



Contemporary Mosque

Ergün Erkoçu



Contemporary Mosque:

The Contemporary Mosque Renata Holod, Hasan-Uddin Khan, 1997 This survey of the contemporary scene presents projects ranging from buildings commissioned by wealthy private individuals and local Muslim communities to imposing State Mosques serving as symbols of national prestige Mosques with strikingly modern designs for which the latest materials and construction techniques have been used contrast with examples in regional architectural styles notably in Southeast Asia and West Africa using traditional materials

Architecture of the Contemporary Mosque Isma?l Serageldin, James Steele, 1996 A unique appraisal of the architectural developments of the contemporary mosque

Emergent Design Imdat As, 2002 In the digital age many notions which we take for granted such as distance time and space have changed dramatically This change in perception introduces new metaphors and understandings which require a new mosque architecture to evolve that corresponds to the spirit of the time The virtual space creates opportunities for new kinds of interaction and communication Now the village well is the computer interface which connects us with the rest of the world How can these emerging notions enrich and shape mosque architecture How would it affect and or change existing metaphors How can new mosque architecture transform existing practices and rituals without falling astray to theological teachings What kind of social cultural and religious implications would it bear The thesis is divided in three main parts first it questions the holistic mosque paradigm and explains the accumulation of religious architectural elements over centuries second it investigates the Kocatepe Mosque experience in Turkey in more detail which shed light onto the evolutionary process of the praying space and finally proposes a new mosque paradigm which converges virtual and physical spaces

Contemporary Mosque Architecture in Egypt and Iran Hosam Ali, 2021 Abstract I would like to introduce my research with this quote from Ahmed Hamid's book Hassan Fathy and Continuity in Islamic Art and Architecture As a student of Architecture at Cairo University's Faculty of Engineering I was ashamed that we Egyptians and Muslims had nothing in our syllabi that could be considered comparable to the genius of the west Islamic architecture was omitted from the curriculum as being of no interest value for modern architects It bothered me when I found that Egyptians believed the image propagated by some orientalists that Islam and by implication its art and architecture was backward

- 1 What is Islamic architecture in the first place Rabbat summed Grabar's words by stating that Islamic architecture is the architecture built by Muslims for Muslims or in an Islamic country or in places where Muslims have an opportunity to express their cultural independence in architecture
- 2 Therefore no matter what the architecture looks like no matter what statement it carries it will still be Islamic as long as it satisfies these This gives a wide spectrum of options in the design of Islamic architecture Nevertheless Islamic architecture is not a separate entity It is a reflection and a vessel of Islamic culture in the place where it is situated To trace the influences of Islamic culture on its architecture it is important to emphasize two factors that regulate all aspects of life for Muslims including the ways they construct or alter their environment First Islam tolerates cultural and

aesthetical differences in a multitude of nations The concept of tolerance is commanded in the Quranic verse 34:27 We did not send you Prophet Muhammad for all mankind except to bring them glad tidings This means that the message of Islam is the message of acceptance of all the mankind with their differences in mindsets and cultures When tolerance is applied to architecture it accommodates a cultural variety Such cultural interactions and influences are evident when comparing Timurid architecture to Mamluk architecture for example Second Islam urges us to respect the environment and be conscientious when altering it For instance the Prophet Muhammad used to consult all his fellows even non Arabs when taking a decision on modifying spaces as in the famous incident of digging trenches around the city following the advice of an Iranian which was an innovative solution for the Arabs who had not previously known the concept of trenches Despite such freedom of expression the mosque remains the pivotal component of both Islamic identity and Islamic architecture The belief for a Muslim is the core of life therefore the mosque becomes the center of their constructed environment As Saoud 2002 puts it The religious beliefs and practices formed the center of cultural life for those populations thus giving the mosque the central position in spatial and institutional hierarchies 3 From a praying space built adjacent to the Prophet s house from local simple materials like mud bricks and palm tree trunks to huge structures with extensive decoration and intricate components 0 2 a mosque is the journey of the Muslim prayer space Today people use a mosque only for the purpose of Ibadah But we realize that Network of Mosques NoM has a great potential to improve social welfare for the society who live around the mosque 4 Hence studying the mosque is essential to understanding Islamic architecture Another factor that has determined the face of Islamic architecture and mosques in particular is related to socioeconomic changes in the world The industrial revolution modernism and postmodernism played a key role in changing the designs of mosques This is reflected in the comment that the master jury of Aga Khan Award made about the Niono Mosque in Mali Islamic culture has only recently begun to emerge from a past whose aesthetic values were based on craft toward a future whose aesthetic values will surely be based on machine production 5 Islamic architecture comes in an abundance of manifestations Various cultural and contextual influences on Islamic architecture continue to evolve Throughout history Islamic architecture adopted the effects of surrounding architecture through adding spaces and elements that fitted the needs of the users Nowadays the concept is still the same but there is more complexity to it not only in the architecture itself but also in the perception of architecture Yet with the rise of the international style and globalization since the mid twentieth century Islamic architecture has faced confusing choices for both users and architects posing the following questions Should architects advocate their attachment to a particular historical period Conversely should they move on and adapt contemporary concepts and forms inspired by international architectural movements Does the vocabulary of the past guarantee authenticity Does the authenticity of this style of architecture merely depend on its forms and vocabulary Does authenticity lie in the connection between a style and religious concepts Many scholars including Nasser Rabbat and Ali Gabr tackled these questions studying multiple cases

especially following the debates around modernism deconstructivism traditionalism and regionalism since the mid twentieth century My research will involve a summary of all these theories and their application in contemporary 21st century Islamic architecture in Egypt and Iran The purpose of this dissertation is to compare the approaches taken in both countries in designing mosques My analysis will be based on the socio political context of architecture the influences that affected its designs and the lens of the relevant theoretical framework

Contemporary Mosque Architecture in Turkey Samaa Moustafa Ahmed Moustafa, American University in Cairo, 2013

Entrepreneurship in the Creative Industries Naveed Yasin, 2025-03-04 In a rapidly dynamic global economy creative industries are at the forefront of innovation shaping the cultural and economic landscapes of nations Entrepreneurship in the Creative Industries offers a fresh insightful exploration into the unique entrepreneurial dynamics within the Arabian Gulf and Asia This compelling book brings together contemporary perspectives from two diverse and rapidly growing regions uncovering the challenges opportunities and strategies employed by creative entrepreneurs Through a series of case studies critical analyses and expert contributions this book provides unique insights into the key creative sectors such as media entertainment design and the arts highlighting the intersection of tradition and modernity cultural identity and globalization Whether you are an academic a creative professional or an entrepreneur this book provides practical insights and valuable lessons for navigating and thriving in today s creative economy in the Arabian Gulf and Asia Discover how creativity meets commerce in this essential guide to entrepreneurial success across some of the most vibrant and fast growing creative hubs in the world

The Mosque Ergün Erkoçu, 2009 Innocent houses of worship or bulwarks of fundamentalism We all have our own ideas about mosques and many of those ideas go beyond the domain of architecture In Europe mosques are a central issue in the debates about the integration of Muslims and the potential dangers of Islam In recent years such debates have often edged out serious architectural discussion of European mosques and the domes and minarets of traditional mosque architecture have come to symbolize this entire field of controversy The aim of this book is to bring greater depth and nuance to the debate about mosques Amongst others politician Frits Bolkestein architect Wilfried van Winden sociologist Willem Schinkel theologian philosopher Tariq Ramadan anthropologist Eric Roose and Ole Bouman director of the Netherlands Architecture Institute share their interdisciplinary perspectives on the emergence of this new architectural typology and explain its narrow and broad social impact With a visual presentation of the historical and general features of the mosque Mosguide as well as three intriguing pictorial essays and a range of politically and socially informed essays and opinion pieces Erkocuen Budac rethink the meaning of mosques in the Western European context Recent mosque designs serve to illustrate how rewarding this approach can be in social functional and architectural terms Book Jacket

The Majesty of Islamic Art and Architecture Sharmin Khan, Kheir Al-Kodmany, Mohd Khalid Hassan, M. Farhan Fazli, 2024-08-22 The book systematically delves into the complex intersection of Islam with art and architecture unraveling the profound philosophical and aesthetic foundations that

serve as the bedrock for Islamic artistic expressions Commencing with comparative analyses of geometric patterns in traditional and contemporary Indo Islamic architecture it unveils the enduring significance of these patterns in India s architectural legacy Moving through the pages the narrative unfolds the intricacies of the Mughal era thoroughly examining the role of geometric ornamentation in Mughal buildings and its transformative impact on the grandeur of Mughal architecture Additionally the discourse navigates the spiritual and metaphysical dimensions inherent in Islamic gardens dissecting their elements through Quranic references and elucidating their sacred connections

Modern Mosques in Malaysia Wael A. Yousef Mousa,2014 This richly illustrated book introduces readers through a thoughtful critical analysis to a unique blend selected modern mosques in Malaysia

Development of a Contemporary Mosque Hassan M. Elguindy,1985

Proceedings of the International Conference on Religious Architecture (ICRA 2024) Sutrisno Murtiyoso,Alvin Hadiwono,Titin Fatimah,Nafiah Solikhah,Samsu Hendra Siwi,2025-06-26 This is an open access book Religion produced noteworthy architectures from the beginning of humanity Religion gives meaning and direction to human life and in the process unites and empowers human beings to direct their aspirations and resources to build spectacular works of houses of worship and gathering Religious architecture fills a significant part of history of architecture Since ages for the religions of mankind human beings have evolved a plethora of forms in simple stone buildings to the ones in sophisticated modern materials and technologies From an architectural point of view every building built for religion is sacred meaning it is dedicated to the powers beyond However the manifestations are so much varied as they depend on the regulations sanctioned by different religious teachings combined with the society s culture and tradition and the builder s intentions and aspirations Added to that are the local environmental factors the availability of building materials existing building technology and the time span of its development From what we know today the oldest religious architecture could be found in G bekli Tepe built around 10 000 years ago when humanity still lived as hunter gatherers Architecture developed further into megalithic period became increasingly monumental in the medieval age with colossal royal worship complexes Up to modern times we keep on building religious architectures with increasing elaboration The International Conference on Religious Architecture is organized with a hope to broaden our understanding and perspective in this often neglected field The study in religious architecture is more acutely felt in the regions outside of Europe and America while the demand is clearly pressing today The Conference should serve as a forum for scholars in the field hopefully being the first one in a series

The Mosque and the Modern World Renata Holod,Hasan-Uddin Khan,Kimberly Mims,1997 In the decades since the ending of colonial rule new mosques have been built in significant numbers throughout the Islamic world as well as to serve Muslim communities in other countries This text features over 70 projects ranging from commissions by wealthy private individuals and local communities to imposing State Mosques The international nature of Islamic architecture is seen in the buildings featured in Pakistan for example in the Ottoman style minarets of the King Faisal Mosque Islamabad designed by

the Turkish architect Vedat Dalokay In the West major complexes such as the Islamic Cultural Centre of New York the Islamic Centre and Mosque in Rome and the Regent s Park Mosque in London provide a new dimension to the urban landscape

Bibliography of Art and Architecture in the Islamic World (2 vols.) Susan Sinclair,2012-04-03 Following the tradition and style of the acclaimed Index Islamicus the editors have created this new Bibliography of Art and Architecture in the Islamic World The editors have surveyed and annotated a wide range of books and articles from collected volumes and journals published in all European languages except Turkish between 1906 and 2011 This comprehensive bibliography is an indispensable tool for everyone involved in the study of material culture in Muslim societies

Modern Mosques Design 1 AZIM A. AZIZ,2017-03-24 The Modern Mosques Design monograph is the latest compilation of mosque masjid architecture by ATSA Architects in the year 2017 This 418 page monograph is the produce of our arduous efforts since the year 2014 collaborating with various architects to compile the unique design of modern and contemporary mosques from around the world This monograph is likely the first attempt to collate the intriguing and inspiring architectural designs of mosque architecture paved to break from the monotonous and the orthodox symbolism of the existing architectural language in mosque building designs Highlighting over 50 mosque designs located in various Muslim and Western countries the featured works proffer a new and unconventional approach to mosque architecture whether have been built or yet to be built Some featured works were commissioned while some others were the entries of several design competitions held globally Each featured work is presented with pictorial and 3D images along with design statements and drawings supplemented by the respective architects

The Mosque Jennifer Anne Roberson,2004 American Builder ,1883 **The architectural design of mosques** ,1999 The Splendour that was 'Ind Khushal Talaksi Shah,1930 *Annual Report* Hyderabad (India : State). Archaeological Department,1923 **A history of architecture in all countries, from the earliest times to...** James Fergusson,1874

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