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Assignment islamic architecture (Fatimid,Ayyubid,& Mamluk Architecture)

Fatimid architecture

fatimid architecture ; Its called fatimid architecture because it was formed during fatimid caliphate during 909 to 1167CE .The land where it was found was mostly Mahdia, Al Mansuriya and Cairo but most prominently found in Al Qahira;which is infact the old city of Cairo and is basically located to the eastern side of Nile .

Billah was considered to be its prominent founder who formed most of the mosques ,palaces ,bridges,phblic baths and beveldere in fatimid architecture.

The Fatimid Caliphs competed with the founders of the Abbasid and Byzantine empires, and indulged in luxurious palace building. Their palaces, their greatest architectural achievements, are known only by written descriptions, however. Several surviving tombs, mosques, gates and walls, mainly in Cairo, retain original elements, although they have been extensively modified or rebuilt in later periods. Notable extant examples of Fatimid architecture include the Great Mosque of Mahdiya, and the Al-Azhar Mosque, Al-Hakim Mosque, Juyushi and Lulua of Cairo.

style;

Early buildings of the Fatimid architecture were of bricks, although 12th centy

ury aftetmath the stones gradually became the main building blocks.The Fatimid architecture was combination of eastern and western architecture, drawing on Abbasid, North African, Greek and indigenous Coptic traditions, and bridged between the early Islamic styles and medieval architecture of the Mamluks.The Fatimids were unusually adurable of people with different ethnic origins and religious perspectives, and were fond of exploiting their abilities.[20] Thus many of the works of Fatimid architecture flashes light of architectural design burrowed from Northern Syria and Mesopotamia, probably in part due to the fact that they often applied architects from these places to design their buildings Fatimid architecture in Egypt drew from before Tulunid styles and techniques, and used nearly same types of material. While also consciously attaching itself to Abbasid architectural concepts, the architecture is more influenced by Mediterranean cultures ,traditions and less by Iranian.

While Fatimid architecture followed traditional plans and aesthetics beauty it is varriant in architectural details such as the massive portals of some mosques and their elaborate façades.Scholars such as Doğan Kuban defined Fatimid architecture as "inventive more in decoration than in broad architectural concept", although he appreciated uts distinct style of mosque. the introduced or developed the usage of the four-centred keel arch and the muqarnas squinch, a feature connecting the square to the dome. The muqarnas squinch was a complex innovation. In it a niche was placed between two niche segments, over which there was another niche. It is possible that this design had Iranian inspiration. A similar system was applied to window building. According to De Lacy O'Leary, the horse-shoe arch was developed in Egypt under Fatimid rule and is not of Persian origin as is commonly thought.This architectural style can be witnessed in the North African Fatimid Mosques as well as Al Jame Al Zaituna, a mosque of which the central dome and the courtyard has been constructed long after the Fatimids relocated their capital to Egypt



ayyubid architecture

At the zenith of its power Ayyubid rule stretched from the Tunisian border in the west, the Yemen in the south and al-Jazira north and eastwards, but only three areas out of this large territorial expanse have received any serious architectural study that has been published; these are Cairo, Damascus and, to a lesser extent, Aleppo. The buildings of Hama, Harran, Homs and Mosul are cursorily described and other Ayyubid structures apart from these have had little or no attention. Throughout there is a marked scarcity of drawings, plans and photographs. Under these circumstances only a detailed review with the most tentative of interpretations is possible. The period opened in 1171 with the overthrow of the Fatimid regime in Egypt by Salah al-Din and the shift in political power was given visual expression in stylistic changes in the architectural field. Whereas the Fatimids adapted several North African architectural features, the Ayyubid rulers looked eastwards for their inspiration. Although their rule lasted under a century, many new structural ideas apparent in regions under Ayyubid control were continued, developed and elaborated under the following Mamluk Sultanate. The subject is divided under the accepted three headings of military, religious and secular constructions. The military section includes city walls, citadels and also caravansarai, because of the parallel defence features. The madrasa and maristan are grouped with the masjid and mausoleum forms as religious architecture because of their interrelationship and structural similarity. The third and last category, secular buildings, includes private houses and public baths.



mamulak Architecture;

Mamluk architecture was a flowering of Islamic art during the regime of the Mamluk Sultanate (1250–1517), which is prominent in medieval Cairo. Religious zest made them generous patrons of architecture and art. Trade farming, developed under Mamluk regime, and Cairo, their capital, became one of the wealthiest cities in the Near East and the center of artistic and intellectual activities described by the words of Ibn Khaldun, "Cairo is the center of the universe and the garden of the world", with splendid domes, courtyards, and minarets spread across the city.

mamulak art is formed mostly by Sultan and because of his individual decisions he has made this art more finest, who would do multiple projects as well at once.

While the organization of Mamluk monuments differs the funerary dome and minaret were permanent leitmotifs. These attributes are dominant characteristics in a Mamluk mosque and were visible in the beautification of the city sky. In Cairo, the funerary dome and minaret were respected as symbols of commemoration and worship.

Patrons used these visual attributes to express their individuality by decorating each dome and minaret with distinct patterns and methods and ways. Patterns carved on domes ranged from ribs and zigzags to floral and geometric star designs. The funerary dome of Aytimish al-Bajasi and the mausoleum dome of Qaitbay's sons represent the diversity and detail of Mamluk architecture. The creation of Mamluk founders was reflected prominently with these leitmotifs.

Expanding on the Fatimid Caliphate's development of street-adjusted mosque façades, the Mamluks developed their architecture to enhance street. In addition, new aesthetic concepts and architectural solutions were created to reflect their assumed role in history. Furthermore, by 1285, the essential features of Mamluk architecture were already established in the complex of Sultan Qalawan. However, it took three decades for the Mamluks to form a novel and distinct architecture. The Mamluk utilized chiaroscuro and dappled light effects in their buildings.

after the Ottoman regime in 1517 brought Mamluk architecture to an end

