مسابقة جامع الدولة الكبير
بغداد، العراق

State Mosque Competition
Baghdad, Iraq
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State Mosque Competition
Baghdad, Iraq
His Excellency, the President Sadam Hussein, at prayer.
of contemporary life which has evolved and is passing through a process of renewal in Baghdad and Iraq – today.

It is certain that the Grand State Mosque will have a more profound and far-reaching influence on the history and development of Arab Islamic architecture than any other structure, both from a positive and negative aspect.

If we can develop and prepare a distinctively executed design, the result will be positive, and its construction and benefit will extend to the country itself and to future generations.

We would therefore say: Selecting the best design and developing it to the ideal is a matter of the greatest subtlety and sensitivity, requiring an advanced and specialised intellectual and professional partnership, not only on a national scale, but on an inter-Arab and international scale through a world symposium, which is to be a world thinking symposium for the Grand State Mosque of Baghdad and the heritage of Arab Islamic architecture.

God is the Giver of Success.
The Mosque in Islam and in Arab Islamic Civilisation

The mosque has occupied a pioneering position in Islam, unifying and gathering Muslims together under the banner of the Qur'an, and had the greatest influence in strengthening the ties of intimacy and solidarity among them. They gather in the mosque daily, to attend the prayers which forbid them to commit indecency and evil, and to deliberate over their affairs in accordance with the true religion which has come as a blessing to man-kind, exhorting them to do good works and to refrain from sinful acts.

The mosque has refined the Muslim individual and kept him from the perpetration of evil and idolatry; it has urged him to be charitable and to do good work; and it has played a significant and active role in familiarising the Muslim with the affairs of his religion, his duties, and his responsibilities. It taught him science, jurisprudence, interpretation of the Qur'an, the biography of the Great Messenger Mohammed (may Allah's blessing and peace be upon him), the mysteries of religion, and its inexhaustable goodly treasures. It has opened its doors to all comers from every remote corner to study Arabic sciences, including eloquence, rhetoric, grammar and morphology, and all the means and requisites for learning the Arabic language in which the Holy Qur'an was revealed. They were thus enabled to experience the grandeur of the Islamic religion, acquire a generous share in knowledge, breadth of vision, and specialisation in language and logic, in addition to providing them with jurisprudence and fundamentals of the Faith.

This positive and constructive role which the mosque has played in the lives of Muslims and in the development of Islam has given Arab Islamic civilisation an evolutionary Islamic momentum, and inspired by its originality and quintessence successive generations with intellectual and traditional radiation which broadened their horizons, kept pace with the spirit of every age, and harmonised with all stages and phases of the peoples' development.
In August, 1982, Mr. George Dudley was appointed Technical Consultant and Co­ordinator to the project. On July 21, 1982, twenty-two consultant firms - Iraqi, Arab, and foreign - were invited to submit pre­qualification documents for the competition to the Directorate of Design at the Municipal­ity of the Capital not later than September 16, 1982.

The invited firm No. 13, National Centre for Engineering and Architectural Consultancies, asked to be excused from taking part in the competition.

There was a merger between the invited firm No. 12 - an Iraqi Consultant - and the invited firm No. 14 - Ricardo Bofill, Architects - and the Committee also accepted the participation of Bruno Freschi, of Vancouver, Canada, in the competition. The number of firms from whom pre-qualification documents were received was, accordingly, twenty.

Pre-Qualifications

The invitation and information quoted below were sent to twenty-two architectural firms, announcing the commencement of the International State Grand Mosque Competition (closed and limited).

Form of invitation to participate in the compe­tition

1.0 The Iraqi Government intends to award a design of the State Mosque, and in order to select the designing architect, a closed international competition will be held. As one of the architectural firms invited to take part in the competition, we would request you to take the following steps:

2.0 Submit documents demonstrating your capability in this type of architecture to this department, and in particular:

2.1 Your experience in the design of mosques and the extent to which it can over infrastructures, services, etc.

2.2 An indication of the Iraqi or international concern collaborating with your firm.

2.3 Name of the expert in Islamic Architecture in partnership with you.

2.4 Name of the expert specialist in Islamic working with you.
Brief for the State Grand Mosque Competition

By virtue of a Decree issued by the Chairman of the Council of the Presidency of the Republic, a State Grand Mosque Committee was set up in the summer of 1982 under the chairmanship of Mr. Rifat al-Chadirji, Consultant to the Municipality of the Capital, and with the membership of:

1. Dr. Lutfallah Jenin Kitana, representing the Ministry of Endowment and Religious Affairs.
2. Mr. Haleem Watwat, representing the Ministry of Housing and Development.
2.5 Name of the landscape architect and the transport engineer working with you.

2.6 A summary of the distribution of functions.

3.0 Submission of several certificates of confirmation from employers stating your contribution to mosque design.

4.0 Requirements in respect of the State Grand Mosque are as follows:

4.1 Capacity 30,000 persons.

4.2 Prayer area for females with a capacity for 3,000 persons.

4.3 A yard for the Five Prayers, with a capacity for 1,000 persons.

4.4 An open prayer yard with a capacity for 4,000 persons.

4.5 Main library with a capacity for 100,000 books and 50,000 MSS.

4.6 Car park with a capacity for 1200 cars and 120 buses.

4.7 Provision of services and amenities for 10 administrators, approx.

4.8 Provision of services and amenities for 40 visiting Imams (prayer leaders).

4.9 Conference hall for 300 persons.

4.10 Conference hall for 800 persons, with a ladies' wing with a capacity for 200 persons.

4.11 A teaching institute with ten classrooms.

4.12 An institute for teaching the Holy Qur'an, with six classrooms.

4.13 Restaurant with a capacity for 500 persons, with all the necessary kitchen equipment.

4.14 An arcade for the sale of religious publications.

- By a decision of the State Grand Mosque Committee, the number of firms invited to take part in the competition for the project was increased to twenty-two.

Subsequent clarifications and amendments:
During the same month the Adjudication Committee selected seven competitors to participate in the competition:

1. Maath Alousi/Test, Baghdad, Iraq.
2. Rasem Badran, Amman, Jordan.
4. Kahtan Al-Madfai/Wales, U.K.
6. Minoru Takeyama, Tokyo, Japan.

In October, 1982, the seven competitors were notified of the commencement of the competition as from October 1, 1982.

In November, Mr. Sabah Hussain Al’Azawzi, Director of Design at the Municipality of the Capital, was appointed Chairman of the Committee for the State mosque in lieu of Mr. Rif’at Al-Chadirji.

In November of the same year, written questions were submitted by the competitors, and a question-and-answer-meeting was held. The competitors and their representatives visited the site, and replies were forwarded to all entrants.

All entrants submitted their works on January 20, 1983.

The Adjudication Committee comprising:

1. Rif’at Al-Chadirji – Iraq
2. Dr. Dugan Kuban, Turkey
3. Prof. Stephano Bianca, Switzerland

held meetings from February 1 to February 3, 1983, and unanimously issued its recommendations. The meetings were attended by:

- The Under Secretary for the Ministry of Endowment and Religious Affairs.
- Dr. Sabah Hussain Al’Azawzi, Chairman of the State Grand Mosque Committee, Director of Design at the Municipality of the Capital.
- Mr. George Dudley, Technical Consultant and General Co-ordinator for the State Grand Mosque Project.
1.0 The date for the submission of entries was postponed to September 16, 1982.
2.0 The same expert may take part with more than one entrant if the expert concerned agrees to such an arrangement.
3.0 Presentation at this stage shall be confined to the submission of pre-qualification documents and does not include the submission of designs.
4.0 Wide experience in the field of Islamic culture or in projects of considerable importance may qualify for the requirements stated in paragraph 2.1 above.
5.0 All replies to questions and summarised replies will be circularised to all entrants, including those who have not attended the final meeting, before November 19, 1982. The Employer will assist entrants in making travel arrangements.

Firms invited to submit pre-qualifications to the State Grand Mosque Competition

1. Maath Alousi/Test - Baghdad, Iraq.
2. Kahtan Al-Madafi, Wales, United Kingdom.
3. Rolf Gutbrod, Stuttgart, West Germany.
5. Venturi, Rauch and Scott Brown, Philadelphia, PA, USA.
6. Kallmann, McKinnell and Wood Boston, Mass., USA.
7. Minoru Takeyama, Tokyo, Japan.
10. Marello d’Olivo, Rome, Italy.
12. Iraq Consult, Baghdad, Iraq.
15. Paolo Portoghesi, Rome, Italy.
19. Adnan Aswad, Baghdad, Iraq.
22. Bruno Freschi, Vancouver, Canada.

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1. Dr. Lutfallah Janeen Kitana Member, representing the Ministry of Endowment and Religious Affairs.
2. Haleem Watwat Member, representing the Ministry of Housing & Development.
3. Mr. George Dudley, Technical Consultant and General Coordinator to the Project.
4. Dr. Sabah Hussain Al’Arzawi Director of Design, Municipality of the Capital.

In the same month, the Grand Mosque Competition in Iraq was launched.

1. Maath Alousi/ Test - Baghdad, Iraq
2. Kahtan Al-Madafi, Wales, United Kingdom
3. Rolf Gutbrod, Stuttgart, West Germany
4. Makiya Associates, London, United Kingdom
5. Venturi, Rauch and Scott Brown, Philadelphia, PA, USA
6. Kallmann, McKinnell and Wood Boston, Mass., USA
7. Minoru Takeyama, Tokyo, Japan
8. Planar, Baghdad, Iraq
9. Rasem Badran, Amman, Jordan
10. Marello d’Olivo, Rome, Italy
11. Richard England + Partners, Velleeta, Malta
12. Iraq Consult, Baghdad, Iraq
13. National Centre for Engineering and Architectural Consultancy, Baghdad, Iraq
14. Ricardo Bofill, Taller de Arquitectura, Barcelona, Spain
15. Paolo Portoghesi, Rome, Italy
16. Saman Kamal and Associates, Baghdad, Iraq
17. Mahmood Al-Ali and Partners, Baghdad, Iraq
18. Ali Mousawi, Baghdad, Iraq
19. Adnan Aswad, Baghdad, Iraq
20. Sameer M. Al-Shiwanna, Baghdad, Iraq
21. Fadhil Ajina, Baghdad, Iraq
22. Bruno Freschi, Vancouver, Canada

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which can be seen in other early examples: the Mosque of Ahmad ibn Tulun, in Cairo, built in 876–879, and the Mosque of Qairouan in North Africa, originally constructed in 836.

Two basic frames determine the simplest sacred geometries which provide our design with a physical context that combines historical iconographic references with qualities appropriate for contemporary design.

Time-space Orientation
Man has ever been seeking the means to situate himself in space, time and the world of spirit and mind. The creation of a microcosm of the universe is one of the essential needs for man to confirm his existence.

In the holy space created by the Mosque we have to establish the clearest keys beyond the physical restrictions to get out of Chaos into Cosmos.

In our solution, Islamic symbolism is the basic code to determine the architectural language, so that significance will penetrate into the inner meaning of the given form.
Our basic approach towards this historic event is the creation of a religious and national entity of the highest expression and newest dimensions that will serve as a continuing link between the great past and contemporary Iraq through the following premises:

- The conservation of traditional Islamic culture and religious spirit in a new and permanent complex.
- The significance of the Baghdad State Mosque as the "highest expression in creative and physical terms of the Religious State and national beliefs and aspirations of the people of Iraq and their leadership".
- The comprehension of the semantic quality of Islamic architecture based upon its philosophy and encompassing the worldwide contemporary architectural scene.

Design Concept

Our design for the creation of the State Mosque in the capital of the Republic of Iraq seeks to provide a synthesis of the following major concepts:

- The reintegration of Iraq/Abbasid historic heritage and the expression of its culture as a living link between the present and the past with a hope for the future extension of the beliefs of Islam.
- The incorporation of metaphysical properties in space-time orientation as related to human creativity to reaffirm his existence in this universe.
- The harmonious development of geometric order and its correspondence in all aspects of formal and functional design which could integrate the historical settings and styles with contemporary design qualities.

Historical Linkage

In our solution, the historical context of Iraq provides the spirit and frame which serves as an underlying theme to unite our design with the past, present and future achievements and aspirations. The largest historical frame is the circular plan of the Round City of Baghdad designed by Calif Al-Mansur of the Abbasid Empire and founded in 762. It had a diameter of 3,000 meters and was defended by two pairs of concentric rings of walls. In the center stood the government palace, Bab al-Dhahab connected to a large congregational mosque. Although nothing of this old city remains, its significance as a focus of culture, science, and religion reaffirm its semantic importance. The most religious frame is the Great Mosque at Samarra built by Al-Mutawakkil in 847. It is an enormous rectangle of walls and columns covered by a large flat wooden roof and surrounded by a large outer enclosure known as a ziyadah. This design is an excellent example of the original principles of mosque design.
Perspectives
Curriculum Vitae

Minoru Takeyama was born in Japan in 1934 and studied at Waseda University, Tokyo (1952-58), receiving his M. Arch in 1957, and at Harvard University on a Fulbright scholarship (1959-1960). Between 1960 and 1965 he worked for several architects in the U.S. and Denmark including José Luis Sert, Hideo Sasaki, Isamu Noguchi, Jorn Utzon, Arne Jacobsen and Henning Larsen. Since 1965 he has been president of Minoru Takeyama and the United Actions, based in Tokyo. His completed buildings in Japan include private residences such as Atelier Indigo (his own studio), Sapporo (1976), and public housing: hotels such as Hotel Beverly Tom in Hokkaido (1973); hospitals such as the Nakamura Brain Surgery Hospital in Sapporo (1978); commercial and industrial buildings such as Ichi Ban Kahn and Ni Bahn Kahn Omni-Rental Stores in Tokyo (1970) and the Pepsi Cola Canning Plant in Hokkaido (1972).
The housing is located close to the border of a huge, single pier, as it would be required for the suggested large span. These beams create a transparent low ceiling related to human scale.

The stepping windows between the pairs of tie-beams echo the ‘democratic’ space of some Muslim tradition, and so is the stepped windows in the brick pier of the Great Mosque of Samarra or Ibn Tulun in Cairo, which were designed to cut down light, reduce the massive supporting structure of the Kuf style minaret (Bakdash Cite in Damascus, Jerusalem). The application is, however, modern and is derived from brick construction.

The zone of transition of the dome reflects the two traditional approaches of Islamic architecture. Old-fashioned brick drum and the four slits in the arches have the typical Iraqi four-centered shape which was invented in Samarra (Dschwab, 1988) and Baghdad (Abbasid palace, but muqarnas soon became a common feature of the Abbasid period). The identical, repetitive bays symbolize the equality of men in front of God. The tie-beams and the sequence of double arches evoke the four corner colonettes of the Kuf style minaret, which are in detail based on the traditional muqarnas porch of Islamic architecture.

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The competition for the design of the New State Mosque to be built in Baghdad presented an opportunity to reaffirm to the world, in today’s terms, the principles upon which the tradition of the Arab Islamic Architecture is based. In their day the historic Arab Building availed themselves of the best elements of the very forms which the tradition of the Arab Islamic Architecture is based. In their day the historic Arab Building availed themselves of the best elements of the very forms which the tradition of the Arab Islamic Architecture is based.

The “prototype” mosque-plan has been selected: rectangular prayer-hall and courtyard surrounded by riwaq (portico), as in classical examples of mosque planning (Kufa, Samarra, Qairawan, Cairo etc.), in order to make the design understandable to everyone, educated and unsophisticated alike, from whatever part of the world he may come. If we can achieve this and if we can reinforce this with depressing and understandable expression then we shall have lived up to the aspirations of the great Arab builders of the past.

In a typical Islamic town the houses do not necessarily follow the qibla-direction of the religious buildings. The mosque in our design distinguishes itself from the rest of the complex by a similar change of direction. The housing complex follows the borderline of the site.

The location of the complex on the site was determined by the circle of existing trees in the centre. This was understood to be a unique feature and used to indicate the main entrance to the mosque. This circle also facilitates the transition from the direction of the existing row of trees to the qibla.

The ceremonial approach is in the main axis, lined by the existing alley of trees (not following the qibla) and by an artificial lake with a row of water-jets on the edge of a platform, somewhat reminiscent of the Taj Mahal. The V. I. P. approach is from the opposite side, leading directly to the mausoleum.

Passing through a palm grove the visitor perceives the mosque surrounded by a protective earth-mound, acting visually like a base of an ancient ziggurat (Agar Quf). The landscape
Models
**Activities:**

1979-1982 Three of Mr. Badran's Projects were nominated for the Agha Khan Architecture Award.

Elected to do studies for the beautification of the infrastructure for Medina Monawarah Second Ring road, with Parsons Brown International.

A member of an Internationale Jury for planning the area of "Bab Al-Sheikh" in Baghdad.

Invited to exhibit projects in the Biennale of Venice for architecture in the Islamic World 82.

A member in the Consultant Committee of Interior design for the Arab World Institute (IMA), in Paris.

1980 Some of his achievements were mentioned in "Architecture in the third world" by Udo Kulterman, dumont-dokumente.

First prize in a large Commercial Center (8,000 sqm) - Irbid.

Design of Housing Project for interior security officers, special police head quarters building.

Management building and employees housing project for the Jordanian Cement Factories.

1982 SBK

1983 SBK

Some of his work was published in "Architettura Nei Paesi Islamici", Seconda Mostra Internazionale di Architettura. Edizioni La Biennale Di Venezia.

Design of Queen Alia Airport Housing Project 350,000 sqm. Participated in an international competition for the design of the new opera house "Opéra de La Bastille" in Paris.

1977 Design of the officers club building in Abu Dhabi.

Design of the Jordan Television Tower.

Design for the Great Aqaba Complex (The Aqaba Tower), Building Executed.

First prize in a competition to design a commercial center (25,000 sqm). Also first prize in a Housing Project (100 Units). Both projects owned by Ministry of Awqaf.

1978

1979 Second prize for the design of King Abdullah Mosque.

Design of the management building for the Jordan Cement Factories - Fuheis.

Design of a comprehensive school (Al-Manhal), whose first and second stages have been executed. Also an article was published in the Jordan Times newspaper (Avant-Garde Architects Challenges Popular Local Design).

1979

1974 First prize in a competition for the design of the Jordan Housing Bank Head Office - Jordan, (in collaboration with another architect). Building now is occupied.

First prize in a competition for the design of the Housing Corporation - Head Office - Jordan. Building now occupied. Design of Nurses Hostel in Salt (both projects in collaboration with another architect).

1975

1976 Design and preliminary studies for King Abdullah Mosque sponsored by the Ministry of Awqaf.

1976
Curriculum Vitae

Name: Rasem Badran

Title: Partner, Head of Architectural Department

Profession: Architect

Degrees: Diploma Engineer, University of Darmstadt, West Germany 1970.

Experience:

1970 - A founding member of Projektgruppe für Architektur und Städtebau P. A. S. in Darmstadt in West Germany.


1980 - Partner in SBK* Consulting Office. Founder and head of architecture department in SBK.

Projects:

1968 - Studies on modern theatre, Published in Bauwelt and in S. Fischer (Mobiler Spielraum - Theater der Zukunft) in Germany.


1971/72 - Studies and Research in Mobile Steel Structures - Germany, and in housing for limited income groups; 1. First prize in an international competition (Elementa 72), sponsored by the Ministry of Housing & Planning - West Germany. Published in Stein & Beton, DB, AA Nov. 1973 and is now occupied.

1. First Prize in the Architectural Competition to design housing estate in Goldstein - West Germany.
The architectural idiom
The integration of the various elements was a prime aim, e.g.
(1) The influence of the desert environment on motifs and details.
(2) The motif of the palm-tree and the palm-tree domes in the centre of individual Masjids.
(3) The traditional association of numerology and proportions used in controlling the planning and the spatial distribution.

Directional space
The directional space in the mosque represents, symbolically, the cosmic space connecting the worshipper to Mecca. In physical terms, this directional space need not exist for it is a direction marked on a mental map in the worshipper's mind. Muslim prayer, then, begins with the very intention to pray; orienting oneself towards Mecca is the second step.

Unification of space
Expressed in elevation, the natural culmination of the square in Islamic architecture is the dome. Awareness of that dome is already implicit at the base of the square; the pendentive starts early in the spatial arrangement. The Islamic approach displays a totality of vision; the dome is implicit in the square itself.

Principle of planning and the arch
Quick egress of the worshippers from the enclosed area to outside the limits of the site was achieved by:
(1) 40 m x 40 m planning grid.
(2) By the use of 8 m wide avenues flanking the grid. These dimensions determined the span of the arch with a 10 m height.

Proportions
The proportion of \( \frac{4}{3} \) is regarded by us to be a monumental proportion in preference to the golden proportion.

The dome
The great dome over the mihrab represents a purely religious function while the second dome dominating the sahan symbolises the transition from sacred to secular worlds.

The minarets
The minarets are used symbolically to mark the open area rather than to enhance the space of the dome; the open area being a symbol of man's triumph over the desert in his quest for urbanization.
Design Philosophy

Introduction
We have tried to draw a clear distinction between Arabic and non Arabic iconography as expressed in mosque architecture. Arabic iconography is stamped with the eternal influence of the desert; this creates a unified Arabic/Islamic source of iconographic elements clearly distinguished from any other source.

Sources of inspiration
1. The revivalism of Islamic heritage.
2. The universality of Islamic doctrines of mosque design and building.
3. The Arabic roots in the Islamic tradition.

The guiding doctrine for the design
The measuring criterion for the design and its elements, therefore, could be summed up in the doctrine: “Arabic roots of the Islamic doctrines of mosque design.”

Basic assumptions for the architectural language
a) The State is the defender of the Faith.
b) A direct lineage of heritage to the Islamic Arabic root of great mosque design.
c) The use of most advanced methods in spatial distribution and construction.

The concept of the function
A deliberate modelling of the working of the mosque on the Masjid al Jamii of early Arabic traditions. Just as the Arabs of the early Islamic period readily adapted their concepts of mosque architecture in the light of experience, so we have sought to define the characteristics of a modern State Mosque of manifold functions within an urban environment of continuous change.

The sculpture of the mosque.
Lack was the first target of the art of the mosque. Its design was a result of the fusion, gradual or sudden, of the Meccan and the design.

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Elevations
Curriculum Vitae

Kahtan Al Madfai

One of the founders of contemporary Iraqi Architectural profession and is most dedicated to the development of Iraqi architectural thought and Iraqi individuality in plastic expression. To appreciate the great experience of Al Madfai, it is necessary to follow three separate, yet parallel, artistic and professional routes; the activity route of art and architecture, the housing and urbanism route and the academic route of activities.

His art and architecture activities stretch across a wide range of civic, religious and tourist development projects, winning many international architectural competitions (e.g. Central Baghdad Post Office, Sindibad Tourist Island, Basra) and other civic and industrial projects on a national scale. An exhibition was organised for K. Al Madfai's work in the Cultural Centre in London in 1979. Al Bunniya Mosque is an example of his achievements.

Al Madfai's activity in the academic field includes fifteen years academic experience commencing with the establishment, with three other architects, of the first school of architecture in Iraq, in the University of Baghdad. This academic experience is being culminated presently, 1983, with a major research programme on the subject of invariable elements in Iraqi architecture across cultures. This is being conducted in the University of Wales, Cardiff, U. K. He is also a poet and a painter, a member of the S. P. groups and a founder member of Iraqi Artist Society, and an honorary life member of it. He published a book of poetry - Fuloal - 1961, another - Zem Zem Zeman - is in printing, and a book on the principles of concrete poetry.
Design Philosophy

A significant architectural work is an authentic mark on history. The State Mosque will forcibly be the reflection of our epoch. Thus has it been throughout the history of civilization. Writers and philosophers have interpreted history and the greatness of its leaders through their architectural works; by the traces they have left.

The State Mosque should continue this tradition and be a part of the great Iraqi history. The examples of Samarra and Vjaider are distinctive and singular in the architecture of this great nation.

We think that our project should begin with these examples of a cultured and determined architecture: We should bring it up to date, to our time, and fulfill the necessities of today’s world.

Contemporary Iraq can and should realize an architecture of such excellence.

This project is thought of as a clear declaration of principles, as a succession of ideas and images, which carry us to a cultural and powerful realization. We have rejected the design of, and the preoccupation with, individual elements which can be redesigned, so that we do not lose at any point the potency of the original idea.

The State Mosque, a contemporary Samarra, represents art in modernity and reflects the determination of the leaders of the Iraqi Nation.

Thus, only thus, has new architecture been invented, announcing the dawn of a new and happier epoch.
Elevations

الواجهات
Cross Sections

مقاطع عرضية
Ricardo Bofill was born in Barcelona in 1939. He studied at the School of Architecture of Geneva. In 1963, he gathered around him a group of architects, creating what is known today as the Taller de Arquitectura.

In its first period, the team recuperated the characteristic crafted elements of traditional Catalan architecture. Later on, with the construction of the "Barrio Gaudi", the Taller de Arquitectura elaborated a new combinatory housing typology, according to a dynamic system which constitutes a valid alternative to the rationalist block.

Because of the necessity to deal with major projects, the team conceived a methodology based on the geometric formation of elements in space, developed in a theoretical manner with the project "the City in Space" and made concrete with the construction of "Walden 7".

In 1971, Ricardo Bofill formed a complementary team in Paris as a result of the exigencies of various projects for the French "New Towns". During this phase, the Taller de Arquitectura introduced in its propositions symbolic elements directly related with French monumental architecture. "La Petite Cathédrale" and "la Maison d'Abraxas" are examples of inhabited monuments.

Between 1974 and 1978, Ricardo Bofill's team was absorbed in the elaboration of the project of "les Halles", a contest at an international level, with strong political implications. In Barcelona, the team began to deal with urban planning problems at territorial level within the Spanish political and social context. This new approach produced projects such as "Vitoria" and "Castro Novo".

In 1978, Ricardo Bofill, interested in the urban planning problems of the developing countries, transported a part of his team to Algeria, where he collaborated with the government in the urban planning and housing fields. This experience lasted two years and ended with the construction of the "Houari Boumediene Agricultural Village", in the South-Eastern part of the country.

From 1979 on, the activities of the Taller de Arquitectura took place mainly in France, with the simultaneous construction of four projects: "les Arcades du Lac" and "le Vialduc" in Versailles, "le Palais d'Abraxas", "le Théâtre" et "l'Arc" in Montpellier. The team, settled in Paris, worked on the industrialized construction of social housing.

In Spain, the Taller approached the concept of recuperation of suburban areas with proposals of gardens for Catalonia and the project for the conditioning of green space in the River Turia's ancient course, in the center of Valencia. The ideas of the Taller de Arquitectura are worked out in a renovated cement factory, near Barcelona (Sant Just Desvern): the "silos", renovated in 1974 by the team itself, are the center for the reflexion on a new architectural approach for Catalonia as well as for other countries which need to resolve their urban growth problems.
Iraq Consult (established 1952) is an Iraqi independent Architectural and Engineering Consulting Firm. During its extensive period of operation, the firm has handled a wide variety of assignments in Iraq and the Arab Gulf Countries, including studies, designs, construction limited to documents and supervision of projects. At present its activity is only in Iraq. A vital assumption held by the firm is the necessity of reconciling the modern technology essential to evolution with the country's national Arabic and Islamic artistic heritage and local environment.

Example of Projects:

Key Personnel
They key personnel of Iraq Consult who participated in this project:
1. Prof. I. Sherzad (1925) Civil Engineer – 36 years experience.
2. Sabah Hamdi (1931) Civil Engineer – 29 years experience.

Arabic and Islamic Architecture Consultant: Dr. Ihsan Fathi
Calligraphy and Islamic Ornament Specialist: Mr. M. S. Al-Saggar
Seen through the screen of date palms, the State Mosque sits on a sand-colored court. Its immense wall is crested by a turquoise and white band of inscription and large scale merlons. A vast muqarnas dome seems almost to float above the weightier masonry walls. We have adapted the hypostyle plan to take advantage of modern construction techniques. The series of arcades which define the form of the sanctuary are lifted high overhead and are supported from above, so that the great space is delineated by the arcades aloft but left relatively open below. To worshipers entering or leaving, the view of the repeated arcades with their play of light and decoration is uplifting and majestic. These qualities prepare the way for a moving experience for the individual or group at the time of prayer. The feeling overall is one of unity and serenity. 

The dome is a major symbol of the mosque from outside, where its vivid, three-dimensional image is seen from a distance, complementing the view of the city of Baghdad.

Our principal guiding ideas, then, have been to develop a building in which the scale and elements express monumentality in architecture as well as stress human scale; in which the spatial layout is unequivocally egalitarian; and finally, where symbolic elements such as the arcades, ornament, dome, muqarnas, crenelations, and minaret have clear and acceptable referents. This approach to the design of the State Mosque should generate a majestic image from without and a series of profoundly moving spaces from within.

This approach, which is designed to generate a majestic image from without and a series of profoundly moving spaces from within.
The challenge of the design for a State Mosque for Iraq is awesome. It must solve formidable problems of structure and function that arise when large numbers of users are involved and it must do so with sensitivity to the urban and environmental context and with a deep understanding of the symbolic and ornamental dimensions that are embodied in the cultural and religious heritage of Islam in general and of Iraq in particular. The image of a State Mosque must be at once formidable, to speak to future ages, and popular, to be loved by the people of Iraq today.

In trying to fulfill these ideals we turned to the hypostyle plan, the primordial mosque space throughout the Islamic world. Particularly important examples of this type, such as the mosque of al-Mutawakkil at Samarra, were native to Iraq and were the prototypes for mosques elsewhere. The simple boxlike form of the hypostyle mosque, by its very nature, does not dominate its surroundings by three-dimensional form or mass. The context of the site, a loose fabric of roads and small scale housing, demands even more strongly that the mosque have important architectural and urban presence.

To identify the mosque at a distance we are employing the traditional elements of a muqarnas dome and a minaret to locate the mosque across the city both day and night. This urbanistic use of traditional forms will be understood by all.

The urbanistic use of traditional forms will give the mosque scale and symbolism in the middle distance, we have done two things. The entry road off Rabia Street, they see the great wall of the mosque rising above the simple, traditional small scale housing, demands even more strongly that the mosque have important architectural and urban presence. To give the mosque scale and symbolism in the middle distance, we have done two things. The entry road off Rabia Street, they see the great wall of the mosque rising above the simple, traditional small scale housing, demands even more strongly that the mosque have important architectural and urban presence.
Models
Elevations
Cross Sections
Details

Layered Arches

Patterned Ornament

Mihrab
Mushin Mahdi is one of the foremost historians of Islamic thought, specializing in the study of Islamic philosophy. Presently the Richard Jewett Professor of Arabic and Chair of the Department of Near Eastern Languages and Civilization at Harvard University, Professor Mahdi is known especially for his command of Arabic political thought during the Medieval Period. He is one of the few historians who has written on the relationship of Islamic philosophy and the arts, including “Islamic Philosophy and the Fine Arts” in Architecture as Symbol and Self-Identity, proceedings of Seminar Four in the series Architectural Transformation in the Islamic World, Fez, Morocco, 1979. Born in the shadow of one of the great shrines of Iraq, Professor Mahdi has had both traditional Islamic training and western university education. He earned his B. A. at the American University, Beirut, and his Ph. D. from the University of Chicago. Mahdi is a member of the Academy of Arabic Language in Cairo and of the Iraqi Academy, as well as President of the Society for the Study of Islamic Philosophy and Science.

Renata Holod is a historian of Islamic art and architecture with extensive training in art history and Islamic studies. Presently, Professor Holod lectures at the University of Pennsylvania and is particularly interested in the role of the vernacular, the impact of geometric patterns and the influence of law on building. Among her publications is City in the Desert, an account of the archeological expedition to Qasr Al-Hayr Al-Sharqi, and the forthcoming Architecture and the City: A Study of a Fourteenth Century Building Boom. She has served as a consultant to architectural firms, most recently for the Abu Nuwaz Master Plan in Baghdad. As Convenor of the Aga Khan Award for Architecture, Mrs. Holod developed the brief and criteria for the award and all background information pertaining to each of the countries within the Islamic world, particularly concerning their contemporary architectural associations and ministries dealing with building. Mrs. Holod is a member of the Steering Committee for the Aga Khan Award for Architecture.

Ove Arup and Partners, founded in 1946, has grown to be the largest firm of independent consulting engineers in the United Kingdom, providing comprehensive services to clients throughout the world. The firm has over 45 established offices in 22 countries. Its main offices are in London and other principal offices are located in the United Kingdom and overseas including Baghdad and the Middle East. At present, the firm employs more than 3,000 permanent staff and, of this total, about 1,300 are based in the London office, which provides specialist engineering and central supporting services, research and development back-up, and main computing facilities. Commissions are undertaken from a wide range of clients including industrial organizations, commercial groups, international and national corporations, government bodies, public authorities and international funding agencies.
4. **Venturi, Rauch and Scott Brown**

**Curriculum Vitae**

Venturi, Rauch and Scott Brown is internationally known for its design ability. In more than 25 years of architectural practice, its principals, Robert Venturi, John Rauch and Denise Scott Brown, have gained experience in a wide variety of building types. The firm has offices in Philadelphia, Pennsylvania, and New York City, New York. An interdisciplinary staff permits the firm to offer architectural, planning, programming, urban design, interior design, graphic design and exhibition design services. The firm is highly competent in the planning and management of the design process and has established a substantial reputation for cost control and schedule performance. The firm’s achievement in design has been honored with numerous awards, grants, exhibitions, and critical appraisal in the United States and abroad. The popularity of the firm’s projects and the focus of international attention on its ideas and work attest to a broad-based appeal that crosses cultural and national boundaries. Robert Venturi, FAIA, is a renowned artist responsible for architectural and urban design. While he is respected as a theorist and artist who communicates his architectural ideas with grace and wit, it is from his completed buildings that Mr. Venturi derives his major reputation. He is noted for designs that combine artistry with economy, for an unusual responsiveness to the client’s program and the building’s context, and for his ability to develop a unique and appropriate aesthetic for each project. Mr. Venturi has been a decisive influence on architects throughout the world through the work of the firm and his extensive teaching, writing and lecturing. His book, *Complexity and Contradiction in Architecture*, published in 1966, is credited with redirecting the course of late 20th-century architecture.
Garr Campbell, of France and the United States, is a landscape architect who earned his Masters Degree from the Harvard Graduate School of Design in 1969. Coming from the dry plateau of Utah, Mr. Campbell has had considerable horticultural and landscaping experience in several climatic zones. He has worked on projects of varying scales and functions in the United States, Europe and Asia. Mr. Campbell has served as the landscape, architectural and land planning consultant to the Aga Khan Foundation, Geneva, Switzerland, and most recently worked on the Aga Khan Hospital and Medical School in Karachi, Pakistan. He also provided site management services for a religious and community center for the Ismaili community near Vancouver, British Columbia, Canada. Mr. Campbell is a founding member of the Steering Committee of the Aga Khan Award for Architecture.

George C. Izenour, Theater and Acoustical Consultant, is Professor Emeritus of Theater Design and Technology and Director Emeritus of the Yale University School of Drama, where he served for 38 years. Internationally recognized as an authority in the field of theater design and engineering, Dr. Izenour has been distinctively noted as an author, lecturer, and inventor. Having been in the consulting business for the past 25 years, Dr. Izenour has been honored with numerous awards and fellowships. He has previous experience in designing public facilities of the Middle East as the acoustical consultant for three projects designed in Riyadh, Dammam and Jeddah, Saudi Arabia. Currently, he is the consultant designated to the Arthur Erickson office for the performing arts complex and science discovery center, Abu Nuwaz, Conservation Development Project, Baghdad.

D. G. Jones and Partners is a major independent international firm of chartered quantity surveyors and construction cost consultants employing a total staff of approximately 170, the majority of whom are professionally qualified technical staff. The firm was established in 1962 and has concentrated on international projects in developing countries with particular emphasis on the Middle East and Far East. The practice has a definite policy of establishing permanently staffed offices in all locations of currently active projects. The firm has 11 offices in the Middle East, including one in each of the USA, 4 offices in the Far East, 1 in East Africa and 1 in the United Kingdom. The presence of local offices enables the firm to obtain specific and up-to-date information within each area regarding: local construction industries, materials availability, detailed construction costs, contractors operating locally, and regional construction procedures and methods.
This page contains a discussion on the planning, design, and spatial configuration of the Grand Mosque in Baghdad. The text highlights the importance of the mosque as a cultural and spiritual center, emphasizing its role in the cultural and religious life of the region. It describes the main dome, the prayer hall, and the minaret, as well as the overall spatial organization of the mosque. The text also touches on the symbolic and aesthetic values of the mosque, explaining how it represents the cultural heritage of Iraq and the Islamic world.
Design Philosophy

The project for the Grand State Mosque in Baghdad, is considered the most significant project in the history of Mesopotamia. We thank the responsible officials for their generosity for inviting us to participate in this competition. This project is regarded as a unique historical opportunity and a significant architectural event of far-reaching influence which provides a revival of awareness of the Iraqi heritage, emphasising the historical and cultural importance of the city of Baghdad as the capital of the Abbasid civilization.

A serious and original attempt has been initiated to conceive an overall idea for the Grand State Mosque. The design is based on the principle of a continuity of tradition in an essential way linking both the historical and the cultural identities. This is made with reference to forty years of study and experience of the heritage of the 1400 years of Islamic civilization, and the period preceding it, as the background of the civilization that flourished in Mesopotamia.

The following are the foundations of the design concept:

1. The city of Baghdad as a centre of science and arts of the Arab Islamic civilization, and its historical, cultural and geographical importance. The Mosque emerges as a symbol of the city, an artistic monument, and a geographical reference point in the skyline. It creates a powerful new axis within the structure of the city, casting light on new planning criteria based upon the positive evaluation of the heritage and infrastructure of the traditional Arab Islamic city. Furthermore, the design takes us into consideration the sensitivity and integration with the environment of Baghdad, surpassing modern theories of planning, and indicating an alternative direction to the planning of the city.

The project assumes a further dimension as the congregational Mosque, appropriate for greater Baghdad. The location of the project is also seen as a nucleus for the district, as well as its relationship with the city as a whole. The design also takes us into account the topography of the site, and incorporates the canal as an important element. The process of design takes into consideration the total integration of the environmental and cultural aspects.

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Other Activities

United Nations expert for a special seminar on the Social Welfare of Arab Countries. 1951
President of the Iraqi Arts Society. 1955-1959
President of the Iraqi Architectural Association. 1967
Chairman of seminars held in Iraq and Arab countries on Problems of Architecture and Arab Islamic Heritage. 1968
President of the Arab League Conference on School Buildings in the Arab World, held in Baghdad. 1966
International Union of Architects. Invited to give seminar on Arab Cities, Beirut. 1966

Member of the International Council of Monuments and Sites. 1967
Member of the Delos Group on Human Settlements. 1963–1964
Member of the Higher Council of Planning, Baghdad University. 1966–1968
Member of the Steering Committee for the Aga Khan Awards for Architecture. 1981

Under the direction of Dr. Mohamed S. Makiya the Consultancy has been responsible for many prestige projects expressing these principles including the physical planning of the historic city of Muscat; the Grand State Mosque of Kuwait; environmental consultancy for Rashid University in Baghdad; the Government Headquarters in Baghdad; and most recently is engaged in the design of the Arab Organisations Headquarters in Kuwait following the first prize competition award.

Other notable projects include the following:

H.M. Private Guest House (Beit Greiza) Muscat.
Beit Kharijiya Muscat.
Waljat City Gate, Muscat.
Bab Thabit City Gate, Muscat.
Sheikh Saeed House Conservation, Dubai.
Ministry of Justice and Foreign Affairs, Abu Dhabi.
Federal High Court, Abu Dhabi.
Ministry of Finance, Muscat.
Arab League Headquarters, Tunis.
Majlis and Office of H.E. The Heir Apparent, Sheikh Mubarak Bin Hamad Building, Bahrain.
Insurance Building, Kerbala.

Sheikh Mohamed Bin Mubarak Building, Bahrain.
Chamber of Commerce and Industry Building, Bahrain.
Rafidain Bank, Kufa.
Rafidain Bank, Basra.
Wholesale Market, Dubai – Competition Award.
Retail Market, Deira – First Prize Award.
Handicapped Centre (Isa Town), Bahrain.
A1 Bahama Hotel, Bahrain.
Isa Town Gateway, Bahrain.
Private Villas in Baghdad, Muscat, Bahrain.
Al Baharna Hotel, Bahrain.
Diwan Al-Amiri, Abu Dhabi.
Police Officers Club, Abu Dhabi.
Curriculum Vitae

Mohamed S. Makiya
B. Arch., Ph. D., FRIPI

Dr. Mohamed S. Makiya is the founder and principle consultant and designer of Makiya Associates, an International Architectural and Planning Consultancy with offices in Bahrain, Doha, United Arab Emirates and London.

Iraqi nationality.

Education
Liverpool School of Architecture B. Arch 1941
Liverpool University, Diploma in Civic Design 1942
Cambridge University, Kings College Ph. D. 1946

Professional Affiliation
Royal Institute of British Architects (Hon. corresponding member)
Royal Institute of Town Planning, U.K., FRTPI
Iraqi Society of Architects
International Ekistics Society, Athens
Fellow of Royal Geographic Society, U.K.

Professional History
Study and scheme preparation for restoration of Liverpool following the war.
Fulbright Scholar, U.S.A. 1956

Foundation and Principal of the Department of Architecture, Baghdad University, Iraq. 1959-1968
Professor of Islamic Architecture, Baghdad University, Iraq. 1959-1968
Visiting Professor and External Examiner for Zaria University, Nigeria. 1963-1965

Establishment of Private Offices
Baghdad 1946
Bahrain 1967
Muscat 1971
London 1974
Doha 1975
U.A.E. 1975

Kuwait - Associated with Archicentre, Consultant Architects, Planners and Engineers.
This mosque is a sanctuary that realizes the essence of the Moslem faith and is regarded an essential source of Islamic heritage.

Furthermore, any activity within this complex will be inspired by the disciplined and ordered manifestations of this design.

Some of the most important Islamic monuments are found in Iraq. Thus, for example, in Kufa, Samarra, Nejef, Kerbala, Baghdad, Mosul and Ana. These monuments still are of special value to all Moslems. Therefore, the building of a new State Mosque must maintain this tradition, reinforce the historic role of Iraq within the Moslem world, and also reflect the cultural and architectural Islamic values in general and those of Baghdad in particular. These originate from the Abbasid era which is regarded as an essential source of Islamic heritage.

The mosque as a sanctuary is the realization of its meaning. The following functions determine the design of the mosque.

As is stated above, the whole mosque is an area of worship. Yet, ritual praying needs special and well defined spaces which differ from the general environment of the complex. In this sense the whole complex serves the preparation for prayer and the worshipping community. The architectural design and its details reflect the basic pillars of the belief which are:

1. Oneness of Almighty Allah
2. Equality of all worshippers
3. Solidarity of all Moslems

Praying in a group according to the Shar’i and the Sunna of the Prophet Mohammad requires discipline and order. The praying formation of solid rows facing the mihrab wall signifies two crucial doctrines of Islam: Equality and Solidarity of all worshipping Muslims regardless of gender or social state.

The architectural form and details of the design reflect the basic fact in confining the practice of ritual worship to the Haram. The devotional contemplation and purity of the mind in the Haram is induced by passages from the Holy Qur’an, and the names of Almighty God that are inscribed on the interior walls. An atmosphere of piety and tranquility is thus inspired by this environment.

The recurrence of the prescribed prayers is reflected in the repetition of basis architectural features; this fact enables the worshipper to identify himself with the given environment. The relation between the worshipper and this environment is in this sense a spiritual and total one. It is a monologue irrespective of the size of the building or the time of the event, especially as it did not develop out of any strict architectural rule related to religious dogma but out of certain principles of worship. With this basic perspective, the principles of mosque design were adopted and transformed by other cultures according to their needs. In this way the tolerance of Islam manifests itself in the various types of indigenous Islamic architecture which display unity inspite of their diversity.

The Abbasid era is an example of how one culture developed and how it became a prime influence in the Moslem world, thus, establishing the basis of Arab Islamic architecture. We consider the Iraqi Abbasid’s aesthetic and architectural values the main source of inspiration in the design concept of the State Mosque.

The following design criteria of the project result from our understanding of, and the inferences drawn from the above displayed general notions:
The State Mosque is conceptualized as a centre of ceremonial religious events and religious gatherings in Baghdad. It will satisfy a need the city and the nation as a whole have felt for a long time, the need for what traditionally is known as a “masjid jami” (great mosque) which will be a focus of the Moslem Umma.

Historically, the building of large mosques was not unusual in the Moslem world in general and in Iraq in particular. Mosques of a similar size were erected in Kufa, Baghdad, Samarra and Basrah. The size of this State Mosque has to be seen in relation to these great mosques.

Any appropriate solution to the design problem required us to analyse and understand the present task in the context of persistent Islamic tradition. As the present contains both past and future of a society and its beliefs, the design of this mosque has to embody the past of Islamic and Baghdadi architectural traditions and guard their future. Paying respect to only one specific historical period would have meant to ignore centuries of historical and aesthetic achievements of Islamic culture. This would have been a retrogressive approach to architecture and a purely revivalist conception of the task. However, for us, history and traditions continue to live, and culture means the continuance of traditions and their guidance into the future. Thus, although even today the great mosque of Samarra is admired for its pioneering style of design and building, to imitate and to build a second Samarra or to reconstruct and copy any other historical building in Iraq would not have fulfilled our aim to design in the spirit of Islamic history and tradition, and, at the same time considering the present and paving the way for the future of these traditions.

The decision to build the State Mosque is an historic extension of the natural development of Islamic tradition with its intact religious and social values. It serves the religious sector on the one hand and the mosque on the other. It is, therefore, important to treat this complex as an integrated whole and to consider it as a complementary aspect of the daily life of Moslems and Baghdadis in general.

Throughout history, Baghdad has been an urban centre of Islamic cultural heritage where religious studies flourished in many mosques and in institutions known as madrasas. These buildings have survived as landmarks of Islam. Thus, for example, Al-Mustansiriyya, Al-Mirjaniyaa and Al-Nidhamiyya. The realization of Baghdad's traditional educational role is part of our design criteria. Facilities of the mosque complex, such as gardens, parks, open spaces, meeting halls, the Suq, as well as the residential section, demonstrate and accentuate the visual and continuous existence of this culture. They and the different institutions of the State Mosque offer the people of Baghdad many aspects of their inherited culture and its diverse artistic manifestations.
Islamic architecture is not simply an impression of facades with oriental looking columns, arches or domes, but is determined by specific traditional geometric principles that govern the plan of the whole composition and its details. These geometric principles are called "usual" or "mizan" (scale, balance). In the traditional Muslim world they apply to most forms of aesthetic expressions. For example, to calligraphy, to patterns and even to the composition of poetry and music. They establish a method or design process which determines the correct approach to composition. To adhere to them is to confirm the correct traditional aesthetic values. Therefore, to "imitate" Islamic architectural styles without understanding of the fundamental concepts of their design is an outrage and distortion of traditional values.

In spite of the diversity of Islamic architectural styles that exist across the world from Spain to China in the form of the arches, minarets, domes or different building materials employed in their construction, all these styles, whether Umayyad, Andalusian, Abbasid, Fatimid or Seljuq, show the same traditional geometric concepts and principles of design which give them unity, harmony and the unmistakable Islamic character.

Since ancient times and long before the introduction of the Hindu-Arab numerals and the present decimal system, compass and rule have been the two principle instruments used in design. They were ideal geometric means to determine the proportions and harmonic dimensions of a composition without the use of complicated mathematical calculations. Therefore contemporary Islamic architecture should synthesize these inherited traditions - Islamic design principles and aesthetic values with modern technology - to fulfill the needs of our age without compromising the traditional identity or culture.

The State Mosque provides a rare and ideal opportunity to resurrect the traditional Islamic movement in arts and crafts. It will thus constitute a most needed realization of our true cultural heritage and artistic identity.
Models

"ماذح"
Curriculum Vitae

Maath Alousi

1938 Born in Baghdad
1956 Adhamiya Secondary School Certificate
1961 B. Arch. – Middle East Tech. University – Ankara
During study periods, worked in West Germany from time to time.
1964 Architectural association School of Architect. DIP
1961–1974 Worked with the Iraqi Consult
1965 Became Assistant Partner
1974 and on Established private bureau

Carried out Architectural and Planning Works in the Arab Gulf, Saudi Arabia, Sudan and Lebanon.

Current Projects:
- Haifa Street Design – Part 6
- Coordination and Management of the 8 parts of Haifa Street.
- Preparation of the Urban Design of Al-Karkh Area.
- Participated in the Beautification Campaign of Saddam City.

Research Work:
- Baghdadi House History
- Iraqi Architecture between 1920-1940
- “Muassasat Al-Arabia for studies and publication” is involved in the publication of a book about his Architectural plans titled “Visual Diary of an Arab Architect” by the Critic Jabra I. Jabra.

His Bureau won the following Competitions:
- Arab-African Bank Building Dubai
- Banking Studies Kuwait
- Khor Dubai Kornish Planning Dubai
- S.O. Oman Central Bank Building
- S.O. Oman Cultural Center in Mosqut

Some of the Buildings designed by his Bureau:
- Iraqi Trade Unions
- U.A.E. Embassy
- Kuwait Embassy – Khartoom
- Participated in Designing Hawaii Area
- Rendered Consultancy Services to the Islamic Development Bank.

The following team have participated in preparing the design of the Mosque:
- Faisal Ibrahim Architect
- Manford Sunder-mann Architect
- Issam Al-Saed Architect, Islamic Geometric Specialist
- Voegt-Gönikl Islamic historian
- Yousuf Dhonoon Calligrapher
- Ammann & Whitney Engineering
- David Jarrett Traffic consultancy
- Barry Lefevre Traffic consultancy

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- Voegt-Gönikl Islamic historian
- Yousuf Dhonoon Calligrapher
- Ammann & Whitney Engineering
- David Jarrett Traffic consultancy
- Barry Lefevre Traffic consultancy