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The main form of the Shabestan, with the grandeur of a religious space, provides the opportunity of a unique experience to fulfill the immemorial ambition to connect with the Creator and feel the symbolic form of the dome. This immediate and elucidate connection is also formed by a sunken courtyard as one of the characteristics of Persian architecture, which allows the users to get away from the exterior crowd and perceive the building in a tranquil space.

MINOR MOSQUE

Minor mosque is characterized by its Italian white marble finishing. It shines under the clear sky and its turquoise dome seems to be vanishing in the sky. It is divided to the open front part with terraces, and big round hall with gold plated mihrab (a semicircular niche in the wall of a mosque that indicates the Qibla) adorned with writings from Koran.

KING HUSSEIN BIN TALAL MOSQUE

The Palace official said a local contractor implemented the project, while a team from Balqa Applied University’s Islamic Arts Faculty created the mihrab, the focal point in a mosque that directs worshippers towards Mecca. The facade of the mihrab is made of rare kinds of wood, which were used for the first time in 300 years in the Islamic world, according to Malhas.

AL IRYAD MOSQUE

The mosque is also designed to ‘blend in’ with nature. The stacked stones allow for natural ventilation without the need for air-conditioning. Surrounded by water, the ambient temperature around the mosque will be lower during the hot season. Once inside, the people are able to look out and appreciate the external.

MOHOR PARA MOSQUE

Bangladesh is a deltaic plane dotted with many Mosques from various Architectural Style Period, mostly Pre-Mughal and Mughal. The Mohorpara Mosque is a contemporary endeavor to commemorate those traditional design in local context. The Mosque is conceived as a ‘rural lantern’ amidst the exuberant greenery illuminating Mohor Para and beyond with its spiritual guidance and omnipresence.
KING ABDULLAH MOSQUE

The building emerges at the convergence of three of KADF’s ‘wadis’. In KADF, the wadi is represented by a submerged public realm which is the shaded and pleasantly landscaped pedestrian linking element to the overall masterplan. As such, the building is a hidden gem as viewed from the wadis.

BASUNA MOSQUE

For 300 years the Abu Stait Mosque has been Basuna’s main mosque. It was built and rebuilt a couple of times. The latest building was completed 70 years ago, on the very same plot in the center of the village, adjacent to the village’s graveyard serving as the main Friday Mosque and the only funerary mosque in the entire village.

REVIVING KARACHI’S DIVERSE HISTORY

Built in the 1930s, the house was initially owned by a Hindu woman, Mrs. Harbai Motiram. In June 1948, she sold it to another woman, Hanifbai Haji Gani, who acquired it so that her daughter, Aisha Bai Dawood, could reside there. In April 1961, the house was donated to The Dawood Foundation for philanthropic education activities and in 1965, Mr. Ahmed Dawood established the Hanifa Hajiani Vocational Training Centre for women, to empower community women.

OTHERS

Editorial
Project News
Cover story
Book Review
Happenings

ARCHI TALK

To promote & appreciate architecture, A+ is publishing interviews of renowned Architects & Interior Designers in Newage Architect’s interview series. In this issue we are publishing Architects Hassan Uddin Khan and Dr. Mashaary Al Naim interviews.
In the current scenario of pandemic covid-19 we should redesign slums for the poor; moving them away not a solution, better quality of life needed.

Redevelopment policies should be revisited to provide a better quality of life to the poor, rather than just displacing slums to make big houses, creating another set of slums. Slums in Pakistan is like keeping garbage together and calling it a community, making it hard to survive, the people living in slums must be accepted as much a part of the new Pakistan as anyone else, rather than being ashamed of their living. Coronavirus as a wake up call to show us the new concerns, such as that arising from living in close proximity.

Considering the miserable standard of living in slums with lack of fresh air, hygiene, open space, and close proximity, it is suggested re-examining the acceptable standards in terms of quality of life. Usually, when a real estate project is approved and comes under construction, the slums in the area are displaced to another place, without any improvement in their stands of living. This also solidifies the gap that exists between slums and other sects of the country.

We are featuring in this summer issue of Architecture + Interiors (Ai) Al Fozan Award for Mosque Architecture. The main objective of AFAMA award is the development of contemporary design of mosques, throughout a specialized and classified database. The Third Cycle that was completed earlier this year got over 200 entries, of which 27 mosques were shortlisted from 16 countries. There were 5 mosques from Indonesia, 5 from Bangladesh, and mosques from Turkey, Malaysia, Iran, Saudi Arabia, Egypt, Lebanon, Jordan, Chechnya, Uzbekistan, Kazakhstan, Algeria, Ghana, Mali and Sudan.

In this issue, we are also publishing TDF House designed by Shahab Ghan and Associates. In our ARCHI TALK section, we are publishing Architects Hassan Uddin Khan and Dr. M ashary Al Naim interview.
The Iconic Mosque of Emaar is designed as an interpretation of blending the UAE local tradition, the Islamic heritage, and the modern vision of Dubai by using today’s language. The project is based on the fractal rotational movement which is seen in the universe from micro-scale to macro-scale, revalidating the concept of traditional mosque architecture in terms of abstraction, stylization, and interpretation of tradition in mosque architecture. The project has a 10,000 sq.m. built area consisting of a main mosque which can accommodate 7500 worshippers, accommodation block, and the basement which include culture center, ablution, and parking. Pearl diving was once the most common profession in the United Arab Emirates and was tightly woven into the UAE culture that dates back around 7,000 years. Based on this fact, the mosque design was inspired by the pearl and its shell, illustrating it into a dome, minaret, and arches. Eight arches have formed the main elevation of the mosque. The number eight was influenced by the eight doors of heaven and by the eight angels which carry the throne of Allah. The dome which is “The Pearl” will act as a skylight in the daytime to illuminate the main prayer hall, while it will convert into a lantern in the evening, together with the magnificent vertical minaret which merges the ground with the sky, both will give tranquility and a spiritual feeling to Dubai creek.

THE EIGHT ARCHES
The concept idea starts with a plain box that is divided into 8-segment equal sections. In the Islamic religion, 8-figure is considered very important. This represents the “8 Gates of Jannah (heaven)” as well as the 8 angels that carry the throne of Allah.

The openings were designed by tapering both sides while pushing the tip upwards to form the Islamic arch. This type of arch will be applied to all openings. The rear part will be wrapped in an inward direction while the front in an outward direction in order to achieve the shell form. The overall openings have created a beautiful impression of the Sand dunes.

The interior design of the museum is flexible and innovative at the same time. This area is located below the ground but it has a direct connection to the main plaza through skylights that are part of the outdoor ground floor design. The large area of the museum allows for a variety of exhibitions and art installations that can serve different spaces according to the required functions. The columns become part of the design and are defined by some design elements that add aesthetic value to the white composition. The water features of the plaza will be visible from this level and they will reflect different tonalities of colors on the white walls and floor.

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**PROJECT MANAGEMENT CONSULTANTS**
LWK + Partners create experiential retail space to encourage social interaction and community life to bring together people, with their neighbourhoods and nature. As a pilot project of the third-generation Paradise Walk brand, Xichen Paradise Walk is the retail component of an integrated complex in the heart of west Chengdu. It is bordered by an office tower and a serviced apartment tower also designed by LWK + Partners and adjacent to the residential component. The architectural form features an interplay of geometric shapes, creating an iconic beacon-like façade. Addressing an important traffic intersection to the southwest, the corresponding elevation features an urban-scale shop window designed for the ever-changing, large-scale installations and seasonal contents. Accessibility and transparency underpin the architectural concept. The notion of multiple ground floors allows entry from different levels, giving different points for attracting visitors and higher accessibility especially to the higher levels, as well as blurring the boundaries between the mall and the surrounding neighborhood. Most of the retail floors are visible from the main entrance for maximised visibility. The inter-connected circulation enables users with ample flexibility to personalise their own visiting experience. There’s an outdoor rooftop piazza allows for social interactions, public events or simply a place to relax, with open-air terraces accessible from various retail zones, connecting not only outdoor-indoor spaces, but also different levels.

DEVELOPMENT OF RAS AL KHIR WILDLIFE SANCTUARY - DUBAI

Development of Ras Al Khor Wildlife Sanctuary by Dubai Municipality is an entry in the Future Projects - Urban Design Category of the 2020 WAN Awards. The Ras Al Khor Wildlife Sanctuary (RAWS) is located at the end of the Upper Dubai Creek, it is home to approximately 270 species of fauna and 47 species of flora. RAWS is identified as a globally important Bird Area by Birdlife International and is a unique wetland within the UAE, being one of the few Ramsar sites in the UAE. Dubai Municipality is looking at opportunities for habitat restoration and enhancement, and for enriching the visitor experiences with the goal to transforming Ras al Khor into a main destination for Eco-Tourism. In addition to the current mangrove and wetland areas the master plan proposes to introduce new reed bed areas as well as encouraging growth of new mangroves and mud plains. The master plan identifies the opportunity to showcase this natural asset to the millions of visitors that fly into Dubai every year. It instantly provides the tourist and the resident a unique perspective of the city that is usually seen through the lens of glamour, luxury retail, hotel and entertainment offers. The master plan provides engaging activities for all ages, you may be in the form of observing the feathered visitors from the hidden confines of a carefully crafted hide or indeed walking through the many trails through the newly developed perimeter visitor area. A children’s eco village is crafted into the master plan to cater to family visitors whilst the many lookout towers give the visitor a panoramic view of this wonderful sanctuary.

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The biggest influence were my parents. My father worked for an oil

That was essentially by chance, without any plan. As I mentioned, I

I do a lot of photography. I write. I love travelling, to see new places and

I had also wanted to be an artist, but my parents persuaded me to do more

WHAT WAS YOUR REASON TO CHOOSE ACADEMY?

But what is wonderful is the fact that I enjoyed architecture, and

WHAT KIND OF SOURCES SHOULD EXIT BETWEEN THE THREE?

WHAT DO YOU ENVISION THE NEW AGE CABLES TO BE?

Eva Rios

TELL US ABOUT YOURSELF, YOUR EDUCATION AND EARLY CAREER?

I was always interested in art, music, and architecture, as he was very

Personologies like Hassan Uddin Khan are the assets of the architecture world. Hassan-Uddin is a living legend. His achievements and services for the architecture have been tremendous - either it is converting the Aga Khan Award or publishing the journal Mimar, through which he strived to put the architecture of third world onto the map. He does not believe in boundaries, but in crossing them. He also has many scholarly activities. His academic research focuses on contemporary architecture and urbanism in Asia and Africa, and architectural and urban conservation in Asia and Africa. Professionally, he continues to collaborate on architectural projects, and serve on the advisory boards of several organizations. He lectures widely and participate in different forums and international conferences. He is the editor and/or author of nine books, including The architecture of Habib Fida Ali (2012). Le Corbusier, Chandigarh, and the Modern City (co-editor and author, 2010). The Middle East: 1900-2000 (English and Chinese editions, 2001). International Congresses: 1925-1965, (published in several languages, 1998). Paperback in 2002, he is a Moro and a Muslim, but also a wonderful teacher who guided me through my childhood and taught me to love art, music, and architecture. He was open-minded. When I married an American girl, both of them encouraged me to do whatever I wanted. They are no longer alive.

I knew what I wanted to be since I was a kid of age 15. I had also wanted to be an artist, but my parents persuaded me to do more. They are no longer alive.

WHAT DO YOU ENVISION THE NEW AGE CABLES TO BE?

The Aga Khan was another person to inspire me. He opened my eyes to numerous opportunities beyond focusing on a certain typology of architecture. I did a lot of travelling because he made it possible for me to meet various architectural designers, leaders and thinkers of the world, which I never imagined would be possible for me.

I consider myself lucky to know most of the famous architects in the world and many others with great talent to meet them, and to look at their whole range of buildings - an opportunity given to me by the Aga Khan when I worked for him. I think that one of the greatest architects if the world was

I can't help but think the Aga Khan, the man who was so unique and special, and who was such a wonderful human being, is full of life. Recently, I had the honor to talk to him during his visit to New Age Cable. The discussion we had.

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I can't help but think the Aga Khan, the man who was so unique and special, and who was such a wonderful human being, is full of life. Recently, I had the honor to talk to him during his visit to New Age Cable. The discussion we had.
It's a hard question… (thinking)… It is easier to look at historic mosques as we have a

One of the things I'm doing on this trip, as I'm on a sabbatical of several months from my university, I'm thinking a lot about what architecture is and means in Muslim societies in the broadest possible sense. What we need to do is to teach our students to look critically at everything they do for the potential it has for their own benefit more than for general good. There are very lively professional bodies in the United States. They have different names, I'm not sure about the role played in architecture's training in the profession, and not just in the academy. Being only for short periods at a time, I don't know enough about the profession to make any useful comments, so I can't answer what some other people have to say. The cubic Mosque in Manhattan, N.Y., by SOM and the Islamic Center Mosque in Rome by Paolo Portoghesi and others, are magnificent in a contemporary expression. There are also small, beautiful mosques. The eastern New Gomsi Mosque near bayt al Fakih has an understated elegance. In Iran the architect, Kamal Diba, designed some very modern small mosques – including ones in Joudbahar and Shushtar – they are beautiful and simple with elegant lines and proportions, and they after all have a spiritual function quite different from the great mosques. Among newer 20th century mosques, I like Deoband's Fazlul Majo in Indonesia. It's big and it makes grand gestures resembling the way mountains and the authority of Allah. The cubic Mosque in Manhattan, N.Y., by SOM and the Islamic Center Mosque in Rome by Paolo Portoghesi and others, are magnificent in a contemporary expression. There are also small, beautiful mosques. The eastern New Gomsi Mosque near bayt al Fakih has an understated elegance. In Iran the architect, Kamal Diba, designed some very modern small mosques – including ones in Joudbahar and Shushtar, they are beautiful and simple with elegant lines and proportions, and they after all have a spiritual function quite different from the great mosques. Among newer 20th century mosques, I like Deoband's Fazlul Majo in Indonesia. It's big and it makes grand gestures resembling the way mountains and the authority of Allah. The cubic Mosque in Manhattan, N.Y., by SOM and the Islamic Center Mosque in Rome by Paolo Portoghesi and others, are magnificent in a contemporary expression. There are also small, beautiful mosques. The eastern New Gomsi Mosque near bayt al Fakih has an understated elegance. In Iran the architect, Kamal Diba, designed some very modern small mosques – including ones in Joudbahar and Shushtar, they are beautiful and simple with elegant lines and proportions, and they after all have a spiritual function quite different from the great mosques.

Selimye complex in Edirne by the great Ottoman architect Sinan

Blue mosque by Sedefkar Mehmet Ali in Istanbul

Islamic Society of North America plainfield Illionois by Gulzar Haider

Mughal Badshahi Mosque in Lahore

Mehmed Ali in Istanbul, or the magnificent Selimye complex in Edirne by the great Ottoman architect Sinan, are some of the greatest mosques in Islam, as is the Mughal Badshahi Mosque in Lahore. Sultan Hassan in Cairo, the Blue mosque in Istanbul, and the Deoband Fazlul Majo in Indonesia are among others. There are numerous others.

Geoffrey Bawa. When I first met him, I thought he was a person who understands nature, landscape, narrative, and materials. He is a modernist, but he uses the vernacular in certain innovative ways. He has done wonderful projects. I spent a little time with Laurie Baker and have always admired his work. I think some of the work that Maskell did in Bangalore is very elegant. I have written several articles on particular architects, including the Indian architect Charles Correa, who has done some wonderful projects. I spent a little time with Laurie Baker, and have always admired his work. I think some of the work that Maskell did in Bangalore is very elegant. I have written several articles on particular architects, including the Indian architect Charles Correa, who has done some wonderful projects.

Mughul Badshahi Mosque

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DAOLOKAY'S Faisal Mosque in Islamabad, one of my very favorites, has an understated elegance. In Iran the architect, Kamal Diba, designed some very modern small mosques – including ones in Joudbahar and Shushtar – they are beautiful and simple with elegant lines and proportions, and they after all have a spiritual function quite different from the great mosques.
I believe in Islam. Many people may not consider me as a practicing Muslim. I believe in Islam. Many people may not consider me as a practicing Muslim. But I do believe in Islam as an ethical and social belief system, and I may look into the architecture, especially the Islamic architecture. I am interested in what are the building types important in this architecture, mosques, madrasas and hospices, and caravan-sarais. (There are a bunch of others.)

I became interested in mosques not only because of religion, but because they symbolize who we are and what we stand for. I believe that if you look at the architecture of the mosque, you can understand faith a little bit better, and you can understand what people's beliefs, and what they aspire to and how they regard their Maker. Mosque designs express our aspirations whether we are a small community mosque or a bigger mosque. I am most interested in Islamic architecture, how to develop this. When I look at mosques and all different kinds of buildings and wrote about them. And I am still writing about them including a short book that is still in draft form as a guide to a client or community and an architect for building a mosque today. Specifically, a few architect and scholar, has done some work in the philosophical and design concepts in Islam, and Omer Gibril the historian and the philosopher Mohammed Al-Sawari also wrote mosques in a scholarly way. (Also, the last two are no longer living.) They all have pertinent ideas about community and the mosque, and issues related to technology and design.

Also, about certain practices today where in many societies women also go to mosque regularly with their children. So what is the place of women in the mosque? How do we gather all the material for it over the past fifteen years. As when I was working on mosques as co-author I collected the data for about 200 mosques, but we shortlisted 30 mosques for publication. The whole book is divided on the basis of clients of mosque. What are the different requirements of different states or the state the state might be looking for someone, an individual client would have different requirements, and different institutions would like to see some other things in mosques. This may also be the way in which the presentation board might be divided.

So I am also preparing a volume of my collected essays about architecture that have been already published in different journals. Bringing them together and editing them and adding them to a larger form I still envisioned. However the Pakistan Architecture book is my current priority. I hope being diverted by interesting short term projects!

YOU HAVE WRITTEN A BOOK ON MOSQUE ARCHITECTURE CAN YOU TELL US WHAT FOR YOU IS IMPOSSIBLE IN ISLAMIC ARCHITECTURE?

We all know that Islamic architecture is a very beautiful architecture. We all know that Islamic architecture is a very beautiful architecture. The word mosque, which is about the most beautiful word in my vocabulary, is used in many times in the Quran, but it is only applied to three specific buildings: the Madrasa, the Mosque of the Prophet’s Medina, and the Mosque of Al Aqsa (Jerusalem), and the Mosque at the Quba, south east of Medina. This mosque, referred to as the Mosque of the Prophet’s Medina was his house – it was deserted and rebuilt. Often the Mosque of Kufa is also described as the Dome of the Rock. In the design of mosque, there is a very high standard of development in architecture. As we know, the requirements for a mosque are minimal – one should pray in a spacious area. We should also add that the mosque is a sacred space, the differentiation between the ‘sacred’ and the ‘profane’ and the dichotomy between body and soul do not exist. Thus, besides being places for prayer and community, they house several functions besides prayer.

SHOULD THERE BE AN IDENTITY IN ARCHITECTURE REFERRING TO ANY OF THE THREE ATTITUDES?

So the question arises whose identity are we talking about? If we are talking about Pakistani identity, then there are so many groups in Pakistan. As we are talking about South Africa, South Africa, or Pakistan, or changing the African nation’s identity may change, and it may change the identity of the native people of the land. We can change the land’s identity; no one questions that. But there are other issues, the differences of women who are part of the community. There are different religious groups that share the same physical space. How do we deal with many different issues, especially when we should all have to be the same? My own belief is that we should have architecture that talks about space, climate, material, techniques and environment, and that is how it should be. That’s the identity pursued by architecture, and which even that change would have to change.

Then there is the phrase ‘Islamic Architecture’. I’m very wary about this term because it makes us suggest that all Muslims are same. We are not in Indonesia, they were so different. In Indonesia, Mosques are being built in different ways. We cannot share common beliefs, but there are differences. There are different cultures, different religious traditions, different social structures, different historical experiences, different legal traditions, different historical contexts - all have played a role in the architecture of mosque.

A second jury was selected for the 2014 round of awards to select projects from the Arab Gulf region which has a very strong tradition of mosque architecture. The jury consisted of five members: Ken Yeang from Malaysia, the Jordanian architect, Sahal Al-Hayari from Jordan, Glen Lowrey from New Zealand, Maynard Jude from London, and myself. The jury defined and focused on three categories of mosques, the Arab magal, the neighborhood mosque, and what was termed central mosques within an urban setting. Some 13 projects were shortlisted, and three winners were selected. There were also two special awards given to architects, Abdel Wadood M. Al Janabi was given a prize for ‘Innovation in Mosque Design’ in 2010 and Yasser El-Deeb was given the Al Fozan Award for Mosque Architecture in 2013.

I am glad the Al Fozan Award was established as it adds to our discourse of architecture in the Islamic World.

YOUR MESSAGE FOR YOUNG Architects!

At the end of the 1980s, I was at an age when people were advocating a more modern approach to architecture, more modern, I mean it comes from a different culture, from a very different culture, from a very different society. I have always had a set of core beliefs about architecture and people, which enthused me because it was about design and people. And of course, one should have a set of core beliefs about architecture and people, which enthused me because it was about design and people. And of course, one should have a set of core beliefs about architecture and people, which enthused me because it was about design and people. And of course, one should have a set of core beliefs about architecture and people, which enthused me because it was about design and people. And of course, one should have a set of core beliefs about architecture and people, which enthused me because it was about design and people.

So I think, should have an agenda or set of core beliefs on which to act. I don’t know about the agenda of young architects in Pakistan. I would like them to be interested in something, but I would like them to deal with what comes at the lesson of history and actively see them. Just don’t like architecture happen because I don’t do it for money. I’m not earning money, I do it because I like it, but do it with a commitment to something beyond oneself. Architects like ASAA have moved in that direction.

I would like to mention three people here. Anif Hasani, is a designer but he has become interested in mosque architecture. Anif Hasani, is a designer but he has become interested in mosque architecture. Anif has one of those issues, as an architect, in his practice. He has one of those issues, as an architect, in his practice. He has one of those issues, as an architect, in his practice. We are interested in mosque architecture. We are interested in mosque architecture. We are interested in mosque architecture. We are interested in mosque architecture. We are interested in mosque architecture. We are interested in mosque architecture. We are interested in mosque architecture.
Dr. Prof. Mashary Al Naim is Secretary General of Al Fozan Award for Mosque Architecture (AFAMA). During the last two decades, Prof. Al Naim worked as a consultant and practitioner for many of the architectural and planning major projects in Saudi Arabia and the region. He participated in several studies with specialized institutes and centers in the world in the field of urban studies. Furthermore, Prof. Al Naim is a writer specialized in architecture and urbanism. In the last two decades, he published hundreds of researches and articles in the fields of architecture in both Arabic and English. In this exclusive interview with Architecture + Interiors (A+i), he talks about the establishments of AFAMA and other issues.

Dr Mashary Al Naim

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MESSAGE FROM THE FOUNDER

“Abdullatif Al Fozan Award for Mosque Architecture” cares about the future of mosque architecture; this is the main objective of the Award. Over the years, we have witnessed the construction of numerous mosques that accumulated records of mosques numbers worldwide, and consequently, it contributes to the multiple problems of mosque architecture given the expansion of cities and the complexity of life. The main question that we raised upon initiating this Award were about the possible added value to Mosques architecture, and how we can make mosque architecture rebirth and matching contemporary challenges, let alone adequately tackle them; this building type is pivotal and ‘symbolic’, for it gives our cities their identity. However, we did not consider ‘form’ only, but took into consideration other vital parameters beyond “form” such as urban issues that influence mosque architecture. Urban relations of the mosque with the architectural context is faced with different urban and city planning interactions, and so this leads us to think about the socio-cultural impact of the mosque and its role in shaping social practices within a local network that binds individuals in the community visually, functionally and emotionally.

– Shaikh Abdullatif Al Fozan
Ar. Hamad Husain

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Interview by: Ar. Hamad Husain

How Did You Decide to Become an Architect and Why Did You Study?

Mahmoud Al-Najeeb: In a nutshell, I have always been an architect. And I studied my bachelor and master’s degrees in architecture at King Faisal University in Saudi Arabia, however, my PhD in architecture critic at the University of Newcastle Upon Tyne at the United Kingdom.

You Have Been an Academician and Have Also Written Papers and Books. Can You Share Your Experience of Teaching and Research?

As we all know, that academic research is the research in the sciences of architecture and the creative product of architecture. This is why in my teaching experiences I tried very hard to allow my students to see what is beyond the obvious and in my research mostly I concentrate in the implicit meanings because the architecture is an internal product and generate new meanings overtime.

What Difference Did You See Between the Architecture Graduate of the 1970s, 1980s, and the Current Fresh Graduate in Saudi Arabia?

MN: I can summarize the differences in two aspects, receiving information and producing information. In 1980s, sources of information were different, it was either through books, studio, oral lectures, but in the 1990s all sources of information developed when internet started to show up.

Yet in 2000s, with the massive evolution in communications technology, we have started to experience new methodologies at either receiving or producing information and this led to producing architects with virtual skills. In the 1990s the skills could be tested and scored from the ability of the architect to draw and design, unfortunately now the bulk of students can produce great drawings with the assistant of software without understanding what they are producing.

What Was the Main Objective Behind the Establishment of the Abdulatif Alawad Award for Mosque Architecture?

MN: There are many reasons for establishing Abdulatif Alawad Award for Mosque Architecture. As the main reason is to develop a creative methodology to develop mosques, and to bring back the role of the mosque as an urban and social hub for enlightenment and development.

Furthermore, there are 3.7 million mosques around the world, as per the estimation of different organizations, and most of these mosques are suffering from bad architectural conditions, and consuming enormous quantities of water and power. Therefore, for this reason and the above-mentioned reasons, it's important to have this architectural award and institution to lead the development of mosque architecture.

How Has the Award Responded to the International Architectural Organisations and Institutions in Various Countries?

MN: Since the beginning of the 3rd cycle in 2017, and currently in the 4th cycle, we have planned to address the international community with our Award, either by inclusion of all countries around the world, or by our cooperation with selective professional organizations and institutions. Therefore, the important step was our partnership with the International Union of Architects (UIA). This partnership has confirmed the architectural component of the award and enabled us to approach all architects around the world. Plus, it gave credibility and enhanced the professionalism of it. In addition to UIA, we managed to have a professional international network of universities and research centers, who are cooperating with us in the Award and in our other parallel programs of the award.

Interview by: Ar. Hamad Husain

How Did You Decide to Become an Architect and Why Did You Study?

Mahmoud Al-Najeeb: In a nutshell, I have always been an architect. And I studied my bachelor and master’s degrees in architecture at King Faisal University in Saudi Arabia, however, my PhD in architecture critic at the University of Newcastle Upon Tyne at the United Kingdom.

You Have Been an Academician and Have Also Written Papers and Books. Can You Share Your Experience of Teaching and Research?

As we all know, that academic research is the research in the sciences of architecture and the creative product of architecture. This is why in my teaching experiences I tried very hard to allow my students to see what is beyond the obvious and in my research mostly I concentrate in the implicit meanings because the architecture is an internal product and generate new meanings overtime.

What Difference Did You See Between the Architecture Graduate of the 1970s, 1980s, and the Current Fresh Graduate in Saudi Arabia?

MN: I can summarize the differences in two aspects, receiving information and producing information. In 1980s, sources of information were different, it was either through books, studio, oral lectures, but in the 1990s all sources of information developed when internet started to show up.

Yet in 2000s, with the massive evolution in communications technology, we have started to experience new methodologies at either receiving or producing information and this led to producing architects with virtual skills. In the 1990s the skills could be tested and scored from the ability of the architect to draw and design, unfortunately now the bulk of students can produce great drawings with the assistant of software without understanding what they are producing.

What Was the Main Objective Behind the Establishment of the Abdulatif Alawad Award for Mosque Architecture?

MN: There are many reasons for establishing Abdulatif Alawad Award for Mosque Architecture. As the main reason is to develop a creative methodology to develop mosques, and to bring back the role of the mosque as an urban and social hub for enlightenment and development.

Furthermore, there are 3.7 million mosques around the world, as per the estimation of different organizations, and most of these mosques are suffering from bad architectural conditions, and consuming enormous quantities of water and power. Therefore, for this reason and the above-mentioned reasons, it's important to have this architectural award and institution to lead the development of mosque architecture.

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The image of a mosque in the popular media in West Asia and Europe is of the Ottoman mosque with domes, arches, and fine ornaments, visible in South Asia too. Usually, mosques with modern and contemporary design are more visible in the working communities. In fact, the words "mosque" and "arch" are some of the words most associated with the culture and identity associated with a mosque. ANIMA is promoting diversity in design and contemporary mosque design of the 21st century by a critical consideration.

Our philosophy in mosque architecture is inspired from the role of the mosque through history. We tracked how the mosque crossed cultures and geographical boundaries, how it interacted with the local people and inculcated their daily life. The mosque was a physical device that carried the local arts and images. This is why we encourage diversity and believe that mosques should reflect the spirit of place that it is located in. This is why, at the Award as a platform, we are looking for an architecture that matches our rules and conditions regardless of its architectural style or geographical location, although we follow professional guidance and respect scientific rules that have been created by our governing bodies.

The fundamental difference is not the function because we all know the main function of the mosques with some cultural and social facilities attached with the mosque over centuries. However, as mentioned above, mosques are a vehicle for cultural transmission that represents the culture of a society. The second represents the global influence of the mosque and the implicit meanings that are intended. These two meanings are nourishing the diversity of architectural style and images of the mosque and it will also nourish the diversity to the place making or sense of place that makes mosques part of its surrounding even if it is carries this global effect.

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By Ar Hammad Hussein
(Technical Reviewer, Al-Fozan Award for Mosque Architecture)

Mosque architecture has evolved through ages, from humble beginnings in 622 AD, when the first mosque, Masjid-e-Quba was constructed in Medina with mud bricks and tree leaves, to the grand Ottoman Turkish Selimye Mosque in Edirne (1574 AD) and Blue Mosque in Istanbul (1616 AD), which employed gigantic domes, semi-domes, buttresses and piers. Mosques commissioned by post-Middle Ages Muslim rulers rivalled the churches and palaces of the Western world in design, size and grandeur. The mosque became the nucleus of the Muslim societies. Apart from the primary function of prayer, mosques complexes included classrooms, kitchens that prepared food for the poor, libraries, congregation spaces and several other social functions.

The invention of Portland cement and the commercial usage of reinforced concrete in the late 19th century rendered obsolete the complex engineering knowledge of masonry load transfer and thrust calculations of buttresses, domes and piers, and paved the way for bold experiments in form and scale. The 20th century saw the gradual transformation of the mosque typology and the 21st century ushered in an era of modern mosques with contemporary designs, with a clear departure from the traditional mosque form comprising arches and domes that had, in the popular mind, become associated with mosque architecture, and by extension, Islamic Architecture.

The world of Architecture has seen several international awards over the past few decades. In 2011, a Saudi philanthropist, Sheikh Abdulatif Al-Fozan initiated an award focused on the architectural, urban, and technical aspects of mosques all over the world: The Al-Fozan Award for Mosque Architecture (AFAMA). The Award is run by an executive committee headed by a secretary general. A well-known academician Dr. Mashary Al Naim has been the secretary general since the formation of the award.

Since 2011, the triennial award has completed three cycles. The First Cycle was for mosques in Saudi Arabia only, the Second Cycle encompassed the mosques of the Gulf countries and the Third Cycle was open to entries from the entire Muslim World. The Fourth Cycle that has just started is now open to entries from all over the world. AFAMA has gone global in 2020.

AFAMA award selection process is very transparent and merit-based. Anyone can submit an entry of a mosque built in the 21st century. A jury of reputable professionals, selected from different countries from diverse fields are nominated by the AFAMA Executive Committee who then go through all submitted entries and shortlist those that fulfil the selection criteria. The Executive Committee then nominates Technical Reviewers to physically visit the shortlisted mosques and write a detailed report based on a set criteria. The technical reviewers then present their assessments and explain the projects to the Master jury which finally selects the winners.

The Third Cycle that was completed earlier this year got over 200 entries, of which 27 mosques were shortlisted from 16 countries. There were 5 mosques from Indonesia, 5 from Bangladesh, and mosques from Turkey, Malaysia, Iran, Saudi Arabia, Egypt, Lebanon, Jordan, Chechnya, Uzbekistan, Kazakhstan, Algeria, Ghana, Mali and Sudan.

The Executive Committee nominated 10 Technical Reviewers from 9 different countries. I was honoured to be nominated from Pakistan. The Technical Reviewers visited the mosques assigned to them in the summer of 2019 and the final jury session for the 27 shortlisted mosques was held in Kuala Lumpur, Malaysia in November 2019, followed by an international conference on mosque architecture. In this issue of ARCHITECTURE + INTERIORS (A+I) we are publishing all the shortlisted projects.

The Final Award ceremony was planned to be held in Saudi Arabia in March but was delayed because of the Coronavirus pandemic.

‘Living Mosque’ is the main theme of the Fourth Cycle. “The intention of this cycle is retrieving the original function of mosques not only as a place for worship but also as an urban pivot, which is strongly connected to societies’ daily activities.” – AFAMA website

AFAMA is a wonderful initiative that has come during a time when the image of Islam as a religion and Muslims of the world are under criticism from the West since 9/11. Some argue that Samuel Huntington’s theory of ‘Clash of Civilizations’ is coming true. For the sake of peace and humanity, one hopes that the theory in unfounded. However, this Award will go a long way in getting across the peaceful and true image of Islam and in getting mosques the due recognition globally as an important building type for nearly two billion people.
The main idea of correlation and interrelationship between different social groups and encouraging the presence of the new generation in the complex, is reflected in the final form of the Shabestan which was shaped by the idea of interlocking hands as a symbol of unity and social cohesion. Following this main form, the side wings of the building with the supplementary functions rise from and rest on the ground to create an innovative form visually.

Urban and Architectural

The main form of the Shabestan, with the grandeur of a religious space, provides the opportunity of a unique experience to fulfill the immemorial ambition to connect with the Creator and feel the symbolic form of the dome. This immediate and elucidate connection is also formed by a sunken courtyard as one of the characteristics of Persian architecture, which allows the users to get away from the exterior crowd and permeate the building in a tranquil space.

Description

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Description:
Argun Mosque was built in Argun City, Caucasian Chechen Sovereign Republic is within the boundaries of Russian Federation. The mosque’s project studies and construction works were started in 2010 and then, in 2014, the project was completed. Total capacity of the mosque for worshipping is 7000 persons. It was built with concrete shell and steel mix construction system. Argun Mosque’s total span is about 80 meters. The design process of Argun Mosque, for creating contemporary Islamic architecture typology and utilizing modern opportunities in traditional frames many constituents were evaluated eclectically.
With the Prophet’s guiding principle in proposing the building of this mosque, the Central Java Province authority initiated a mosque design competition aimed at re-living the glories in the same spirit as when the Prophet Muhammad PBUH first built his mosque in Madinah.

Completed in 2006, the Great Mosque of Central Java in Semarang is the largest and most important mosque in the province, with a capacity to accommodate up to 16,000 worshippers. In addition to the prayer hall, the mosque complex comprises ablution facilities, an auditorium, and museum; a building for the Islamic cultural office, shops, guest houses, a radio studio and library, as well as an open courtyard with minarets.

The design submited by Jakarta-based architectural firm PT Atelier Enam Mekar Bangun was selected by the competition committee. Located in the district of Gayamsari, construction of the mosque began in 2001 and was completed in 2006. The mosque’s site is surrounded by picturesque settings of green paddy fields to the west and neighbouring housing areas to the east and south.

The design of the mosque mixes the Southeast Asian style with elements of Arabian-Middle East and Postmodern design. A mixture of the various styles is clearly seen in the huge pyramidal roof structure, surmounted by a bulbous round dome flanked immediately by a group of four minarets. The main building is preceded by two rectangular buildings with a courtyard at its centre.

The courtyard is also used as an overspill area for praying and is uniquely equipped with retractable umbrella tent structures reminiscent of the umbrellas of Al-Masjid Al-Nabawi in Madinah. The six large, hydraulically-operated umbrellas can be deployed automatically and used during important occasions or Friday prayers, to shade the courtyard from the hot mid-afternoon sun, thus making the space usable for the worshippers. At the near end of the courtyard, a U-shaped open structure with horseshoe-shaped arches with modified Greek style columns encircles the fountain pool.

Built as an integrated religious complex, the Great Mosque of Central Java has also been developed as an attraction for religious practices and tourism. The 99 metres (324 feet) Al-Husna Tower, which bears resemblance to the tower of the Menara Kudus Mosque, houses a radio studio, museum, revolving restaurant and an observation gallery.

The wide square prayer hall was formed by four mammoth columns that support the upper-roof tier where the main dome and four minarets are located. The roof tier is furnished with clerestory windows which illuminate the space with natural light, supplementing the light cast by the grand, circular chandelier.

Besides its columns and wide-spanning arches, the space of the main prayer hall is largely dominated by the pyramidal roof trusses that run vertically on all sides. The space is rendered in green and is designed as a double volume space which allows for a reed female prayer gallery. The mihrab and mimbar were formed by a built-in portal at the centre of the qibla wall, flanked by cut-out arches. The entablature of the portal is adorned with a band of calligraphic Quranic inscriptions, with a fine timber arch outlining the marble niche space. Several wall arches, framed in the wood facilitate natural lighting into the space below. On the right of the mihrab is a built-in mimbar with a round arched opening of the pulpit platform.
Description:
Minor mosque is characterized by its Italian white marble finishing. It shines under the clear sky and its turquoise dome seems to be vanishing in the sky. It is divided to the open front part with terraces, and big round hall with gold plated mihrab (a semicircular niche in the wall of a mosque that indicates the Qibla) adorned with writings from Koran. Minor Mosque has been constructed on a shore of water tunnel and green areas, allowing visitors to view beautiful landscapes in the surrounding. It was built in the traditional eastern and Uzbek style, has two minarets and dome of sky-blue. Its interior is decorated in the style of “naqsh” and mihrab is decorated by sayings from the Koran, and hadiths “sayings of the Prophet Muhammad.”
The four-minaret mosque, built in the Islamic architectural style prevalent in Bilad Sham, has a primary praying area characterised by vaulted ceilings and Umayyad-style ornamentation carved in Jordanian stone.

The Palace official said a local contractor implemented the project, while a team from Balqa Applied University’s Islamic Arts Faculty created the mihrab, the focal point in a mosque that directs worshippers towards Mecca. The facade of the mihrab is made of rare kinds of wood, which were used for the first time in 300 years in the Islamic world, according to Malhas.

Meanwhile, a covered 2,000sq.m outdoor praying area with a similar 10-metre-high vaulted ceiling can accommodate 2,500 worshippers. Directly above part of the outdoor and indoor halls is a two-wing 350sq.m area dedicated as praying hall for women, with a capacity for 350 worshippers. Offices, lecture halls, a library and other facilities are on the first floor of the mosque, which sits above King Hussein Park in the Dabouq neighbourhood.

Malhas said all the building material and furnishings are from Jordan, except for the carpets and chandeliers, which were brought from Turkey, for technical reasons and time constraints.

The mosque also hosts the Hashemite History Museum, which displays belongings related to the Prophet in the possession of Jordan such as a letter he sent Hercules, king of the Byzantines, in the early days of Islam.
<table>
<thead>
<tr>
<th>Architect</th>
<th>Location</th>
<th>Area</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sagyndyk Zhambulov</td>
<td>Astana City – Kazakhstan</td>
<td>22480 sqm</td>
<td>2012</td>
</tr>
</tbody>
</table>

This is the first mosque in the world with a positive electricity balance and an extremely low heat demand. Complex photovoltaic system and solar panels were used for the energy supply producing three times more electricity than required. When the structural part was ready, some changes were introduced by Austrian companies. This led to reducing the heat consumption by 61%, reducing ventilation and cooling by 87% and 80%, taking 30% of the electricity from the city, but producing it themselves. The building of the mosque is designed in the postmodernism style. The main building has a hemispherical shape, consisting of triangular inclined planes, culminating in a dome. Externally, the design of the mosque resembles a flower and at the same time diamond face.
West Sumatra Grand Mosque (Masjid Raya Sumatera Barat) was designed by Rizal Muslimin, an architect from Bandung. He won the 2007 National Architectural Design Competition for a new mosque in West Sumatra held by the Government of West Sumatra Province. The competition had 323 national and international participants. The winning design proceeded to technical planning and the construction finally began in early 2008.

The architect explained that the mosque roof depicts a stretch of cloth used to carry Hajar al-Aswad (the Black Stone). When the four tribes of Quraysh in Mecca disagreed over who was entitled to return the Hajar al-Aswad to its position after the renovation of the Ka’bah, the Prophet Muhammad decided to lay the Black Stone on a piece of cloth so that it can be carried together by a representative from each tribe holding each corner of the cloth. When viewed from above, the mosque roof is square with spired roof in all four corners. This towering tall angle also gives visualization of the gonjong (spired) roof of Rumah Gadang (Big House, Minangkabau traditional house). Visualization of the roof of this gadang house is evident when viewed from the four sides of the building. Minang colors are also seen in the unique carvings of Minangkabau Songket and calligraphy on all four sides of the façades. The interesting construction of the mosque is the roof. Vertical roof-load force is distributed to four tilted concrete columns of 47-meter high, and two concrete slabs that bring together diagonal tilted concrete columns. The tilted column is driven into the ground to a depth of 21 m and supported by 36 point pile foundation with a diameter of 82 centimeters while the roof frame construction using steel pipes.

The mosque, located within a complex of 40,343 m², was built with concrete and steel frame constructions. Consisting of 3 floors, this mosque can accommodate 20,000 worshipers, the ground floor can accommodate 10,000 worshipers and the second and third floors can accommodate 5,000 worshipers, respectively. The mosque is also designed as shelter and evacuation site situated on the second and third floor.

The main prayer hall, a spacious space serving as a place of worship, is on the second floor at a seven-meter elevation. The main hall, aside from being accessible from the inside through a staircase, is also accessible from the outside through a sloping ramp with an open terrace shape. With an area of 4,430 m², the second floor can accommodate between 5,000-6,000 worshipers.

The main hall is supported by 631 piles, the pile cap has a diameter of 1.7-meter and a depth of 7.7-meter. While the third floor of the mosque is a U-shaped 1832-meter square mezzanine floor. The structural system and the building construction have considered the geographical condition of West Sumatra which is located in the earthquake prone area. The mosque is built with strong structures and construction design, shock absorbers that help buildings resist earthquakes. Due to its close proximity to Padang Beach, in addition to its function as house of worship, it can also be tsunami evacuation shelter or site by utilizing the second and the third floors.
Description

Centrally located in the Iranian capital Tehran, the Vali-e-Asr Mosque’s most distinguishing aspect is the fact that it does not look like a mosque. Designed by Iranian architects Reza Daneshmir and Catherine Spiridonoff of Fluid Motion Architects, the building eschews the stereotypical typology of large domes and tall minarets in favour of a modest horizontality, thereby making the mosque harmoniously co-exist with the surrounding buildings and adjacent park. Originating from the street level towards Mecca, in a tiered configuration of concave and convex strips that create a spectacular interior, the Mosque’s gentle slope allows the building not only to become part of the public space but to also make it more inviting while enhancing the sense of spirituality. The mosque’s tradition-defying design proved quite controversial in conservative Iran; in fact the history of its construction is as interesting as the finished building. The project was initially spearheaded by one of Tehran’s previous mayors who envisioned a grand dome of 55 metres in height overshadowing the adjacent pre-revolutionary City Theatre as a religious statement in an area that also hosts the country’s most prestigious university and some of the city’s largest bookstores. Following popular opposition due to its oversized scale, the project was put on hold for two years until 2007 when Fluid Motion Architects were commissioned to produce a new design which nonetheless had to incorporate those parts of the old design that had already been built. The new design’s controversial modesty brought about legal challenges from prominent conservative circles that resulted in delays and budgetary constraints. It may have taken more than 10 years for the Vali-e-Asr Mosque to be finished but Fluid Motion’s innovative design was well worth it. Rising from the street level to the height of the neighbouring City Theatre, the mosque is organically interwoven into the public space, neither eclipsing nor being eclipsed by the surrounding cultural institutions. “We tried to create an interaction between the mosque, which has a cultural essence, and the City theatre” the architects explain. “We wanted to make it a cultural project that would be in harmony with its surroundings.” To do so, they looked back in time, finding inspiration in the 7th century Quba Mosque in Medina, Saudi Arabia, which dates back to the lifetime of the prophet Muhammad and is considered to be the first mosque in Islam.

The design of the mosque’s sloping roof was based on a complex geometry of ribbed vaults and intersecting arches named Karbandi which was developed in Persia for the construction of domed spaces. Incorporated into the roof’s design, a series of splits provide sunlight, air flow and natural ventilation, and enhance the connection between the interior and exterior. From the outside they appear like fish gills while inside they create a spiral movement that starts from the entrance hall and soars to the prayer hall which occupies the tallest space in the building. With the total floor area of 25,000 square metres, the mosque also houses a series of communal spaces such as a library, meeting hall and classrooms, as well as four underground levels of parking, connected via gently sloping ramps to make circulation easier for the elderly, the disabled and parents with strollers.

Faced with the aforementioned budgetary restraints, the architects applied a simple interior aesthetic based on inexpensive cream marble for the flooring and walls of the main spaces, and white coloured plaster for the ceilings and columns. The minimalist, all-white décor may be the result of cost cutting but it proved ideal as it allows the soaring architecture to take center stage and imbues the interiors with a soothing ambience. Meanwhile, seamed concrete was used for the mosque’s roof and façade echoing the colour of the City Theatre next door, a gesture that further enhances the harmonious relationship between the two buildings as well as spurring a productive dialogue between religion and culture.
**TOSYALI ORAN MOSQUE**

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<tr>
<th>Architect</th>
<th>Bakkurh Architects</th>
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</thead>
<tbody>
<tr>
<td>Location</td>
<td>Oran City - Algeria</td>
</tr>
<tr>
<td>Area</td>
<td>12000 sqm</td>
</tr>
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The foundation of Tosyalı Mosque Oran, which was built by Tosyalı Holding in the city of Oran in Algeria with Maghreb architecture, was laid with prayers. Tosyalı Mosque Oran, which is built on a total area of 12,000 meters, a capacity of 1,050 people, height above ground is 30 metres, and the height of minaret is 50 metres, the dome part of the Tosyalı Mosque, which was designed with Maghreb architecture in order to reflect the characteristics of the lands it is located in, will be made of steel.
The architecture of the KBP mosque is unique in that it uses stacked stones as the main facade to create a tectonic effect, while embedding Islamic text/calligraphy on the facade as a graphic element and reminder of prayer.

**Description**

The primary shape of the mosque takes the form of a square, which seems the most efficient since Muslims pray in straight rows facing a specific direction or the Qiblah. The structural columns are arranged in such a way that the facade seems like it is not supported by any frame. This shape also alludes to Ka'bah, the most important structure in the Islamic world, to which all Muslim prayers are directed.

The mosque is also designed to ‘blend in’ with nature. The stacked stones allow for natural ventilation without the need for air-conditioning. Surrounded by water, the ambient temperature around the mosque will be lower during the hot season. Once inside, the people are able to look out and appreciate the external.

**Urban and Architectural**

The architecture of the KBP mosque is unique in that it uses stacked stones as the main facade to create a tectonic effect, while embedding Islamic text/calligraphy on the facade as a graphic element and reminder of prayer.
**AL SAFAR MOSQUE**

**Description**

In Al-Safar Mosque, the main mosque building consists of a main prayer hall, multipurpose room, and entrance hall; an open female prayer hall is situated on the mezzanine floor. The mosque has a square layout; however, the corner sides have been tilted facing the qibla, creating a triangular space for the mihrab. The mihrab is formed by a triangular arch, ornamented with a glass wall and embossed calligraphic plate. The glass wall replicated throughout the facade in the form of triangular glass opening creates the visual effect of green color background of the mihrab. Rather than replicating a traditional mimbar with separate pulpit platform; a rostrum is provided in the front of the mihrab space.
Chandgaon Mosque

Architect: Kashem Mahboob Chowdhury
Location: Chittagong, Bangladesh

Area: 1044 sqm
No. of Worshippers: 230

Description:

This mosque on the suburban periphery of the port of Chittagong in Bangladesh seeks to fulfill the traditional role of a mosque as both a place of spirituality and as a gathering place for the community. The architect began by identifying the essential elements of a mosque to create a new form and articulation for a typology that goes back for a millennium and a half. The result is this monolithic and spare mosque, pared down to two identical cuboid structures. The first is the front court, its heavy masonry walls punctuated with low, wide openings onto the surrounding landscape, with a large eyelike opening above. In the second volume, the naturally lit mihrab wall is balanced by an iconic, cut dome. While the apertures give a sense of openness and draw in light and ventilation by day, by night they allow light to shine out of the mosque like a beacon. With its stark, geometric clarity, the Chandgaon mosque stands apart from many such structures that have reduced architectural features associated with the usual mosque type to the level of kitsch. It makes a definitive architectural statement in a different direction, pointing to the contemporary, to a desire to live in spaces that reflect the universal values of the present day.
Lampung has a new landmark. Baitus Shobur Mosque and Sesaat Adat Hall, two modern buildings with a touch of Lampung, and one monument at the road junction, Tugu Rato. October 11, 2016 was the day of the inauguration of the Great Mosque and Heresy which was packaged in the “2016 Tubaba Cultural Rescue” event, a series of events from morning to night.

History

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Description

The As Shobur Mosque stands in Tulang Bawang Barat's Islamic Center, in Lampung. The architecture of the mosque combines two elements that are usually found in mosque architecture, a dome and a minaret (tower), into one, by creating a large and tall tower as its main mass. The tower creates a very high void within the mosque. The tower rests on a low podium mass to highlight the tension of the interiors. The wide podium uses hanging walls around it to bring down temperature and protect it from rainfall, while still providing views to the landscape surrounding the mosque. Lampung's traditional scripts were carved into several sides of the walls to underline context and identity. The mosque implements Islamic numerology throughout its design. For example, the tower goes up to 30 meters, just as the number of 30 juz in the holy Qur'an, and there are 99 light openings at the top of the tower, taken out of the 99 names of Allah, the mosque's platform dimensions are 34 by 34 meters, taken from the number of salah (prayers) Muslims do each day in their prayers. The distance between columns are 5 meters, taken from the number of Salat prayers in a day. There are also 114 number of columns in the building's corridor, taken from the number of surahs (chapters) in the Qur'an.

As a house of worship, the mosque expresses vertically in its massing, to mirror human's relationship with the higher power – as known as hablumillah. Concrete was used as the main material. Its homogeneity projects a sense of honesty and strength. There are no ornaments, only plain massive concrete without paint, from top to bottom. The ceiling of the mosque is made of reflective metal sheets so that people can reflect upon themselves whenever they look up and pray. The name of Allah (Asma‘ul Husna) was carved on the ceilings repetitively. At night, these perforations function as the mosque's main light source. Therefore, the full name of the mosque, as written on the inauguration inscription, is “the Grand Mosque of 99 Light Asmaul Husna Baitus Shobur”. The ceiling in the deepest part is in the form of a high aisle, as high as the five-story building, which leads to 99 small holes in the top. Twice a year when the sun passes through the equator, in March and September, the light will enter the holes.

In the design, Andra inserted a lot of symbols in it. Colorless and ornamental exposed concrete symbolizes the absence, that the outside appearance is not as important as its contents, and worship is not to be exhibited. The mosque was intentionally made without an onion dome and without any ornaments on the outside such as mosques generally in Indonesia today (mosques in the archipelago before the exotic Republic of Indonesia were characterized by their respective regions).

“Now all mosques use domes, which does not mean we also have to use domes. Muslims do not like to imitate but must be at the forefront. Beratis must also be humble because Islam itself is already great,” Andra explained after the inauguration of the Baitus Shobur mosque in Tabulaba, October 11, 2016. It took a year to design and a year for its construction.
Mohor Para Mosque is a contemporary endeavor to commemorate those traditional design in local context. The Mosque is conceived as a ‘rural lantern’ amidst the exuberant greenery illuminating Mohor Para and beyond with its spiritual guidance and omnipresence. The white radiant facade bold yet sublime adjures the worshippers and passersby throughout the day. During Night the transparency of the mosque acts as a lantern against darkness and calls for submission to the Almighty. The white mosque became innate part of landscape as well as the landmark, whereas the traditional mosques floating amidst lush green with the glimpse of red bricks or lime plaster.

History
Bangladesh is a deltaic plane dotted with many Masjids from various Architectural Style Period, mostly Pre-Mughal and Mughal. The Mohorpara Mosque is a contemporary endeavor to commemorate those traditional design in local context. The Mosque is conceived as a ‘rural lantern’ amidst the exuberant greenery illuminating Mohor Para and beyond with its spiritual guidance and omnipresence. The white radiant facade bold yet sublime adjures the worshippers and passersby throughout the day. During Night the transparency of the mosque acts as a lantern against darkness and calls for submission to the Almighty. The white mosque became innate part of landscape as well as the landmark, whereas the traditional mosques floating amidst lush green with the glimpse of red bricks or lime plaster.
History
Sancaklar Mosque located in Buyukcekmece, a suburban neighborhood in the outskirts of Istanbul, aims to address the fundamental issues of designing a mosque by distancing itself from the current architectural discussions based on form and focusing solely on the essence of religious space. Turkish firm Emre Arolat Architects used a combination of light grey stone and reinforced concrete to construct the Sancaklar Mosque, which is set into a plaza made up of shallow terraced steps.

Urban and Architectural
Turkish firm Emre Arolat Architects used a combination of light grey stone and reinforced concrete to construct the Sancaklar Mosque, which is set into a plaza made up of shallow terraced steps.

The 700-square-metre structure is situated in Buyukcekmece, a suburb on the outskirts of Istanbul and is separated from the surrounding gated communities by a busy highway and tall stone walls. The pared-back and unornamented structure is set into a depression in the landscape, with only the stone roof and a tall minaret visible from certain points around the perimeter.

“The Sancaklar Mosque aims to address the fundamental issues of designing a mosque by distancing itself from the current architectural discussions based on form and focusing solely on the essence of religious space,” said the architects. Pieces of stone set into the sloping terrain create rows of long, earthen steps that lead down to the sunken building. Tufts of grass have sprouted around the stonework, helping to integrate the steps and roof into the landscape.

Description
The interior of the mosque, a simple cave-like space, becomes a dramatic and awe-inspiring place to pray and be alone with God. The slits and fractures along the Qiblah wall enhances the directionality of the prayer space and allows daylight to filter into the prayer hall.
History
Dhaka, which is now four hundred years old, grew from the banks of the river Buriganga but perhaps inexplicably, grew only northwards and not substantially on its other bank to the south. It was much later that the area south of the river grew to be what is now part of Keraniganj, of very high densities and irregular unplanned growth. The Red Mosque is located in such a dense residential area serviced by narrow roads, with hardly any parks, playgrounds or open spaces. The existence of a two-hundred year old mosque and the clients intention to preserve it, was the generator of the design. However, from the first instance, the architect felt this should be more than a place of worship for a people for whom religion is already central to their daily lives. There was an opportunity to open up hitherto blocked or unused spaces and make it accessible to the community.

Urban and Architectural
The Mosque inspired by the simplicity of the first mosque in Islam, the prophet’s mosque, the Red Mosque takes on a true pavilion form, open visually on all sides and to the elements on three. Large eighteen-foot tall apertures let in welcome breeze, obviating the need for air-conditioning in a climate where summers can get very hot. A shallow body of water encircles the main prayer space, separating it from the adjacent garden and plaza and offering micro-climatic cooling. The concept of freeness continues in the structure itself. The roof is a series of slabs separated by a light gap and held in place by columns branching out like trees to hold adjacent sections. In straight perspective, these appear to form arches, a subtle reference to traditional examples, not unlike the old mosque which it faces to its west. The slabs rise and bulge at the centre to form an ovoid form, giving a larger central space. Underneath the mihrab and mimbar are simply delineated, visible from long distances because of the wall-free design. Bathed in light, the tall scale of the interior do not overwhelm yet brings in the colors of adjacent greens as well the reddish brown of the older structure. In an area where there is so much pollution, noise and visual chaos, the mosque and its environs are conceived as a sanctuary of peace and simplicity. Palette of materials is limited: Exposed red concrete for structure and local red terrazzo for floors. So are architectural elements: columns, slabs and a tall glazing to protect from cold winters or dust when not in use. The open spaces are articulated unambiguously, leaving generous spaces for the gathering of friends or simply for the eye to travel or the mind to rest.
...the orientation of the axis of every mosque on Muslim soil toward the black stone of Kaaba is an awe-inspiring symbol of the unity of faith.” Le Corbusier, ‘Journey to the East’, p.104. “The contention is that architects, more efficiently than intellectuals and scholars, can resist the devastating violence generated by the confrontation of religion, state and society (Din, Dunya, Dawla—the three major concepts developed in classical Arabic thought) at a greater scale than all societies and cultures in history have achieved thus far. This means that all important architectural achievements contribute either to strengthening the dominant ideology in any given historical tradition and political order, or to creating a breakthrough in the inherited, imposed system of values and beliefs.”

Description:
The small mosque of 100m2 included a renovation of an existing masonry cross-vaulted space and the addition of a minaret, grafted onto the existing structure as a symbolic landmark, next to the 18th century old palace. A new civic plaza was created in what was before an adjoining parking space, turning the frontage of the mosque into a public square with seating, water fountain, ablution space and shading under a newly planted fig tree. Given the non-alignment of the existing structure with the required directionality to Makkah, the design approach was first set to correct the orientation through a series of physical transformations and additions. The directionality towards Makkah became the only tool/language mobilized to shape the new mosque and its surrounding, at all scales, from the interior of the mosque to the outdoor plaza. On the architectural level, the mosque’s new slender minaret is built horizontally through a gently concave canopy to a curved wall at the plaza level, delineating a portico for the mosque below and creating a transitional space between the interior of the mosque and the street itself as adding privacy. The envelope of the mosque is strictly formed of thinly slitted painted white steel plates, faithfully angled in a parallel direction to Makkah. When looked at obliquely from an angle, the steel plates stack to compose a complete and comprehensive volume of the mosque. Looked at frontally, the mosque’s volume, through its thin planarity, disappears and blends with its visually rich historical backdrop, momentarily suspending belief in its actual presence. Rather than the traditional inert Cube/Dome/Minaret volumetric expression of normative mosque architecture, the design offers a lighter reading of the typology, an ephemeral tectonic presence. The concave/convex planar surfaces, the repetition of the steel plates, the transparency of the thin steel wall, the play of the light and shadow, and link it to the interior religious space which would have been usually hermatically enclosed. As we now know, these two spaces (the religious space within and the public space of the street without) were hybridized in the ‘Arab Spring’ revolts where the public space of the city intersected the public space of the mosque.
**Description**

The mosque is a perfect square that sits on a high plinth, which prevents floodwater from entering the structure, allows people to sit and talk, and creates a separation between the sacred site and the busy street.

An adherence to the essential – both in the definition of the space and the means of construction – was crucial in formulating the design of Bait ur Rouf Mosque. With land donated by her grandmother and modest funds raised by the local community, the architect has created an elemental place for meditation and prayer. The irregularly shaped site is covered by a high plinth, which not only protects against flooding but provides a gathering place set apart from the crowded street below. On top of the plinth sits the mosque, a perfect square, 23m x 23m, and 7.6m high. Within this square is a cylinder, displaced to the northwest corner of the perimeter wall to create additional depth for the colonnade and the ablution area on the south- and east-facing sides respectively.

And within this cylinder is in turn a smaller square, 16.75m x 16.75m and 10.6m high that is, 3m taller than the perimeter wall. Rotated within the cylinder to orientate itself with the qibla, this pavilion contains the prayer hall, which is separated from the rest of the building by open-to-sky light wells.

There are two structural systems in place – the load-bearing brick walls that define the outer perimeter and the smaller spaces, and the reinforced-concrete frame that spans the column-free prayer hall. The brick walls exploit the depth between the outer square and the inner cylinder, allowing for buttressing in the interstitial space. This in turn makes it possible for panels between the load-bearing structure to have a jali of brick, leaving out alternate bricks and rotating them. In the prayer hall itself, a simple vertical gap in the brick denotes the direction of the qibla, but the recess is splayed so that worshippers are not distracted by sight lines onto the busy street. What they see instead is sunlight bouncing off the wall behind. Awash with light, open to the elements, the mosque “breathes”.

The quality of space and architecture in this project proves that with the use of local materials and dedicated craftsmen, and an attempt towards spirituality through light, one can span the distance between here and infinity, between today and eternity. The monsoon rain may pose a problem as the openings for the hot air to escape allow in rain. However, it is important to keep cross-ventilation even when it is raining, and the rain seems to have good drainage in the spaces where it enters. Also,

- Column-free prayer hall is raised on eight peripheral columns, in addition to four light courts. Random circular roof openings allow daylight into the prayer hall creating a cursive pattern on the floor enhancing spirituality through light.
- Qibla direction is marked by a slit of light penetrating the cylindrical brick wall which forms a light court with the facing flat wall.
- The prayer hall is a carefully scaled and proportioned volume that is contemplative in nature, is evenly lit to enhance the feeling of all as equal.
- Terracotta bricks used for the structure are left exposed internally and externally. They lend the building a character that references the architecture of nearby buildings, as well as religious architecture of the past.

- Corner light court and the vertical linear gap that indicates the qibla direction.

-Corner Light court and the vertical linear gap that indicates the qibla direction.

*Interior view showing the minimum materials used, exposed concrete and bricks, where light and ventilation are naturally provided by the simple vocabulary of jali bricks architecture.*
Urban and Architectural

Existence of a 220-year old mosque at site, conserved from its dilapidated conditions, was a generator of the new scheme. The new structure is designed in such a way that it forms a backdrop to the old mosque – an act of reversal in which the past is brought to the fore and the new comes after the old. Echoing the volumetric rise of the traditional dome in a mosque, the central cuboid volume of the mosque emerges like a modern monolith, embellished on the outside with only the heavy textures of white concrete cast in wood. The lower volume is clothed in a cast-iron grille – which, generated from a traditional motif of the old mosque, provides security and shade but also lets in filtered light and breeze.

The grille protects an ambulatory space which itself gives protection to the main prayer hall, whose doors can be left open for ventilation during heavy rain. An experiential climax occurs when one enters the main hall with its soaring volume animated by light entering through slender apertures in corners and the ceiling. The new building uses entirely natural means to accommodate the tropical climate of its site. The generous central volume with its high windows uses the stack effect to ventilate the space naturally. To further facilitate micro-climatic cooling, a pond on the south – the predominant direction of airflow – is augmented by shallow pools on three sides of the mosque. Scented flower bearing trees have been planted in specific positions to grant an olfactory experience to visitors. The architecture was inspired by the age-old heritage of crafted ornament in the various traditions of mosque building. From the outside, however, the treatment is spare: Only the texture of the concrete is caught by sunlight. Inside, the ceiling structure and finishes, inspired by Moghul and Nasrid examples, serve as a counterpoise to the otherwise bare, simple treatment everywhere. A departure for the architect in using such treatments, it is an ode to the craftsmanship and mastery of techniques which have adorned great mosques since centuries past.

Description

Concrete Mosque is an example of contemporary mosque. It is constructed at 2015. It is located at the back of old Asgar Ali Chowdhury Jame Masjid which was built over 200 years ago. The old mosque is now conserved as a heritage building. The newly build mosque is surrounded by agricultural land and beautiful nature. There is a ‘Shaan’ space in front of it along with a small water body to the South.

The old mosque is adjacent to the ‘Shaan’ space. In front of the old mosque there is a 12 feet wide road and a big pond beside the road. A primary school is located at the North-West corner of the mosque. There is no mentionable noise source in this area rather it’s a quiet and calm place blended with nature. The composition of materials in this mosque is some reflective and absorbing materials which are rough concrete wall, huge wooden doors, some glass works at the top corners. Ceiling is composed of concrete and glass. All external floor finishing is mosaic floor finishing. A square plan mosque with a cubic form is very significant.

The semi outdoor space is surrounded by massive steel Jali (net). The main prayer hall is consists of a square plan of 38’-0” X 38’-0” and height of 38’-0”. The main prayer hall of this mosque has an estimated volume of 54,872 cubic feet and a floor area of 1444 square feet. No extra acoustical design is noticeable in this mosque.
The inspiration and basis for the unique geometry of the mosque is the crystalline intersecting plates of a desert rose. The building is further landmarked by two sculpted 60m minarets. The development of the design involved a series of complex parametric arrays to ultimately create a simplified and dynamic massing which represents an abstraction of the desert rose. This form and movement in stone extends to the 5th elevation completing an exciting profile, viewed from all angles. The skin of the building appears to rise up from the earth as an emerging crystal mass, bursting from the earth. In the same way the minarets appear to rise up, piercing the landscape.

The building emerges at the convergence of three of KAFD’s ‘wadis’. In KAFD, the wadi is represented by a submerged public realm which is the shaded and pleasantly landscaped pedestrian linking element to the overall masterplan. As such, the building is a hidden gem as viewed from the wadi. The building is also viewed predominantly from above (from the neighboring buildings), and thus the roof represents the 5th and very significant elevation. The building has been meticulously placed over an urban plaza. The plaza provides a temporal public realm and amenity to the district and serves as an outdoor prayer extension to the mosque during religious celebrations.
MORGAN LAKE MOSQUE

Architect
Hilmi Güner, Hüseyin Bülüner

Location
Yenimahalle – Ankara – Turkey

Area
2772 sqm

No. of Worshippers
160

Urban and Architectural

Morgan Lake Mosque is located adjacent to Morgan Nature Park. The mosque is developed as a genuine interpretation of the typological context within local set of conditions. In this regard, three significant references were applied from mosque buildings and their evolution under certain plan and mass typologies. 1. Similar to the earliest Islamic temple understanding, the tradition of praying in close proximity to mihrab wall is applied as longitudinal rectangular plan disposition. 2. Influenced by the Ottoman architectural tradition of using stained glass on mihrab walls, the Qibla direction is abstracted into a light wall. 3. The idea of Namazgah in extra urban settings is expressed in the structure as a set of mihrab walls above an artificial terrace.
Urban and Architectural

The strong symbolic value of the combination of architecture and ethics lent great significance to the construction of the Pavilion of Meditation and Prayer. Set in the hospital garden it is an integral part of the Salam Center for Cardiac Surgery in Khartoum, run by the Italian NGO called EMERGENCY, a centre that offers free high quality assistance to patients with congenital and acquired surgical diseases. It was no easy task to design a space for prayer, customary in any health care facility, in a state that over the last twenty years had been ravaged by endless inter-ethnic wars, but above all inter-religious ones.

It meant devising a building that could house the spiritual complexity of a country such as Sudan (inhabited by Muslims, Christians, Copts and animists), without giving priority to any form of worship, simply creating a space for the profession of all faiths. Or perhaps, more simply, a meditation space.

Description

A Microcosm for All Religions.

The pavilion is a pure volume consisting of two staggered and communicating white cubes, protected by a translucent roof made of palm leaf pith. The interiors, characterized by neutral surfaces painted white, contained two ornamental trees that made these places at the same time sacred and profane, by the presence of a natural element in an artificial space. The few vertical openings along the outer walls allow light to enter, creating delicate patterns of shadow. A large pool surrounds the pavilion, creating a spiritual gap between the hospital’s outer macrocosm (and the rest of the world) and the ventral microcosm intended for prayer.

Two walkways traverse the pool on opposite sides, giving access to the two nuclei of the small building. Water drawn from the Nile and then reused for irrigation is an element charged with symbolic values in the sub-Saharan region (representing purification in religious terms, it is also the source of life, a vision of salvation in the arid desert). Representing purification in religious terms, it is also the source of life, a vision of salvation in the arid desert.

Though we did not mean to favor any religion, functionally we had to deal with the Muslim religion, dominant among the Sudanese, and the rules it imposes, such as ablution of the separation of men and women. But we set these rituals in an estranging setting which made them non-dominant, concealing all symbols and elements that could be traced to a single faith.

The space for ablutions, for example, is simply a water spray that rises higher inside the pool, an integrating element without any religious connotation, which enable the faithful to perform their ritual ablutions before entering the place of worship. The asymmetric union of the two volumes in turn allows for the separation of the sexes, giving this functional constraint an added value within the balance of a composition that seeks to embodies the idea of tolerance in architecture.
### History
For 300 years the Abu Stait Mosque has been Basuna’s main mosque. It was built and rebuilt a couple of times. The latest building was completed 70 years ago, on the very same plot in the center of the village, adjacent to the village’s graveyard serving as the main Friday Mosque and the only funerary mosque in the entire village. A flash-flood and a soil subsidence caused by the construction of a neighboring building, inflicted considerable structural damage rendering the mosque unsafe, and so it had to be demolished.

### Urban and Architectural
Project Concept: The main concept in the mosque as the “House of God”. A physical space, a House for the One who is beyond space and time, which are nothing but His own creations. “No human vision can encompass Him, whereas He encompasses all human vision: for He is omnipresent, all-aware.” [Qur’an 6:103]   Ummat. There is nothing like unto Him, and He alone is all-hearing, all-seeing” [Qur’an 42:11] This design is intended to look into the architectural expression of the connection between the physical and the metaphysical, the created and the Creator. The House of God houses the will, which is known to us through His books. The Revealed ‘Written’ Book Kitab Allah al-Mashtur (Qur’an and Hadith) and the Created ‘Sensed’ Book, Kitab Allah al-Mandur, the Cosmos. The Revealed book shows us His will through a prescribed world view and prescribed worship, while the Created shows us His will through natural order and scientific laws which govern physical existence. His will is that we journey back to Him. The journey starts with an Orientation. A Qibla, the point of origin and return, the architectural House of God, which could be understood by creatures only through the Attributes of Divine Perfection, more famously known as the 99 names of God; The House of houses, represented in this project as the “Cube of Cubes” which is the prayer niche or Mihrab. Contemplating, understanding and devoting ourselves to the ethical implications and spiritual values of the Attributes within human capacity is our earthly journey or Israa, which leads us to our Ascension or Miraaj in endless cycles until our earthly life is over and we carry on in another eternal form of life. These cycles of combined horizontal/earthly/physical (locally) interaction with the Vertical/Heavenly/metaphysical/spiritual create an upward spiralling force, represented in the apparent MAY-like counter-clock circumambulation of all four columns forming the main dome, which is formed by 84 circumambulating blocks in each of the 35 vertical courses. The blocks escape their earthly material being, which shrinks in dimension as they leap up from one orbit to the higher orbit, until the last course of blocks vanishes and becomes one with the heavenly dome. The same force gives the minaret its form, which is also topped by the Cube of Cubes confirming the motivation and orientation. The same principles and forces create their form and orientation from abiding by God’s will in His Cosmos, respecting the word behaviour and the principles of solar movement to allow for the God-given breeze and light to shower the interior of the mosque while keeping away glare and heat. A prayer of nature. The first thing the worshippers encounter as they turn from the main entrance into the main prayer hall is a single vertical window overlooking the cemetery, which reminds them of the end of their journey before they turn right to the Qibla to begin their prayers; “Stand upright and pray as if it is your final prayer.”

### Architect Location
Dar Arafa Architecture
Basuna – Suhaj – Egypt

<table>
<thead>
<tr>
<th>Year</th>
<th>Area</th>
</tr>
</thead>
<tbody>
<tr>
<td>2019</td>
<td>457 sqm</td>
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Despite many constraints and downturns faced throughout its construction, the Nusa Idaman has successfully turned into a remarkable edifice that has become a simple yet tastefully constructed modern mosque for the local community. It represents the seamless relationship between light, wind, water and other natural elements. This can be translated as a reminder to the faithful of the essential elements that make up the universe, and which are to be celebrated and blessed throughout our lives. It will also endeavour to bring man closer to the environment and eventually to his creator. The green elements have been imparted into the design, with the prior consensus of the resident. It is also a way to educate and inform the public on sustainable architecture.
The Great Mosque that we see today is rectilinear in plan and is partly enclosed by an exterior wall. An earthen roof covers the building, which is supported by monumental pillars. The roof has several holes covered by terra-cotta lids (above), which provide its interior spaces with fresh air even during the hottest days. The façade of the Great Mosque includes three minarets and a series of engaged columns that together create a rhythmic effect. At the top of the pillars are conical extensions with ostrich eggs placed at the very top—symbol of fertility and purity in the Malian region. Timber beams throughout the exterior are both decorative and structural. These elements also function as scaffolding for the re-plastering of the mosque during the annual festival of the Crépissage. Compared to images and descriptions of the previous buildings, the present Great Mosque includes several innovations such as a special court reserved for women and a principal entrance with earthen pillars, that signal the graves of two local religious leaders.
Most of the communities of the regions of Northern Ghana, especially the Northern Region, are Muslim. Islam, which first entered Africa through Egypt in the 10th Century AD, progressed from Egypt towards the west and the south at the same time as the trans-Saharan slave and gold trade routes. In Ghana, these trade routes were used by Mandé warriors, Islamic Traders and Missionaries. Occasionally, these routes were marked by incursions by the Almoravids, a Berber Dynasty, which played a major role in the spread of Islam in the area. At rest points for the Islamic traders along the routes, and in conquered territories, people were converted to Islam and this led to the construction of mosques in the Northern part of Ghana. Some of these mosques still exist today and they date as far back as the 17th Century AD.

**Architectural style**

The Sudanic style, though rectangular, has timber frame structures or pillars supporting the roof. It is characterized by two pyramidal towers (the minaret and the mihrab), and by a number of irregularly shaped buttresses, with pinnacles projecting above the parapet, which enlivens the mosque’s elevations.

Like other mosques in the Northern Region of Ghana, Larabanga Mosque is built in the traditional Sudanic-Sahelian architectural style, using local materials and construction techniques. The mosque is built with mud and reeds, and measures about 8 metres (26 ft) by 8 metres (26 ft). It has two towers in a pyramidal shape, one for the mihrab which faces towards Mecca forming the facade on the east and the other as a minaret in the northeast corner. In addition, 12 buttresses of conical shape on the external walls are strengthened by horizontally-aligned timber elements. The architectural style is also known as “Flat-footed adobe architecture”. All the structures are given a white wash.
REVIVING KARACHI’S DIVERSE HISTORY

TDF HOUSE

SHAHAB GHANI AND ASSOCIATES

• Named after Jamshed Nusserwanji Mehta, who established it.
• The area became the first dedicated cooperative residential complex for the middle class in Karachi.
• He invited different communities across Sindh and India to establish their own colonies e.g. the Shikarpur colony and the Parsi colony.
• The neighborhood became known for its religious diversity, being home to Muslims, Hindus, Christians, Parsis, and Jews, marking the urbanization of Karachi.
• The Parsi colony established by the Katrak family has its own park and library, owned by a community trust.
Before and After Renovation Images
Built in the 1930s, the house was initially owned by a Hindu woman, Mrs. Harkai Matiram. In June 1948, she sold it to another woman, Hanfia Haj Gare, who acquired it so that her daughter, Aisha Bai Dawood, could reside there.

In April 1947, the house was donated to The Dawood Foundation for philanthropic education activities and in 1965, Mr. Ahmed Dawood established the Hanfia Hajani Vocational Training Centre for women, to empower community women.

With time, the training center witnessed a decline and was eventually closed down in 1991. This was followed by years of the building remaining vacant, only to be forcefully occupied by land grabbers. A tedious court case later, the property was back in the possession of the Foundation, and
work began in September 2016 to implement adaptive reuse of this once magnificent building.

The TDIF Ghar aims to promote informal learning spaces in Karachi, with a backdrop of the diverse and rich history of Karachi.

In a city where towers reign supreme, space acts as a breathing space for the public.

Reminiscing over the city’s past, “The Living Room” museum comprises of artifacts and collectables from that era, while the Sahar Café reminds the visitors of the Iranian Café culture to which Karachi was once a host.

The tiles on the first floor rooms were all in perfect condition to be retained in their original form, whereas those in the hall required replacement.

A small makeshift M.S staircase provided access to the roof, which was in a dangerous state and was meant for temporary use.

The first floor houses three Numah Halls and a training room, intended to be utilized for organizing workshops, seminars, meetups, exhibitions, and other activities.

A staircase to the roof was added to the existing structure, which provides views of the Quaid-e-Azam’s mausoleum.

Toilets had been introduced as a later addition to the building. Discoloration on walls, floor tiles had discolored overtime with visible chipping, wear and tear. The existing staircase provides access only up to the 1st floor. Absence of railing.
Architecture After Independence

About the Author

55 ARCHITECTS OF PAKISTAN

Architecture After Independence, 55 Architects of Pakistan was published by Arch ribs in 2009. As a hardcover book of 132 pages, 240 color photographs, documents, and letters, it includes a comprehensive overview of the independence of Pakistan. The book is edited by Murtaza Shikh and Zain Marikar, and has four substantial essays to launch the critical conversation. Kayan Khan Murad provides a thorough documentation of the architects since independence, and follows their education and professional training in detail. He brings much personal knowledge of the architects, and their development, and their work.

Before I set out to examine the material in the book, it is important to mention how the government of Pakistan was to be independent, and in 1947, it announced its agreement with the principal of “indipendence” and the division of “India” into two independent states of India and Pakistan. There is, however, another nuance to this independence and division. Pakistan was originally formed as the Islamic republic of Pakistan – Muhammad Ali Jinnah, the leader of the Pakistan movement, in his first broadcast to the nation as the first Prime Minister of Pakistan, declared it, “Pakistan, the homeland of the Muslims of the subcontinent which made great sacrifices in the past few years to have its homeland.” The title of the book: “Architecture After Independence”, 55 Architects of Pakistan

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About the Author

Mehrdad Hadighi is Professor and Head of the Department of Architecture at Pennsylvania State University and Smathers Chair of Integrative Design. Most recently, he served two terms as Chair of the Department of Architecture at the State University of New York at Buffalo and was adjunct professor at the University of Virginia. He is an architect, author, and educator. He has been an academic for the past twenty-eight years, teaching in the United States and abroad.

Hadighi completed his post-professional graduate studies at Cornell University and holds a professional degree in Architecture and History from the University of Illinois, an MFA in Architecture from the University of Miami, and a PhD in History of Architecture.

Hadighi has received many awards in both architecture and related fields, including the Graham Foundation Award, the Architectural League Young Architects Prize, and the American Academy in Rome’s Rome Prize. He is a fellow of the American Institute of Architects. In the past ten years, Hadighi has received numerous awards from the Architectural League and has been honored with the American Academy in Rome’s Rome Prize. He is a fellow of the American Institute of Architects. In the past ten years, Hadighi has received numerous awards from the Architectural League and has been honored with the American Academy in Rome’s Rome Prize.

Hadighi is the author of numerous books and articles on the history of architecture and related fields, and his work has been featured in many books and articles in leading journals. His research has been featured in many books and articles in leading journals.

His scholarship work focuses on drawing parallels between 20th century art, critical theory, and architecture. His work has also been featured in leading journals and publications, and his research has been featured in many books and articles in leading journals.
The 16th International Exhibition of building materials & services, IAPEX 2020, organised by the Institute of Architects Pakistan - Karachi Chapter. Themed “Designing Narratives”, the event showcased both local and international building materials and service providers, with daily conference sessions that had speakers from all over the Asian region. Through “Designing Narratives”, the entire organising committee’s aim was to make the event more inclusive and create a dialogue amongst the design professionals to bring about necessary awareness and positive change.