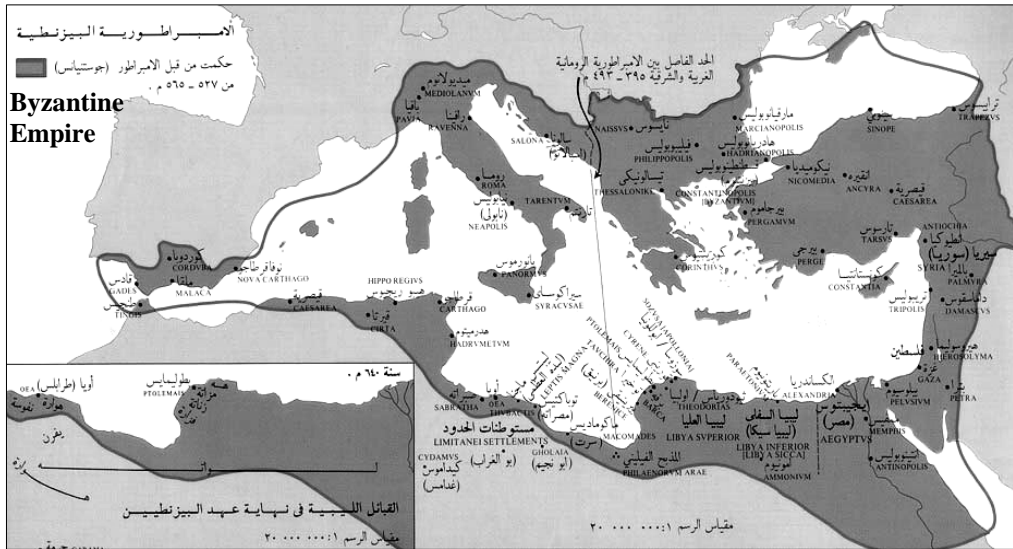


Figure 3.7 Map of The Byzantine Empire, 527-565 AD
(Source: Libyan National Atlas, 1978)



Figure 3.8 Byzantine Church with Corinthian Column can be Observed, and on the Right Details of The Marble Panels
(<http://www.3mala.com/data/arabworld/libya1.htm>)

Apollonias--(Susah) is located in Jabal Akhdar in the eastern part of the Libya, country constructed by the Greek as a port to Cyrene in the 7th century. Much of ancient Apollonia is one of the Pentapolis (the Five Cities) and has several churches, a small theatre carved into the rocks, public baths. Apollonia has its famous Basilica Figure 3.9 and Figure 3.10



Figure 3.9 Apollonia's Public Baths
(<http://www.3mala.com/data/arabworld>)



Figure 3.10 Apollonia's Column Types
Are Corinthian (<http://www.3mala.com/>)

- **Libya in the Roman Empire, 146 BC - 642 AD**

The Roman period these wars lasted for more than four centuries, from the 6th. Century until Carthage was defeated in 146 BC by the Romans.

- **Leptis Magna**

The best Roman site you will find anywhere in the world, Leptis Magna is located 120 Km's East of Tripoli. It is the most visited Roman site in Libya and the best preserved. It is complete with roads, public paths, and markets. It was established originally by the Phoenicians who made it a trading post.

The City became part of the Roman Empire around 111 BC. The secret that Leptis Magna was well protected for more than eight centuries as it was covered by sand dunes. It gained special attention when its native-born Roman Emperor Septimus Severus took power. He made his best to its prosperity growth it has Theatre, the Hadrian Baths and the Circus. Figure 3.11

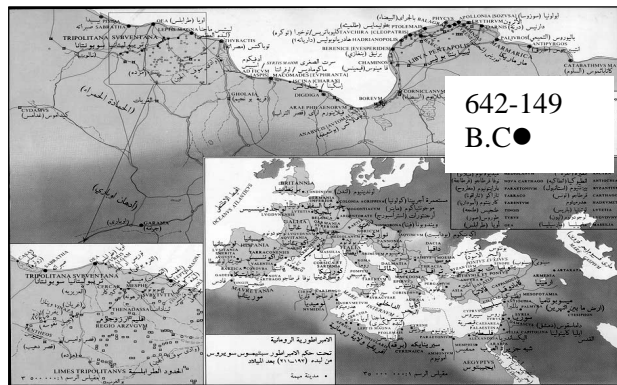


Figure 3.11 Libya in The Roman Empire, 146 BC - 642 AD
Source: Libyan National Atlas, 1978



Figure 3.12 The Theatre of Leptis Magna(Tore Kjeilen2003)



Figure 3.13 Type of Temple, Column has Few Decoration and Ornaments to be Evaluated, However the Style of Columns are Corinthian
(Tore Kjeilen)

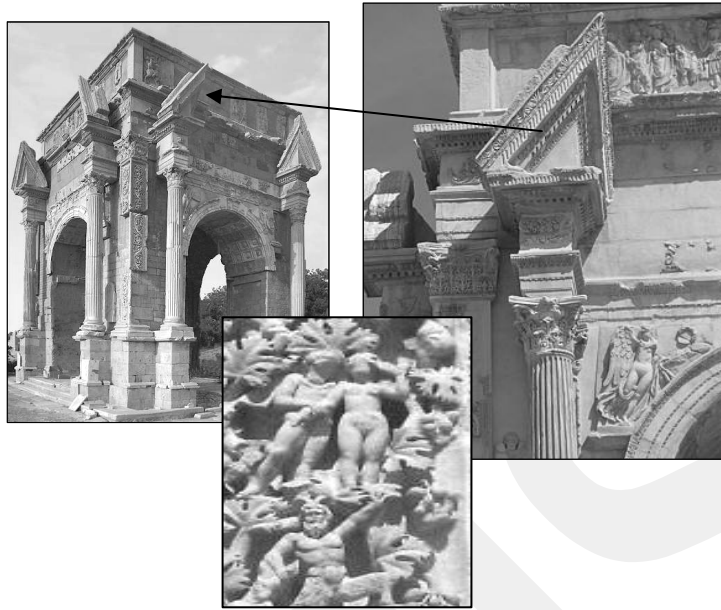


Figure 3.14 Arch of Septimius Severus the Corinthian column has Canyons Leaves, and Their Floral Figures, Geometric ornamentation on the Right Figure Arch Detail <http://www.ewpnet.com/libya/leptismagna.htm>

- **Sabratha**

Tripolitania Province made up of three cities along the coast in Roman times; Leptis Magna, Oea (Tripoli) and Sabratha. The Roman city was built around 1st and 2nd centuries AD. The theatre, the concerts, the public baths, temples, fountains and the mosaics are most memorable part of Sabratha. Figure 3.15



Figure 3.15 Sabratha Theatre <http://www.ewpnet.com/libya/sabratha.htm>

- **Qasr Al-Hajj**

Berber architecture is the finest and very excellent insight into their way of life. Qasr al-Haj is the largest and the most spectacular example of one of these granaries.

Berber Granaries of Qasr Al-Haj and Nalut are situated at the foot of Gebel Nafusa North West of Libya. Qasr Al Hajj novelty is in its possession of the ancient grain store house, which is built in multi level store rooms. This ancient method of grain storage is probably unique to this area and is valuable a unique and traditional style of architectural as Ghadames city. Figure 3.16

Architecture in the oasis follows a unique and traditional style of elongated domes and work, whether the buildings were erected a hundred years ago in mud-brick. We much admired the older buildings with their thick steps, the Qasr al hajj paintings on the walls and the decorations round the doorways.

The most fascinating physical feature of Qasr probably built by the Romans and was rebuilt several times, but was damaged by heavy rainfall with small, sunny courtyard and then into the inner room where a very old man sat cross-legged on the floor.(Assistant Archaeologist in the Department of Antiquities of Libya ,1979)

Figure 3.17



Figure 3.16 Qasr Al-Hajj Granaries

<http://www.jorgetutor.com/libia/qasralhaj/qasralhaj.htm>

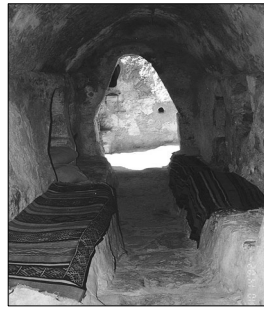


Figure 3.17 The Entrance of Qasr Al-Hajj, and Interior of Room Simple Construction (<http://www.jorgetutor.com/libia/qasralhaj/qasralhaj.htm>,2005)

The characteristic ornamental motif of these buildings is the triangular the **hand, star, crescent** (helal) above the doorways of the houses in is a noticeable characteristic, presumably functioning as a protective device. Stamped earth and mud plaster. Here also are found the painted doors showing both vernacular and urban influences the horn above the doorways of the houses. (El Mahmudi, 1997) figure 3.18



Figure 3.18 Relief the Hand, Star, Helal Above Window of House Qasr Al-Hajj
<http://www.jorgetutor.com/libia/qasralhaj/qasralhaj.htm>

Turmisa is an ancient Berber village situated near Jadu in the Jabel Nafusa. Culture and way of life of people have long been changed, and most of the old traditional villages were abandoned. Turmise architecture Berber village is rectangle shape architecture with minaret. Figure 3.19

Turmisa is still undamaged and stands as an excellent example of simple traditional life style of building houses, with roofs made of braided branch with simple of relief round the doorways. Figure 3.20, Figure 3.21



Figure 3.19 Turmise Architecture
<http://www.jorgetutor.com/libia/tarmeisa/tarmeisa17.htm>



Figure 3.20 Detail constructions of Roofs Made by Braided Branches (Gadamsy. K, 2003)



Figure 3.21 Geometric Forms Like Points and lines by Relief on Doors <http://www.jorgetutor.com/libia/tarmeisa/tarmeisa19.htm>



Figure 3.22 Relief on Surface of Wall Circle Figure Turmise Wall <http://www.jorgetutor.com/libia/tarmeisa/tarmeisa11.htm>

The room's holes in the high ceiling letting in sunlight that reflects off sun light (Fathy, 1986) he added the white walls and the surface area receiving solar radiation, and the properties of the surface, principally its color and texture a typical white painted surface. The white color reflects shading can be used to prevent solar radiation from directly falling on building surfaces with paintings on the walls as decorations. Figure 3.23



Figure 3.23 The Rooms has Holes in the High Ceiling, Letting in Sunlight That Reflects off the White Walls
<http://www.jorgetutor.com/libia/tarmeisa/tarmeisa18.htm2005>

The outstanding feature of this location is the mosque and probably the olive press that is built near the entrance to the village and made of underground set of rooms one filled with a huge palm trunk used for pressing as well as the wheel for grinding olives. Mechanism of power is by use of camels that rotate the core element of the press. Figure 3.24



Figure 3.24 Wooden Wheels for Grinding Olives
(Gadamsy, K, 2003)

- **Ghadames & Ghat**

Ghat was a part of the Tuareg - Sahara joined with Ghadames. The old city of Ghat is situated on a hill top the prominent highlights of Ghat are the Antique Mosque which enjoys a blend of architecture arts between the North African building, and Sahara styles, Chat Located south west of Tripoli, near the Tunisian Algerian border. Figure 3.25



Figure 3.25 Minaret of Antique Mosque in Ghat (Fowad. N.S. 2003)

Ghadames was once named Pearle of the Desert; it is rich in culture and tradition the old covered city is well maintained unique desert architecture. Palm trees cover the surrounding areas with many small farms irrigated by an ancient irrigation system.

Ghadames represents the traditional architecture of the inhabitants, the result of a complex knowledge on how to deal with extreme temperature the position of the houses is far from casual every angle, every wall, every opening on the roofs over the alleyways are part of the same system.

The People depended on natural sources of energy and available local materials in forming his habitat according to his physiological needs. Mostly of desert centuries, people show to have learned to interact with their climate. Climate shapes the cadence of their lives with environment and clothes, and manner. (Fathy. 1986)

Figure 3.26



Figure 3.26 Ghadames Represents the Traditional Architecture the Minarets, above Gateways and on the Corners of the Mosque
(Fowad N.B.Said, 2003)

Harmony not found elsewhere, a unique ability to take advantage of the characteristics of the site and to lend it a higher intensity without marring its natural beauty. The walls of the whitewashed houses stand out against the blue of the sky in stark contrast with the reddish brown colors of the desert soil, yet they also blend perfectly into the setting. The cities of the desert are a perfect example of how architecture can shape nature without defacing it. Figure 3.27



Figure 3.27 The Houses Stand out Against the Blue of The Sky in Stark Contrast with the Reddish Brown Color of the Desert
(Gadamsy. K, 2004)

Gahdames houses in the villages and oasis were built of mud or a mud mixture used to make walls. Houses were tents made of animals' skin or made of palm tree leaf and wood. Natural construction materials were suitable for the hot and humid

weather conditions. Sahara cities are an ancient city lived under a spell defended by high walls of triangular rooftop crenellations. Figure 3.28

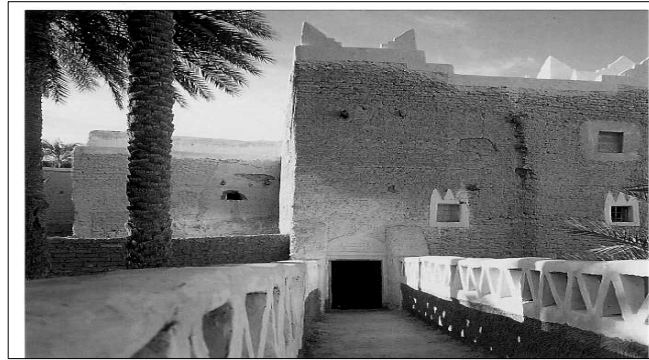


Figure 3.28 Faced of Gadames Building Triangles Decoration Top of Windows, and Spiky Roof Corner are Painting by White Painting (Fowad .N.B .Said .2003)

Construction of Sahara city defended by of triangular rooftop crenellations. A deep silence in the narrow streets and for less hot winds which blowing over the oasis. The old town has not been simply style and still plays an important role in the life of the Libya population in hottest days of the summer, the inhabitants of the new city return to their original quarters in search of shade and cool. Figure 3.29



Figure 3.29 Ghadames is Real Enough However Famous among Architecture
A Place Perfectly Adapted to A harsh Environment
<http://www.jorgetutor.com/libia/ghadames/ghadames.htm>

From a difficult natural environment, the old Ghadames created perfect living conditions for isolated resolution in a harsh natural environment.

Fathy (1986) wrote in his book the people who live under sun of the desert construct houses with thick walls to protect themselves from the sun, and hot condition, and with very small openings to keep out hot air and the sunbeam.

The houses, built of bricks, lime, mud, palm tree trunks and fronds, the only available building materials are elegant and practical, built on two stories they have a central room of the first floor acting as a kind of courtyard with all the rooms leading off it, although they are built with the simplest material available - adobe or large unfired bricks made from the mud carried down.

They are imposing multi-storey structures which rise, the decoration of the desert cities but their architecture displays a form of Interior decorations, which were often imported, were an even more reliable indicator on the wealth of the owner houses were usually painted red towards the ground and white above gate.

Balustrades window, characteristic ornamental motif of these houses are the triangular decoration, and abstract units like points, lines formed red net with bright colors green and red, yellow blue the forms geometric decoration which are very different typical Islamic geometric pattern. To provide enough illumination, the upper floors are supported by palm tree trunks covered with fronds and mud for decoration the Ghadames people used mirror on the whole of wall for reflect the light which comes from the holes . (Warfelli, 1979.50) Figure 3.30

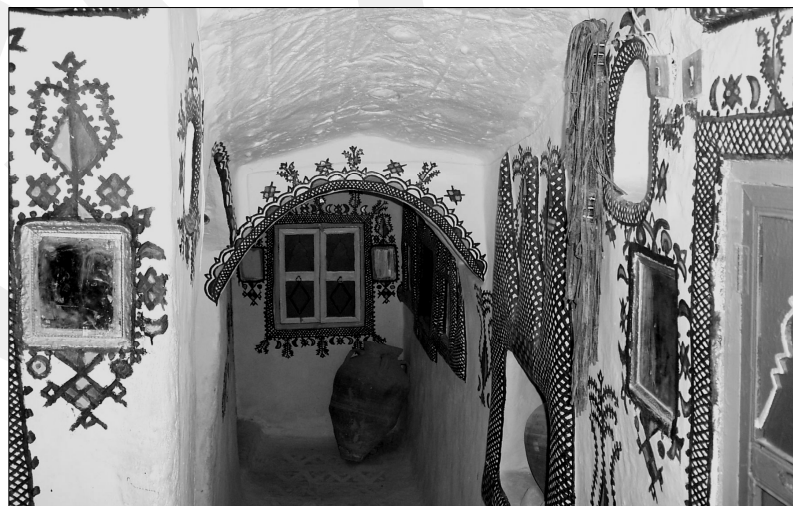


Figure 3.30 Ghadames Houses Holds Common Features as Arches, Pointed, Gabled, Decoration in Interior Architecture (Fowad.N.B.Said , 2003)



Figure 3.31 Interior House of Ghadames People Used Mirror on the Whole of Wall for Reflects the Light
(Fowad. N.B.,2003)

3.2 Islamic Art and Architecture of Tripoli

Location and History, Characteristics of Tripoli (Old City)

Geography was the principal determinant in the separate historical development of Libya's three traditional regions, **Tripolitania**, **Cyrenaica**, and **Fezzan**. Cut off from each other by formidable deserts, each retained its separate identity. Tripolitania was its metropolis, Tripoli, for centuries a terminal for caravans plying the Saharan trade routes and a port sheltering pirates and slave traders.

Tripolitania's cultural ties were with the Maghrib, of which it was a part geographically and culturally and with which it shared a common history. Tripolitarians developed their political consciousness in reaction to foreign Domination, and it was from Tripolitania that the strongest impulses came for the unification of modern Libya (Metz.2004, 20)

Tripoli is the capital city of Libya along with Benghazi. It is also known Tripoli is Libya's largest city and the seat of the administration. It has most population, it is a

main sea port and there are many industries operating in the region including canneries, tanning, cigarette and carpet making. Also, agricultural products like olives, vegetables, tobacco, grains and citrus fruits are produced. Figure 3.32

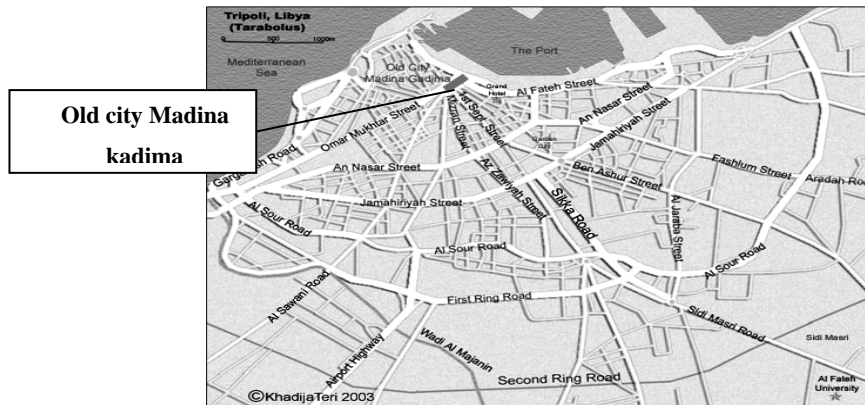


Figure 3.32 Map of Tripoli, Position of Old City
<http://www.khadijateri.com>

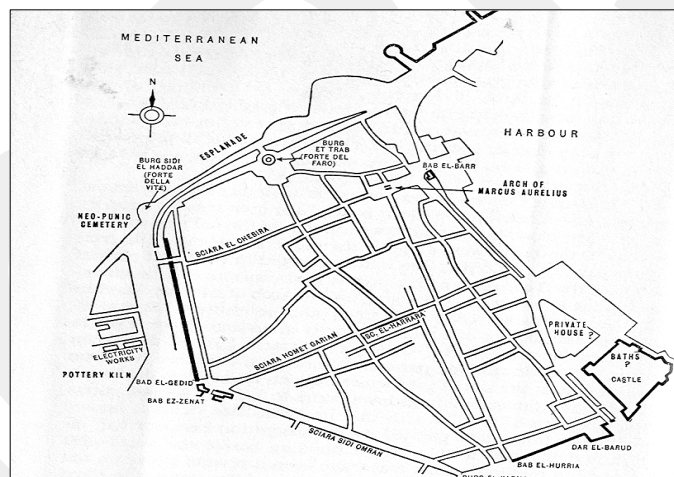


Figure 3.33 Plan of (Old City) Tripoli
 (Haynes .D, 1981)

- **Influence of Different Political Periods**

It is important factor political condition in Tripoli during the different period and how changing of construction made of city, and other Libyan cites, against to improvement of economical level this degree of economic improvement should be the aspire of architecture progress. That means the basic of process of construction

architecture depends on government, and users, who improves or brings down economical circumstances that leads to changing architecture development.

The progression of different political period

- 6th century BC: Phoenician ports of Libya conquered by Carthage North Africa as (Shahat) effect from Phoenician.
- 107 BC: North-western Libya conquered by Rome, and comes under administration of Africa Proconsul, which has its administrative centre around Carthage. The region becomes later a province of its own, under the name Tripolitania. A golden age of the three principal Roman cities of Sabratha, Leptis Magna, and Oea or (Tripoli) mostly affect from Roman style.
- 647 AD: Tripolitania is the Arabs conquered by Amr Ibnu l, as the Arab invasion of the 7th century brought Islam to the country. Arab rule was culturally fruitful, and many examples of early Islamic architecture remain, especially in the cities of the south. The Arabs Islamic culture influenced on Libya. Figure 3.36
- 1510 AD: the occupied Spanish. Spaniards effects many of houses with a lots of Decoration Art, left a piece of themselves in its arts and architecture.
- 1551 AD: Tripolitania became vassal state under the Ottoman Empire.
 - 1551-1711 Pre- ottoman period
 - 1711: Rise of the Karamanli dynasty under control of Ottoman Empire.
 - 1835: As the Karamanli dynasty. (Shamali, 2006)]

Ottoman Empire holds great many varieties in term of cultures and architecture for today's architecture. Their architectural, and cultural influence can most be seen. Turks conquered the country in the mid-16th century, administrate it through a progression of locally appointed rulers who levied a toll on every Christian fleet using the Mediterranean.

- 1842: still under Ottoman control.
- 1843- Ali ben es Senussi term
- 1911-1951 Italian Colony, as the Ottoman Empire was collapsing
- 1912: The Ottoman Empire renounces its claim over Libya.
- 1931: End of the Italian colonization and the Sanusi give in.
- 1943: the World War 2, Britain and France divides Libya: Tripolitania and Cyrenaica comes under British control. Fezzan comes under French control.
- 1949-64. becomes an independent emirate, with Idris Sanusi
- September.1-1969- until now ALfath Revolution by Mu'ammar al-Qadhafi (Shamali, 2006)

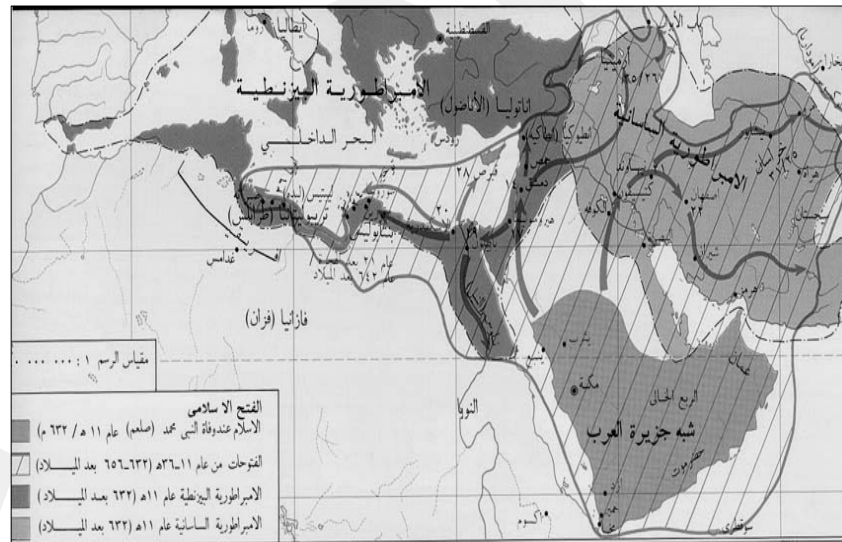


Figure 3.34 Map of the Islamic Conquest, 632-656

(Source: Libyan National Atlas, 1978)

The eleventh and twelfth centuries the Almohads, both founded by religious reformers that dominated the Maghrib and Muslim Spain for more than two hundred years. Almohads had succeeded in unifying the Maghrib, and Spain, 1270 AD

The Hilalian impact on Tripolitania was devastating in both economic and demographic terms. Tripoli became remained of urban life, and Cyrene city was

snuffed, leaving only ruins for long of time, Arabs displaced Berbers from their traditional lands and converted farmland.

In the Hafsids' political (ruler in 1207-21) encouraged, and made relations with the European powers. (Libya 2005)

The Ottoman Empire, 1510-1911 Throughout the sixteenth century Spain and the Ottoman Turks were supremacy in the Mediterranean; Spanish forces had already occupied a number of other North African ports when in 1510 they captured Tripoli, damaged the city, such as the mosques, and constructed a fortified naval base from the rubble.

Tripoli was of only marginal importance to Spain, then the Knights of St. John of Malta, until 1551 the knights were driven out of Tripoli by the Turkish admiral, Sinan Pasha. In the next year captain Draught Pasha is pirate from. Turkish named governor by the sultan, the mosque "Draught pasha mosque" (Libya 2005) Figure 3.35

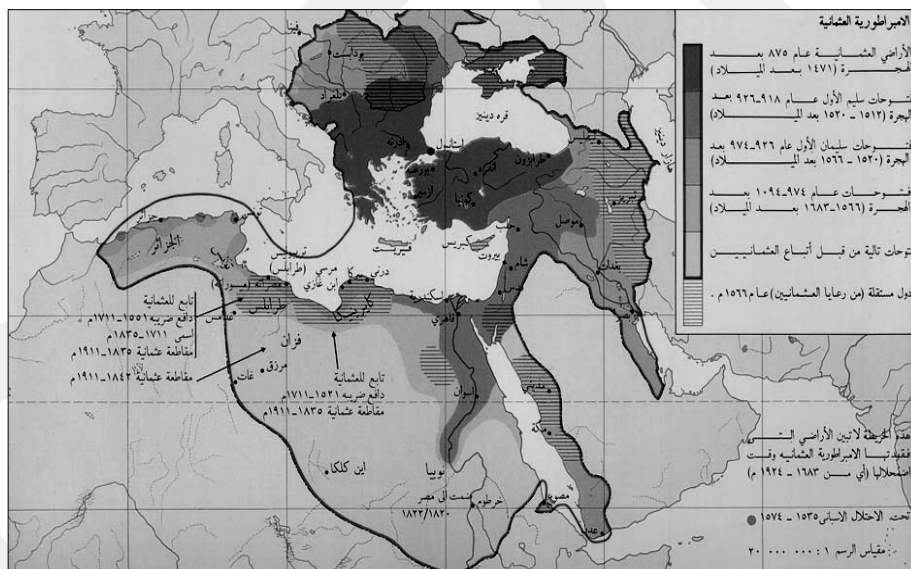


Figure 3.35 Map of The Ottoman Empire, 1471-1911

(Source: Libyan National Atlas, 1978)

During "Ottoman government," Tripoli lapsed into a period of military anarchy during which coup followed coup and few days survived in office more than a year. In 1711 Ahmad Karamanli, a popular cavalry officer, seized Tripoli and then purchased his confirmation by the Ottoman sultan as pasha-regent with property confiscated from Turkish officials. It was created an independent hereditary

kingdom in Tripoli with a government that was Arabic essentially. He was intellectual and resourceful; he increased his revenues from piracy, pursued an dynamic foreign policy with European powers, used a reliable military organization to win the allegiance of the tribes, and extended his power into Cyrenaica. During his government term he developed architecture as his mosque “Ahmed pasha Al karamanli” (Libya 2005)

The Karamanli regime, however, declined under Ahmad's successors in 1793, a Turkish officer, the Karamanlis and restored Tripoli to Ottoman rule. With the support of the Bey of Tunis, Yusuf ibn Ali Karamanli (ruler 1795-1832) returned to Tripoli and installed himself as pasha, and the founder of the dynasty, he tamed the tribes and defied both the Porte and British naval power to assist Napoleon Bonaparte during his Egyptian campaign in 1799. (Libya 2005), (El-bllush, 1979).

- **Economical Situation During Different Periods**

Arabs displaced Berbers from their traditional lands and Hafsids period (1207-21), El-Ballush, (1979) said that during the Hilalian damaged of the economic and demographic terms. Tripoli became awful condition,

In the (1207-21) reigned Hafsids' political Support and their economy were rooted in coastal towns like Tripoli, the Hafsids encouraged trade with Europe although he made relationship with and the Italian maritime states. But these relations with the European powers deteriorated when the latter intrigued in the dynasty's increasingly troubled and complex internal politics.

He made Maghrib and Muslim Spain had shared a common higher culture that transcended the rise and fall of dynasties in creating new and unique forms of art, literature, and architecture. Its influence spread from Spain as far as Tripolitania,

Throughout the sixteenth century Spain and the Ottoman Turks in 1510 captured Tripoli, was damaged the city, and constructed, repaired the walls of castle and built new towers and strengthened the castle, and took it as seat of his administration, for protection in 1552 but were beaten back supported the Tripoli inhabitants, return many houses were rebuilt and new ones were constructed for the returning refugees Agriculture and commercial activity too received, support from the Ottoman governor. (El-Ballush, 1979. 39)

There was good association in the flourishing commerce between Tripoli and Malta, Sicily, Genoa and Venice. The booming economy is positive on art and architecture in this period from Durghut Pasha Period. The city is also kept expanding, some hotels were built for the European merchants, and some prisons (banios) were built for the growing number of captives held for ransom or sale on the slave market.

This period encouraged the wealthy families of Tripoli to build summer houses in the suburbs, and they themselves gave example by building several large houses and palaces in the old city in order to protect-Tripoli. Both rulers kept re-enforcing their walls and built new guard-towers. Several mosques and religious complexes were erected in Tripoli and the complex of Madrasat Ottoman. (El-Ballush , 1979.32-33)

During the last years of Ottoman's rule, however symptoms of deterioration and its management in both civilian and military matters began to appear. As a result of the Dey's authoritarian rule, the inhabitants rose in revolt in 1661 and 1668. The economy of Libya, as we may hence forward also call the regency, declined and anarchy spread by the time of ottoman's death (1672). (El-Ballush, 1979. 33)

(El-Ballush, 1979) explained in that period from 1687 to 1701, the regency was ruled by Dey Muhammad al-Iman "Shayeb Al-Ein". Being an agha of the Janissaries a talented man, he succeeded in imposing discipline and solving a number of political and economic problems, in maintaining peace in the country and (1695-1703) and he made it possible for the high officials to embellish Tripoli and other places with secular and religious buildings.

In 1702-1709 this time was revived the mint; issued and struck several kinds of coins, encouraged new ship-building in the dockyards of Tripoli, and gave a fresh impetus maritime trade. He also improved the city with some secular buildings. 1711 -1835 of the Karamanli dynasty, which served to protect the corsair activity centered to Tripoli, and strongly irritating European powers. Still, trade between Libya and Europe thrives. Much of this trade was with slaves, destined for the American continent. (http://i-cias.com/e.o/libya_5.htm,2005).

- **Effect of Religion and Heritage In Terms of Architectural Environment**

In Libya and in the historical times in Tripoli, there were different religious societies living Jews, Christian, and Moslem. The Jewish society of Libya traces its beginning in the 3rd century in Roman rule Jews prospered and incited the poor of the community in Cyrene to revolt. The Romans reacted with swift vengeance, him and his followers and executing other wealthy Jews in the community. This revolt foreshadowed that which broke out not only in Cyrene, but in Egypt and Cyprus as well then the jewels moved to the Tripoli. (<http://www.khadijateri.com/roman.html>) Members of the large Jewish communities that also resided in those cities held office under the amirs and engaged in commerce and the crafts.

The African provinces of the Roman Empire had become thoroughly Christianized. The Berber tribes of the interior had been converted as well. Very early the churches of Tripolitania and reflected their differing cultural orientations. The Tripolitanians were under the control of the Latin patriarch, the bishop of Rome and the Cyrenaicans were under the Coptic patriarch of Alexandria of Egypt. Religious dissent became a medium for social revolt at a time of political decline and economic repression in both areas. (<http://www.khadijateri.com/islamic.html>)

“Tripoli was a Christian city from at least 256 AD until a Vandal siege in the mid-fifth century. The rule of the city changed hands between the Vandals and the Byzantines until Amr ibn Al-As and his Arab armies conquered Tripoli in 642. The Knights of St. John took the city in the 14th century.” (<http://archnet.org/library/places/one-2005>)

It was a brief Christian interregnum, 1510-1553, when Ferdinand the Catholic of Spain took Tripoli and in 1528 gave it to the Knights of St John. The Christians were expelled in 1553 by Turkish corsairs “Dargout”

Tripoli, old city, has three large gates built into the city walls: **Bab Zanata** on the western side, **Bab Hawara** on the south-eastern side, and **Bab al-Bahr** on the northern side the city's basic street plan consists of many narrow, cross streets and small, blind alleyways. The latter were often useful to confuse would-be attackers, and to seal off areas used by extended families.

Through roads in the old city are mostly unroofed, but with the buildings supported at intervals by buttresses, which also serve to shade the pedestrian from the sun.

of the Church Fathers, including in Tripoli (old city) were native Africans. Figure 3.37(A), (B), Figure 3.38(A),(B), (C).



Figure 3.37(A) Sainte Mary Catholic Church in Old City Tripoli
(Samira.N .B.Said 2005)



Figure 3.37 (B) Façade of Mary Catholic Church in Old City Tripoli
(Samira.N . B. Said 2005)



Figure 3.38(A) Orthodox Greek Church Round 16th
(Samira.N .B. Said 2005)

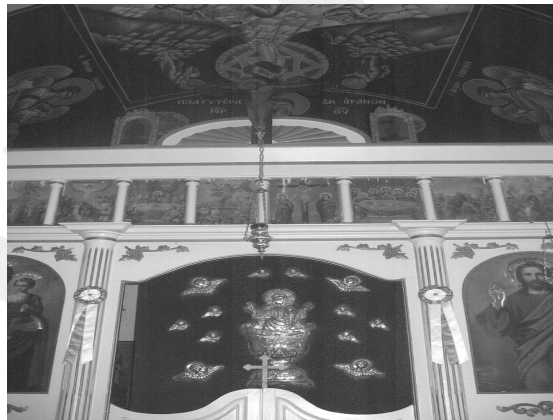


Figure 3.38(B) Decoration of Interior of Orthodox Greek Church (Samira.N. B.Said 2005)



Figure 3.38(C) Interior of Orthodox Greek Church
(Samira.N .B.Said 2005)

3.2.1 The Influences on Tripoli Architecture.

Characteristics of Architectural heritage of Tripoli architecture

Tripoli, called the (white city) being the cradle of the best of the old cities in the Arab World. Some of the ruins bear the marks of the various civilizations that once prospered in the city. Al-Sarayah Al-Hambra (the Red Castle) is the most impressive old building in the center of Tripoli City. Figure 3.39

Al- Saraya Al- Hamra fortress stands as a witness to the various nationalities who inhabited the city. This huge castle was probably built on the ruins of a Roman building dating from the 1st century A.D. Arab Muslims, Spaniards, Knights of St. John, Ottomans, Turks and Italians used it as a government building, today it houses the largest museum in the country featuring magnificent collection of local Libyans, Phoenicians, Greek, Roman, Byzantine and Muslim antiques. The Museum has the most important collections of mosaics, statues, artifacts, and pre-history drawings, and sculptures. (Hutt& Michell, 1976, 5)



Figure 3.39 Al - Saraya Al- Hamra (the Red Castle)
(Samira .N B.Said 2005)

3.2.1.1 Roman Influence

It has been discussed in the 2nd chapter that there are some things that distinct Greco-Roman Architecture. The building systems and forms of ancient Greece and Rome are called classical architecture in which columns are arranged within a walled structure. The Greek temple consisted of a sanctuary surrounded by columns, the Doric order, and Ionic order, which articulated exterior space.

Roman architecture continued the development of Classical Greco-Roman architecture. Rome became a powerful, well-organized empire that, architecturally no less than culturally and politically, left its mark throughout the Mediterranean world. The Romans undertook great roads, canals, and the material was more varied they used bricks and concrete freely, as well as stone, marble, and mosaic the famous of Roman heritage is Arch of Marcus Aurelius represents the Roman era, while this is the best seen in the Old City (Haynes .1981.101) Figure 3.40

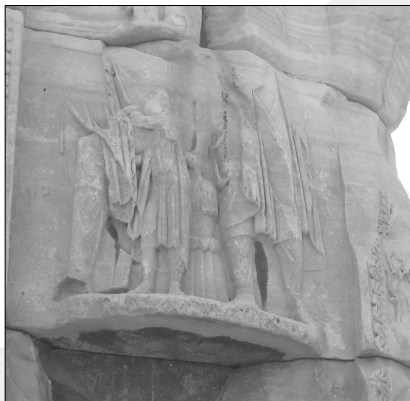
Arch of Marcus Aurelius represents the Roman era Aurelius is situated Part of modern Tripoli has an impressive Roman architecture at 2nd century triumphal arch of Marcus Aurelius shows Tripoli's long history. The Turkish and Italian colonial period left a distinctive mark on the city structural design.



Figure 3.40 Arch of Marcus Aurelius was Built Entirely of Marble in 163 A.D (Samira.N.B.Said 2004)

Haynes, (1981.103) explains the Marcus Aurelius arch faced of Baab el-Barr, and the harbor, near the north end of the Old City. It was built at the expense of a local citizen and magistrate, Caius Calpurnius Celsus, and inscription adds that the arch was built in A.D. 163 to the emperors Marcus Aurelius on public land (Baladeya Mah).

The place was, on the intersection of two main streets of the old city; and a four-sided design with two arched passageways crossing at right angles the larger length of the north-east and south-west sides suggests that the close to the harbor. The arch was built by marble, and the archways were flanked by Corinthian. Columns are supporting on their capitals parallel projections of the main entablature and cornice represented on a statue of Lucius Verus discovered in front of the south-west face and his fluted shafts sprang from rings of acanthus foliage Figure 3.41



The Niches in the Piers Contained Royally Statues; A statue of Lucius Verus



Figure 3.41 Details of Board Decorated by Flora Rose with Leaves Olive Branch, and Medallion motifs in Marcus Aurelius Arch (Samira. N. B .Said 2005)

3.2.1.2 Traditional Libyan Architecture

The typical features of traditional Tripoli house are veiled around a courtyard, and show only a wall with no windows to the street outside. It thus protects the family, and family life from the people outside, and the harsh environment of city lands. It's a private world Concentration on the interior rather than the outside of a building.

The common Tripoli courtyard structure provides a space that is both outside and yet within the building. Although the traditional Tripoli old city house simple arrangement that mean reflections their concept they looked for function of space, but is noted some elements they used for meaning also reflects manner of their style life(social and culture).

Tripoli traditional architecture as Ghadames can be observed in houses consists of courtyard, simple construction and materials. Rectangular dwelling units typically are organized around an inner courtyard. The facade of this house offers high windowless walls interrupted only by a single low door Caver wood of ceiling, with wooden columns, with white and bright blue colors are common in mostly of Tripoli houses. Figure 3.42

But the traditional Tripoli house lacks to decoration before ottoman period, contrary of the Ghadames houses.



Figure 3.42 Tripoli Traditional Architecture Consists of Courtyard, Simple Construction, Lacks to Decoration (Samira. N .Said 2005)

The streets (zinka or zokka) of the old city are narrow with arches across the buildings. The function of that construction is for filtering the sunlight and buttresses the walls. (Amora, 1993.320) Figure 3.43



Figure 3.43 The Streets are Narrowing with Arches Across the Buildings
(Samira. N.B.Said 2004)

The simple, complex, and elegant are interesting foundations for study. The buildings are so symmetrical right down to the bare details. The architects of that time period tried to have everything symmetrical.

3.2.1.3 Islamic Influence

The Tripoli mosques can be seen as hypostyle mosques, the most important element of Islamic architecture influenced on Tripoli mosques, geometric to abstract shapes, enclosed space by, pillars, and vaults, defined by walls, arcades and vaults, decoration in Tripoli architecture reserved for the articulation with interior. There are some inscriptions of calligraphic old mosque in Tripoli as in Al-Naqah mosque 1610 AD and older Gadames mosque undated (ALatek masjed) figure 3.45, figure 3.44



Figure 3.44 Prayer Hall of Al-nagah Mosque in Tripoli 1610 AD
(Samira.N .Said 2005)



Figure 3.45 Prayer Hall of Older Gadames (Antique) Mosque (ALatek masjed)
Undated (<http://www.jorgetutor.com/libia/ghadames/ghadames.htm>)

3.2.1.4 Ottoman Influence

Ottoman effects on Tripoli architecture and styles of decoration can be observed in many of mosques, bathes, madrassa such as ottoman school, of construction (central dome) and some houses as karamanli house coved most of wall by ceramic and decoration of ceiling by painting with colorfully. (Hutt& Michell, 1976) Figure, 3.46, Figure, 3.47



Figure 3.46 Courtyard of karamaili House
(Samira.N.B .Said 2004)



Figure 3.47 Painting Decoration of Ceiling karamanli
House (Samira.N.B .Said 2004)

Ottoman Pasha's madrasa, or school, combines student quarters with courtyard and was covered by a central single large dome in the classical period in Istanbul. Figure, 3.48

Ottoman Pasha was also responsible for the building of a hammam, or bath, which is connected with a later mosque, bathes as Dargut pasha bath, and its importance remains in that period was Clock Pinnacle which is standing up in old city center Figure, 3.49.



Figure 3.48 Ottoman Pasha Madrasa, in Old City Tripoli, Ottoman Architecture (Samira.N .B.Said 2005)



Figure 3.49 Clock Pinnacle Round 17th Century in (AL-mosher Street) Old City Entrance (Samira.N .B.Said 2005)

Suqes or (markets) in the old city covering ceiling. The old Market in the old city also offers a combined rich and colorful heritage of the city, as Suqe al-mosher ,alrbaa for silk folk clothes, and -Suqe aldahab (hand craft ,gold, and silver).

Handicrafts are part of the Tripoli national heritage coppersmith, silver works, and Gold jewelry is a specialty in the city of Tripoli. Figure 3.50



Figure 3.50 Coppersmith and Silk Folk Clothes Suqe al-mosher Street (Samira.N .B.Said 2005)

3.2.1.4 European Style Influence

From the façade, doors, balcony, and mixture of the decorations inside as well as outside of the building depend on nations who were living there. Naturally according to distribution of residence in old city we discover variety of many houses and building belong to group of people such as (sea entrance) Bab Al-bahr (door of sea) there were British, and French consulates and European population as Italian Malta, and Spanish so there are different European style for example Spanish section (Spanish and French street) is noted a lot of buildings European style like Malta house (hosh al-Maltaea) and other houses from façade with decorative units explain to us mixtures of architectures in old city Figure 3.51, Figure 3.52, Figure 3.53

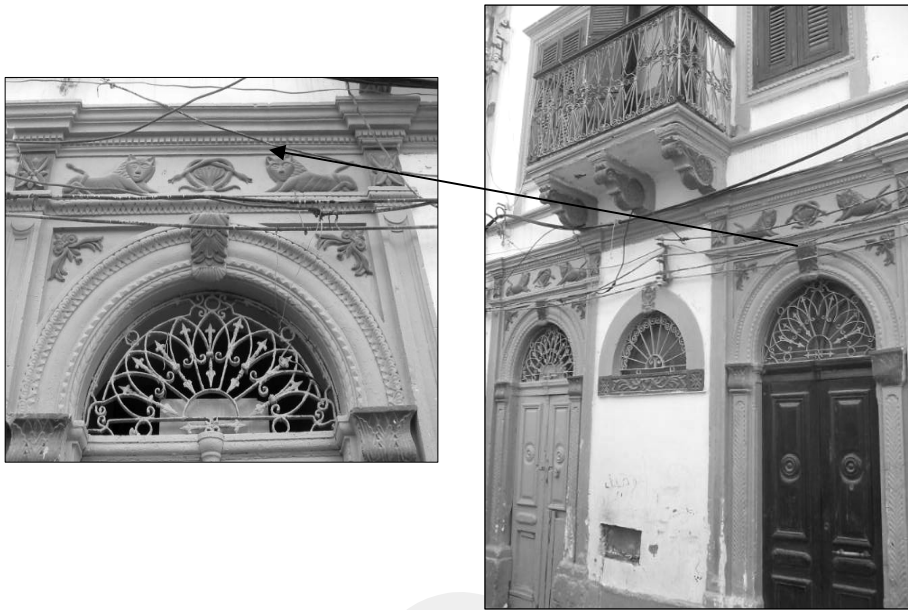


Figure 3.51 Type of Façade of Houses Different Arabic Style Decorated by Lion and Snake over the Entrance (Samira.N .B.Said 2004)



Figure 3.52 Entrance of (European style) (al- Maltaea house)



Figure 3.53 Façade of Bank Roma (Samira.N .Said 2005)

3.3. Social and Cultural Environment of Tripoli City in Different Periods

Social-culture has major elements, customs and traditions; creative expressions, such as art, behavior, and manner of life as ideology and philosophy solidarity are more powerful among the families.

(Ozsoy, 1983) Said the Socio-psychological factors:

These are traditions, customs, norms, family structure, religions and beliefs, origins social relation, connection, communication, way of life, social structure, rules of way of life, behavior, personal area, and border of sovereignty, structure economy, language, education, law and technology. Privacy, personal area and border of sovereignty are appearances of the culture at the physical environment.

- **Complex Culture by Multifamily**

Tripoli culture is an interesting complex culture is a mixture of Islam and Berber culture, and modern Western culture.

Old city (Al-madina kadema) has influences of several ancient multifamily cultures which have different style and way of life such as Christian, Jews, families, and Recently Italy and Mediterranean influences. Before Arabic families came there were barber families in old city some of them still there and some families back to farmer land, and mountain or desert region are survived until now.

- **Structure Of Tripoli Life Style**

The active component factor effects on the culture is When the culture examines from the lint of human and environment relation, it has a great point, the culture in a wide view and the relation between culture and human's, behavior with world sight believes values image lifestyle and actions (Rapoport, 1977)

The structure of Tripoli family has big size with shared structure, the men is head of family, a Girl and boy leave the home at a much later age than do most children in the West and in most countries family structure is the most important social, religious system. Even if the boy gets married he lived in same home with his

parents, there are also nuclear families, as well as fraternal joint families (households consisting of the nuclear families of two or more brothers).

Most of the household economy is controlled by men, but today is different, before Qaddafi leader of (Al-fath Revolution 1969 AD) women didn't go out. They haven't job, and couldn't go to school so the education level could be so low. More emphasis is placed on the education of sons than on that of daughters in free public, or private as well as religious schools, all of which are sexually segregated.

- **Culture of Craftsmen in old city**

Typical Libyan man goes for trade for living, or agriculture, work mostly of Tripoli men Fishermen. In villages men are responsible for goats and cultivation of the crops, whereas women grow vegetables and take care of domestic animals.

The most important manufactures as formation gold, silk textiles, and folk art marked occupant by Jews craftsmen, they were artisans produce fabrics, leather, and formation, incision of metal as coppersmith. (Gana, 2004)

Also because there wasn't art schools, mostly families in Tripoli old city send their children to the owner (Jewish men) of silk textiles, or formation gold, market (Dokan) to earn handicraft.

- **Effect of Courtyard on Social, and Multi-Culture**

House has a special position in every society. During the history, it has been changed connected with family and social structure. Place can effect the social structure, correctly the form of the place identical to the form of social understanding. Basic changes of architectural design are up to that society's structural variations (Herdel, 1993).

Courtyards tend to be the main focus of communal or family life because they are usually far larger than any other space in the house some time three families

different region such as Berber with Arabic family or Tunisia family lived together in same home they were sharing courtyard.

The courtyard plays an important role of exchanging of culture, concepts, and one of women has some crafts such as woven, needlework, making rugs, and carpets. The women who teach girls have different Tripoli family culture and other tradition, so the families learn complex things as behaviors, principles. (hajja fatma 2004 women from old city Tripoli)

3.3.1 Typical Ornaments Observed in Tripoli

3.3.1.1 Hand (Kamisa), Fish, In Tripoli; and Other Ornaments and Motives Found In Desert Cities

A decorative art is Common themes are a deep commitment to complex geometric, floral and calligraphic visual pattern, pared with simple, bright, and often whitewashed colors such as crescent, stars fish, and hand (kimesa) these common decorative units, and very important motif in old city (Tripoli). These patterns were made using wood, stone, glass, and brick, iron the decoration patterns very simple. Figure, 3.54. Influences; Tripoli (old city) montage of cultural influences are the country's Berber and Arabic roots.

The cultural dialogue between Arab and Berber culture is at the core of Libya national identity and culture. There are several decorative or ornamental elements, which symbolizes peoples feeling and beliefs therefore hold some meaning for example: Figure, 3.55, Figure, 3.56

- Al- khmesa
- Horn\ or crescent
- Fish
- Flower
- Cypress tree
- Five, eight stars

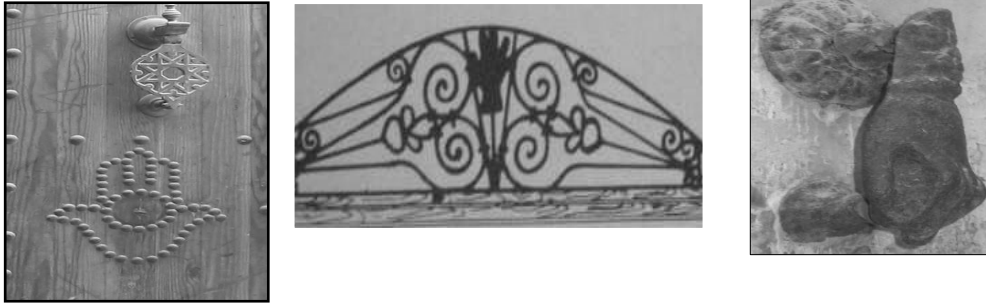


Figure 3.54 Hand Motifs by Metalwork on Main Entrance, and Knocker Door
(samira.B.Said. 2005)

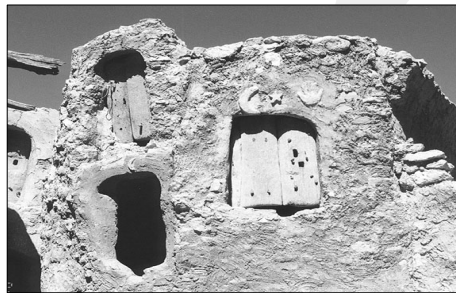
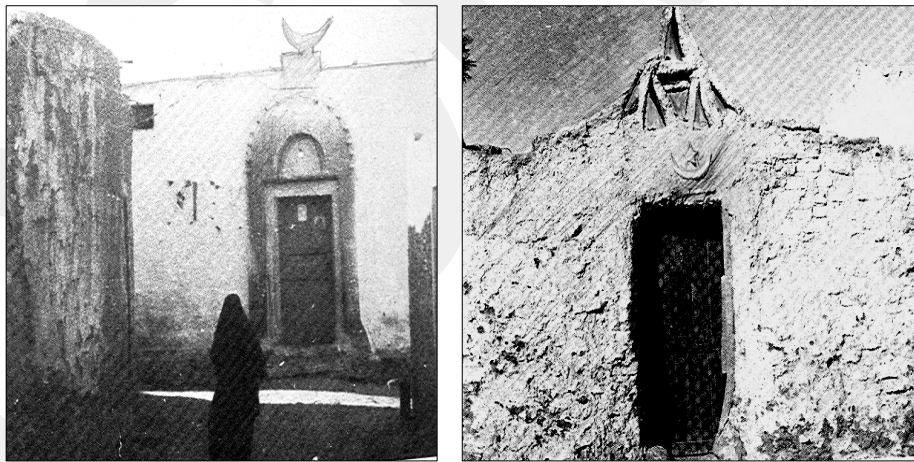


Figure 3.55 Crescent, Star, and Hand on Window of Qaser Al- Hajje
(<http://www.jorgetutor.com/libia/qasralhaj/qasralhaj.htm>)



Figures, 3.56 Crescent Maybe Tail of Fish on the Entrance at Right Figure the Crescent with Five Stars in Fezzan. (Department of Antiquities 1976)

3.4 Characteristic Building Types and Elements of Buildings in Tripoli

Messana. (1972) in his book wrote, Tripoli local architecture was simple from outside and inside. Interior spaces, architectural elements and decorations were primitive Libya culture reflects desert soul, simple but by no means simplistic. It has a behavior tradition based on the transmission of culture.

Buildings have been built by, local builder materials, and the building methods to express in their own conception, and harmony of environment with its own courtyard, carve clusters of terraces, yards and narrow streets into the hillside in a way that completely blends the city into the landscape.

The factors functional, economical are the basic characteristics of the traditional Tripoli buildings. The buildings are built along the roads and on the edges of the geometry or squares in an order which reflects a strong respect for the neighbors. In most cases, the houses on both sides of the roads, which follow the configurations of the land, are separated with high walls and have overhanging sections on these walls, reaching towards the street.

3.4.1 The Mosques and Their Interior Elements

Messana. (1972) explains that the mosque is most prominent and distinctive aspect of architecture of Tripoli city. It was designed to function as a place of ritual ablution and prayer. The desert climates in which Islam first became established also required that the mosque give protection from sun, wind, and sand.

The initial prototype was a simple walled-in rectangle containing a fountain and surrounded with porticoes. Tripoli characterized by simplicity disregard for complexity, and structures were accorded particular care in architecture ornamentation and embellishment the mosque of Al-Naqah (camel mosque) is restored in 1610.

The oldest extant in Tripoli dating to the conquest of Libyais made by Amr Ibn al-As 642 and courtyard (sahn) with a fountain in the middle. There is a riwaq (colonnade) on each side, originally doubled also on the qibla side. The Al-Naqah is type of hypostyle mosque has a sanctuary covered with 42 small domes rising more than 36 columns. Figure, 3.57(A), (B)

Different sizes materials most of columns are stone some columns are marble. Different types of capitals are Doric order there is different types of columns. The capitals are in the Maghribi style Messana, (1972). The decoration crown is lost, but there some fluting of unformed leaves. The domes built of brick there is no any decoration, arches are horse-shoe, and also loss of decoration.



Figure 3.57 Interior Hall Prayer of Al-Naqah Mosque (samira N.said 2005)

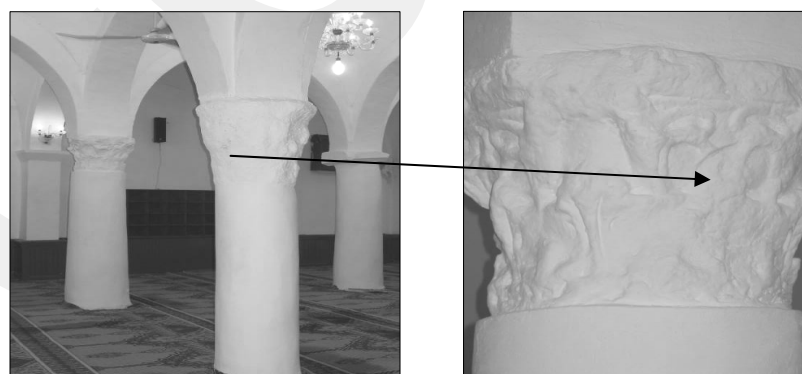
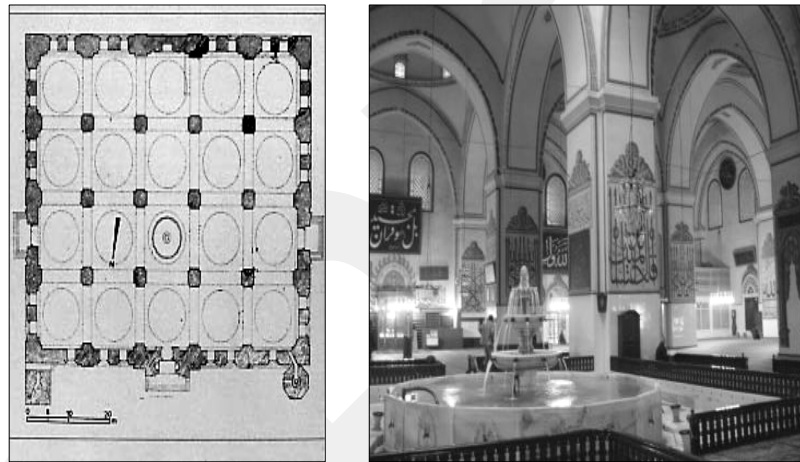


Figure 3.57(A) The Decoration of Capital is Simple Fluting (Samira.N .Said 2005)

3.4.2 Elements and Features of Traditional Mosques

3.4.2.1 Type of Mosques with Multi Domes

Most types of mosques in Tripoli have many domes and may have come from Ottoman effects as in the early time of the Ottoman period, such as many domes that were used in some early mosques, the Great Mosque of Bursa in 1396-1400. (Messana, 1972). Figure, 3.59, and Figure, 3.58(A,B,C)



Figure, 3.58 Many Domes were used in Some Early Mosques
Bursa Ulu (Great) Mosque 1396-1400 with Fountain
<http://web.soas.ac.uk/artarch/DA30/uj.html>

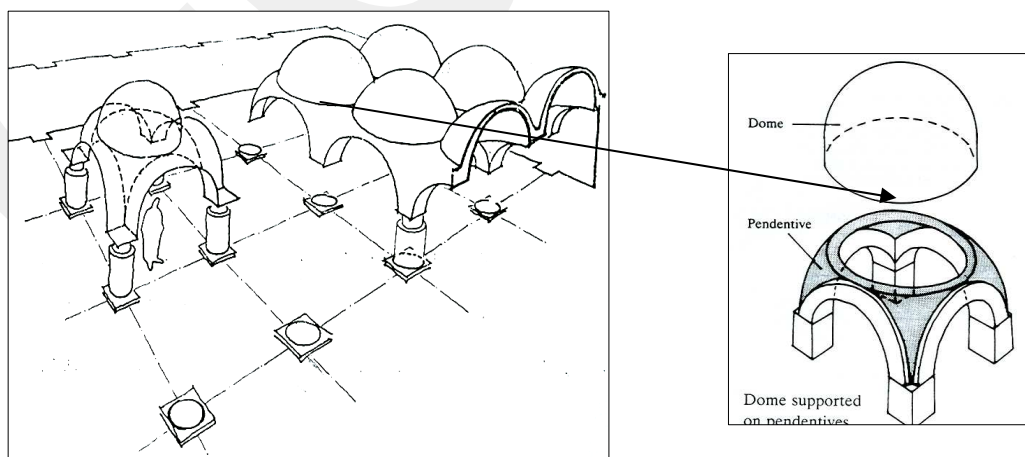


Figure 3.58 (A) Section of Multi Domed in Local of Traditional Tripoli Mosques
(Messana, 1972).



Figure 3.58 (B) Domed Roof of Al-Naqah Mosque 1610 AD
(Department of Antiquities 1976)

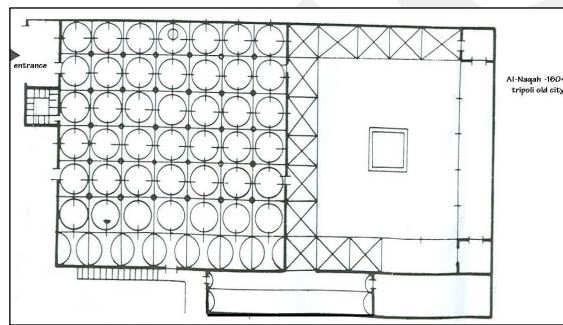


Figure 3.58 (C) Plan of Al-Naqah Mosque (Messana.1972).

3.4.2.2 Vaults Roofing

Other types of Tripoli roofing of mosques vaulted roof type with tunnel vaults. The third type of mosque is the Ottoman type with central domes but this type used in 19th in other cities Figure, 3.59 (A, B)

“The multi-domed mosque type, which is roofed with a number of domes, was known in the Libyan cities..... The mosque, in this case is divided into equal units, each unit containing a bay surrounded by a dome' on a drum..... the second type of mosque, also common in Libya. is the vaulted roof type, which was roofed with tunnel vaults...The vaulted roof technique was known throughout the Roman empire and there are many buildings in Libya, such as the Roman Baths in Leptis Magna that show the vaulted roof ...The tunnel-vault roof was used also in the early periods of Islamic architecture it was used in the 16th century”(El-Mahmudi.1997,141)

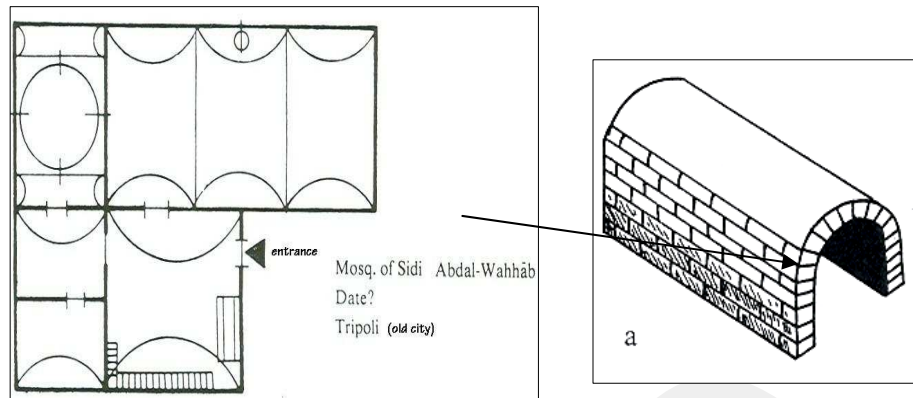


Figure 3.59 (A) Plan of Prayer Hall is Roofed by Tunnel Vaults in Abd-al wahhab Mosque (El-Ballush,1979)



Figure 3.59(B) Façade of Sidi Abdal wahhab Mosque Undated (Samira.N .Said 2005)

3.4.2.3 Mihrabs

Most of traditional mosques are half-circular with same shapes frontal arches with no decoration but some script of Qura'n with mostly painted with color. There is no different in Mihrab of Gadames mosque. Figure 3.60



**Al-Naqah mihrab 1610
AD**



**Sidi 'Abd al-Wahhyb
mihrab**



**Mihrab of Gadames (Antique)
Mosque or (ALatek masjed)**



**Sidi Salem al-Mashshat
mihrab**

Figure 3.60Types of Traditional Mihrabs in Tripoli and Gadames
(Samira.N .Said 2005)

3.4.2.4 Wall and Arches

The construction of the arch is half-circular or horseshoe arches with no decoration and smooth surface that mean sample of concepts proposes for prayer function Figure 3.61, but mosques in the desert city is decorated by gypsum richly with geometric units. Figure 3.62

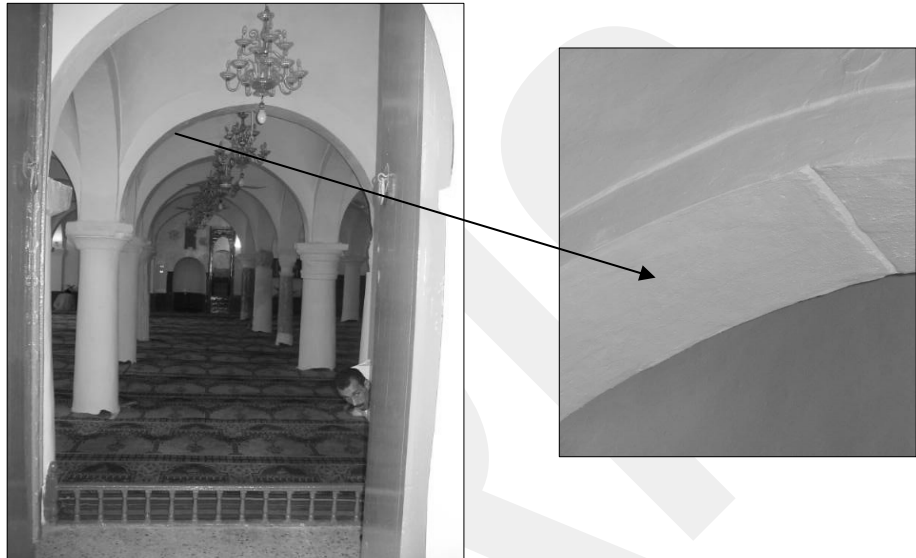


Figure 3.61 Prayer Halls with Simple of Arches without Decoration in Al-Naqah 1610AD (Samira.N .B.Said 2005)



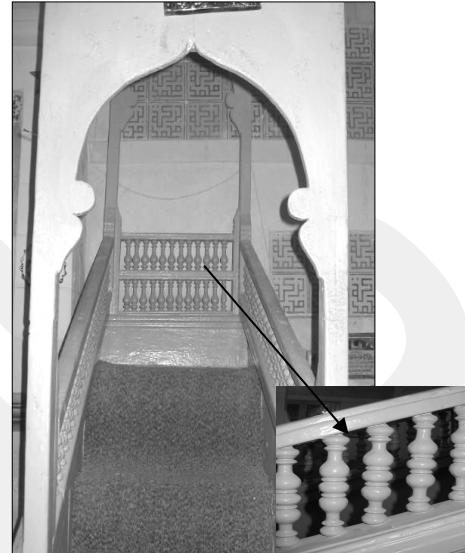
Figure 3.62 Decorations by Gypsum with Geometric Pattern in Gadames Mosque (Department of Antiquities 1976)

3.4.2.5 Minbers

Most local mosques are wooden material simple archers and consist of few stairs some time like chair with stairs and simple decorated with green painted. Figure, 3.63



Al-Naqah minber 1610 AD Tripoli city



Mhmud khaznandar minber Tripoli city



An umora minber 1721. AD Janzuer city



Sidi Salem al-Mashshat Tripoli city

Figure 3.63 Types of Tripoli Minber
(Samira.N .Said 2005)

3.4.2.6 System of Lighting

The illuminated and ventilated through small windows with color glass (the mostly colors yellow, bright blue green for take more light) placed in upper section of the wall at a level, some ventilated through few square holes.



A umora holes for lighting 1721. AD Janzuer Square holes in al-Mashshat Tripoli



Small windows with color glass of Sidi 'Abd al-Wahhyb, Tripoli

Figure 3.64 Types of System Lighting

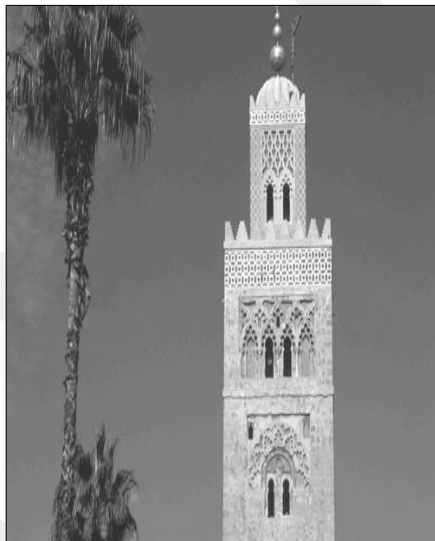
(Samira.N .Said 2005)

Ornamentation style in architecture of religious structures developed by philosophy in the minds of architects, native population, and the planning of the buildings in Libyan mosques were for a purely functional purpose.

3.4.2.7 Minarat

The minarets in Tripoli appear importantly above the crowded streets directing the faithful to prayer, indicates a meeting of different architectural influences the typically North African square minaret with crenellations, as The Kutubiyya Mosque minaret of Marrakesh. The mosque was commissioned in 1137 by the last Almoravid sultan, Ali ibn Yusuf (1106-42) as his congregational mosque Figure 3.65, and Tunisia Minaret of a mosque in the old city or Medina Figure 3.66

“The minaret, which is a part of the mosque architecture in Libya, can be divided into three types. The important minaret types in Libya. In the present time, there are still a few known in Libya such as the minaret of the al-Naga mosque, Tripoli, which was re-constructed in 1610-11 A.D. which represents the Maghribi minaret type, which is close to a square tower, is one of the most minarets of unknown measurements as it was destroyed, was close to a square tower, had four stories and each story had windows. The minaret of the al-Naga mosque which is attached to the south west corner of the mosque, is 10 meters high” (El-mahmudi, 1979.144)



Figure, 3.65 Kutubiyya Mosque minaret of Marrakesh 1318 D.A



Figure, 3.66 Sfax the Geart Mosque Tunisia. Minaret 11th C



**A Umora minarat 1721 . AD
Janzour city**



**Al-Naga minarat 1610.AD
Tripoli city**



**Minarat of ALatek (Antique) Mosque
Gadames city**

Figure 3.67 Types of Libya Minarats (Samira.N .Said 2005)

3.5 Conclusion of Chapter 3

It is been observed that some columns and capitals are reused from Roman buildings, and few are the same, lending a heterogeneous feel to the interior. It is roughly square, with the qibla wall with simple construction. There is no decoration in interior hall prayer either in desert city or in mosque that means they cared for function rather than artistic, some elements collated from other building that noted in the capital of column.

Naturally the Libya people at first copied and derived from the previous civilizations, that gives characters of local architecture.

- Typically North African square minaret influenced the holes or small square holes is close to a square tower.
- Tripoli roofing of mosques vaulted roof type with tunnel vaults, and multi-domes.
- Tripoli mosque multicolumn and various capitals
- Minbers are wooden material simple arches no decoration.
- The arch is half-circulars or horseshoe arches with no decoration
- Mihrabs are half-circular with same shapes frontal arches with no decoration but some script of Qura'n

Social and Cultural Environment of Tripoli City in Different Periods, and architecture are effected from various influences such as Islamic influence, Roman civilizations influence, ottoman influence.

CHAPTER 4

ART AND, ARCHITECTURE OF OLD CITY BETWEEN 16th - 19th, AND ITS VARIOUS CULTURAL ENVIRONMENT DURING THESE PERIOD

Up till this chapter the main conditions, situations, and possible influences of Libyan architecture, interiors, art work, and ornamentation have been discussed. It has been understood that Libyan art and architecture is affected by various factors.

In this chapter few typical mosques from different period will be chosen to be analyzed in order to find out the influences.

4.1 Method of Analysis

Four mosques have been chosen, each from different centuries, and from different governmental ruling period. These mosques will be analyzed, and compared to see the different and possible effects to make these differences possible.

In the 16th to 19th centuries, a very important period in Tripoli Ottoman's history which has seen the boom of economic movement, and strong reliance on relationships with European and Mediterranean countries likewise the sultans and rulers understand worth of Libya location and its links with neighboring countries.

The four mosques in Tripoli city according to date, and historical period of mosque:

1. **Dargut Pasha Mosque 1556A.D:** first Ottoman period, and conversion of church.
 2. **Shayib al –Ein Mosque 1699 A.D:** in this mosque there is different interior with different motifs.
 3. **Ahmed pasha Al karamnanli Mosque 1738 A.D:** Al karamnanli Mosque shows different characters with highly decorated and the richly economic condition in period, and the relation with other countries.
 4. **Mustafa Gurgi Mosque 1833-1838:** it is second Ottoman period. In this period also there was the highly economic condition, but different decorated.
- The study focuses on why these differences occur in these mosques. See the situation of mosque in Tripoli (old city) figure 4.1

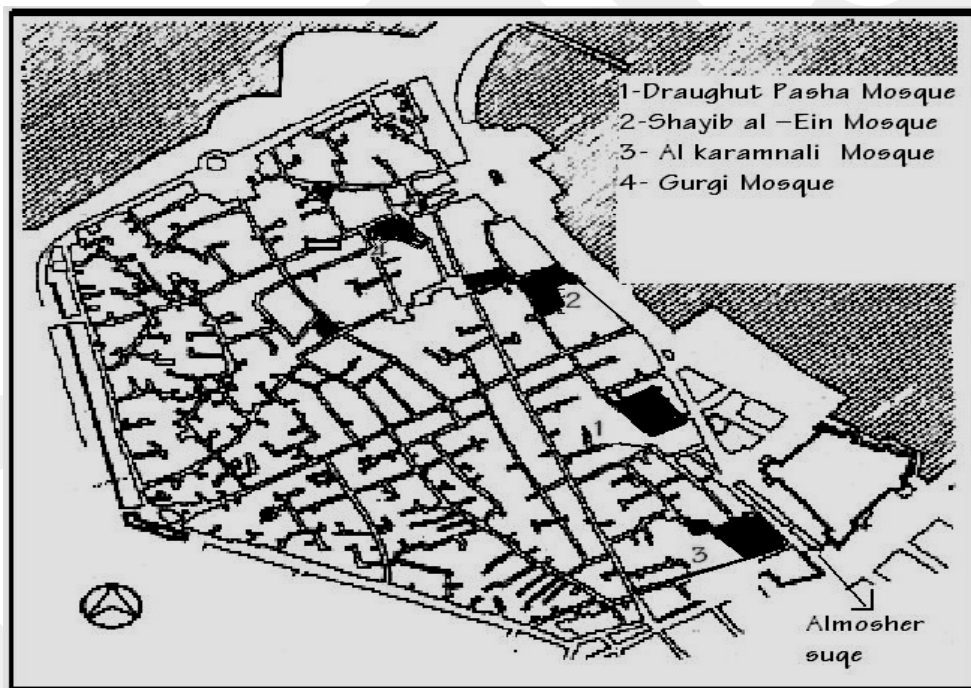


Figure 4.1 Locations of Mosques in Tripoli (OLDCITY)
(Map from department of Antiquities, 1976)

4.1.1. Dargut Pasha Mosque 1556A.D

Dargut mosque in 1556 by Dargut Pasha was Governor of Tripoli round (1556 – 1563). The minarets cylinder circular minarets as tapered finials with short taller (Messana, 1972.162), figure 4.2



Figure 4.2 Exterior View of Dargut Pasha Minarat 1556A.D (Samira.N..B.Said 2005)

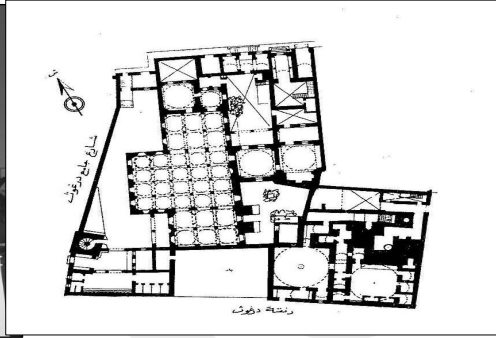


Figure 4.3 Plan of Dargut Pasha Mosque (El-Ballush, 1997)

4.1.1.1 possible Factors Influenced on Dargut Pasha Mosque 1556A.D

- **Conversion from Churches to the Mosque**

It was built on a remained church after deportation, and eliminated Spanish captures by Muslims, attacked some damage at the world war II, and restored by Ali Bek Abozeyan from Tunisia school in 1604 by the mosque is made shorter "T" shaped (Messana, ,1972) figure 4.4

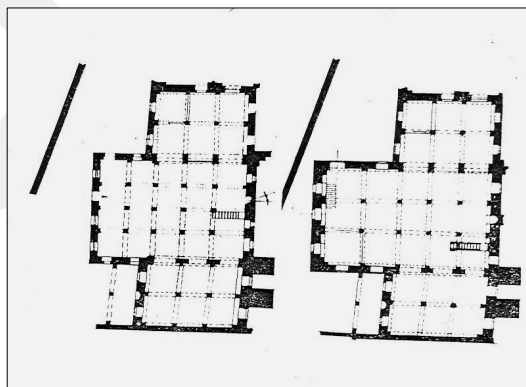


Figure 4.4 Dargut Pasha Mosque Before and After Conversion, (Messana, 1972.162)

The changing prayer hall by 32 domes undecorated only in simple painting plant pattern in the center of domes and the arches, but some inscribed painting is decorated in corner of vault. The Minber is made from marble. It has a foliated arch supported by two columns which are inscribed some verses from Holy Qura'n whit plant decoration and the small dome top of minber, in fact the minber is renew. Figure 4.5

For lighting there are many low windows round the prayer hall the shape of windows are rectangle form. Also there half circle shape with colorful glaze on above of walls brings different color light to prayer hall and there are some griller windows in minber .Figure 4.6



Figure 4.5 Dargut Pasha Mosque Prayer Hall, and The Minber Is Made from Marble it Has A foliated Arch Supported by Two Columns (Samira.N.B.Said, 2005)



Figure 4.6 Lighting By Different Shape of Windows in Hall Prayer and Minber of Dargut Pasha Mosque (Samira.N.Said, 2005)

Glaze tiling is the technique which was certainly introduced by Muslims in North Africa and Mediterranean region. Glazing is basically a technique in which specially bright colours made the wall as board as one part and surface. The dazzling and

brilliant effect of this glazed tile decoration relieves the monotony in designs and also improves the overall aesthetic effect of the building masterpiece of glazed tile decoration in mihrab of **Dargut Pasha mosque** the classical calligraphic decoration is used, in particular cursive and kufic inscriptions, which reproduce the words.

- **Influence of Other Countries and Effect of Craftsmen**

Messana. (1972) says the mihrab is circular arch and decorated by Glazed tile with bright color, with stucco calligraphic as Andalusia style, mix typical of ceramic tiles from Tunisia, and maghribi style, and used by morocco, and Christians craftsmen
Figure 4.7

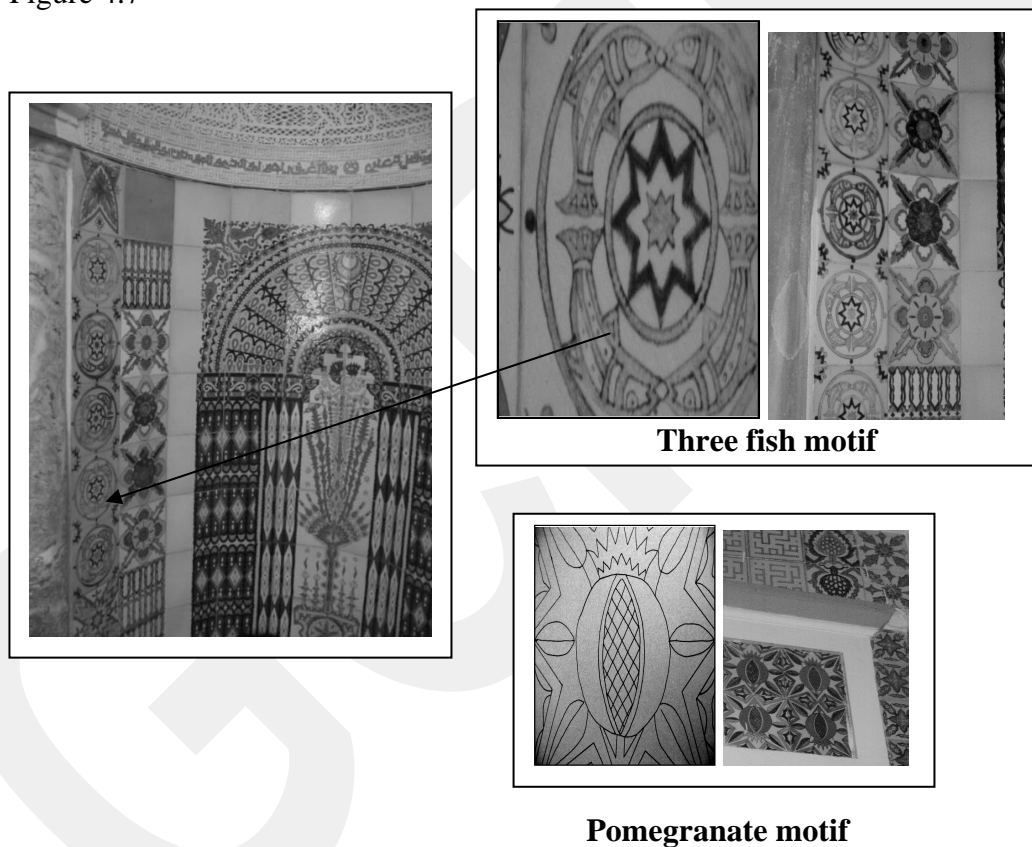


Figure 4.7 Detail of Mihrab of Dargut Pasha Mosque
(Samira .N.B.Said. 2005)

Columns are still standing by marble. They are found in most of mosques in Tripoli in different types. There is polished up and striped by relief stucco work. The different decoration is common in crown of capital as decorated by non-uniform and others loss decoration. The column was renewed and it's vegetal pattern Islamic ornamentation made by maghribi pattern style. Figure, 4.8



Islamic vegetal pattern by maghribi Pattern style



capital as decorated by complex form



Capital as decorated by motifs



type of column capital by marble

Figure 4.8 Types of Various of Columns in Dargut Pasha Mosque (Samira.N.B.Said, 2005)

4.1.2. Shayib al –Ein Mosque 1699 A.D

Mohammed Pasha Shayib al –Ein Mosque, governor of Libya between 1686 and 1700, built the mosque in 1698-1699 in the eighteenth century. Additions on the north and east sides have made it "L" shaped roofing by multi-domes sixteen domes. A small colonnaded courtyard and the tomb of Shayib al –Ein Mosque Pasha are linked with the mosque. The minaret is the Ottoman styles a part of it is covered by ceramic plate. ((El-Ballush 1979)

Figure 4.9 the mosque has sixteen small domes with no decoration. Figure 4.10, Figure 4.11



Figure 4.9 Minaret of Shayib al–Ein (Samira.N.B.Said 2005)

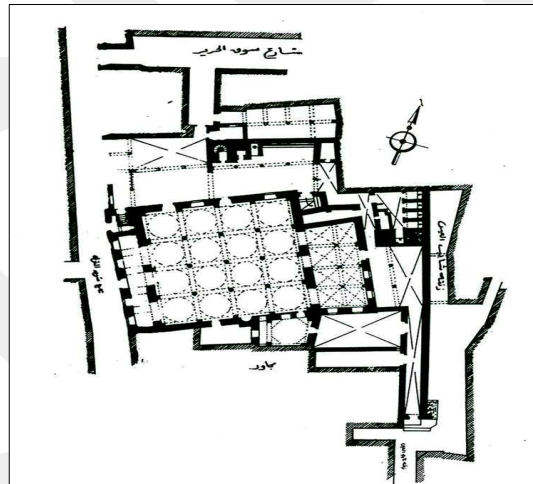


Figure 4.10 Plan of Shayib al– Ein (El-Ballush 1979)



Figure 4.11 Prayer Hall of Shayib al –Ein Mosque (Samira.N.B.Said 2005)

The mosque is noteworthy for its many carved doors and doorways. The entrance to the mosque is a square monumental stone doorway with paneled wooden doors. Entering the sanctuary from the courtyard one passes through a simple door surrounded by raised round decoration and relief ornate by gypsum, a much more convoluted There the stone arch of the doorway is carved in floral plasters and rosettes, while the double wooden doors are carved. Figure 4.12



Figure 4.12 Doorways in Prayer Hall from (Riwaq Shan) of Shayib al –Ein Mosque (Samira.N.B.Said 2005)

4.1.2.1 Factors Influenced on Shayib al –Ein Mosque (1699)

- **Historical Heritage Factor**

Stone Art Technical Relief by natural Stone art and craft, made to much kind of functional handicraft and ornament decoration products from old time at Mesopotamian Civilization, and in Sassanian architecture, was its distinctive use of space. The Sassanian architect conceived his building and surfaces hence the use of huge walls of brick decorated with molded or carved stucco. Stucco wall decorations appear at (224-633 AD) (late Sassanian or early Islamic in date), and in Mesopotamia the panels show animal figures set in roundels, human busts, and geometric and floral motifs. Figure 4.13

As one of the largest and most important in Islamic architectural history of the Umayyad palaces, tawny-toned limestone and brick complex at wall façade (Qasr al-Mshatta) is evident in the stone and brickwork, and it is common later in Iran 12th - 13th century, and 15th century north Africa as Egypt country as is example in late time . Figure 4.14, Figure 4.15



Figure 4.13 Ornamental Architectural Panels with Palmetto Motifs, from Houses at Ctesiphon, Iraq (AD 224-633)
<http://www.artarena.force9.co.uk/sass1.htm>

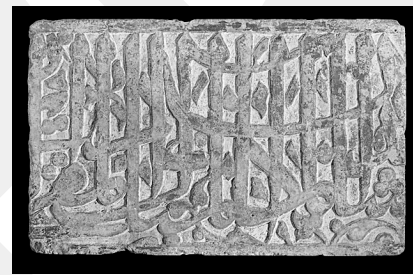


Figure 4.14 Iran 12th-13th century **Figure 4.15** Foundation Stone in Egypt 15th Century
<http://collectionsonline.lacma.org/mwebcg>

In the Shayib al-Ein mosque (1699) used some kind of natural stone such as Yellow, Sandstone, lava Stone, Yellow Limestone, and mix of them with good handling and special artistic crafter, to make a quality nature stone art and craft for mihrab, and minber of Shayib al-Ein Cypress tree and the crescent and various flowers have been used as the units of ornamentation, which are very typical motifs in Mesopotamian.

This point will be explained by questioner. Also with shine and natural stone colors, available on three different colors with relief that are taken from in two dimensions.

Figure 4.16



Figure 4.16 Mihrab of Shayib al-Ein 's Mosque (1699)With Stone Work
(Samira.N.B.Said 2005)

Messana, 1972, 182) his notice for this decoration elements are not from Tripoli or other Libya cities, and he added, theses strange ornamented have no any relationship with Tripoli culture or traditional art . Figure 4.17



Figure 4.17 Minber of Shaib EI-Ein's msque (1699) With Different Colors Relief
Two Dimensions Crescent, Stars and Various Flowers on form As Chess
(Samira.N.B.Said.2005)

Also the ornamentation on the wood, whether by carving, or painting, has become a part of the religious and urban architecture in the last stage of the Seventeenth Century. Mohammad Shayib al-Ein's mosque the botanic element and leaves dominate over the design, while the element of a Cypress tree and the crescent and

various flowers have been used in the ornamentation of the doors. Figure 4.18 and figure 4.19



Figure 4.18 The Design Structures Such As Simple and Ornamental Pillars, Marble, Wooden of Southern Entrance of Mosque (Samira.N.B.Said 2005)



Figure 4.19 Detail of Northern Entrance Door of Shayib al-Ein's Mosque with Marble Motifs (Samira.N.B.Said)

- **Influence of Other Countries and Effect of Craftsmen**

Capital of columns is decorated with stucco as Andalusia style but El-Mahmudi (1997) said that the capital of columns in this mosque is typical from, and mix typical of ceramic tiles from maghribi style. Figure 4.20 and figure 4.21.



Figure 4.20 Capitals Are Decorated With Stucco As Andalusia Style (Samira.N.B.Said 2005)

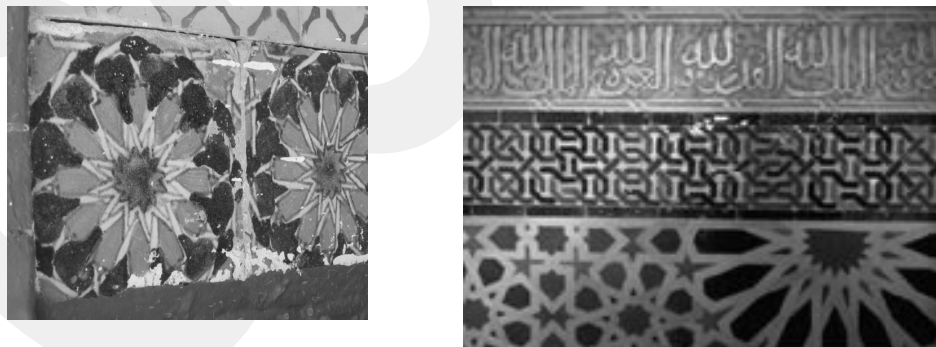


Figure 4.21 Geometric Pattern Tiles In Shayib Al–Ein's Mosque As Typical Of Andalusia Mosaic (Samira.N.B.Said 2005)

4.1.3 Ahmed Pasha Al- karamnali Mosque 1738 A.D

It is the most interesting and wonderful mosque in the whole city and Positioned a short distance from the castle, at the entrance to the main souq. This mosque was built in 1711 by the founder of the Ahmed pasha Al-Karamanli dynasty and Governor of Tripoli (Messana, 1972)

The minarets are octagonal or circular minarets with tapered finials and with taller then before ottoman period. In the mosques of Dargut Pasha Mosque 1556A.D, Al karamnanli 1738 A.D and Mustafa Gurgi Mosque 1833-1838 the minarets are taller and form of minaret as (ottoman minaret). Figure 4.22

At the centre there are twenty-five domed roof built over an asylum which is decorated with very attractive stucco work, and ceramic plats. In a divide room of the tombs of Ahmad Pasha and his family, surmounted by an inspiring octagonal minaret built in the distinctive Turkish style. Figure 4.23

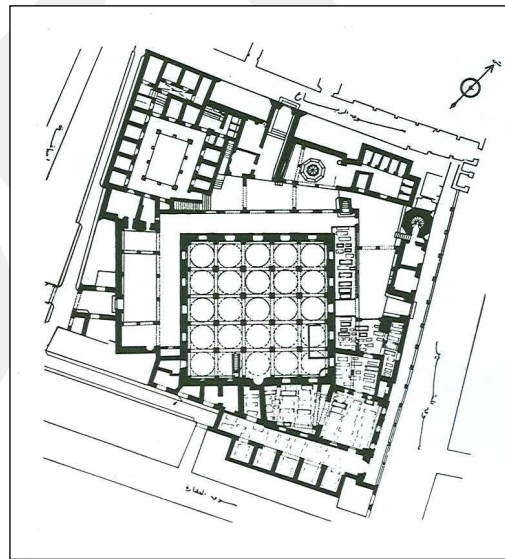


Figure4.22 The Ahmed Pasha Minaret Is Octagonal Shape With, Balcony
Figure 4.23 Plan Of Ahmed Pasha Al Karamnali Mosque (El-Ballush, 1979)
(Samira.N.B.Said, 2005)

4.1.3.1 Factors Influenced on Interior Ahmed Pasha Mosque

- **Historical Heritage**

Early Turkish tiles were best used by Seljukians on architecture and they took the art to height, these tiles were mostly geometrical patterns and this style was maintained by early Ottoman artists, and in Ottoman Empire, Iznik became the centre of Turkish tiles 14th and 18th centuries most mature period. The second centre of the Turkish tiles is Kütahya.the Iznik, and Kütahya tiles and they were famous all around the world. (Al-balouch, 1998). Figure 4.24

During the 15th to 17th centuries, tile became the most important decorative art of the Ottoman architecture and it was also used to decorate mosques, madrasahs, markets, palaces, house, baths, and fountains by the mosques, and houses.

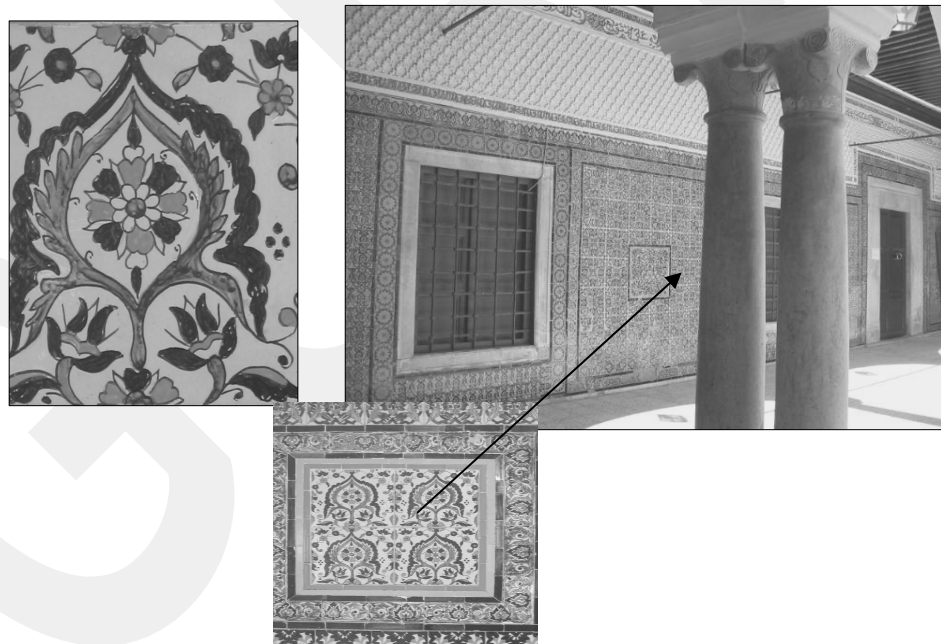


Figure 4.24 Typical Of Turkish Tiles Influenced Of Ceramic Al- Karamnanli Mosque (Samira.N.B.Said 2005)

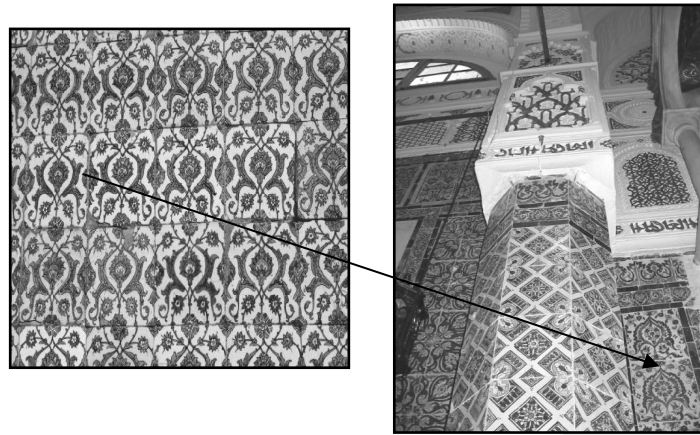


Figure 4.25 Parts of Ceramic Tiles from Blue Mosque
 Figure In Left Side of Mihrab of Ahmed Pasha Al Karamnanli
 (Samira.N.B.Said 2005)



Figure 4.26 Lily Motifs in Al Karamnanli Mosque Is Typical of Turkish Ceramic
 Tile from The Rustem Pasha Mosque
<http://www.geocities.com/Pentagon/Bunker/6066/pics/mot6.jpg>2005

- **Economic Condition In 1738 A.D Played Superior Role With European Countries**

Ahmed Pasha Al karamnanli Mosque most historians consider this mosque to be an example of "European" decoration of its interior of the gilt on the domes of minbar is gaudy, (figure. 2.27), and one must consider that "European" or baroque designs had been fashionable by this time. Ottoman architecture, because of the domes of the gilt also baroque designs effected on Ottoman classical period. Other thing proved the good Economic condition in that period the ruler imported materials as marble columns with bright colors and chandeliers give the prayer area an atmosphere of heaviness from (Spain, Italy, and Malta), (Messana.1972).

However stone, marble, wood, and color glass to in Libya mosques, and tiles work

in ottoman Turkey and marble were used as well (Messana, ,1972) and (Hillenbrand,2000.47,48) The builders have used local materials ,but other important materials were used for decoration, such as the ceramic, marble, and glass which came from neighboring countries and Europe. (Al-Mhmude.1992, 156) see Mihrab of Al karamnanli mosque Figure. 4.28

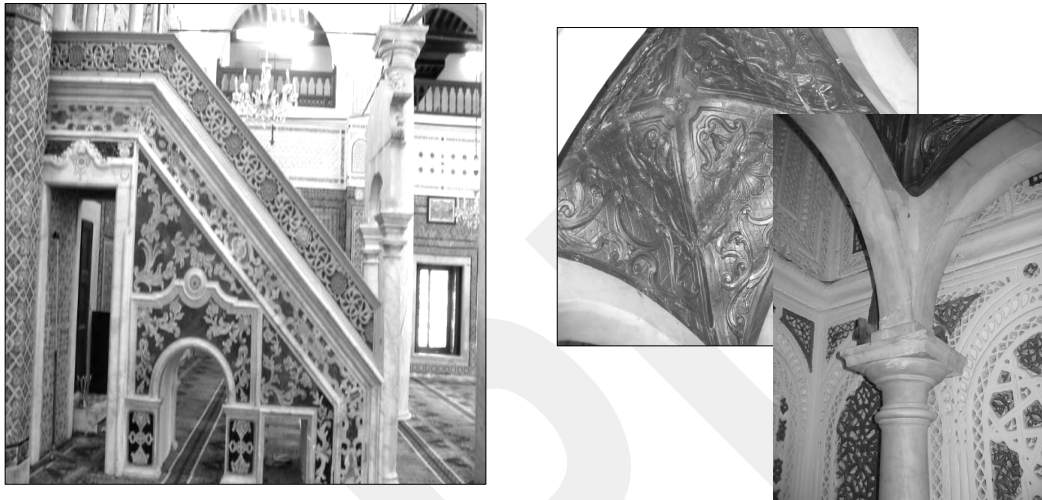


Figure 4.27 Mihrab of (Karahmanli) Mosque 1738 A.D Has Gilt Domes With Simplest Form of The Capital Is The Doric, Order of Columns of Minbar (Samira.N.B.Said.2005)



Figure 4.28 Mihrab of Al karamnanli Mosque 1738 A.D Marble Columns with Bright Colors (Samira.N.B.Said.2005)

Shaheer (2000), Goodwin, (1971) The art of design as it evolved in Europe from the 16th to the 18th century was at the time geographically limited in its extent and influence the classical proportions of the architecture of Renaissance Italy. Later there was an artificial setting of Baroque compositions in France, and finally the revolutionary "irregularity" of the Picturesque or English Landscape Style - each of which was of massive artistic significance no doubt, but confined in its development and refinement to Europe alone. Figure 2.29

- **European Craftsmen And Their Influence**

(Messana, 1972, 192) the European **Craftsmen** effect was important factor for motifs and technician by relief carved and inlay with bright colorful .Figure 2.29, .Figure 2.30

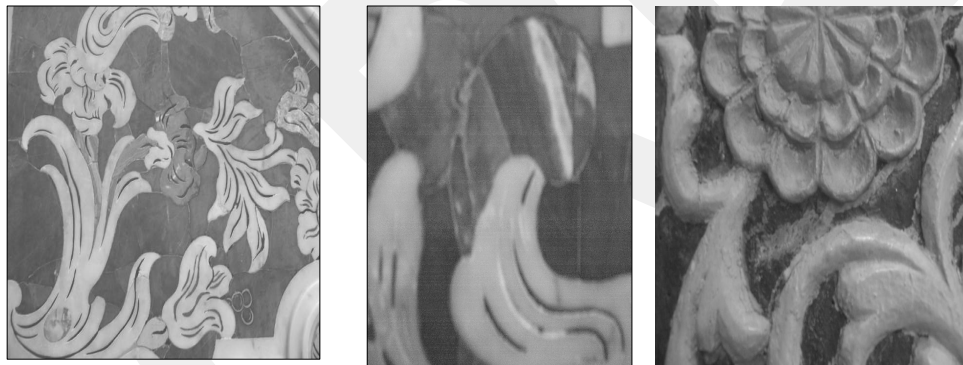


Figure 4.29 Typical of “European” Motifs Decoration by Colorful Marble (Samira.N.B.Said. 2005)

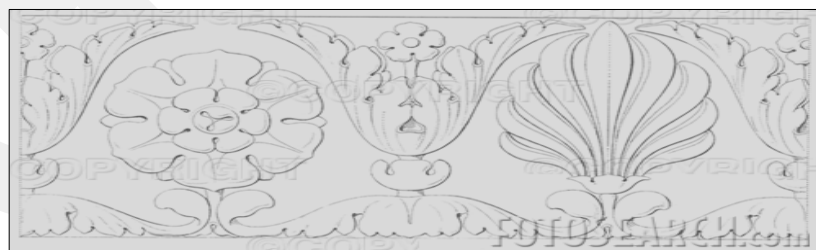


Figure 4.30(A) Patterns & Motifs - Italy - line Art Details from A frieze in the Chapel of San Giovanni (<http://www.fotosearch.com/ECC122/01090161/2005>)



Figure 4.30 (B) Mostly of Tripoli Mosques Used This Motif on the Minber in 18th Is Typical of the Patterns & Motifs - England - line Art Frieze of Carved Wood, English Rococo Ornament, Chippendale Style, c. 1830
<http://www.fotosearch.com/ECC122/01090236/>

4.1.4. Mustafa Gurgi Mosque 1833-1838

The elegant architecture of this mosque makes it one of the most interesting to the study. It was built by Gurgi family in 1833, the mosque's minaret, which is the tallest of all Tripoli's mosques, is octagonal in shape and has two balconies. Figure 4.31

Also Mustafa Gurgi Mosque has nine columns support a roof made up of sixteen small domes Figure 4.32.

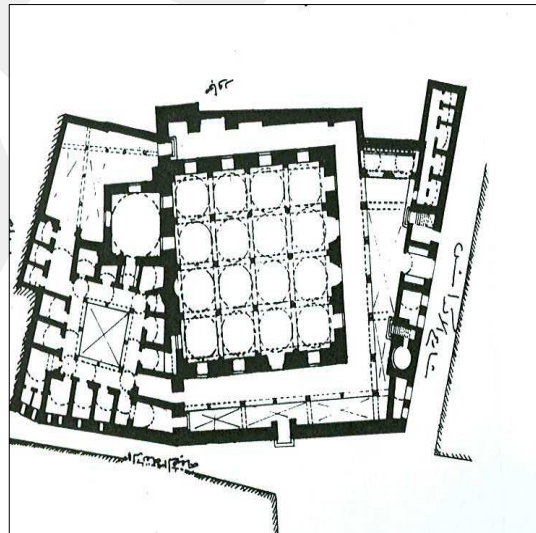


Figure 4.31 Minarat of Mustafa Gurgi, (Samira.N.B.Said. 2005)

Figure 4.32 Plan of Gurgi Mosque (El-Ballush, 1979)

4.1.4.1 Factors Influenced on Interior Mustafa Gurgi Mosque 1833-1838

- **Influence of Other Countries and Effect of Craftsmen (Tunisia, Morocco)**

(Al-balouch, 1998) wrote: the greatest concern of the architects of the Tunisia, morocco countries were covered every single space with decoration, Figure 4.33

First technique influenced by Neighbors countries is walls covering with beautiful and extremely rich ceramics and plasterwork in exterior and interior walls with comparative with it's typical from Tunisian style. Figure 4.34



Figure 4.33 Typical of Tunisian Style in M. Gurgi mosque Glazed Tile Work Covering the Walls 1833-1838 (Samira.N.B.Said. 2005)

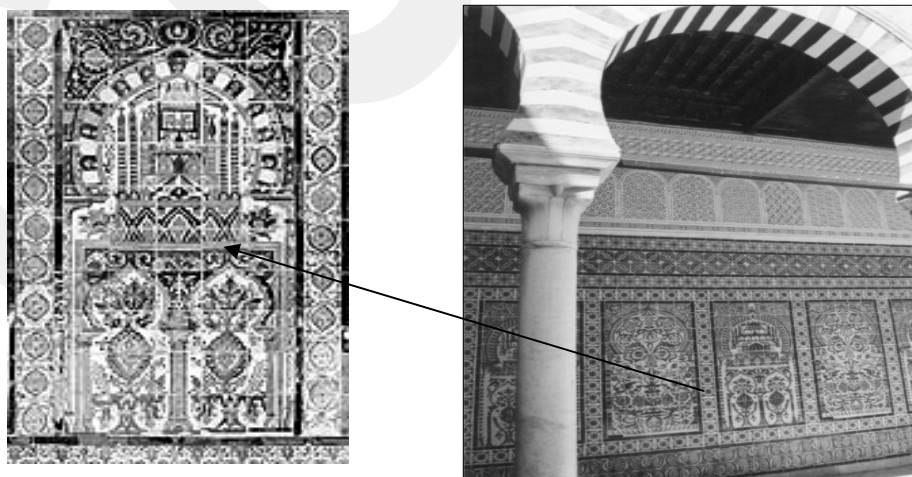


Figure 4.34 Qairawan Mosques in Tunisia, 837-875
<http://www.almaviva.com/Images-panneaux-ip2p.jpg.htm> 2005
<http://republika.pl/pioceb/15tun04.html> 2005

Mihrabs of M.Gorje mosque carved by ceramic tiles are Typical of Qairawan, mosque 837-875 ceramic tiles with gypsum pattern Figure 4.35.

Also the mihrab is supported by two marble columns with Corinthian capitals, most likely taken from another building. Round arch of mihrab is ornamented by inlay colorful marble. Figure 4.36

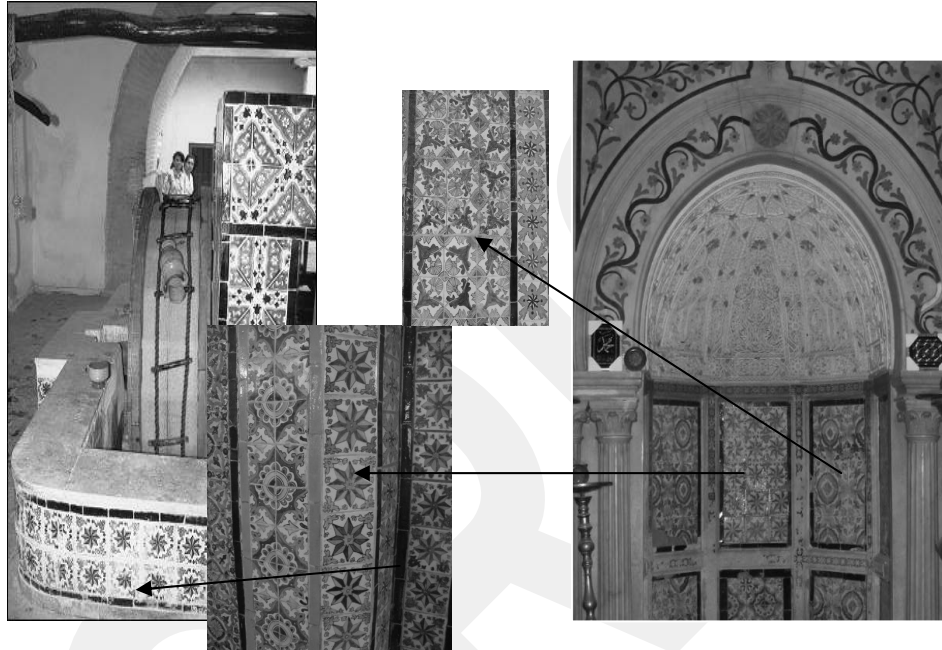


Figure 4.35 i'rBarouta (Barouta well) Kairouan is Typical of Qairawan, Tunisia, 837-875 Ceramic Tiles in Mihrab of M.Gorje Mosque 1833-1838

<http://republika.pl/pioceb/15tun04.html>



Figure 4.36 Marble Columns with Corinthian Capitals of Mihrab of M. Gurgi Mosque 1833-1838 (Samira.N.B.Said. 2005)

Second technique is Stalactite (mqrnase) for decoration “no matter the size of the space no decorative element was enough. Most of the interior arches are false

arches, with no structure”. They are there only to decorate. The coverings have wooden frames that have been exquisitely carved as the arabesque. Stalactite also owes its growth and development in Islam.

This honey comb motif is most characteristic ornamentation, which has been used universally in all Islamic art. It appears to have originated in the multiplication of small arches on pedantry. Figure 4.37

The appearance of such carvings and the use of various paints of different colors, as well as the use of false arches, indicate the influence of the Andalusia and Moroccan art of decoration art. The small Stalactite decorative used in arches in The Alhambra, Cordoba Mosque by gypsum with various colors plaster, which are very similar to the ornamentations in plaster that decorated the balcony of M. Gurgi mosque in this mosque is type of Moroccan due to craftsmen, who M. Gurgi was importing from Morocco area that define the Moroccan art on interior Tripoli architecture. Figure 4.38, Figure 4.39



Figure 4.37 The Balcony on Entrance of Prayer Hall of M. Gurgi Mosque
(Samira..N.B.Said 2005)



Figure 4.38 Stalactites for Decoration with Arabesque Pattern
By Wooden Work Gurgi Mosque 1833-1838 Is Typical of Stalactite in Alhambra
(Samira.N.B.Said. 2005)

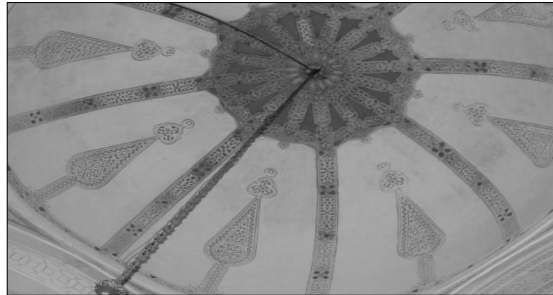


Figure 4.39 Stalactite Arches by Gypsum in The Alhambra 1338 - 1390
(Haseen M. 1984)

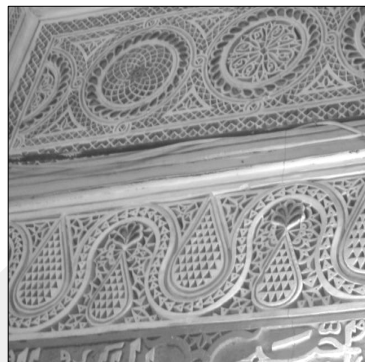
Third technique is stucco technique of decoration applied on lime or gypsum surface, which is also called stucco work the outline of the decoration incision style this is the style, which is most commonly used in North Africa buildings. In this type of mosaic thin pieces of gypsum were laid grooves of inscription-Calligraphy is Qur'an Holly, leaves, flowers vase of bouquet or geometrical designs. Figure 4.40

The Ahmed pasha Al karamnanli, and M.Gurgi mosques at old city contains beautiful masterpiece of incision mural on the wall surface and border. In the other scene bouquet or geometrical designs some scene depicted from nature Cypress tree. The colors, which are used in this incision, are generally gold, blue, pink or red. The

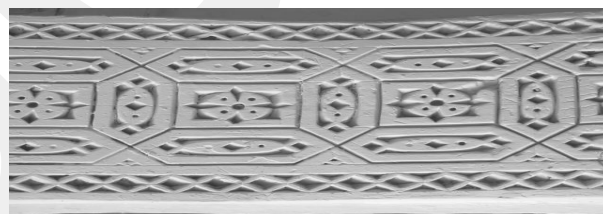
Domes are a most profusely incision painted mansion of mosque. Its walls and domes depict beautiful scene from nature such as Cypress tree and eight points star is typical of Qairawan, Tunisia, 837-875 Figure 4.41, and Figure 4.42



Gypsum was laid grooves of Cypress tree and geometrical designs.



Multi-levels of stucco decoration



Simple of geometric incision

Figure 4.40 Types of Gypsum Works of the M. Gurgi Mosques 1833-1838
(samira.N.B.Said 2005)



Figure 4.41 Technique of Decoration applied on Lime or Gypsum Surface in M .
Gurgi Mosques 1833-1838 Is Typical of Qairawan, Tunisia, 837-875
(Samira.N.B.Said 2005)

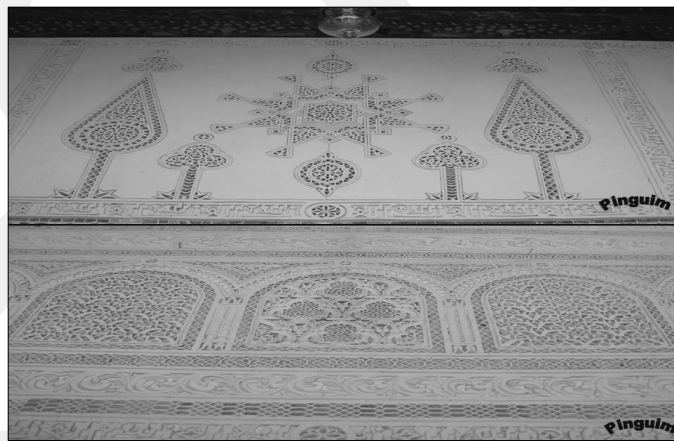


Figure 4.42 Decoration of Qairawan, Tunisia, 837-875 (Haseen M. 1984)

Fourth technique is painting (fresco) the most ancient form of artistic expression. This is the only technique of decoration that has sustained and evolved itself from ancient time. Great examples of this technique can be traced from early rock paintings and Mural paintings at age stone time As far as ottoman or European art is concerned, painting as technique of decoration in mosques and buildings. Their paintings were either executed on the plain stone surface of the walls or ceilings or these paintings were applied on wet lime plastered surface, which is also work the outline of the paintings was drawn with various colors on wooden ceiling of balcony and generally subjects of painting are different as flowers or flowers bouquet, stars protruding from ornamental decoration.

The element of flowerpot was used with its leaves and flowers in The middle of the balcony space the whole surface with its nature colors on a yellow are used in this painting are generally gold, blue, red and background treatment to become reddish pink.

The frames which limit the subjects of painting, and which appeared in the end of the all the designed ornamentation of the balcony Is still similar in style of painting ,and the same design in Turkish mosque and houses ceiling style. Figure 4.43

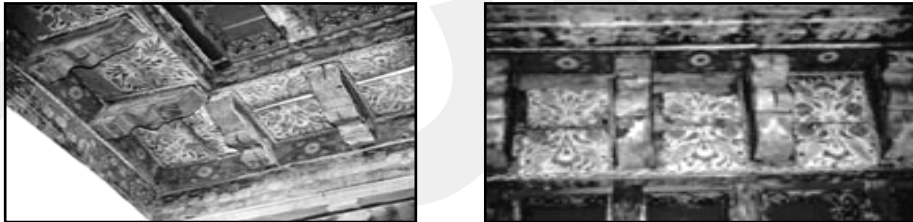


Figure 4.43 ABide hatun Moque It was built by Kara Mustafa Pasha in 1680 in Marınca (Karamustafapasha) Village Turkey
<http://www.amasya.gov.tr/amasya/woodmosq.html> 2005

The Influence of “The Andalusia” and “Moroccan Art of Decoration Art “The appearance of such carvings and the use of various paints of different colors, as well as the use of false arches, indicate the influence of the Andalusia and Moroccan art

Of decoration art Cordoba, and Qairawan, mosques ornamentations in plaster that decorated the balcony of M. Gurgi mosque. Figure 4.44, Figure 4.45

“Ornamentation and woodworks are found in the ceilings of many Tunisian palaces and houses as well as in Algerian and Moroccan ones as well as in old houses in Tripoli. Generally, this art Tradition used in wooden works appeared and spread throughout all The Ottoman States during This era...”(al-balouch,1998 10)



Figure 4.44 Ceiling of M. Gurgi Mosque 1834 (Samira.N.B.Said 2005)



Figure 4.45 Ceiling of Cordoba Mosque 787 (Haseen M. 1984)

The zawiyya of Sidi el Ghariani is a beautiful little structure, where you can take a closer look at 14th century woodcarving and stuccowork. Figure 4.46 Sidi el Ghariani relates to the governor family of Qairawan city from the 15th until at least late 19th century, which originated in the Libyan town of Gharyan.

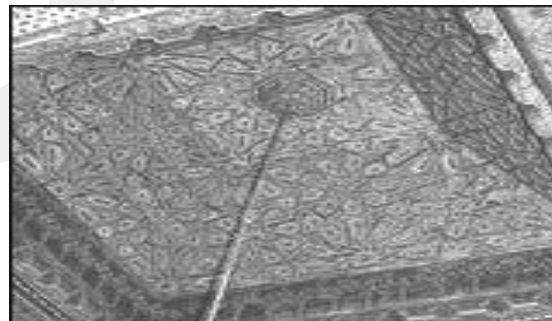


Figure 4.46 Woodcarving of Zawiyya of Sidi el Ghariani Ceiling in Tunisia 14th Century (Tore Kjeilen.96-005) (<http://i-cias.com/tunisia/kairouan08.htm>)

The best example of architectural paintings of ottoman and Al karamnanli period are mosques of Tripoli (old city) like, Ahmed Pasha karamnanli., and Mustafa Gurgi mosque which are representative of the perfection of this art, with its large scale use and an added Impressiveness and graceful, similar to those used in architecture, and the mural of painting explains the strength European relationship of Baroque and Rococo ages art influencing of mural of painting in decoration. (Al- balouch, 1998)

Figure 4.47, Figure 4.48

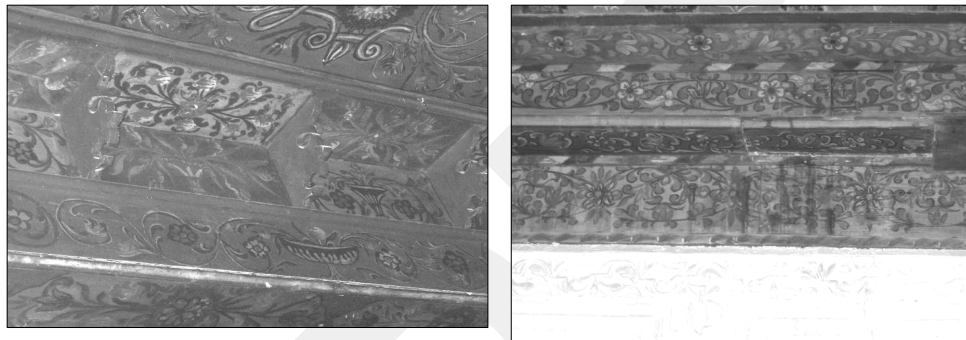


Figure 4.47 Baroque and Rococo age's Art Flowing Shapes and Extravagant Decoration Using Plasterwork and Statues Ceilings are often Painted Influencing of Mural of Painting in Decoration Ceiling of Gurgi Mosque 1834 (Samira.N.B.Said 2005)

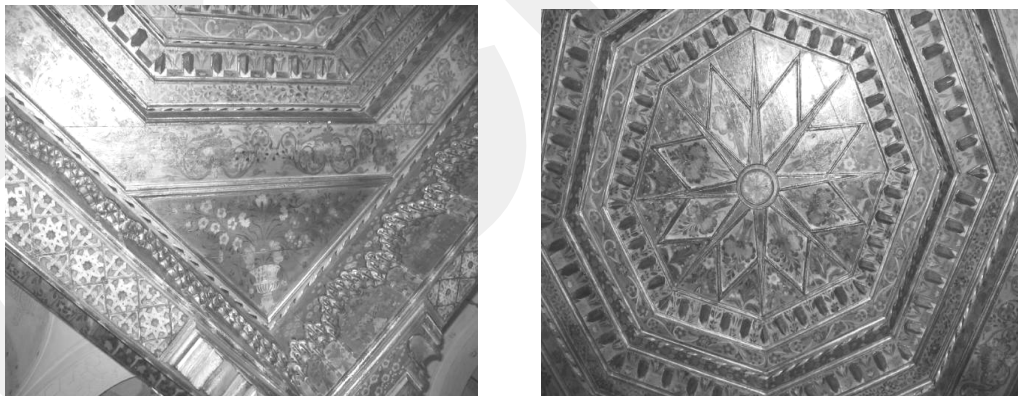


Figure 4.48 Wooden Ceiling of Balcony in Gurgi Mosque and Generally Subjects of Painting are Different as Flowers or Flowers Bouquet, Stars (Samira.N.B.Said. 2005)

4.2. Conclusion of Chapter 4

The character of traditional Tripoli mosques have multi unit domes, although there was Ottoman reflects on Tripoli architecture, there is no central domes. Maybe the reason was inappropriate materials or the builders from Tripoli weren't capable and the country was poor materials such as wood, and stones which brings weight of big domes. There were consisting of three, and more then nine domes. (Amora, 1993, 337), (El-Mahmudi, 1997)

Ornamentation style in architecture of religious structures developed by philosophy in the minds of architects, native population, and the planning of the buildings in Libyan mosques were for a purely functional purpose.

The Decoration of the mihrab, and other mosque elements in Islamic architecture vary from region to region. Within mihrab and mosque decoration, figural forms never exist. The decoration does not have definitive meaning or narrative, but depends on Quranic inscription and pattern.

Pattern often occurs in either vegetal of geometric motifs. Vegetal motifs consist of vines, arabesques, palmetto, and flowers. Sometimes decoration consists of a combination between vegetal and geometric motifs. Within these motifs, ornament is two-dimensional and extremely well-detailed rather than depict individual forms. There are many Ottoman period mosques in Tripoli only the following have chosen due to their construction period.

1. Dargut Pasha Mosque 1556A.D, first Ottoman period, and conversion of church, and different decoration is influenced of other Countries (Tunisia, Morocco), and different religious of Craftsmen.
2. Shayib al –Ein Mosque 1699 A.D, Historical Heritage Factor influenced in this mosque there is different interior with different motifs by. Stone Art Technical Relief as at Mesopotamian Civilization, and in Sassanian architecture, (224-633 AD)

3. Ahmed pasha Al karamnanli Mosque 1738 A.D, Al karamnanli Mosque has different characters with highly decorated European Craftsmen effecting on decoration most of Tripoli mosques used motifs in 18th is typical of the Patterns & Motifs - England –Italy- Spanish.
4. Mustafa Gurgi Mosque 1833-1838, it is second Ottoman period in this period also the different decoration is influenced of other Countries and Effect of Craftsmen (Tunisia, Morocco) such as copied from Cordoba mosque787, and Qairawan mosque in Tunisia, 837-875.

As it can be understood there are almost a country different of their times. There are mosques and buildings are built in the period, 16th and 19th centuries, feature several simple elements of ornamentation, engraved on marble and stone. These are limited to existence of a notched flower in two curved upper sides of the arch of the main entrance, and the arch of the entrance leading to the place worship in addition to the outer frame of such entrances.

The elements of crescent crowning the arch of entrances of houses were found and most of buildings were covered with multi- colors porcelain tiles there are a lot of elements with different material in architecture.

The wooden ceilings of the balconies surrounding the house of prayers from three sides, in each of the following mosques, that of Ahmad AI-Karamanli Mosque and Mustafa Gurgi Mosque which overlooks from inside on the prayers house, it was found those ceilings have been painted with variety of colors. The metallic works were similarly used in the ornamentation of houses, mansions and mosques and of different other buildings. The metallic works are used in construction works and are closely employed to be complementary to buildings it fulfils its functions most perfectly.

The minarets are octagonal or circular shape with tapered finials and with taller than before ottoman period, in the mosques of Dargut Pasha Mosque 1556-556A.D, Al-Karamanli, and Mustafa Gurgi Mosque 1833-1838 which are the tallest minaret.

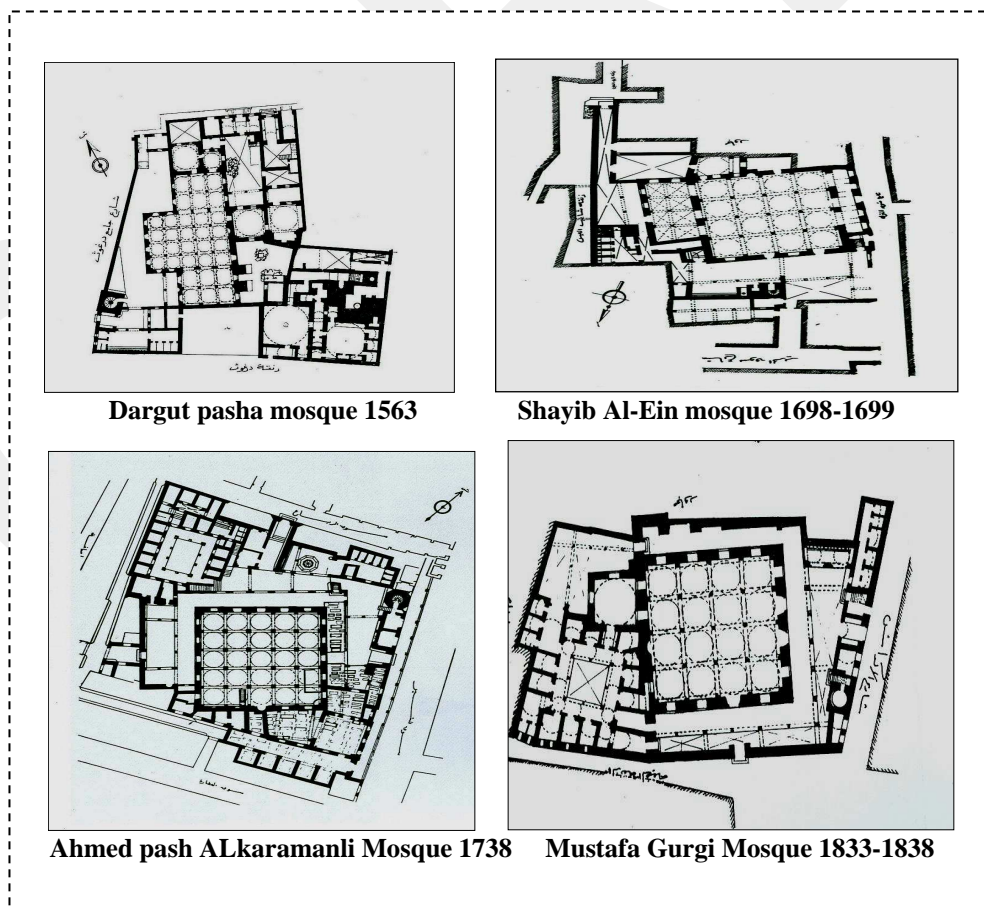
The characteristic of the Tripoli mosques from the Ottoman period are the large surfaces of colored glazed tile work covering the walls, the aspect and technique of exterior wall. The aspect of Tripoli mosques improved during 16th -19th and transferred styles from Spain, and Ottoman schools.

Comparison of Tripoli Mosques between 16th -19th Centuries

Four mosques are chosen for analysis of interior, ornamentation, and decoration to find out the influencing factors

- 1- Analysis of planes Tripoli mosques.
- 2- Analysis of elements and materials of Tripoli mosques.
- 3- Analysis of ornamentation, and decoration of Tripoli mosques.
- 4- Analysis of symbols of decoration in Tripoli mosques.

Table 4.1: Comparison of Plans of Four Chosen Tripoli Mosques:



- **Analysis Of Plans Of Mosques:**

- All of them are multi-columns, with different types of capitals. Mostly of columns are multi and complex capitals because reused and export from other old Roman buildings or temples.
- All of them has multi-domes although there were Ottoman effects and had copied many things to mosques from ottoman style, but there is no central dome that because there were no accordant materials to make central dome.
- In all of them, there is no courtyard. There is no courtyard but there is sahen and Riwaq, there is no idea about the reason, maybe is related to crowded city layout.

The plan of mosque as square shape (Ahmed Pasha, and Mustafa Gurgi Mosque) and Shayib Al-Ein is (L) and Dargut Pasha as (T) comparing to first mosque in Tripoli **Alnaga mosque** which is rectangle shape; the four mosques are different because some factors change and transformation church building to mosque as Dargut pash, or the space of area.

Table 4.2: Analysis of Mosques Elements and Materials of Decoration

Mosques Elements of interiors	Dargut Pasha 1563	Shayib Al-Ein 1698-1699	Ahmed Pasha Al-karamanli 1738	Mostafa Gurgi 1834
Ceiling	No wood no decoration	Wood painting colorful	Wood painting colorful	Wood ,painting colorful Varies Symbols units
Walls	ceramic tiles ,parts of wall	relief stone Symbols units	Gypsum, ceramic tiles Symbols units	Gypsum, ceramic tiles decorated by ceramic tiles with different units and colors Symbols units
Arches	horse-shoe with simple painting motifs art	horse-shoe no motifs art	horse-shoe decorated with stucco& Gypsum stucco	horse-shoe decorated with stucco& Gypsum motifs colorful
Columns	Marble loss decoration	Marble, Decorated by marble motifs	Marble, different types, Symbols units	European style Ionic Roman marble and granite material
Doors	rectangle shape stone motifs carved on jamb Symbols units	Arcuate shape with marble f motifs is carved on jamb colors Symbols units	rectangle shape stone motifs carved on jamb Symbols units	Arcuate shape with marble motifs is carved on jamb colors Symbols units
Windows	rectangle shape, metalwork decoration	rectangle shape, metalwork decoration	rectangle shape, metalwork no decoration	rectangle shape, metalwork no decoration
Mihrabs	decorated with stucco ceramic tiles color s Symbols units	Gypsum, stone motif with stone arch. Symbols units	decorated by ceramic tiles Gypsum and arch marble	decorated by ceramic tiles Gypsum and arch marble
Minbers	lower relief Gypsum	stone carved motifs Symbols units	colorful inlay Marble decorated European style	colorful Marble decorated by carved, notched

- **Analysis Of Mosques Elements And Materials Of Decoration Ceilings**

- Mosques are wooden ceiling Mostafa Gurgi 1834, Ahmed Pasha 1718.
- Mosques Shayib Al-Ein1698-1699 in that time Libya had poor materials such as wood marital ceiling, may be there was no wood in that time, and the painting ceiling was raised accordant to Cordoba mosque round 787, and Kairouan mosque in Tunisia.

- **Walls**

- All of mosque used Ceramic tiles, Gypsum because influencing of Ottoman period in this period also the different decoration is influenced of other Countries and Effect of Craftsmen (Tunisia, Morocco).
- One of them used relief stone more then gypsum may still influencing of Stone Art technical Relief as at Mesopotamian Civilization, and in Sassanian architecture,
- One of them used ceramic, but no Gypsum.

- **Arches**

- All of them used horse-shoe arches which is common in north Africa style as first traditional Tripoli mosque (Alnaga mosque)
- Two of them used decorated by Gypsum stucco in that time there is craftsmen from (Tunisia, Morocco)
- two of them used painting technical of decoration in Mostfa Gorje, and Dargut Pasha mosques because the Craftsmen (Tunisia, Morocco) as Cordoba mosque, and Kairouan mosque

- **Columns**

- All of them used marble material, are imported from other old building such as Roman temples , and all of them used mix of capitals of columns some of them complex capital form .
- One of them used Corinthian capital.

- **Doors**
 - All of them are Arcuate shape with marble motifs carved on jamb colors.
 - Two of them used stone works round border, with wooden carved (Ahmed Pasha, and sayib Al Ein mosques)
 - Two of them marble technical relief carved on jamb no decoration on door Gorje mosque.

- **Windows**
 - All of them are rectangle shape.
 - All of them used metalwork which is a common technique in North Africa and in Ottoman period.
 - All of them used Simple decorated.

- **Mihrab**
 - Three of them used ceramic tiles Gypsum with arch marble Effect of Craftsmen (Tunisia, Morocco). This kind of common technique in North Africa.
 - One of them used stone material with stone motif, and small gypsum work.

- **Minber**
 - Two of them used marble because import from other countries such as Italy, and Spanish, Malta, with colorful decorated.
 - One of them used marble without decoration maybe renew later in Dargut Pasha mosque.
 - One of them used stone relief decoration Sayib Al-Ein mosque.

Table 4.3: Analysis of Decoration Elements of Dargut Pasha Mosque 1556A.D





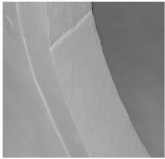

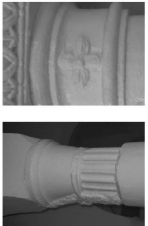
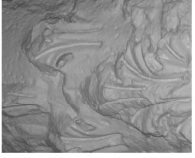


Architecture Features Mosques & Founder	COLUMNS			Minbar & Mihrab	Domes & Mihrab
	Shaft	Capital	Ornamentation of capital		
<p>Al-Naga mosque: Built in the Islamic conquest period by Amr ibn Al-As in 23H/642.AD. It is the oldest mosque in Tripoli. It was rebuilt in 1610AD.</p> <p>1</p>	<p>Different sizes and materials. Most of columns are stone and marble</p> 	<p>Different types, 2 capitals are Doric order. There is no Ionic columns. The capitals are in the Maghribian style.</p> 	<p>The decoration of the capital are lost, but there are some fluting of unformed leaves.</p> 	<p>Minbar is very simple, made of wood, and has four steps. There is no decoration. The mihrab is simple bowl, with nameplate decorated with inscription on the top of it.</p> 	<p>The domes built of bricks. There is no decoration. Arches are horse-shoe in shape, and less in decorate.</p> 
<p>Dargut Pasha mosque: Built in 1556 by Dargut Pasha, the governor of Libya. The roofing is rebuilt in 1604 by Ali Bek.</p> <p>2</p>	<p>There are new columns, but there are some columns still standing, are from marble as found in most of the mosques in Tripoli.</p> 	<p>Different types of capitals. They are polished up and striped by relief stone.</p> 	<p>The different decoration are common in capitals. As decorated by non-uniform leaves and other loss decoration. But the new column is vegetal Islamic ornamentation.</p> 	<p>Minbar is made of marble. It has a foliated arch supported by two columns with some verses from Holy Quran with plant decoration and the small dome top of minbar. The minbar is circular arch decorated with stucco as Andalusia style, and mixed typical of ceramic tiles from Turkeyan, Tunisian or Maghribian style.</p> 	<p>There are 20 domes undecorated. Only in simple painting plants in the center of the dome and the arches, but some inscribed painted decoration in corner.</p> 

Table 4.4: Analysis of Decoration Elements of Shayib al –Ein Mosque1699 A.D

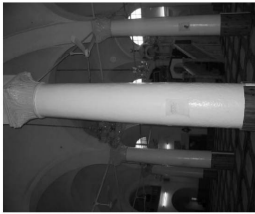



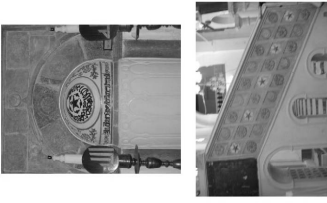



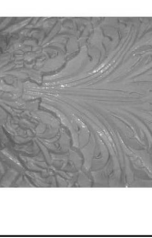
Architecture Features	COLUMNS			Domes & Mihrab	Minbar & Mihrab	Details of some decorative units
	Shaft	Capital	Ornamentation of capital			
<p>Mosques & Founder</p> <p>Shayib Al-Ein mosque: Built in Tripoli by Mohammed Shayib El-Ein, the governor of Tripoli (1698-1699) AD.</p>	<p>It has 9 marble columns. Its unknown kind of columns.</p> 	<p>The capitals of the columns are different types, some of them marble or stone.</p> 	<p>There are two kind of decorations. One of kind is marble as common in mostly of Tripoli mosques and other are decorated leaves carved in very low relief.</p> 	<p>There is no decoration in domes.</p> 	<p>The minbar and mihrab are carved by stone. Carved motifs are crescent and group of flowers carved by low relief, and stars. In the mihrab simple gypsum decoration.</p> 	
						
						
						

Table 4.5: Analysis of Decoration Elements of Ahmed pasha Al karamanli 1738

A.D

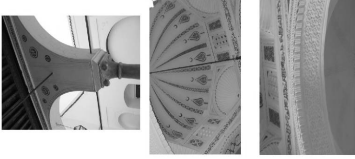











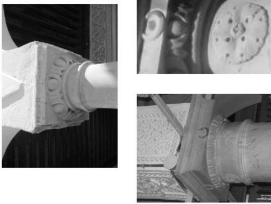
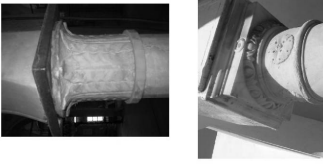

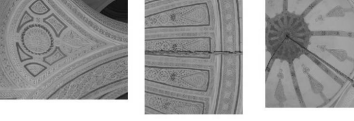
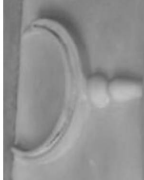


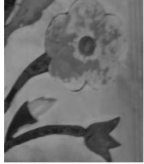

<p>Architecture Features</p> <p>Mosques & Founder</p> <p>Ahmed Pasha Al-Karamanli mosque: Built in 1738 AD. In Tripoli by the founder the Karamanli, dynasty and governor of Tripoli (1711-1738) AD. This mosque is complex type in Ottoman memlik and Magh-ribe style.</p>	<p>COLUMNS</p>			<p>Domes & Mihrab</p> <p>There are many shapes of arches, circles, and geometric, figures, stucco decoration.</p> 	
	<p>Shaft</p> <p>There are 19 columns are European style, black and white marble in both sides of mihrab, the all columns are different size, type of from granite or marble.</p> 	<p>Capital</p> <p>There are two columns unknown types.</p> 	<p>Ornamentation of capital</p> <p>A single capital is found only in this mosque as an Ionic column, with a different form.</p> 	<p>Minbar & Mihrab</p> <p>Mihrab is decorated with tiles covering the lower part but the upper part is decorated with geometric shapes executed in stucco, and epigraph type. This style is influenced by Maghribi or Turkish style. Mihrab was decorated with European roses style.</p> 	
<p>Details of some decorative units</p>					

Table 4.6: Analysis of Decoration Elements of Mustafa Gurgi Mosque 1833-1838 AD

Architecture Features Mosques & Founder	COLUMNS			Domes & Mihrab	Details of some decorative units	
	Shaft	Capital	Ornamentation of capital	Minbar & Mihrab		
Mustafa Korji mosque: Built in Tripoli in 1833 AD. In the Karamanli dynasty.	Different types of columns. Corinthian order in mihrab. There are Roman columns in this mosque. 	There are different in many orders, types and units of capitals. 	Ornamentation is used in the capital same which is used in most of mosques, and there are different units of leaves in the capital. 	Mihrab and minbar in this mosque are executed in marble and has floral decoration used technical as carved and notched and inlay different color of marble with bright colors. 	The riches of gypsum decoration with different shapes, forms and figures was painted on the shapes of the domes and arches. 	
5						

CHAPTER 5

ANALYSIS OF DECORATION AND ORNAMENTATION OF TRIPOLI MOSQUES

Analysis of decoration and ornamentation of these mosques would have been affected by various factors, therefore in this chapter some decorative elements from these mosques have been chosen, and analyzed in details of their symbols and meaning, of course there are many ornamental elements but most typical or known are chosen.

5.1 Motifs of Tripoli Mosques

The majority of the ornamentation is of the botanic element and leaves dominate over the design, while the element of a Cypress tree and the crescent and stars with various flowers have been used in the ornamentation units, flowers bouquet, protruding from ornamental decoration, similar to those used in architecture.

Some of the frames which limit the subjects of painting the Arabic script or Islamic calligraphy, many styles such as the kufic, Thuluthi style, and accompanying with geometric and floral designs.

1. Stylization from Nature Vegetal, as natural Motives Symbolic Motives plant and Arabesque
2. Geometric and Symbolic Motives
3. The motives inspired by architecture and different forms of pottery (vases, pots)

4. Baroque, Rococo, motifs
5. Writing or inscription-Calligraphy.

5.2 The Meaning of Motifs in Tripoli Mosques

In this chapter the motifs used in Tripoli mosques from different period will be analyzed. The motifs must have some depiction, meaning while they were planned to be applied.

The study method in two searches, one of them is the idea of today is people about these motifs, whether they have some meaning, the other study in the search of the motifs in different buildings mostly religion in different period of history.

The study may not cover all the information, but definitely will give some of important and common during different period as following.

- Flower
- khmisa
- Crescent
- Fish, three fish
- Life Tree

5.3. Motives and Their Meaning According To Tripoli People

5.3.1. Questionnaire and Survey

5.3.1.1. Method

The culture reflects manner of life brings questions and religion brings spiritual understanding of art. Motifs are part of the wide sequence of questions and meanings. They are linked to topic Art, Decoration, painting, sculpture, or architecture. The church and the mosques employed by artists with themes rooted in religion and classical mythology.

Religion is a continuous process of people search for a more meaningful coherent understanding; express the beliefs in unusual way about good, evil, life and death. However Tripoli has multi-culture and complex of architecture.

Because of the difficulty to find the references, and there are no previous studies of motifs, and literature review, questionnaire was the way considered in this study, and interview with samples of people with different levels, and families with choosing simplest Questions.

Much of traditional art, like religious art, is decorated only with geometric and vegetal patterns and inscriptions. In the modern tradition which applied logical, and deductive methods to their dealing with history, to the scientific historicism whose proponents classify, analyze, and re-interpret historical examples to justify their uses.

- **Population Selection for Survey**

Sample of population were selected for the survey. Random sample conducted as point of the filed survey covered 150 of Tripoli people divided to groups as following to five groups' difference of Ages, levels of education, and social –culture:

- 1- Tripolian (old city) families (Male & Female) from Tripoli population the families were selected by mix of some different ages, about 40%.
- 2- Employers of the organizational and administrative project of old town, Itrabluos (Tripolus), about 30%.
- 3- Architects of documentation, and architecture art dept. 40%.
- 4- Members of Assistant Archaeologist in Department of Antiquities of Libya. About 30%.
- 5- Craftsmen of (Suqe ALmosheer) were selected by mix of some different ages, about 40%.

- **Questions** See Appendix.

- **Results of Questionnaire**

Completion, Achievement, Perfection meanings vary depending on the shape for example, the rose, an eight, or five petals, stars, tree. Also the placed of motifs are important for meaning, and the relationship between the motifs and environments. All of these elements and information are studied to get the concept of people by questions of meaning of symbols of motifs to achieve understanding of culture of people today, and find out the affects on Tripoli culture.

- **Flower, Stars Motif**

Flowers were used as decorative elements in mosques and other buildings. It is clearly an ottoman art influence. The roses had a metaphoric meaning as symbol of love for God in ottoman culture during 16th to 18th centuries, (Al mahmudi,1997 172) and (E.J.W.Gibb1953,29, 27,97, 102) these motifs are richly used in Shayib al – Ein mosque (1699) on entrance and board of mihrab. See figure 5.1

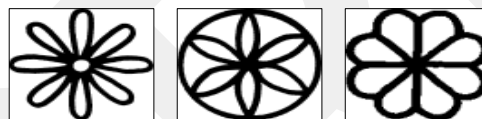


Figure 5.1 Flowers

In the figure 5.2 shows the concept of flower, and thinking of people for trying to find the origin of this motif. Group flowers are important and common motifs in mostly of Tripoli mosques were grouped according to motifs are found in Tripoli mosques. In the result, these motifs are similar answers are mostly belonging to Islamic art.

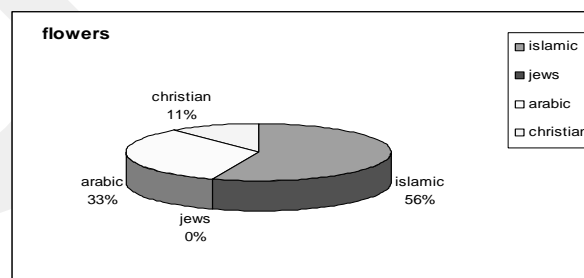


Figure 5.2 Question 1: Is This the Decoration Motif Belongs to...? Arabic, Christian, Islamic, Jews Type

Figure 5.3 shows the relationship between this (flower) unit and Tripoli Environment. Most of the answers were 72% (yes) these motifs belong to Tripoli environment. Some of answers are these motifs are sun flowers which common in most Libya cities.

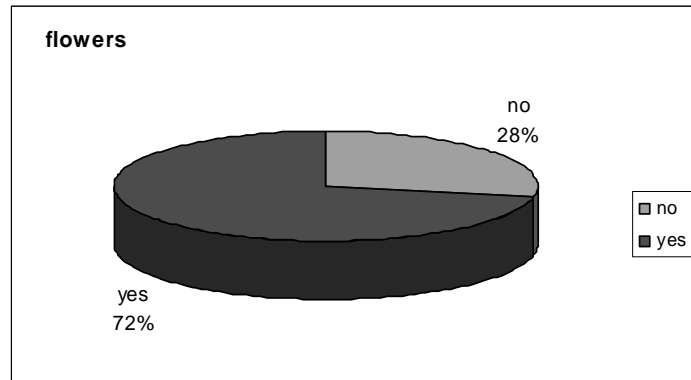


Figure 5.3 Question 2: Is There Relationship between This Unit and Environment? Yes or No

Figure 5.4 shows if there is any meaning of them as symbols. Most of the answers were 60% for beauty as decoration.

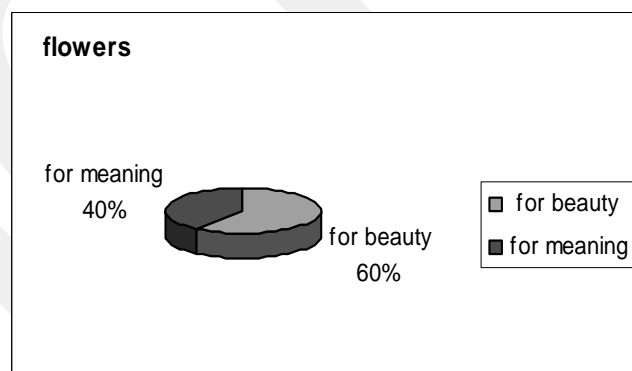


Figure 5.4 Question 3: Is This Unit Symbol or Just Decorative Unit? Decoration for Beauty, or For Meaning

Figure 5.5 Shows the placed of symbols or motifs on doors of Tripoli architecture then windows, and walls. Also during the searching, these motifs were found on board of mihrabs of shayib Al Ein mihrab, and Dargut Pasha Columns.

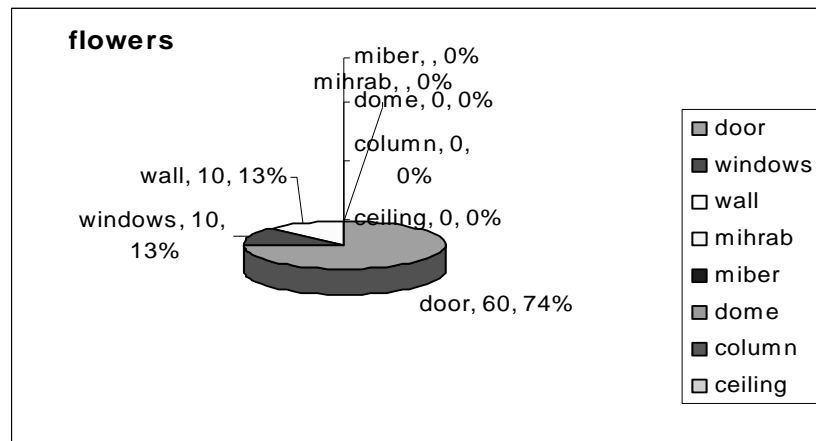


Figure 5.5 Question 4: Where Do You Find This Unit?
Is on Door, Window, Dome, Column, Minber, Ceiling, Mihrab

- **Crescent Motif**

The crescent or (The hilal) is important in religious law. They used this unit in Islamic art its symbol of the time of beginning and ending of months.

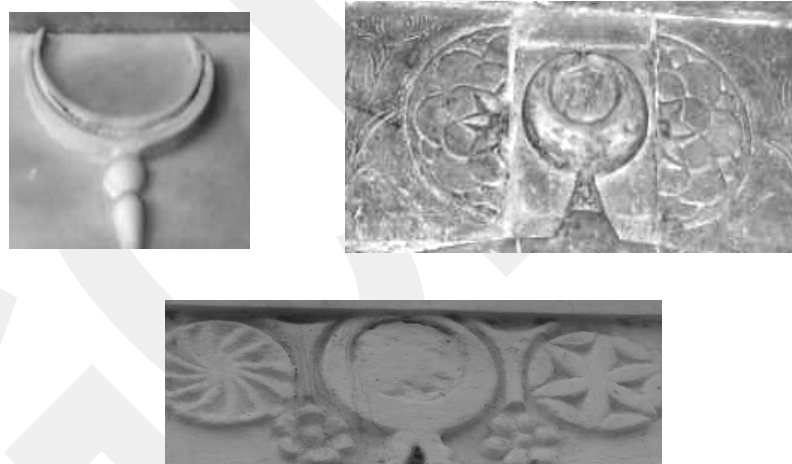


Figure 5.6 Crescent Motif

It's very important element of motifs because there were many different opinion, and the background of crescent historical.

Figure 5.7 shows that most of the answers were that the motif belongs to ottoman art about 46% then Islamic art 36%. Arabic is lesser points about 18% most of the answers of craftsmen, and architects.

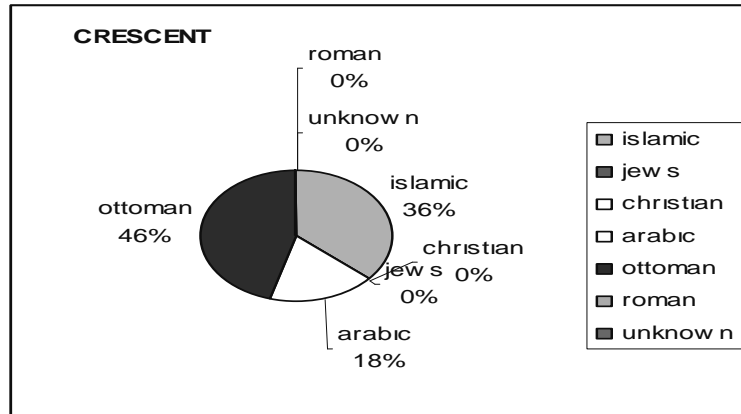


Figure 5.7 Question 1, Is This The Decoration Motif Belongs to? Arabic, Christian, Islamic, Jews Type

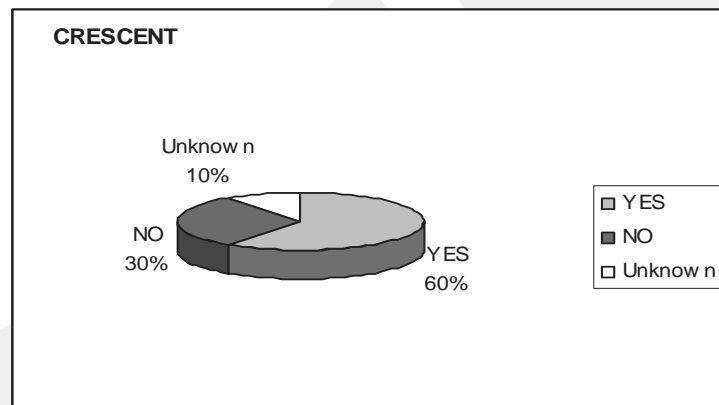


Figure 5.8 Question 2, Is There Relationship between This Units And Environment ?Yes or No

Figure 5.9 shows that there are meanings. About 64% of the answers were between craftsmen, and Members of Assistant Archaeologist said the crescent has a meaning. It is symbolism of ottoman period and Islamic symbol but 27% were unknown answer, if a symbol or decorative unit.

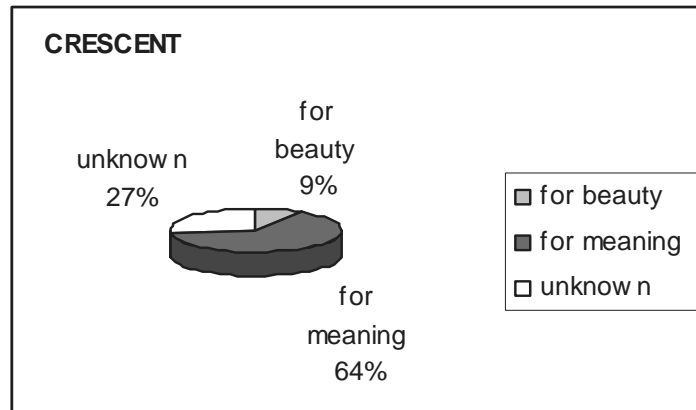


Figure 5.9 Question 3, Is This Unit Symbol or Just Decorative Unit? Decoration for Beauty, or for Meaning

Figure 5.10 shows the situation of symbols or motifs mostly of result is on doors of Tripoli architecture then windows, and walls. Also these motifs are found on above of mihrabs as shayib Al Ein mihrab , and Dargut Pasha Ahmed Pasha capital of columns .

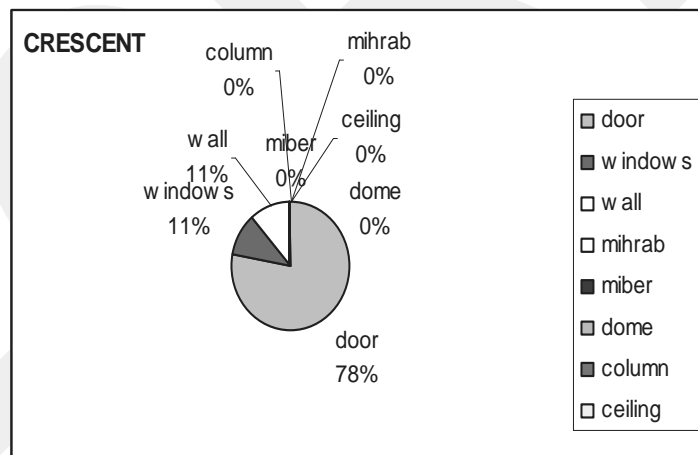


Figure 5.10 Question 4, Where You Found This Unit Is On Door, Window, Dome, Column, Minber, Ceiling, Mihrab ?

Figure 5.11 shows if the people have seen the motif in other Arabic cities. The answers of some samples were about 55% by from craftsmen, and architects said because the mostly of north Africa countries under control of ottoman, and it is seen in morocco 45% and turkey effect 55%.

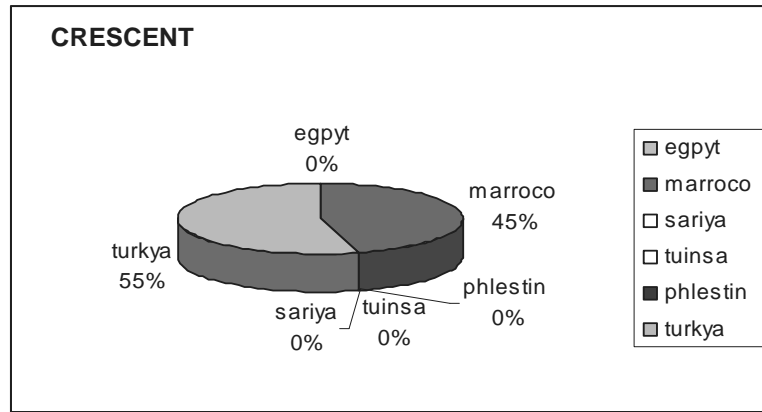


Figure 5.11 Question 5, Have You Seen It In Other Arabic Cities? Egypt, Morocco, Tunisia, or Turkey?

Figure 5.12 shows the effects on motif of Tripoli interior design. The answers were about 70 % (yes) ottoman effect, and 30% unknown.

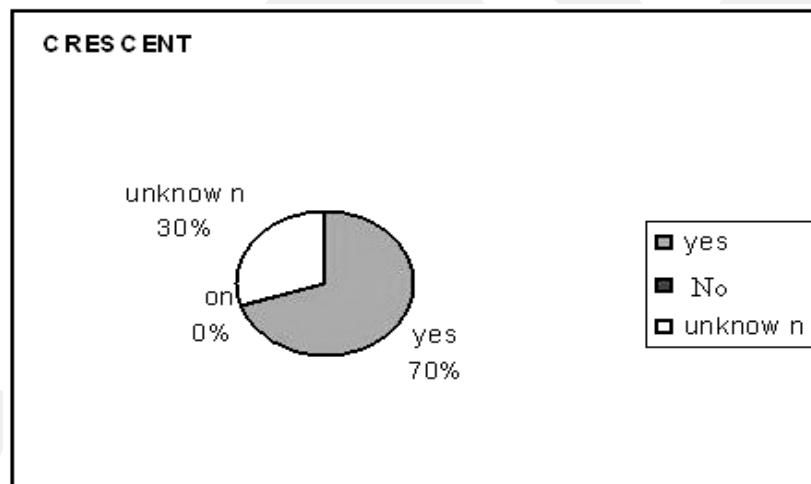


Figure 5.12 Question 5, Are There Other Cultural Affects on Motifs of Tripoli Interior Architecture?

Figure 5.13 shows the placed of this motif. 78% of the answers were for doors, 11% for windows and wall, but also there is in the mihrabs, in captils of column and above of entrances.

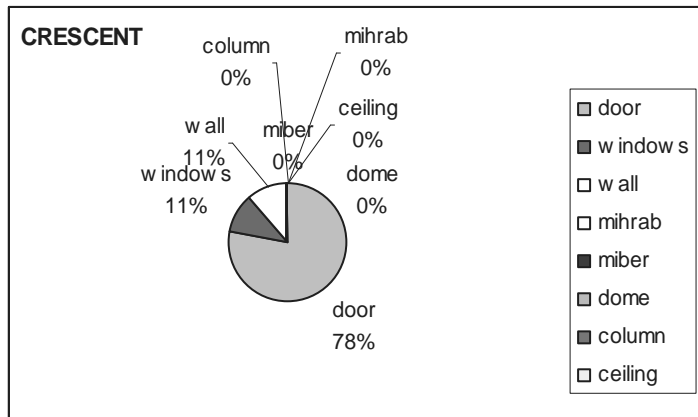


Figure 5.13 Question 6, Where Do You Find This Unit?
On Door, Window, Dome, Column, Minber, Ceiling, and Mihrab

- Fish Motif**

Most of Tripoli houses consist of some objects from nature as symbol means something like keep bad thing out, or envy, and "The Evil-Eye", like a hand (kamisa), horn. Other objects motifs for bringing about wealth, as fish net put over the door of entrance, and fish for good luck.

It's very important element of motifs, but symbol reflection of concepts and social culture of Tripoli people of fish symbol historical is known by every religions either for ISLAMIC, JEWS, and CHRISTIAN.

Figure 5.14 shows answer are mostly of motif belongs to Christian culture about 40% then Islamic art 20%, Jews 40% mostly of answers by craftsmen, and architects.

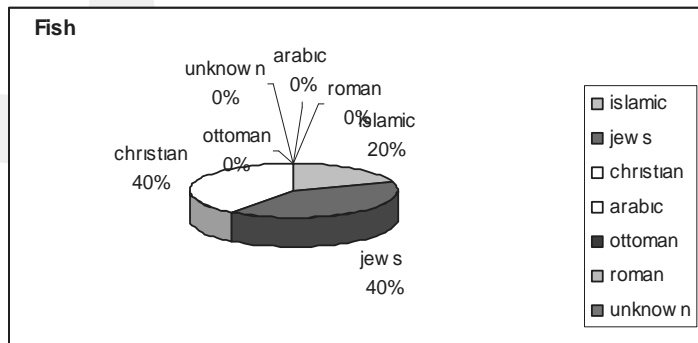


Figure 5.14 Question 1, Is This the Decoration Motif Belongs to?
Arabic, Christian, Islamic, Jews Type

Figure 5.15 shows the relationship between this (fish) unit and Tripoli Environment most of answers by (yes) 90% for motifs belong to Tripoli environment fish which common in Tripoli is source of living.

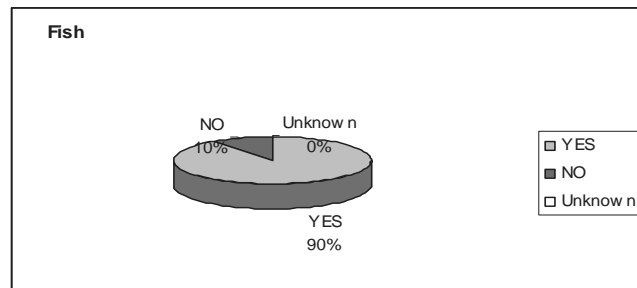


Figure 5.15 Question 2, Is There Relationship Between This Unit, and Tripoli Environment? Yes or No

Figure 5.16 shows if there is any meaning as a symbol, most of the answers were as the following is most for meaning the concepts of fertility, and protection from evil.

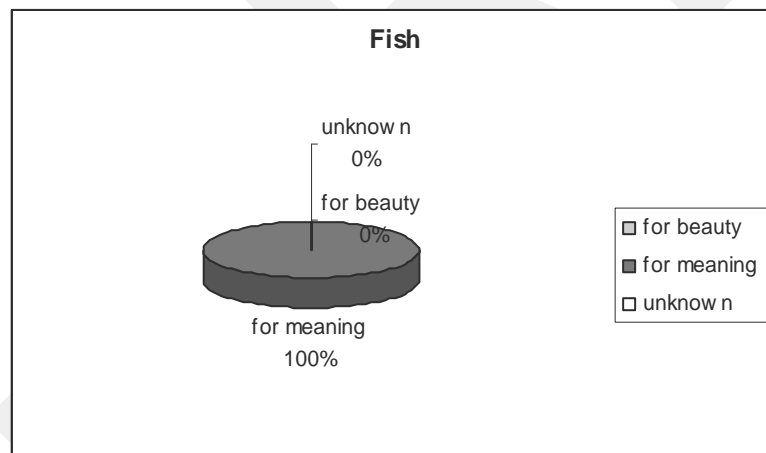


Figure 5.16 Question 3, Is This Unit Symbol or Just Decorative Unit of Decoration? For Beauty, or For Meaning

Figure 5.17 shows the placed of symbols or motifs. Most of the answers were that it is on doors of Tripoli architecture 70%, then windows 20%, and walls. Also during the search of study these motifs were found on board of mihrab of Dargut Pasha.

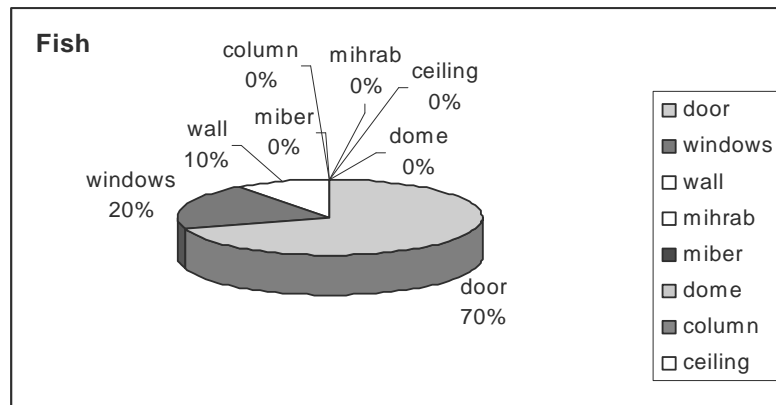


Figure 5.17 Question 4, Where You Find This Unit?
On Door, Window, Dome, Column, Minber, Ceiling, Mihrab?

Hand (Kamisa) Motif

The hand of Prophet's sister or by Tripoli language is five (AL kamiesa). This combines the concepts of fertility and good luck.

A hand often symbol of protection from evil eye. It is carried around the neck, by gold or silver or stamped on a medallion Figure 5.17 to avert the evil eye and ornamented by metalwork on main entrance, Knocker door, and on the doors some time by gypsum plaster or painting.



Figure 5.18 Five Stars and Hand (kamisa) Motif
(Samira.N.B.Said 2005)

Also a hand is a very important element of motifs but symbol reflection of concepts and social culture of Tripoli people at different levels and the background of hand symbol historical is known by every religions either *for* ISLAMIC, CHRISTIAN,

Figure 5.18 shows that most of the answers were that motif belongs to Christian and Jews culture about 40%, then Islamic art 20%, Jews 40%.

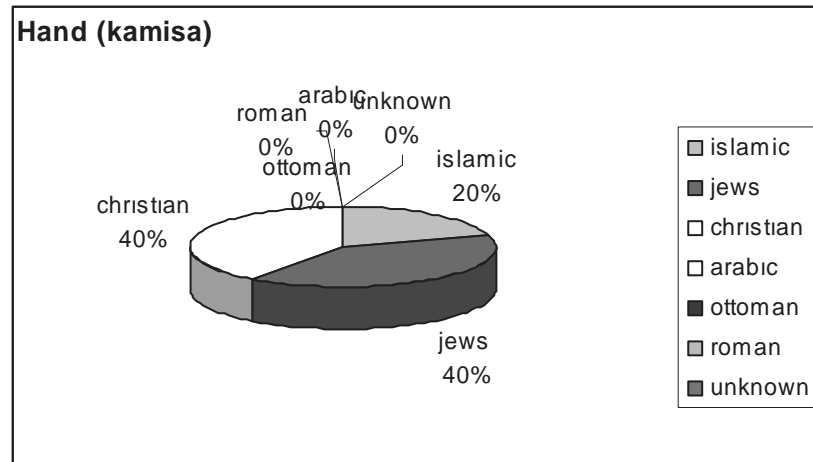


Figure 5.19 Question 1, Is This The Decoration Motif Belongs to Arabic, Christian, Islamic, Jews Type?

Figure 5.20 shows if there is any meaning as a symbol? Most of the answers were that to avert the evil eye.

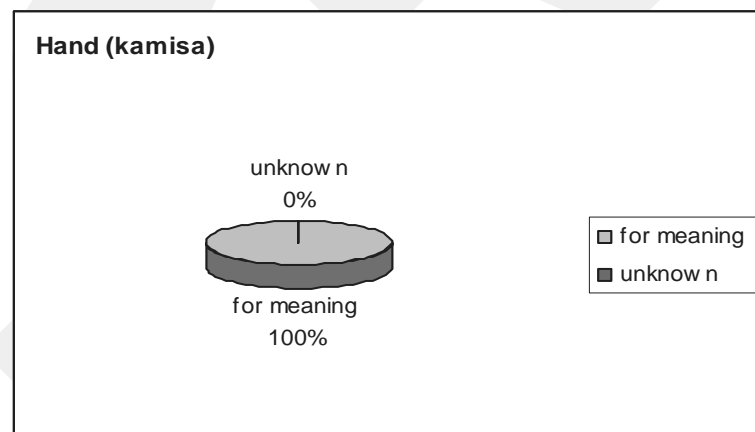


Figure 5.20 Question 2, Is This Unit Symbol or Just Decorative Unit? For Decoration for Beauty, or for Meaning

Figure 5.21 shows if the people have seen the motif in other Arabic cities? The answers from some samples of craftsmen, and architects said because the most of North Africa countries have seen in 50% in morocco, and 50% in Tunisia.

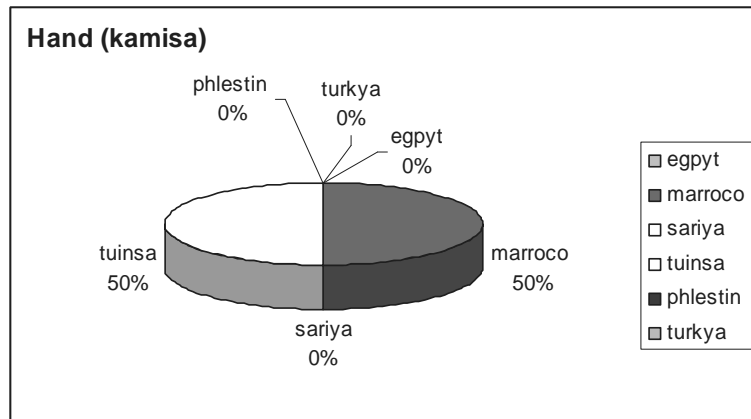


Figure 5.21 Question 3, have you seen it in other Arabic cities? Egypt, Morocco, Tunisia, or Turkey

Figure 5.22 shows the placed of symbols or motifs. The result is 84% on doors of Tripoli architecture then windows, and walls.

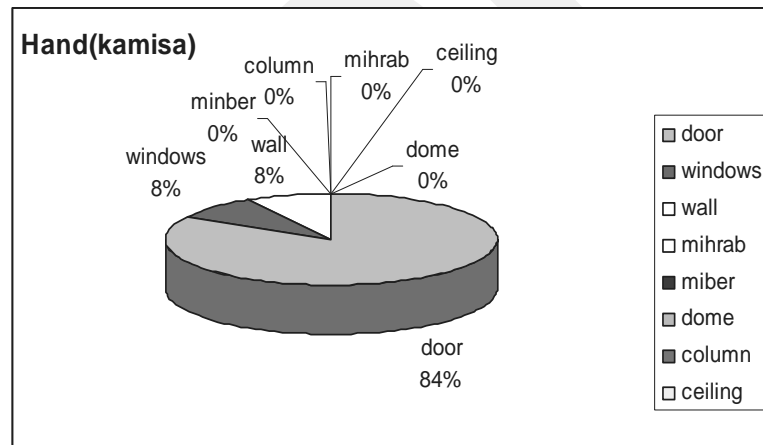


Figure 5.22 Question 4, Where Do You Find This Unit Is On Door, Window, Dome, Column, Minber, Ceiling, or Mihrab?

- **Cypress Tree Motif**

The majority of the ornamentation is of the botanic element and leaves dominate over the design, while the element of a Cypress tree and the various leaves have been used symbol of growth, progress and other meaning is eternal of life it is seen on the wall or above entrance also the Palm tree motif is seen as a motif of Tombstone in the Tripoli cemetery may there is meaning some thing. Figure 5.22, Figure 5.23

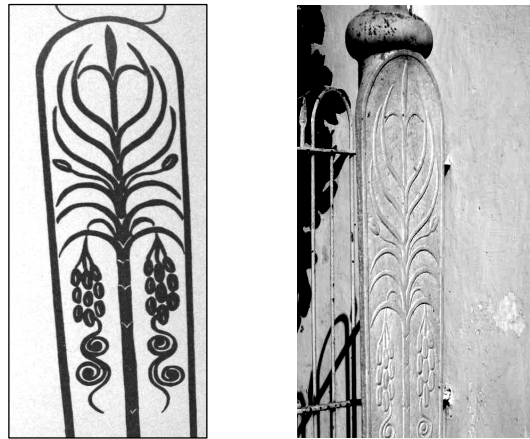


Figure 5.23, Palm Tree Motifs on Tombstone of Cemetery of Dargut Pasha (Samira.N.B.Said 2005)



Figure 5.24 Cypress Tree Motifs (Samira.N.B.Said 2005)

Figure 5.25 shows the concept of flower and thinking of people for trying to find out the original motif. The group of important and common motifs Tripoli architecture was classified. In the result of these motifs are similar in the figure 5.23. Most of the answers 60%, the motifs belong to Ottoman Empire. Because they have linked the time of mosque in ottoman period with appearance of cypress motif and before that time there wasn't this motif.

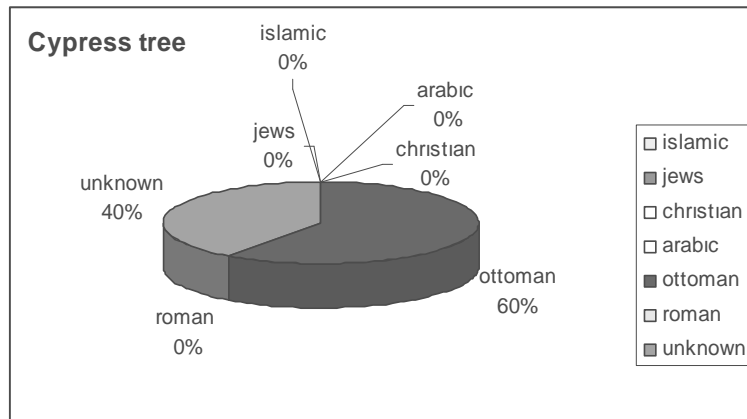


Figure 5.25 Question1, Is This The Decoration Motif Belongs To Arabic, Christian, Islamic, Jews Type?

Figure 5.25 shows the relationship between this cypress tree motif and Tripoli Environment mostly of answers by (NO) 50%, this motif belongs to Tripoli environment.

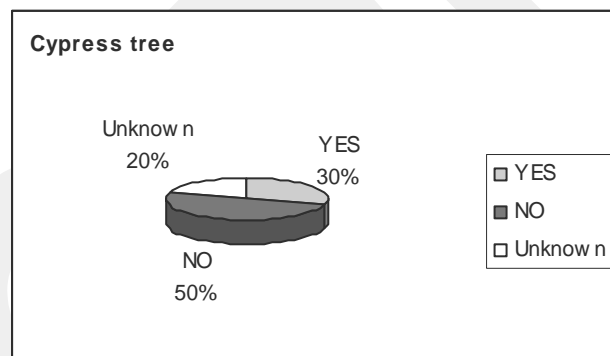


Figure 5.25 Question 2, Is There Relationship Between This Unit And Environment? Yes or No

Figure 5.26 shows if there is any meaning as a symbol, the answer as the following were for meaning 56%, and 44% for decoration.

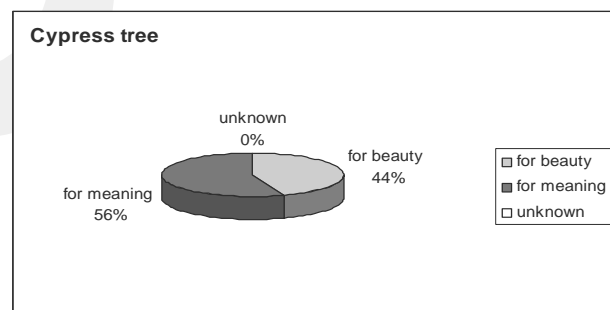


Figure 5.26 Question 3, Is This Unit Symbol Or Just Decorative Unit For Decoration For Beauty, Or For Meaning Of Symbol?

Figure 5.27 shows if the people have seen the motif in other Arabic cities the answers from some samples round 55% by from craftsmen, and architects they said because the mostly of north Africa countries under control of ottoman , and mostly answer 83% turkey.

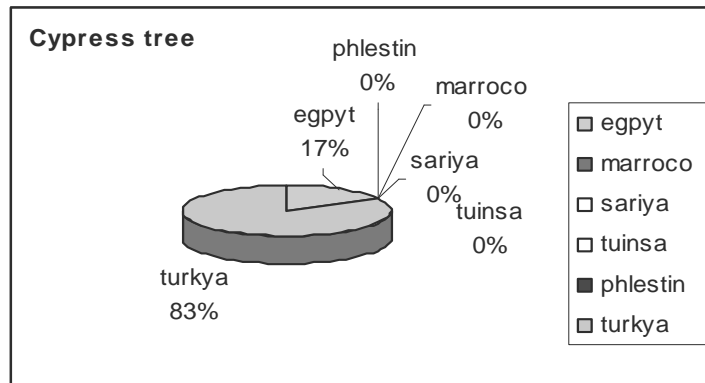


Figure 5.27 Question 4, Have You Seen It In Other Arabic Cities, Egypt, Morocco, Tunisia, Turkey?

Figure 5.27 shows the effects on motif of Tripoli interior design. the answer is about 80% (yes) and 20% (No) effect.

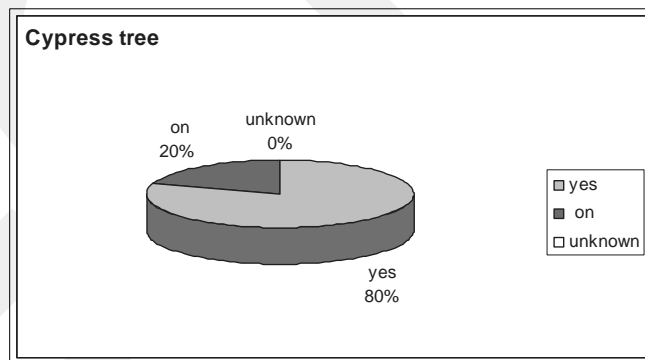


Figure 5.28 Question 5, Are There Other Cultural Affects On Motif Of Tripoli Interior Design?

Figure 5.29 shows the placed of this motif 46% the answer for doors, 9% for wall, but also there is dome 45%. This motif is widespread in the everywhere in mosques as doors of al- Shayib Ein, on door, and domes of Al karamanli mosque and domes above of entrances in Gurgi mosque.

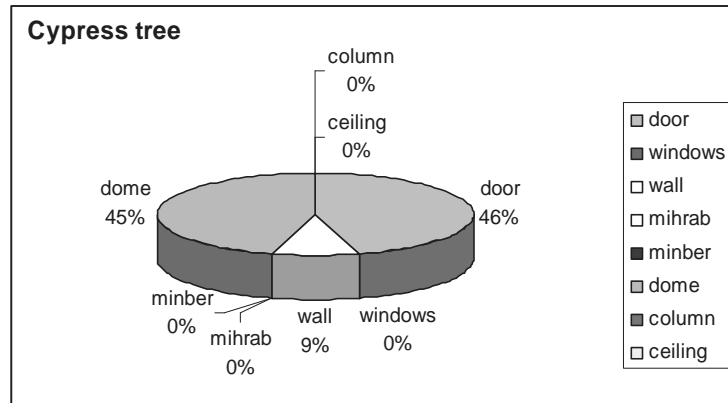


Figure 5.29 Question 6, Where Do You Find This Unit? Is On Door, Window, Dome, Column, Minber Ceiling, or Mihrab

5.4. Comparison of Peoples' Opinion and the Literature Findings

The multi motifs, and symbolic representations both inside and outside Tripoli mosques and other architecture help us to further appreciate the long and venerable history of Tripoli architecture, and give us a means to connect with rich art heritage.

Additionally, as we worship, our perception of these symbols calls us to meditate more deeply on understanding how reached to sacred place of our religion, from the place to others and is used very day and hour.

The flower lotus has been featured extensively throughout the ancient art Mesopotamia Egypt In various works of art, you may see it held in the hand of a god or human, serving as a border to outline a section of the artwork, unfolding to reveal various gods or humans, and many other depictions In the Near East (Mesopotamia), the lotus was the flower of -Babylonian goddess that Jews claimed was Adam's first wife.

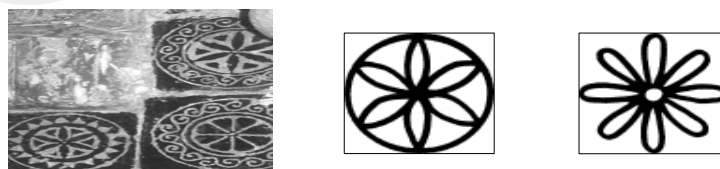


Figure 5.30 Motife in Shayib al –Ein Mosque1699 A.D (Samira.N.B.Said 2005)

Another sign from the Phaistos disco Eight pointed symmetrical signs are ancient symbols for the “Venus goddess or the planet Venus” as either the Morning star or the Evening star.

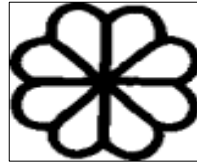


Figure 5.31 Phaistos Disco Eight Pointed Symmetrical Signs Symbols
“Venus Goddess

This is one of the ideograms for Ishtar, queen of the Heavens; heavenly mother of all borne by women; sister of the highest of the Babylonian gods, the sun god Shamash; sexual pleasures and the only real woman god in Babylon and Assyria (all other female gods were but shadows of their male god consorts). Ishtar is also the goddess of childbirth and as such often depicted with a child in her arms.

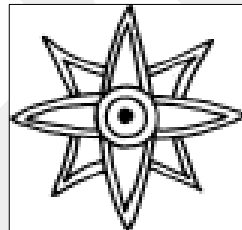


Figure 5.32 This Motif Is A Common In Tripoli Architecture
It’s Typical of Babylonian Goddess, And the Time Around 2000 B.C
(Samira.N.B.Said 2005), (Liungman.G.Carl 1991)

Babylonian and the time around 2000 B.C This graphic representation of Venus The two sets of four arms or points of the star sign, one behind the other, refer to the exactly eight years it takes for either of Venus' two appearances (the Morning and the Evening star) to return to the same sign of the zodiac and the same place. Figure 5.32

Being the only real female god in the Near East for a couple of millennia, up to the time when the new ideology of Christianity expanded over the coastal areas of the eastern Mediterranean region, she is Virgin Mary. (Liungman. G.Carl 1991)

The Antiquity in both Greece and Byzantium form of the Semitic name Astar (Hebrew Astoret) for the queen of the heavens. In the temples of Ishtar, she being the goddess of fertility Ishtar was, however, also the goddess of hunting and warfare.

Since in the skies she was symbolized by Venus she was both the fertility goddess of the Evening star and the war goddess of the Morning star. This sign was a common structure in Nordic and other countries' peasant art from the middle Ages through the number eight is related to the planet Venus as the goddess of the Morning or Evening star.(Liungman. G.Carl 1991 225, 264)

This is a sign used on clothes in Ghana, Africa. It is called Pepe kramo, meaning an evil Figure 5.33



Figure 5.33 This Sign Is a Common In Tripoli Architecture It's Typical Of Africa Folk (Samira.N.B.Said 2005)

- **Crescent Motif**

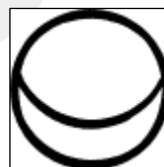


Figure 5.34 Crescents as a Symbol (Samira.N.B.Said 2005)

The conception of crescent motif in Tripoli is different form one to one. Some of people think it is crescent and other think it is horn during the filed study” questioner” mostly of opinions were the crescent is the symbol of Islam.

Qaser Al- Hajje and in all most of cities desert as Fezzan Such symbols are not only for decoration but also for protection from the evil eye see Figure 3.57 p 127, and from the evil spirits believed to dwell that so the Arabic Moslem came from Islam

culture. After they invaded the Berber (already in North Africa regions) and the Berber's culture added to Arabic culture.

The crescent or (The hilal) is important in religious low they used this unit in Islamic art its symbol of the time of beginning and ending of months. (Almahmudi, 1997) These types of crescents of motifs were found in Libya mosques and architecture in old city particularly above entrance and on doors also on the capitals of columns, domes of minbers and middle of arches of mihrabs, minarat. Figure 5.35



Figure 5.35 These Types' Crescents Of Motifs Were Found In Ahmed Pasha Karamanli (Samira.N.B.Said 2005)

Crescents were worn by the ancients to safeguard them against witchcraft and danger. From this very early Eastern symbol, horseshoes came to be regarded by the Greeks and Romans as charms against sickness and the plague.

In the middle Ages Horseshoes were used as amulets for witch-craft, and even today they are looked upon as "lucky." When the representation of the "Hand of Strength" was worn with the Crescent, it signified welcome and kindness. They put it on houses in Italy, Syria, Turkey, and in the Eastern countries to protect the buildings

from misfortune and the inmates from death the blue beads were worn to avert the evil eye.

This ideogram of crescent is very old. It was a symbol for the moon god Nannan, later Sin, in the Euphrates-Tigris region. The sign has most likely been in use from around 2500 B.C. During the Babylonian times it appeared with ☼ and ☿ for the Venus god and the Sun god, respectively. (Liungman. 1991.228) Figure 5.36, Figure 5.37



Figure 5.36 Ancient Seal Showing Ishtar In Her Martial Aspect By Lishtar



Figure 5.37 Victory Stele Of Narimsin2 victory Stele Of Naram-Sin.
C. 2300 - 2200 B.C. Stone (Iraj Bashiri 1998)

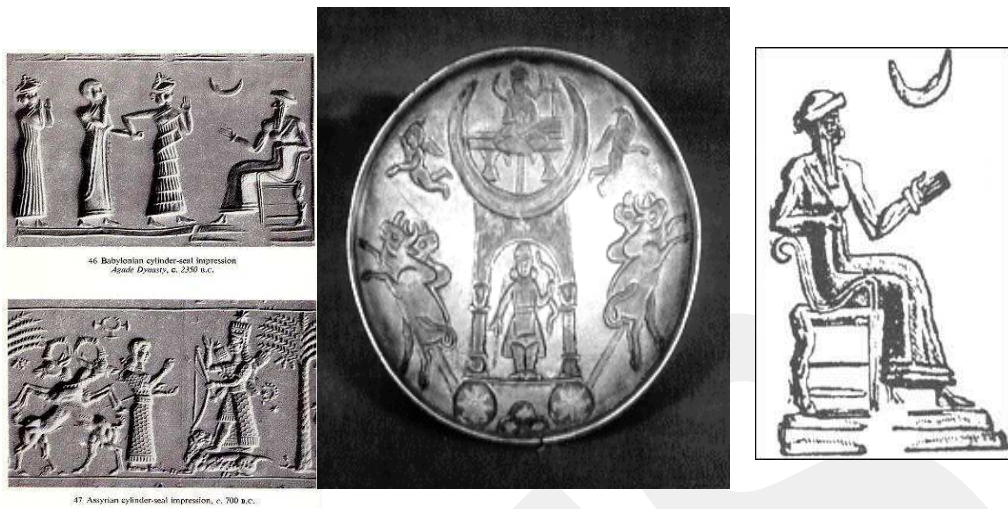


Figure 5.38 Babylonian Moon Goddess Called SIN Or Istar Iran, 7th Century (Iraj Bashiri 1998) <http://www.iles.umn.edu/faculty/bashiri/Sassanian/Sassan.html>

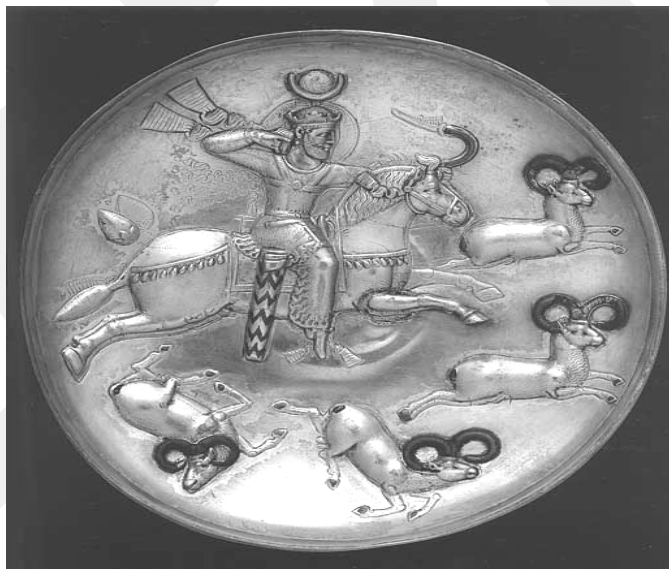
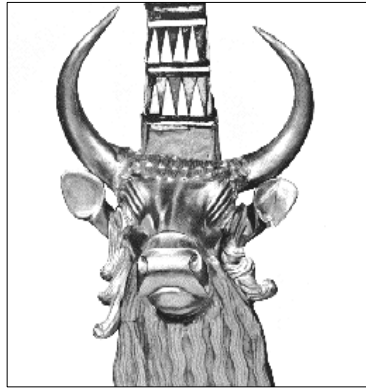


Figure 5.39 King Peroz I Hunting Gazelles Late 5th Century A.D. Sassanian Dynasty 224 – 636 (Iraj Bashiri 1998). <http://www.iles.umn.edu/faculty/bashiri/Sassanian/Sassan.html>

“On the right is a photo of a stele from Ur of the Chaldees, with the symbol of the Babylonian sun god Shamash within the crescent of the moongoddess Nanna. 2340-2180BC)” (<http://www.facultyfairfield.edu/jmac/meso/meso.htm>) Figure 5.40



Stele of Ur-Nammu, detail

Figure 5.40 Ur at peace: one side of the Standard of Ur found in the Royal Cemetery at Ur(c. 2685 BC) photo by Richard Lannoy www.aloha.net/~mikesch/monstr.htm



Figure 5.41 The Pagan Trinity Consisted Of The Worship Of The Sun, Moon And Stars. 2500 B.C. During The Babylonian Times It Appeared With ☼ And ☾ For The Venus God And The Sun God, Respectively. <http://www.reformation.org/vatican-and-islam.html>

Egyptian goddess “Isis” here headdress shows the sun disk within the horns of an Apis bull, symbolism which is virtually identical to that of the sunburst monstrance. Also of note, in Isis lap is her infant son, Horns. www.aloha.net/~mikesch/monstr.htm.
Figure 5.42

In this one image you have the symbol of the Catholic monstrance and Mother Child worship which is so prominent in Catholicism. The Egyptian pharaoh also claimed to

be the embodiment of Horus on earth, much like the pope claims to be the infallible Vicar of Christ on earth. (Cooper, 1978.117)



Figure 5.42 Egyptian Goddess “Isis” The Sun Disk within The Horns Of An Apis Bull, www.Aloha.Net/~Mikesch/Monstr.Htm

In southern Spain, particularly in Andalusia, the stag's horn is a very favorite talisman. The native children wear a silver-tipped horn suspended from the neck by a braided cord made from the hair of a black mare's tail. It is believed that an evil glance directed at the child is received by the horn, which thereupon breaks asunder, and the malevolent influence is thus dissipated. (Liungman.g.Carl 1991, 226,227)

Among the Arabs the horn amulet is believed to render inert the malign glance of an enemy, and in the oases of the desert the horned heads of cattle are to be seen over the doors of the Arab dwellings as talismans.

In Mongolia the horns of antelopes are prized on account of their alleged magical properties; fortune-tellers and diviners affect to derive knowledge of futurity by observation of the rings which encircle them. The Mongols set a high value upon whip-handles made from these horns, and aver that their use by horsemen promotes endurance in their steeds.

Inasmuch as the horns of animals serve as weapons both for attack and defense, they were early associated in men's minds with the idea of power. Thus in ancient times the corners of altars were fashioned in the shape of horns, doubtless in order to

symbolize the majesty and power of the being in whose honor sacrifices were offered. (Liungman, 1938)

Apropos of horns as symbols of strength, the peasants of Bannu, a district of the Punjab, believe that God placed the newly created world upon a cow's horn, the cow on a fish's back, and the fish on a stone; but what the stone rests upon, they do not venture to surmise. According to their theory, whenever the cow shakes her head, an earthquake naturally results.

The growing horned moon was thought to exert a mysterious beneficent influence not only over many of the operations of agriculture, but over the affairs of every-day life as well. Hence doubtless a rose the belief in the value of crescent-shaped and cornuted objects as amulets and charms; of these the horse-shoe is the one most commonly available, and therefore the one most generally used. (Cooper, 1978.85)

“In his work entitled "The Evil-Eye" the fact that the half-moon was often placed on the heads of certain of the most powerful Egyptian deities, and therefore when worn became a symbol of their worship. Indeed, the crescent is common in the religious symbolism not only of ancient Egypt, but also of Assyria and India. The Hebrew maidens in the time of the prophet Isaiah wore crescent-shaped ornaments on their heads.”
(Thomas, 1895)

The Crescent as Symbolism of Islam

Islam has no image of God except Light and Stars Radiate Light. The Wandering Nomads in deserts also rely on stars for Navigation Unlike, say, Christianity and Buddhism, Islam offered no image of God. (Abas , 2004)

The Star and Crescent signifies concentration, openness and victory, as well as sovereignty and divinity. According to tradition, in 339 BC a brilliant waxing moon has saved Byzantium (now Istanbul) from attack by Philip of Macedon. To mark their gratitude, the citizens adopted the Crescent of Diana as the city's emblem.

When the city became Christian in 330 AD, its Crescent assumed the significance of an attribute of the Virgin Mary. A crescent adorned the head of the goddess Diana and was also the special guardian of houses and doors. The Greeks not only wore amulets in the shape of the half moon, but placed them on the walls of their houses as talismans; and the Romans used, metallic disks and crescents, to decorate the foreheads and breasts of their horses. (Liungman, 1938, 236)

“The crescent is the well-known symbol of the Turkish religion. According to tradition, Philip of Macedon (B.C. 382-336), the father of Alexander the Great, attempted to undermine the walls of Byzantium during a siege of the city, but the attempt was revealed to the inhabitants by the light of a crescent moon. Whereupon they erected a statue to Diana, and adopted the crescent as their symbol when the Byzantine Empire was overthrown by Mohammed II in 1453, the Turks regarded the crescent, which was everywhere to be seen, as of favorable import. They therefore made it their own emblem, and it has since continued to be a distinctively Mohammedan token. In the Mussulman mind the new moon is intimately associated with devotional acts

it remains fixed there, whilst prayers of thanksgiving and praise are offered, the hands being held up by the face, the palms upward and open, and afterwards passed three times over the visage, the gaze still remaining immovable..”(CRESCENTS AND HALF-MOON-HAPEDAMULETS 2005)
(<http://www.sacred-texts.com>)

In 1299, conquering what is now Turkey, Sultan Osman had an idea of a crescent moon stretching over the world; it thus became a symbol of the Ottoman dynasty, and in 1453 Muhammad II, the crescent came to represent both Islam and the Turkish empire. The star was added by Sultan Selim III in 1793 (its five points being established in 1844)” (cooper, 1978 .85), and (Islamic flags, 2005), and (Liungman, 1991.), and (Tresidder.J.1998.191)

- **Fish Motif**

Christians used the fish mark meeting places and tombs, or to distinguish friends from foes. According to one ancient story, when a Christian met a stranger in the road, the Christian sometimes drew one arc of the simple fish outline in the dirt. If the stranger drew the other arc, both believers knew they were in good company.
Figure 5.43

“The first letters of the Greek name "Jesus Christ, Son of God, Savior" form the Greek word ICHTHUS, which means "fish." This symbol was used by believers in the early days of persecution as a secret sign of their shared faith. One person would draw an arc in the sand, and the other would complete the sign to show his brotherhood in Christ”(<http://www.geocities.com/davidjayjordan/ChristianFishSymbol.html> 2005)



Figure 5.43 Fish Motif <http://www.geocities.com>

Greeks, Romans, and many other pagans used the fish symbol before Christians, the early first century, Christians made an acrostic from this word (ICTYS) i.e. Jesus Christ, Son of God, Savior, using the Greek word for fish "ichthys." The Greek word Ichthus (Iota Chi Theta Upsilon Sigma), pronounced ich-thoos, upper case is the word used throughout the New Testament for the English word fish.

The fish is also a central element in other stories, including the Goddess of Ephesus, as well as the tale of the fish of the Nile pagan beliefs; the fish is a symbol of birth and fertility. <http://www.geocities.com>

The Romans called the goddess of sexual fertility by the name of Venus. This symbol, called the vesica Pisces or "Jesus fish," has an unusual history. Used almost exclusively to denote membership in the Christian religion, the symbol once held a very different meaning.

Here you see a stone laver from Assyria Carved on its sides is depictions of pagan priests that appear to be half sun-fish and half man, that are sprinkling holy water.

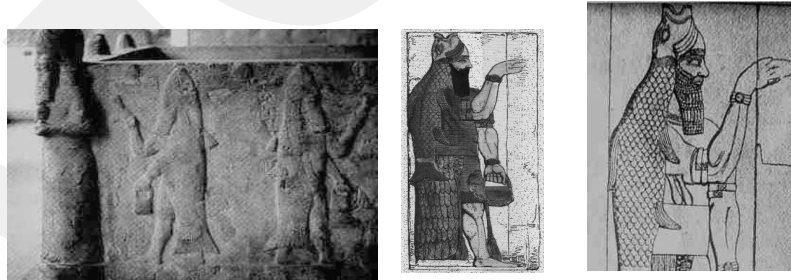


Figure 5.44 The Fish Forming Was the God of Babylon and Philistia

<http://www.biblelight.net/dagon.htm>)

Again, here is a similar depiction of a pagan priest wearing a sun-fish, the head with open mouth worn as a miters and the rest of the fish forming a cloak was the God of

Babylon and Philistia and is mentioned several times in scripture in Judges.

(<http://www.biblelight.net/dagon.htm>)



Figure 5.45 In Ancient Egypt, Isis Is Represented with a Fish on Her Head, As Seen In The Accompanying Illustration

http://www.albatrus.org/english/pagan/symbols/origin_fish_symbol.htm

Modern Christian Symbolism", shows the goddess Venus with her symbol, the fish. The similarities between the two would indicate that Venus and Freya were originally one and the same goddess and that original being the mother-goddess of Babylon.

- **Three Fish (Triangle of Fish)**

Three fish represent Jesus as a member of the Trinity Throughout the interior of the church, in both nave and transepts, are small decorative symbols that cause us to meditate on the mysteries they depict or the concepts they evoke. On the side altars, the traditional ichthus, or fish, is found in a unique representation of three fishes in a circular seal. This is symbolic of Christ in his role as a member of the Trinity, on the walls behind these side altars, and sprinkled throughout the nave are a series of symbols. (Steve Whitlock.2001). The fish stands for "Jesus Christ, God's Son, Savior." In this case it is in the shape of a triangle, representing the Trinity. Figure 5.46. (<http://www.christiansymbols.net/index.html2005>)



Figure 5.46 Three Fish. Trinity Throughout the interior of the church,
(Dennis Doyle, Steve Whitlock, 2001)

It is known that there is no figures or animals are decorated in mihrab in Islamic art, so we can say the fish motif in Dargut Pasha mosque is typical of tree fish is used in the church, but by figurative Islamic fashion, may be because the Christian craftsmen or they made some changing on it for become suitable of the Islamic embellishment style. Figure 5.47



Figure 5.46(A) Fish Motif in Mihrab of Dargut Pasha Mosque 1556A.D
(Samira.N.B.Said 2005)

- **Pomegranate Motif**

The pomegranate, full of sweet red juice and lots of seeds has many meanings. It symbolizes the church, how many people form one body together. The red juice has symbolized the blood of the martyrs (those who have died for the faith. The pomegranate can also symbolize the resurrection, especially in paintings that show it being held by Jesus. A lesser symbolic meaning, at least in Christianity, is that of fertility. (Gray.D.2005 <http://www.christiansymbols.net/>)



Figure 5.47 Pomegranate
<http://www.christiansymbols.net>

*“The **pomegranate** is an archetypal symbol--for the simple fact that it embodied the cosmic cycle of life and death as well as the promise of immortality to the ancient Greeks and Hebrews. Later the early Christians adapted this fruit to represent similar themes in the life of Jesus Christ and the Church because of its classical association with renewal and rebirth. Additionally, this 'very ball of generation' represents every aspect of the human condition including, life/death, fertility/sexuality, love/marriage and religious/secular references; thus this symbol has remained an inspiration throughout the ages.”* (Kathryn Hadley, 2003)

The Jewish used the fruit symbol and they were carved into the first temple pillars Solomon’s temple. In Jerusalem, there is a tiny pomegranate that possible decorated the top of a scepter used by the high priests. They are also found throughout ancient Jewish art, history. The **pomegranate** is symbolizing abundance and a good life (<http://www.treeladderjewelry.com/pomegranate.html>)

May the pomegranate motif is copied from Christian or Jews motif in Dargut Pasha Mosque 1556A, but by Islamic style symmetrical unit without meaning just for decorative unit. Figure 5.48

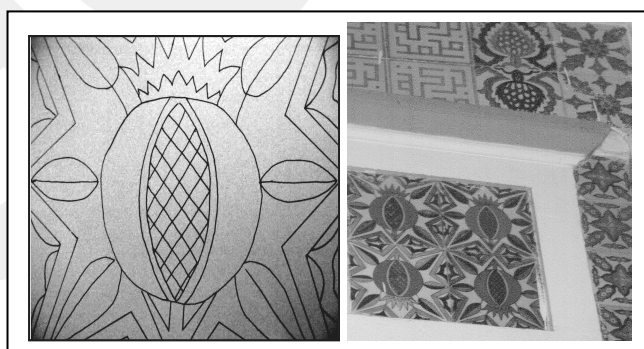


Figure 5.48 Pomegranate Motifs In Border
of Mihrab in Dargut Pasha Mosque 1556A.D (Samira.N.B.Said 2005)

- **Tree (Cypress Tree) Motif**



Figure 5.49 Tree (Cypress Tree) Motif

Tree is the whole of sign, the mixture of heaven, earth and water; dynamic life. The tree also symbolizes the feminine principle, the nourishing, sheltering, protecting, and supporting aspect of the Great father. The matrix and the power of the inexhaustible and fertilizing waters she controls; trees are often depicted in the style of a female figure rooted in, the depth of the earth, at the world centre, and in contact with the waters. The tree grows into the world of time. As an example of life tree is used in Egyptian in 13th BC Egyptian painting. Figure 5.50 (Cooper 1978, 117)

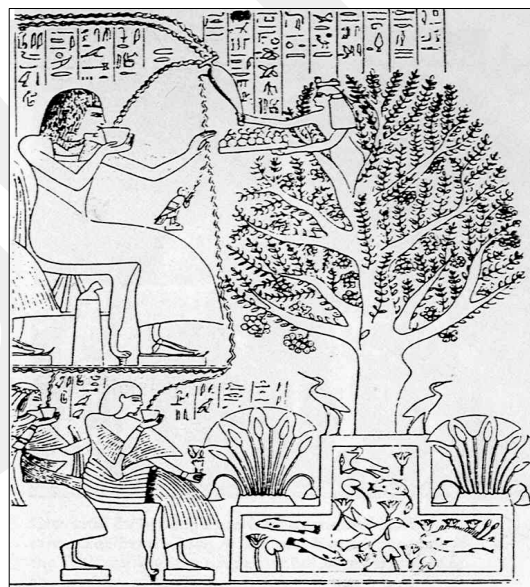


Figure 5.50 In This 13th BC Egyptians Painting A Mother Goddess Distributes Food And Drink From The Branches Of Life Tree. (Cooper 1978.117)

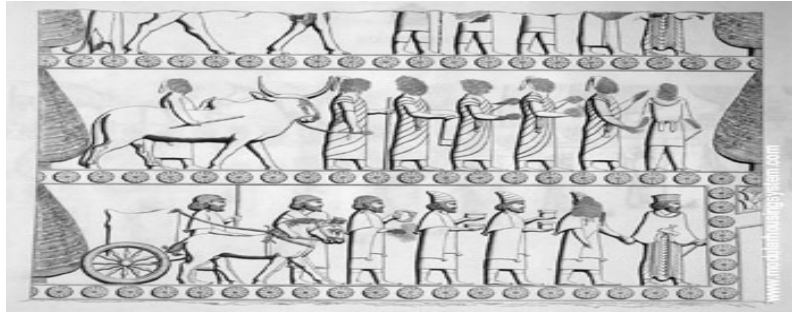


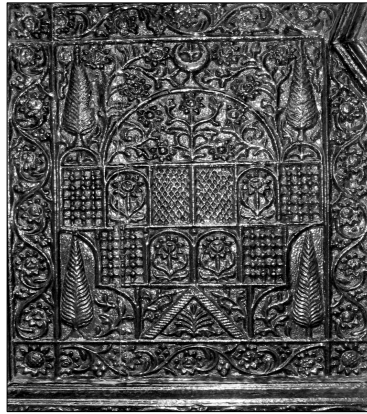
Figure 5.51 Ancient Capital of Persian Achaemenid Empire Near Shiraz Iran
[Http://Www.Iranchamber.Com/Art/Articles/Art_Of_Achaemenids.Php](http://www.Iranchamber.Com/Art/Articles/Art_Of_Achaemenids.Php)



Figure 5.52 Stairway of Apadana Palace at Persepolis, Achaemenid Ceremonial Capital, 5th-4th Century BCE
http://www.iranchamber.com/art/articles/art_of_achaemenids.php

Also The Cypress was associated with death by the Greeks as they connected it to the under world. This was because, when the cypress was cut, it would not grow back. The Romans would connect the cypress to the worship of Pluto, connecting the Cypress tree with funerals. The Christians took this and used it on their tombs.
<http://www.christiansymbols.net>

But in Tripoli and other countries used above entrance and in the domes as in Gurgi mosque, other place round the doors as in Al-karamanli mosque and in the Shayib Al-Ein mosque on doors by wooden work. Figure 5.53



Cypress tree on the doors as in Al-karamanli mosque 1738 A.D



Cypress tree on doors of Shayib al –Ein Mosque 1699 A.D



Cypress tree on the domes of Gurgi mosque 1833-1838

Figure 5.53 Cypress Tree Motif In Tripoli Mosques (Samira.N.B.Said 2005)

- **Hand (Kamisa) Motif**

It is common in round world as forms are rarely found in North Africa on talismans; but in the east we're find them on amulets and charms, which have been produced under the influence of Persian art. Looking glasses, cups and seals to which magic power is ascribed, are often adorned with them. (Liungman.g.l 1991.232)

The human hand is a very popular symbol among Muslims. This charm is usually called "the hand of Fatim'a. The it's interpreting the five fingers as the five saints: Muhammad, 'Ali, Fatima, Hasan, Husayn. (Alan, 1991.21)

ALkamisa or a hand of Prophet's sister or by Tripoli language five numbers is (kamsa) this combines the concepts of fertility and good luck. The hand often is symbol of protection from evil eye. You can see a hand motif by metalwork on main

entrance, Knocker door or by plaster, painted , on the wall , and mostly is used in jewels and all of Tripoli people thought this motif is traditional and folklore art.



Figure 5.54 Hand Motif is Craved on the Doorway of Alhamrba (Cooper, 1978.79), The Rights Figure, The Knocker on the Door of The Sheibani School in Aleppo, Syria

Drawings and etchings of the hand were found the Middle East and in some parts of Europe and Asia. In ancient Middle-East, North Africa and Eastern-European Figure 5.54

Also Jewish culture was common practice to have a hand symbol drawn or placed on the outer walls or doors especially on homes, and temples Figure 5.55 (Unterman.A, 1991.21)

It was believed that not all people that possess the power of the 'evil eye' are Therefore preventative measures such as placing the hand symbol on the home and within it were wise and effective protection.



Figure 5.55 The Holy Of Holies Of A Canaanite Tample At Hazor, Jewish 16th century (Unterman.A, 1991,95)

Table 5.1 Summary of Meaning of Symbols of Decoration In Interior Of Tripoli Mosques




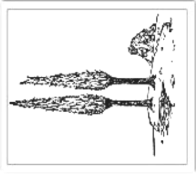



<p>Motifs in Tripoli mosques</p>	<p>Symbols</p>	<p>Meaning of symbols of other cultures</p>
<p>Rose This motif is common in all of mosques and other buildings there is no meaning.</p>		<p>The sign has most likely been in use from around 2500 B.C. During the Babylonian times, it appeared with  and  for the Venus God and the Sun God, respectively. In the near east (Mesopotamia), the Lotus was the flower of Babylonian goddess.</p>
<p>Cypress Used this unit on doors surface or we found above entrance inside as in Shayib al –Ein Mosque 1699 A.D, and Mustafa Gurgi Mosque 1833-1838.</p>	 	<p>The Cypress was associated with death by the Greek as they connected it to the under world. This was because, when the cypress was cut, it would not grow back. The Roman would connect the Cypress to the worship of <i>Pluto</i>, connecting the Cypress tree with funerals. <u>The Christians took this and use it on their tombs, but in the 13th B.C.</u> the tree in Egyptian is mother goddess distributes food and drink from the branches of a tree of life. Also used tree in persian Achaemenid Empire near Shiraz, Iran (5-4)th B.C.</p>
<p>Cinquefoil Or Rose of Venus. This type of rose in minber of Shayib al –Ein Mosque 1699 A.D</p>	 	<p>The cinquefoil (from the French, five- part) is a five petalled rose found in Christian symbolism of the middle ages. It is often found affixed to the tops of <u>Gothic Arches</u>, - shaped doorways and <u>windows</u>. Thought to represent the <u>womb of Mary</u>.</p>

Table 5.1 Summary of Meaning of Symbols of Decoration in Interior of Tripoli Mosques

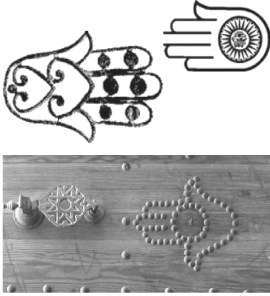
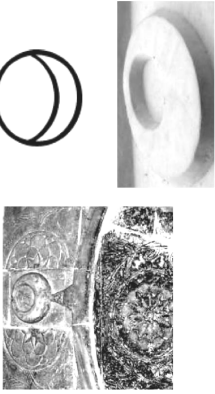


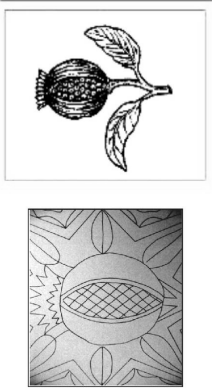
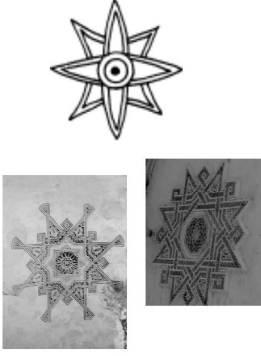
<p>Motifs in Tripoli mosques</p>	<p>Hand of Fatima It was founded on the door, in Ahmed pasha Al karamanli 1738 A.D</p>	<p>Crescent moon and star In mihrab Shayib al –Ein Mosque 1699 A.D, also crescents motifs were found in every where in Libya’s mosques, and the architecture of the old city particularly above entrance and on doors also on the capitals of columns, domes of minbars and middle of arches of mihrabs.</p>	<p>Three Fish It was founded in mihrab of dargut pasha mosque. Single Fish is used in other building as houses, in walls entrances. The fishes motifs are symbols were used as decorative elements This combines the concepts of fertility, and protection from evil, and other meaning, there is relationship between the location of town and craft of fishes peoples and the sea effects on town.</p>
<p>Symbols</p>			
<p>Meaning of symbols of other cultures</p>	<p>Hand Fatima Hand from ancient Egypt, Isis is represented with a fish on her head. al kamisa known in all of the regions, also all of cultures of different religions such as the Jews, Christians, Islamic culture, but before this time of cultures was used since the Egyptian civilization.</p>	<p>Crescent is A symbol of the aging goddess (crone) to contemporary witches and victory over death to many Muslims. In Islamic lands, crescent can be seen enclosing a lone pentagram. In ideogram is very old. It was a symbol for the moon god Nannan, later Sin, in the Euphrates-Tigris region. The sign has most likely been in use from around 2500 B.C. Egyptian goddess “Isis” the sun disk within the horns of an Apis bull. But also of Assyria and India. The Hebrew maidens in the time of the prophet Isaiah wore crescent-shaped ornaments on their heads. A crescent adorned the head of the goddess Diana and was also the special guardian of houses and doors. The Greeks not only wore amulets in the shape of the half moon, but placed them on the walls of their houses as talismans.</p>	<p>Three fish represent Jesus as a member of the Trinity fish." This symbol was used by believers in the early days of persecution as a secret sign of their shared faith. One person would draw an arch in the sand, and the other would complete the sign to show his brotherhood in Christ. This symbol, called the Jesus fish, in ancient Egypt, Isis is represented with a fish on her head," also the fish forming was the God of Babylon.</p>

Table 5.1 Summary of Meaning of Symbols of Decoration in Interior of Tripoli Mosques

<p>Motifs in Tripoli mosques</p>	<p>Symbols</p>	<p>Meaning of symbols of other cultures</p>
<p>Rose 4 petals This motif is a common in Tripoli architecture, and mostly of mosques as shiyb ALEin and korje mosque</p>		<p>Typical of Africa folk This is a sign used on clothes in Ghana, Africa. It is called Pepe kramo, meaning an evil.</p>
<p>Pomegranate It was founded only in mihrab border of Dargut pasha mosque there is no meaning, just for decoration.</p>		<p>The pomegranate, full of sweet red juice and lots of seeds has many meanings. It symbolizes the church, how many people form one body together. The red juice has symbolized the blood of the martyrs (those who have died for the faith. The pomegranate can also symbolize the resurrection, especially in paintings that show it being held by Jesus. A lesser symbolic meaning, at least in Christianity, is that of fertility.</p>
<p>Eight Pointed Star There is no meaning just for copied from other cultures as Tunisia, and morocco countries.</p>		<p>Eight Pointed Star The star of baptism or the star of regeneration. eight sided. Some also speculate that the eighth day of creation was like a new creation. Eight pointed symmetrical signs are ancient symbols for the "Venus goddess or the planet Venus" as either the Morning star or the Evening star. Babylonian and the time around 2000 B.C. http://www.christiansymbols.net/animals_page9.htm</p>

CHAPTER 6

CONCLUSION

The designing of building is not place, time, and materials, but it is expression of human behavior, and manner of the culture. It is an impotent of form and decoration and the physical environment, though, these professions can help the society to change.

“The most important effort is to modify the culture and produced symbolic meaning of architecture by human culture, development and building processes, including the use of land and natural resources, which in turn affect the basic character and organization of land use and built environments”(Hatcher, 1985)

Environments directs lifestyle which basic changes by use of natural and human. Resources humans are the architects who encourage this direction accept the cultural ideology underpinning.

Also the participation by the work strength with the users of buildings, architects, but also to push for the socialization of profits', such that the value created by the traditional culture is shared by society as a whole. Under these conditions, image and appearance of life and language of concepts, will be understood when appreciated within a more complete social context.

Changing of economical conditions, after the discovery of oil, the Arabic countries society was invaded by multi-cultural social forces formed by the newly arriving labour force to work and support the fast developing oil industry and its associated

activities. Development was everywhere and in all fields of modern life, the way they thought, the way life, and the places in which they choose to live.

A higher income enabled country to improve their life style. A consequence of this was a change from their old buildings to a new, modern western type design of house. This design was strange to the people's culture and was different from the type of architectural system they were accustomed to.

The new buildings were designed by European and American designers without responding to the need to suit the requirements of the Arabic culture and were characterised by new building materials and new design strategies which ignored the culture and climate and resulted in a distraction from the Arabic architectural heritage.

Islamic artistic traditions at times, adopted from effects of the Greco-Roman technique of mosaics or in the adoption of Persian and Roman architectural building technology, and from neighboring area, with economic improving, early Islamic art simply took over whatever traditions were available at other times, as in the development of the mosque as a building type, it recomposed into new shapes, the forms that had existed until now.

The study was attempted to prove the multi-cultural factor influenced on elements and decoration to local architecture lead to loss of own identity, and the meaning of our traditional customs, arts and cultures after conditions understand aspects in Tripoli country There is the relationship between architecture, unit-form and culture social changes other factors impacting on the local culture Besides that, economical factor which are also influencing the materials, and technical elements and improvement of architecture in the 16th to 19th century "Ottoman period at North Africa .

When the Ottoman period had captured Tripoli city:

- There wasn't any school of art, belongs to traditional art.
- There is no development of traditional local architecture.
- There is no local architects and craftsmen, the architecture in the Ottoman, and Al karamanli period, there was no strong traditional of Islamic architecture.

During a history of Tripoli before Islam many different cultures by multifamily of different political, and different religion and concepts, beliefs had examples of art facts and had an impact of art and architecture of Libya.

That have been in Tripoli architecture in 16th and 19th centuries was the preliminary of Tripoli art, and architecture and there were roots but it hasn't improved. Multifamily in that time (from different Religious as Jews, Christians, Spanish, Malta, Italian) were strongly affected on the culture- social, and lifestyle, as local Tripoli population.

Concentration of the history of Art and Architecture offers training in the historical interpretation and critical analysis of the visual arts and architecture. It develops the skills of visual discrimination and verbal expression, fundamental to historical art analysis.

The Tripoli in Ottoman period contains a number of individual architectural features which are related to the different buildings because of the importance of these features in order to understand the city in terms or culture and technique, some elements such as minarets, multi-domes, mosque types, decoration and materials are very important for discussion in order to obtain a complete idea about the old city in Tripoli.

The architectural features of different buildings have been ornamented with different elements; the decoration was executed either of flat surfaces, or in relief. There are two kinds of decoration, i.e. the advance decoration which was used in cities such as Tripoli which was influenced by Maghribi and the Ottoman styles, and vernacular decoration, associated with more modest local architecture such as in Gadames, and other desert cities.

The builders have used local materials, but other important materials were used for decoration, such as the ceramic, marble, and glass which came from neighboring countries and Europe.

Ceramic tiles showed us the relation with other cultures factor by artist and craftsmen. As similar gypsum was used as material of decoration and they helped in the development of decoration.

Gypsum, which was and still is quarried in Libya, is one of the materials that were used to decorate buildings. It is easy to make any form by gypsum as forming the model, writing which could be Arabic letters, geometric figures, with white gypsum is painted with the colors that are required. "Gurgi mosque" for example, contains decorations which are made of gypsum.

The building in Libya depends structurally upon a support system of columns and arches as in many areas of North Africa, re-used columns from buildings of the Roman and Byzantine sites.

The study accounted the features, and local elements of architecture, art, and decorative units which are reflection of soul of culture of nation, and their symbolism, and related traditional Tripoli art.

In the 16th and 19th centuries, were very important period in historical Tripoli architecture in Ottoman periods it was seen the boom of economic movement, and strong reliance on relationships with European and behind sea countries likewise the sultans and rulers understand worth of location of Libya and it's links with neighboring countries .

Diversity in the patterns of ornamentation and materials introduced into the art of ornamentation of religious and urban architecture structures. Among these new patterns and materials were the use of embossed and chiseled ornamental embellishment on marble and limestone, carved and notched wood painted with various colors. In addition to marble and plaster and ceramic tiles and plates, with multi-colors was introduced as well, into the ornamentation of certain religious and urban architecture in that period stretching between the 16th to the 19th century.

Ornamentation style in architecture of religious structures was developed by philosophy in the minds of architects, native population, and the planning of the buildings in Libyan mosque was for a purely functional purpose. Islamic art and architecture in Tripoli characterized by simplicity disregard for complexity, and religious architecture structures were different features originated in Libya, or

whether some types and styles of development of decoration, ornamentation and architectural features were borrowed from outside Libya and which were related to the North African type of cities.

In this study The attempt was for understating the factors which derived to mixture of different elements and technical with various units of ornamentation during different time in mosques of old city (Tripoli) in Ottoman and Al Karamanli period.

The following conclusion is derived from the analysis of this thesis study. The model as following shows factors influencing the formation and decorative units and existence of culture. Factors have relationship with local culture. Figure 6.2

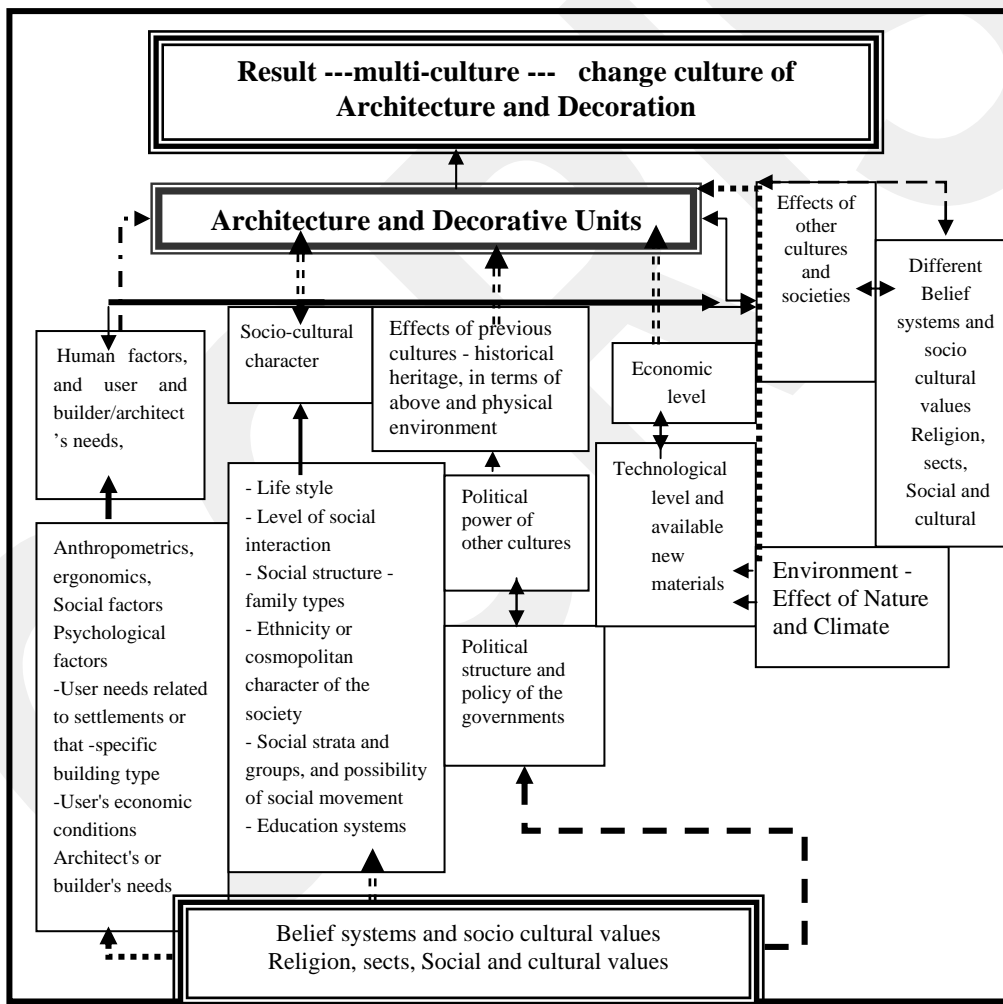


Figure 6.1 Model Shows Factors Influencing The Formation And Decorative Units And Existence Of Culture (by Samira.N.B.Said)

That is seen economical improving of, and different period of historical heritage such as the Roman and Byzantine and, the Ottoman therefore are rich of decoration and especially many subjects of ornamentation the collection of mixture of decorative different motifs such as typical of Mesopotamian Civilization motifs in Shayib al – Ein Mosque 1699 A.D, in all of group of mosque which are found in other culture has different motifs belong to old time of Mesopotamia civilization.

European styles influenced on motifs and decoration Ahmed pasha Al karamanli that shows the highly economical in that time. Mosque 1738 A.D, Mustafa Gurgi Mosque 1833-1838, was influenced from other countries such as Maghribi style in Dragut Pasha Mosque 1556A.D Shows example of Conversion from churches to the mosque, changing some construction in interior space, and by Christian craftsmen, and other countries as Maghribi craftsmen, with different motifs craftsmen, and different Christian motifs by different way.

Main Features of Tripoli Mosques:

- Hypostyle plan with arcaded porticoes
- Multi-domes roofing
- There is rwiq but no courtyard
- Rectangle shaped plan of prayer hall with aisles perpendicular to the qibla wall.
- Transverse arcade in front of mihrab)
- Dome above the mihrab.
- Mihrabs are built by stone materials with rich decoration
- Square-based tower as minarets.
- Decorated with very attractive stucco work.
- Mixture of cultures with complex construction, and feature architectural elements.
- The ornaments are similar as “six, eight stars”, as “crescent”, “cypress tree”, as” roses of five, and six petals “in all of mosques, and different as “pomegranate” in Dragut Pasha Mosque, “Al kamisa“ Ahmed pasha Al karamanli, and “fish” in Dragut Pasha Mosque.

Also the second part of study was the symbolism of art which belongs to religious art started with primitive cultures expressing their religious views religious art forms of idolatry became part of their effort to express human emotions and aspirations, ranging from the simple events to complex supernatural expressions. Almost all early art has its roots in religion. Every religious sect makes use of art to depict, emphasize, glorify and protest, decoration, painting; Muslims architecture used the different Religious ornamentation as “Christians, the Buddhists, and the Jewish”, expresses their beliefs.

The elements of architecture, and decorative art units should be reflection of soul of culture of Tripoli nation, and their symbolism, and related traditional Tripoli art. The vocabulary of Tripoli art and a variable number of local vocabularies was to remain a constant throughout the history of Tripoli, and is certainly one of the reasons for the difficulty, if not impossible, one faces difficulty in trying to define a Tripoli style. Religion, economics, politics reflections of culture of life, society, arts, psychology, history, language, and anthropology are influencing art works, model figure 6.1 shows the factors influencing of the local culture

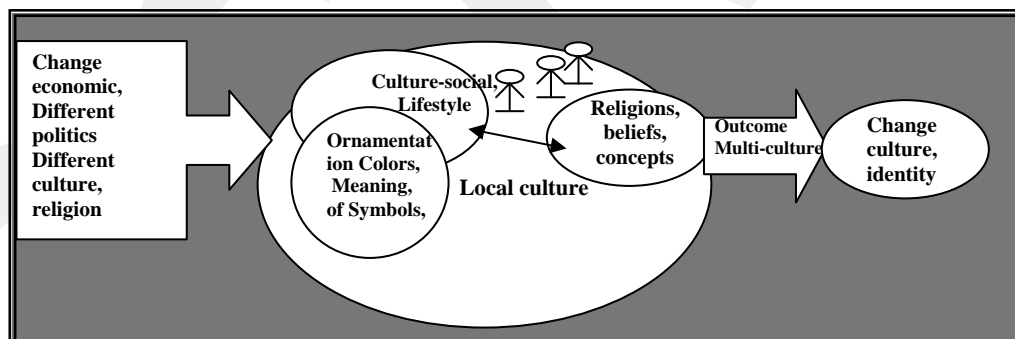


Figure 6.2 Model of The Factors Influencing Of The Culture
(by Samira.N.B.Said 2005)

It was known that it is difficult to know the roots of art of the world. Islamic art was affected from other arts and previous civilizations, but the Islamic art improved itself during time by various factors, and achieve a unique character of Islamic art. Tripoli art was influenced by the same factors, but there is no advancement of art and technique, and no improvement of motifs specific to Tripoli. So that Libya should

improve the symbolism for contemporary style and reflects original style of the Islamic religion.

Considering local Architects, and craftsmen who have traditional cultural ideology accepting or no the underpinning appearances as time change. Human and users who permitted cultural conservation, new ideas to emerge these changes must push to make, and improvement of creation

In every culture around the world the symbolism means different things in different languages and in different cultures but the attributes assigned to them are quite similar in most cultures, through out the ancient world each culture created its own folklore.

With time these objects became more stylish and their designs more intricate. Many of the symbols that are used in amulets and talismans became universal marks of protection and support and are found in variations among most cultures and folklores around the world. Some of the meanings of the symbols vary from region to region or from culture to culture but over all there is a common thread that ties them all.

The Al kamisa, and Fish are a common symbol of fertility throughout the world, and in most cultures and folklore. It is also a powerful symbol of protection against the 'evil eye. In Tripoli people as it is found after survey, the fish is thought of as a symbol of the life force, a force of fertility and reincarnation and a symbol of purity because it comes from the sea. Early Christians used the fish as a symbol of identification of their religious beliefs, and the Jews see the fish as a symbol of fertility. But before these fish was found and used since the Egyptian civilization and their symbolism is a fertility symbol, as it is found in research see (p. 216)

Not much has changed over time as far as the large spread use of amulets and talismans in Tripoli, as Al kamisa known in all of the regions, also all of cultures of different religions such as the Jews, Christians, Islamic culture, but before this time of cultures was used since the Egyptian civilization.

The survey study, which applied logical and deductive methods, and quest the of meaning of some motifs which are common in Tripoli city (old city) I discovered during the study around material from the widest range of geographic and historical origins, historical heritage were a complex discipline taking on many different methods, perspectives and interests sometimes it deduces from works of art the time and place of their making, or the identity of their makers, and sensibilities of people of the past are expressed in their art, and further, reflected in the teaching and erudition of the History of Art and Architecture, .and it should be improved education of artistic level of people.

Being an Islamic city, Tripoli must improve Islamic symbols and the Islamic art must dominate modernism style, in other words we should employ Islamic art depending on the local cultural traditions and the preferences of the artist and user must consider traditional art, like Islamic art is decorated by geometric and vegetal patterns and inscriptions

Education, and edification of people is a important factor influencing on the concepts and understanding of beliefs also the education is helpful to improvement the local materials and technological technique which also depended on economic condition

Also it should be the motifs belong to environment and nature, and the materials should be suitable of climate and nature, and the symbolism of motifs should belong to traditional, religious, beliefs, and concepts.

Finally it can be concluded that during this study the art and architecture of Tripoli has traditional architecture and has private expression of culture that means it has identity of architecture but is affected by the factors during 16th to 19th centuries.

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APPENDIX A

GENERAL INFORMATION OF QUESTIONNAIRE

Sample of Questionnaire of two group sample one of them is regular random sample other group is selection sample conducted as point of the filed survey covered (150) of Tripoli people divided to groups as following to five groups difference of Ages, levels of education, and social –culture of people .

I submitted (150) sample of questioner to 150 people, but I recovered only (100) sample and (50) sample some of them no answers.








Notice: please fill and answer this questions using mark (✓) inside suitable square front of picture or gives answer in space if it is necessary

With thanks for cooperation

1- Age	25-30	30-40	40-50	50-60	60-70
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2- Education level	No education	elementary	secondary	academic	Master Degree
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>





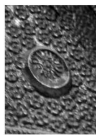



APPENDIX B

Questionnaire 1

DECORATIVE Units in Tripoli mosques		 				 								 			
		QUESTIONS															
Where did you find these units?	At doors																
	At windows																
	At walls																
	At mihrabs																
	At domes																
	At columns capitals																
	At minbars																
	At ceilings																
Are these motifs to Tripoli heritage, and reflects on Tripoli social culture?	Yes																
	No																
Do you know how long have been using this motif?																	
Are there other cultural affects on Tripoli interior design	Yes																
	No																
Have you seen it in other Arabic cities? If yes where?	Yes																
	No																

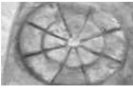
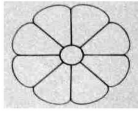



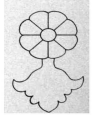
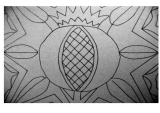
APPENDIX B

Questionnaire 2

DECORATIVE Units in Tripoli mosques					
QUESTIONS					
To whom this decoration belongs....?	Islamic				
	Jews				
	Christian				
	Libyan				
	Tripoli				
	Ottoman (Turkish)				
	Roman				
	Ghadamis				
	Other style				
Is there a relationship between this unit and the environment	Yes				
	No				
What's the meaning of....?					
Is this unit a symbol or just decorative unit	For beauty				
	For meaning symbol				

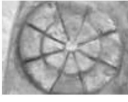
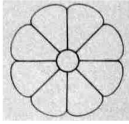







APPENDIX C

Questionnaire 1

DECORATIVE Units in Tripoli mosques				 	 	
QUESTIONS						
Where did you find these units?	At doors					
	At windows					
	At walls					
	At mihrabs					
	At domes					
	At columns capitals					
	At minbars					
	At ceilings					
Are these motifs to Tripoli heritage, and reflects on Tripoli social culture?	Yes					
	No					
Do you know how long have been using this motif?						
Are there other cultural affects on Tripoli interior design	Yes					
	No					
Have you seen it in other Arabic cities? If yes where?	Yes					
	No					

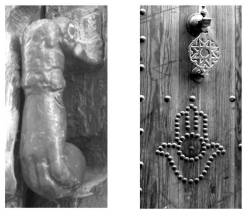


APPENDIX C

Questionnaire 2




DECORATIVE Units in Tripoli mosques						
QUESTIONS						
To whom this decoration belongs....?	Islamic					
	Jews					
	Christian					
	Libyan					
	Tripoli					
	Ottoman (Turkish)					
	Roman					
	Ghadamis					
	Other style					
Is there a relationship between this unit and the environment	Yes					
	No					
What's the meaning of....?						
Is this unit a symbol or just decorative unit	For beauty					
	For meaning symbol					

APPENDIX D

Questionnaire 1



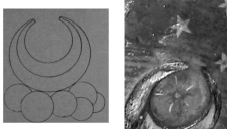
DECORATIVE Units in Tripoli mosques				
QUESTIONS				
To whom this decoration belongs....?	Islamic			
	Jews			
	Christian			
	Libyan			
	Tripoli			
	Ottoman (Turkish)			
	Roman			
	Ghadamis			
	Other style			
Is there a relationship between this unit and the environment	Yes			
	No			
What's the meaning of....?				
Is this unit a symbol or just decorative unit	For beauty			
	For meaning symbol			

APPENDIX D Questionnaire2

DECORATIVE Units in Tripoli mosques				
QUESTIONS				
Where did you find these units?	At doors			
	At windows			
	At walls			
	At mihrabs			
	At domes			
	At columns capitals			
	At minbars			
	At ceilings			
Are these motifs to Tripoli heritage, and reflects on Tripoli social culture?	Yes			
	No			
Do you know how long have been using this motif?				
Are there other cultural affects on Tripoli interior design	Yes			
	No			
Have you seen it, in other Arabic cities? If yes where?	Yes			
	No			



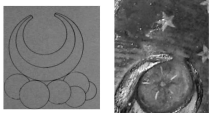
APPENDIX E

Questionnaire 1

DECORATIVE Units in Tripoli mosques				
QUESTIONS				
To whom this decoration belongs....?	Islamic			
	Jews			
	Christian			
	Libyan			
	Tripoli			
	Ottoman (Turkish)			
	Roman			
	Ghadamis			
Other style				
Is there a relationship between this unit and the environment	Yes			
	No			
What's the meaning of....?				
Is this unit a symbol or just decorative unit	For beauty			
	For meaning symbol			

APPENDIX E

Questionnaire 2

DECORATIVE Units in Tripoli mosques				
QUESTIONS				
Where did you find these units?	At doors			
	At windows			
	At walls			
	At mihrabs			
	At domes			
	At columns capitals			
	At minbars			
	At ceilings			
Are these motifs to Tripoli heritage, and reflects on Tripoli social culture?	Yes			
	No			
Do you know how long have been using this motif?				
Are there other cultural affects on Tripoli interior design	Yes			
	No			
Have you seen it, in other Arabic cities? If yes where?	Yes			
	No			