

Original Research Article

Tradition Vs Modernity in the Mosques of Pakistan Revisited

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Abstract

Mosques unquestionably reflect the most significant aspect of religious architecture in the Islamic world. Shortly after the emergence of Islam, it was quickly embraced by numerous nations and had a profound impact on every aspect of people's social and private lives. After the presence of Muslims, the Indian subcontinent was among the communities that were strongly influenced by Islam and its architecture changed. The purpose of this study is to examine the structure of traditional and contemporary mosques in Pakistan from a typological perspective to answer the following questions: a) what is the typology of traditional and contemporary mosques in Pakistan? b) How do traditional and modern architectural styles manifest themselves in the mosques? For this purpose, based on bibliographic resources, traditional mosques were identified and then five important mosques in Pakistan reflecting different traditional styles were selected. Similarly, five contemporary mosques and their characteristics were studied. Then, using an analytical-descriptive method, each case study was scrutinized, and the characteristics of each style were presented. Finally, through a comparative study, the features of traditionalism and modernism in the mosques of this country were investigated. The results showed that the architecture of Pakistani mosques underwent many changes in the transition from traditionalism to modernism, and the architectural styles of their mosques were subject to changes since the attitude and way of thinking of their architects were influenced by Western architecture. The traditional mosques of this country have two types of courtyards: a Shabestan with a courtyard and a four-iwan courtyard. Its modern mosques are of four types: formalist, purist, eclectic, and local. Moreover, it seems that contemporary Pakistani architects seek a new interpretation of the architectural elements of traditional mosques in the modern world. However, in most cases, they have not succeeded in this area and their architecture has completely separated tradition from modernity.

Keywords: *Tradition and Modernity, Traditional Mosques, Contemporary Mosques, Pakistan.*

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Introduction

Society has been an integral part of Islam since the advent of this religion, and the mosque as a place of worship and social and cultural element reflecting a long-standing culture can never be separated from its social and urban structure. Due to the tendency of people toward Islam, the elements of an Islamic city started emerging in these cities, of which the most important was the mosque (Mahdavinejad, Mashayekhi & Bahrami, 2017, 4). Soon after its emergence, Islam was accepted in all countries around the Arabian Peninsula and even in distant lands, and it started to affect all areas of their private and social life. The Indian subcontinent was among the communities that were strongly influenced by Islam after the presence of Muslims. With the spread of Islam across the subcontinent, mosques were built and recognized as the most important physical element. The Islamic headquarter was influenced by Islamic culture. Before the collapse of the Indian subcontinent, Pakistan was part of this vast country, collectively referred to as the Indian subcontinent, and its architecture was much influenced by the Indian architectural style. With the end of British rule in India in 1947, the country was divided and in its eastern and western provinces, where the majority of the population was Muslim, a new country called Pakistan was formed (Parvin, 1997, 186). The country consists of five main states: Balochistan, Khyber Pakhtunkhwa, Punjab, Sindh, and Gilgit-Baltistan. After the arrival of Islam in this subcontinent, the construction of mosques started. In the Indian subcontinent, Shiite believers and devotees sought to establish symbolic relics of religious monuments in their homeland. "Shrine-like structures"¹, "mosques" and "tombs" are small but good examples serving as memorials of this building (Haj Seyyed Javadi, 2012, 28). Like many other places, traditional architecture in the Islamic Republic of Pakistan used to be designed and executed by local architects trained in traditional methods. After the independence of Pakistan and the start of the modern movement in this country, new schools of architecture were established. Then in academic education, traditional architects gained a

secondary role, and academic architects took on the task of designing large and important mosques. That is why major changes can be seen in the types of architecture and structure of modern mosques. Some changes have been caused by the designing view of modern architecture, along with the new generation of academic architects about the new buildings, including mosques. The impacts of those changes are worth studying.

This study aims to examine the structure of traditional and contemporary mosques in Pakistan and answer two main questions: a) what is the typology of traditional and contemporary mosques in Pakistan? b) How do traditional and modern architectural styles manifest themselves in the mosques?

Due to the importance of mosques and their architecture throughout the history of Islam, the architectural structure of traditional mosques in Pakistan was examined through some examples of traditional mosques. In addition, some examples of contemporary mosques in this country were investigated to understand how modernism has influenced the architecture of Pakistani mosques. Therefore, five traditional mosques related to different periods of the Mongol kingdom, including Begum Shahi (Mariam Zamani), Wazir Khan, Badshahi (Alamgiri), Dagbir (Dabgardan), Shah Jahan, and Moti Mosques, were examined. Five contemporary mosques, including Behong, Shah Faisal, Faran, Tooba, and Bahria Mosques, were scrutinized.

Research methods

Based on bibliographic resources, books and articles related to the subject of research were identified. First, two cities in Pakistan, which were important in terms of mosque construction, were selected, and the types of mosque architecture styles in these two cities were identified. Then five major Pakistani mosques that represent each style were selected. For examining contemporary mosques, five examples were selected and their characteristics were extracted. Then, using an analytical-descriptive analysis of each case, the characteristics of each style were presented. Finally,

traditional and modern architectural styles in the mosques were studied using a comparative analysis.

Literature review

The literature review for this study is divided into two parts. In the study of traditional mosques, in his book “Architecture in Pakistan”, Mumtaz (1985) has explored the architecture of Pakistan in different periods. The architectural features of mosques have also been documented in this book, which is one of the main sources of this research. In the “Dictionary of Islamic Architecture”, Pestersen (1996) describes Pakistan and its architecture. Similarly, in “Architecture of the Islamic World”, Grube et al. (1995) have documented such information. Among Persian sources, Parvin (1997)’s article entitled “Mosques of the Indian subcontinent” has been one of the significant sources in which the important states of the Indian subcontinent are introduced and the important features of mosques in each state have been presented. In his book “Indian Architecture in the Gurkhanid Period”, Koch (1994) presents detailed descriptions of Indian architecture in different periods of the Mongol kings. Available studies on modern mosques include the master’s dissertation entitled “A Deconstructionist Reading in Religious Spaces: Shah Faisal Mosque” (Durmuş, 2005) and the article “Deconstruction as a Creative Mechanism and its Reflection on Islamic Architecture” (Gur & Durmuş, 2012). The studies explain Shah Faisal Mosque and its architectural elements. Similarly, the article “Contribution of Turkish Architects to the National Architecture of Pakistan: Vedat Dalokay” (Naz, 2005) also describes the architecture of Shah Faisal Mosque and its style.

Theoretical foundation

• Islamic architectural styles in the Indian subcontinent

The Islamic architecture in the Indian subcontinent can be divided into three general styles: the first is known as the “Delhi style” or the royal style, which dates from

the late twelfth century to the middle of the sixteenth century. In the fourteenth century, the “Punjabi style”, centered in Lahore and Multan, had a profound influence on the architecture of Delhi. The second style, called the “State style,” refers to buildings that were built with the declaration of independence of the rulers from the self-sufficient areas in these regions. The “Mongolian style”, which is the last and most complete style of Hindu-Islamic architecture, emerged from the centers of empires such as Delhi, Agra, and Fatehpur Sikri in the sixteenth century. Although the architectural texture of each province had features that originated from the local traditions of the same province, the Mongolian style is much more common and can be recognized everywhere (Parvin, 1997, 189). The materials and techniques of construction in Pakistan have also been influenced by the natural environment and rich cultural history of this country. The scarcity of building blocks suitable for the construction of buildings in the Indus Valley might explain why mud and clay have always been used as the main materials for the construction of buildings. Bricks were first used in the cities of Harappa and Mohenjodaro about 4,000 years ago and continued to be used in other villages. In the province of Punjab, baked bricks were used for permanent and more important structures such as houses or mosques, while compacted soil was used for cheaper and lower-level structures or those that had to be completed quickly (Pestersen, 1996, 227). Examining available research showed that most of the important traditional mosques of Pakistan in the state style are in the cities of Lahore and Tata, reflecting the Mongolian style. In terms of mosque construction, the most important cities are Lahore and Tata (Tata or also called Tete) respectively. Therefore, to study the architecture of mosques in this country, it seems necessary to study the architectural styles of these cities.

Examining the examples of traditional mosques of Pakistan

Lahore is the capital of the Mongol Empire in the Punjab province of Pakistan. It is located in the east of

Punjab, on the border of India and Amristar (Mumtaz, 1985, 78). This city is the capital of Punjab, Pakistan. It is an ancient and cultural city located on the banks of the Ravi River (Crystal, 2006, 557). Its heyday began with the arrival of Islam in the Indian subcontinent and reached its peak during the Babrian or Gurkha period of India, which served as the center of Iranian language, literature, culture, and art and contained dozens of mosques, temples, gardens, schools, and other historical monuments (Freshman, 1997, 171). Iranian art has also had a direct and indirect influence on the majority of its designs and roles. Emperor Jahangir built a mosque in Lahore to commemorate his mother, which is called “Begum Shahi”. The mosque is a perfect example of stonework architecture. Later, in the early days of the Shah Jahan Empire, Nawab Wazir Khan, then the governor of Lahore, built a large and spacious mosque in the heart of Lahore, now known as the Nawab Wazir Khan Mosque. The mosques of the Timurid period in Lahore are famous for their tiled decorations (Joghataei & Faroughi, 1972, 46). Overall, the Mongol Empire in Lahore includes some of the best examples of the Mongol style. The mosques present a mixture of Mongolian forms with local and Persian variations.

• Begum Shahi or Mariam Zamani Mosque (1614-1611)

The oldest mosque in Lahore, commonly known as Begum Shahi, was constructed between 1611 and 1614 by Mariam-uz-Zamani, the mother of Jahangir and the wife of the Mongol king, Akbarshah. This mosque was one of the first mosques in the Lahori-Mongolian style. The prayer hall, which is located at the end of the west side, has an enclosed courtyard and a covered corridor at its width. Five openings of this style have been used in the construction of most of the main mosques in the city (Fig. 1). Its grandeur is especially evident in its columns. The masterful frescoes are impressive, and their double domes—the first of their kind in Lahore—have a timber frame that connects them. The inner central dome and the semi-dome of the pishtaq (gateway) are decorated with a decorative grid of stucco. In each of the four corners

of the prayer hall, there are domed pavilions (Parvin, 1997, 212). This mosque is made of brick and covered with plaster. It shows a period of architectural change between the Lodhi and Mongol periods. This mosque has two deep arched openings serving as entrances. There is also a gate on the north and east sides. There is a staircase with four steps at each entrance leading to the main central courtyard. This courtyard has been covered by a row of chambers on the north and south sides. To the east, along the entrance, there is a wide plinth with an octagonal dome and some tombs. In the central courtyard, there is a pool for washing and ablution. The Shabestan of prayers is rectangular and 40 meters long, stretching from north to south. It is 10.5 meters wide from east to west. The dome of the mosque has two shells: a heavy brick outer shell with a small arched opening in the west and a plastered inner shell that connects the two shells to increase the strength (Mumtaz, 1985, 80). Fig. 2 shows the plan and section of this mosque.

• Moti Mosque (1630)

Moti, or Pearl Mosque, is a relatively small building located on the west side of the Lahore Fort. This mosque is made entirely of white marble, brought from the city of Makrana in today’s Rajasthan. This mosque is one of the few buildings inside the fort that has been diverted from the north-south to the altar, orienting toward the qibla. This mosque is a private mosque used by the Seraglio residents, displaying Mongol architecture during Shah Jahan’s reign (Koch, 1982). “Motti” in Urdu means “pearl”. Following an action during the time of the Mongol emperors, mosques were named after precious

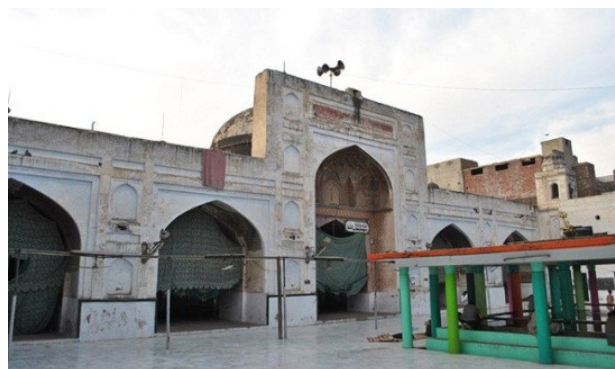


Fig. 1. Five openings in the facade of the mosque. Source: www.archnet.org.

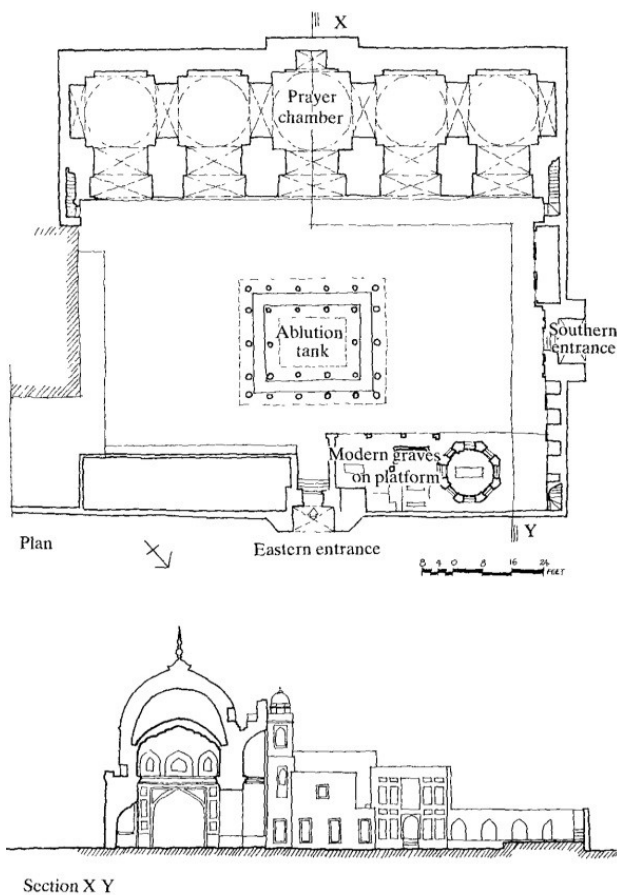


Fig. 2. Plan and section of the mosque (it is clear that the dome of the mosque is double shell). Source: www.archnet.org.

stones. Other mosques, such as the Mina Mosque and the Negin Mosque, are both located in Agra Castle and were completed in 1637 (Koch, 1991, 121). This mosque was built between 1635 and 1630 (Nath, 1982, 422). Like many other mosques, the exterior of the mosque is simple and unassuming. The mosque has three domes, two corridors, five openings, and an ascending central vestibule with a rectangular frame (Koch, 1991, 123). This five-arched façade distinguishes this mosque from other similar mosques with three arches in the façade. The interior is simple, with the exception that the ceiling is decorated and designed (Fig. 3), (Nath, 1982, 423). The presence of five openings in the facade is one of the favorite motifs of the Mongols, which was first seen in the Mosque of Mariam Zamani and has been used in many important Mongol mosques. In the plan of Moti, two transverse corridors can be seen along the western

wall, while in the Mosque of Mariam Zamani, only one corridor can be seen, and they are different in this respect (Fig. 4).

• Wazir Khan Mosque (1635-1634)

During the Gurkhanid period of India, when the architectural masterpieces of that era reached their peaks during Shah Jahan (this period was equivalent to the emergence of the Isfahani school in Iranian art and architecture), a mosque named Wazir Khan, which historians have called the tomb of Khorasan was built (Haj Seyyed Javadi, 2012, 27). Wazir Khan Mosque was built between 1634-1635 in the city citadel. The mosque, based on a traditional plan, has a prayer hall at the end of the west side, which has five openings. The courtyard of the mosque is rectangular and consists of similar iwans and chambers. One of the unusual features of this mosque is its high courtyard and the forecourt of the bazaar, which was later added to the mosque. The domes are flatter than their contemporary counterparts in the Mongolian style, and the octagonal minarets, which are impressive the diameters of minarets reduce from the base to the top, are located in the corners of the courtyard. Oriel windows are a common feature of the Mongolian style. Most exterior surfaces, including the surfaces of gates and minarets, are divided into rectangular frames made of brick and decorated with floral and plant motifs, calligraphy, and geometric shapes. The motifs are on glazed mosaics called tiles (probably taken from the city of Kashan in Iran, which was famous for its porcelain) that come in blue, green, orange, and light brown colors. It seems that this industry came from Tata to Lahore in the 16th century. Inside the building, the walls and ceiling are completely covered with painted designs (Parvin, 1997, 213). The eastern entrance is, in fact, a forecourt with openings to the wide square or “Chowk”. One of the most attractive features of this collection is the calligraphic and floral motifs on its tiles and mosaics and the modification of octagonal minarets compared to the original examples in Mongol architecture (Mumtaz, 1985, 83). The mosque is rectangular with a length of about 86 meters and a width of 48 meters, and its total area



Fig. 3. Five openings of the mosque. Source: www.orientalarchitecture.com.

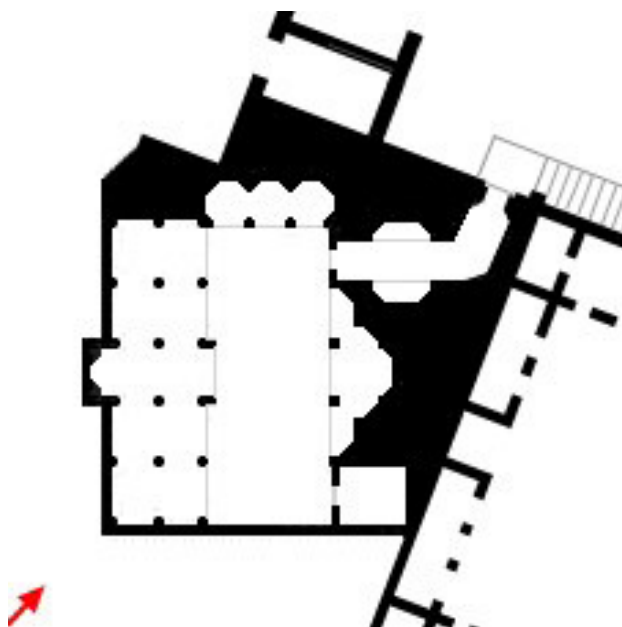


Fig. 4. The plan of the Moti Mosque. Source: www.orientalarchitecture.com.

is over 4000 square meters. It is designed as a building with four iwans with a central courtyard. Each of the iwans is connected to other spaces, but this mosque has only one Shabestan for prayers. Due to the presence of the tomb in the courtyard of the mosque, the iwans of the north and south front axes are not located in the middle of the courtyard but are raised symmetrically in front of each other (Fig. 5) (Haj Seyyed Javadi, 2012, 30). Brick frames the octagonal minarets, walls, and entrance gates. The tiles-mosaics used in this mosque are light green, orange, blue, and brown. The interior is tiled with wavy and geometric patterns in purple, dark green, and ochre

colors (Grube et al., 1995, 273). Wazir Khan Mosque, one of the magnificent works, was influenced by the style of Khorasani, imitating the architecture of Imam Reza (AS) and Goharshad Mosque and its surrounding complex in Lahore. This mosque, as the central space, includes a coherent set of side spaces and has been designed as a mosque-mausoleum, school, and bazaar. Fig. 6 shows the plan and section of this mosque.

• Badshahi Mosque or Alamgiri (1673-1674)

The “Royal Mosque” is the most famous and largest of the religious buildings of the Aurangzeb Shah period, built near the Lahore Fort. It has the architectural features of the Delhi Grand Mosque. With the initiatives used in this mosque, it is one of the great mosques built in the Timurid period. In this building, in addition to the four minarets of the main building of the mosque, four other minarets have been erected at different corners of the courtyard, which is seen in other mosques of this period (Mousavi, 1965, 62). This mosque is made of red sandstone and marble and is the largest mosque in the whole subcontinent. This mosque, which is built on a high plinth and has a staircase in its front, is evocative of the Shah Jahanabad Friday Mosque in Delhi, but on a larger scale. The gate of the building has two floors and a high central vault. There is a low minaret with an ejected plinth at each corner of the courtyard. Since the octagonal domes including the chamber enclose the prayer hall, it looks like an independent building. Three domes covered with white marble are placed on top of a cylindrical plinth and have pointed heads (Fig. 7). Rectangular recessions are located between the domes (Parvin, 1997, 213). This mosque is almost square (Fig. 8). Mosques that were built later in the city of Lahore used the same style of architecture in their construction (Joghataei & Faroughi, 1972, 46). The Shabestan is modeled on the Delhi Friday Mosque in India: the tall minarets in the corners have been replaced here by small octagonal minarets with small chambers at the top and on all four sides of the Shabestan. There are tall minarets in every corner of the central courtyard.

• Shah Jahan or Thatta Friday Mosque (1644-1647)



Fig. 5. A view of the inner courtyard of Wazir Khan Mosque.
Source: www.orientalarchitecture.com.

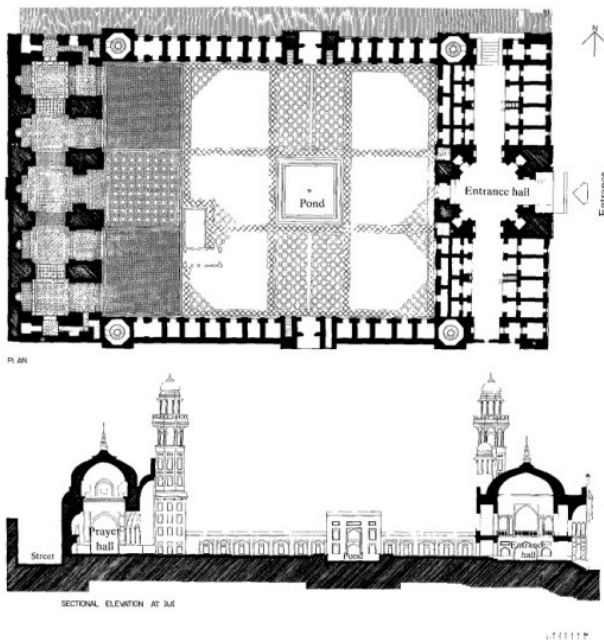


Fig. 6. A plan and section of Wazir Khan Mosque in Lahore.
Source: Kamil Khan, 1985.

The now-ruined ancient city of Tata is located in southern Sindh. The still-standing buildings show that both stone and brick have been used in the building, but apparently, brick has been preferred among the materials used in building mosques. Tiling, which is characteristic of the Tatai style, is only on the surface of the brick. The Friday Mosque, built by Shah Jahan based on a traditional plan, has a courtyard like the Wazir Khan Mosque in Lahore. The eastern gate includes two identical courtyards. Two ablution basins were added to the building in 1658. Unlike the Mongol royal mosques of Fateh Poursikiri,

Agra, Delhi, and Lahore, it is assumed that this mosque has been constructed of brick and this has affected its elegance. The use of brick and tile reflects the local tradition of another mosque; the four iwans facing the courtyard with their pishtaqs indicate the close cultural ties with Iran (Fig.9). This mosque has no minaret. The main dome of the prayer hall and the semi-domes of the iwans rest on some intersecting arches. This is another characteristic of the Timurid style that has been adopted in the Mongolian architecture of India. Empty surfaces are adorned with impressive brickwork (Parvin, 1997, 217) (Fig. 10).

A careful examination of this mosque reveals that the Seljuk architectural style has been applied. The mosque's interior walls are ornamented with artistic painting, tiling, and enameling. Additionally, some places on the surface of the walls have been embellished using the same approach (Joghataei & Faroughi, 1972, 47). This mosque is a massive complex of domes and chambers centered around a walled courtyard. The mosque's dome, which is reputed to have a strong echo, covers the whole building and allows worshipers to hear the sound coming from the altar anywhere in the mosque. The intricacy of the mosque's plan has made it different from the Wazir Khan Mosque in Lahore. The iwan and dome on the east side are exactly repeated in the upper part of the main Shabestan of the prayers on the west. Single rows of chambers on three sides of the courtyard of the Wazir Khan Mosque in Lahore are similarly repeated in this mosque. The difference is caused by the location of chambers that come in two rows with two corridors in Shah Jahan Mosque. The presence of four iwans with the regular circulation of domed spaces has marked the architecture of this mosque. The main space of the mosque has features that are unusual in Islamic architectural buildings: a domed iwan allows light into the central space through the openings in the wall facing the qibla on the ground floor, and a series of intersecting arches that form a network in the dome keeps it stable. The walls, arches, and domes of the central space are completely covered with glazed tiles (Grube et al., 1995,



Fig. 7. Three domes covered with white marble in the Royal Mosque
Source: www.archnet.org.

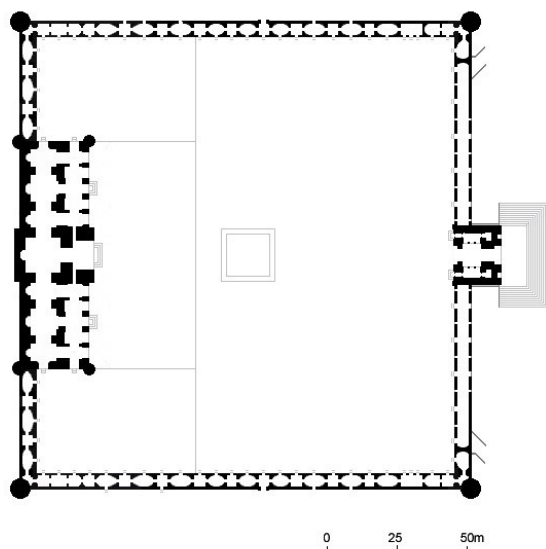


Fig. 8. A plan with a square shape and a size of about 203 meters.
Source: www.archnet.org.

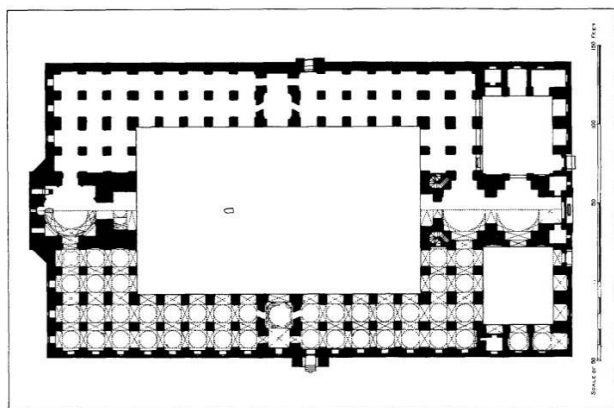


Fig. 9. The plan of the Shah Jahan Mosque. The rectangular and elongated shapes of the mosque courtyard are obvious. Source: Mumtaz, 1985.

274).

Discussion

General Features of Traditional Mosques in Pakistan

Analysis of traditional Pakistani mosques showed that these mosques were related to different periods of the Mongol kingdom in terms of the construction period. Each of these periods is slightly different in terms of architectural features. In general, the characteristics of each period can be expressed as follows: In the case of Jahangir architecture, three prominent features are as follows: 1. the use of marble as the primary building material; 2. the emphasis on smaller buildings and structures; and 3. the emphasis on decorative details in buildings. The characteristics of mosques in this period are as follows: East-west construction, 2. The placement of the Shabestan of prayers on the west side and 3. Recession in the courtyard. The Shabestan of the Begum Shahi Mosque, which was built during this period, includes a wing with five openings and has been decorated with delicate and detailed paintings. Its central dome is a turning point in the grid design, which is revealed by points arranged in concentric circles. The magnificent architecture of the mosque in the Jahangir period represents the civil activities of women, while the king himself did not build any large buildings (Koch, 1994). During the reign of Shah Jahan, the construction program, including mosques, received much attention. He paid special attention to the construction and repair of mosques and religious schools. His time is the golden age of the Gurkhanid period for mosque construction. In terms of mosque architecture, two main architectural designs can be identified in this period. The designs have been previously identified during the globalization period. The first design, consisting of a Shabestan with a large vestibule with three or five domes, has mostly been used for large urban mosques such as the Collective Mosque; this type of building may have had some minarets. The second type includes mosques with Shabestans based on grid structures consisting of some arches and could be built without vestibules or external domes; this type of mosque usually did not have a minaret. This design was

preferred for small mosques founded by government officials. These mosques were built on plinths and were built taller than the buildings around them. The most interesting building during the reign of Aurangzeb is the Royal Mosque in Lahore, which is the last building to belong to a collection of Gurkhani mosques with red stone. Its façade differs from the tiled local façade and is a reflection of the Shah Jahanabad Grand Mosque, but there is a clearer expression of the architectural space, which is created by the wide proportions and proximity, and the precise combination of red stone with white marble inlay in the domes and decorations. Its interior space has been distinguished due to the delicate decorations of painted stucco (Hajianpour & Taheri, 2013, 15). Table 1 summarizes the characteristics of these mosques, and Table 2 examines the typology of traditional Pakistani mosques.

Examining Some Examples of Contemporary Mosques in Pakistan

• Pakistan Modern Movement and Architecture (After Independence)

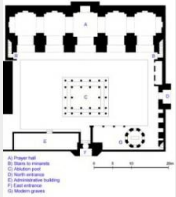
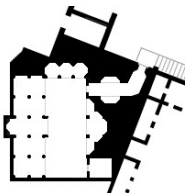
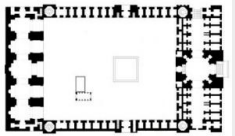
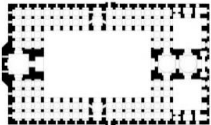
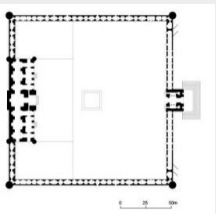
One hundred years of British rule created a kind of cultural dichotomy in which traditional values, especially in the private lives of the poorer sections of society, especially the peasants, fluctuated. On the other hand, Western values prevailed over the government and the urban elite more than the administration of public affairs. When India was separated and Pakistan became independent in 1947, Pakistan inherited the structure of the British state, and this influenced the concept of Western architecture, which was acknowledged only by those who had been trained in the European tradition. Inherited artists replaced educated elites among local professions. The modern movement and the Bauhaus school, and architects such as Le Corbusier and Frank Lloyd Wright, naturally inspired architects trained in the Western tradition. Like in many other parts of the world, traditional architecture in the Islamic Republic of Pakistan was designed and executed by local architects trained in traditional methods. After the independence

of Pakistan and the modern movement in this country, new schools of architecture were built, in academic education, traditional architects played a secondary role, and academic architects took on the task of designing large and important mosques. This might explain major changes in the type of architecture and structure of contemporary mosques. The view of modern architecture, along with the new generation of academic architects, has had many effects on the design of new buildings, including mosques.

• Behong Mosque (1982-1932)

“Behong” is the name of a large state in Rahimyar Khan District. It is a place where Punjab, Balochistan, and Sindh share a border. The architecture of this area is a type of rural architecture (Fig. 11). The mosque’s construction began with the orders and planning of Ghazi Muhammad, one of the great landowners in the village of Behong. The project began in 1932, and the mosque became the most magnificent building on his palace grounds, consisting of a small mosque, a school, and a room for students. It was built by experts from all over Pakistan and India (stonemasons and artists from Rajasthan, calligraphers, and painters from Karachi) over almost 50 years. The builders borrowed stylistic elements from Lahore, Iran, Spain, and Turkey and combined them with Western Victorian elements. Modern and artificial industrial tiles, artificial stone and cement mosaics, and cement are used in the facade. The project won the Aga Khan Award for Architecture in 1986. According to the jury, the use of all the power and pride of popular taste in Pakistan, as well as the use of appropriate signs and symbols expressing the pain and architectural tensions of countries in transition, has been very effective in this decision (Pourjafar, Amirkhani & Leylian, 2012, 112). The building complex initially consisted of a small mosque that later became a Shabestan for prayers, a library for women, a school, and a dormitory for students and visitors to the complex. A few years later, its magnificent mosque was built (Fig. 12). The collection is now fully usable and accepted by the people. The masters of this building have presented a

Table 1. Review of characteristics of traditional mosques of Pakistan. Source: Author.

No	Name of the Mosque	Place and Year of Construction	Plan	Dome Number-Type	Minaret Number-shape	Materials and colors	Decorations	Scale	Functions
1	Mariam Zamani	Lahore 1614-1611		3 Onion	2 Foursquare	White brick and plaster	Plastering-Mural	Local-average	Mosque, Tomb
2	Moti Mosque	Lahore 16Citadel -30		3 Onion	-	Marble - white	Simple	Small - local	Local Mosque
3	Wazir Khan	Lahore -1635 1634		5 Onion	4 Octagonal	Red brick	Glazed tiles - calligraphy	Big-Urban	Mosque-Shrine, School, Bazaar
4	Shah Jahan	Tata 1647-1644		3 large domes and 90 small domes	-	Red brick	Brickwork and tiling	Local-average	Central Mosque
6	Badshahi	Lahore 1674-1673		3 Onion	8 Octagonal	Red brick	Brickwork and plastering	Big Urban	Mosque, Garden, Square

new type of technique and materials by using handmade elements and combining them.

• Tooba Mosque (1969)

Tooba Mosque, also known as Gol Mosque, is located in Karachi, Pakistan, and is the 19th largest mosque in the world. It also has the largest single-domed mosque in the world. Its dome is at least 72 meters in diameter and is located on a wall without any columns. This mosque was built in 1969 in a completely acoustic way. The materials used in this mosque are pure white marble, and

it has only one minaret, which is 70 meters high (Fig. 13). The main prayer hall has been built according to acoustic principles, and if someone speaks on one side of the dome, his voice can be heard on the other side of the dome.

In 1960, the Islamic Republic of Pakistan, which identified itself with the progressive modernism of Turkey, used Ottoman-style work in the King Faisal Mosque in Islamabad (Hassan-Al-Din Khan, 1997). In 1966, when King Faisal Ibn Abdulaziz of Saudi

Table 2. Typology of traditional Pakistani mosques. Source: Author.

No	Construction period	Name of the mosque	Plan patterns	Construction styles	General characteristics of mosques in this period
1	Jahangir Shah	Begum Shahi Mosque	Shabestan with a courtyard	Mongolian (Gurkhani)	<ul style="list-style-type: none"> - Architectural change in Lodhi and Mongol styles - East-west plan shape - West front and the east entrance - Existence of the main Shabestan - Masonry decorations, tiling, murals - Brick materials
2	Type 1	Wazir Khan Mosque	Four iwans	Mongolian (Gurkhani)	<ul style="list-style-type: none"> - Three or five domes - Construction of large and collective mosques - Existence of octagonal minarets - An East-west stretched courtyard - Existence of the main Shabestan
	Shah Jahan	Shah Jahan Mosque	Four iwans	Mongolian (Gurkhani)	<ul style="list-style-type: none"> - Shabestans are based on arched grid structures - Usually not having a minaret
	Type 2	Moti Mosque	Shabestan with a courtyard	Mongolian (Gurkhani)	<ul style="list-style-type: none"> - Construction of small and local mosques - East-west stretched courtyards - Existence of the main Shabestan
3	Aurangzeb	Badshahi Mosque	Shabestan with a courtyard	Mongolian (Gurkhani)	<ul style="list-style-type: none"> - Construction of octagonal minarets in the four corners of the courtyard - Existence of the main Shabestan. The construction of a mosque on a wide plinth - Three onion-shaped domes - The plan is almost square

Arabia visited Islamabad, he presented the second-largest mosque in the world to the people of Pakistan (Naz, 2005). This mosque is a turning point in the history of mosque designs (Cansever, 2007). The architectural designs used in many architectural elements, such as domes, altars, pulpits, corridors, public spaces (minarets), entrances, courtyards, and facades, have been completely reinterpreted in this particular case. This mosque is a great example of creativity. The special space for prayer is based on a square plan, which is covered by an octagonal octagon and concrete shells in the shape of triangular pyramids. They are carried by four concrete carriers. The dome is constructed from triangular shells, each of which has an open area of 90 square meters and is encircled by four minarets that stand 90 meters tall (Fig. 14). The mosque in Pakistan is the most significant example of a contemporary Turkish mosque building. This mosque was constructed

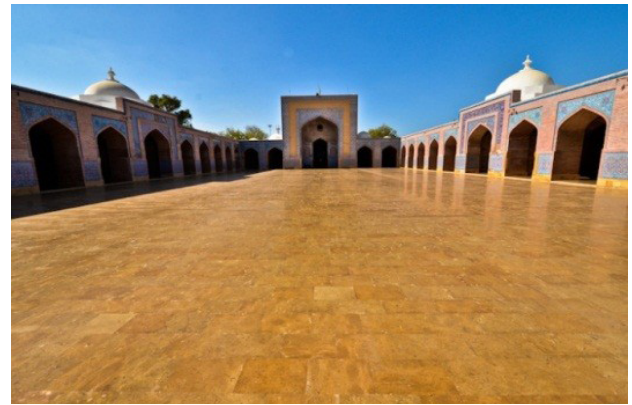


Fig. 10. A view of Behong Mosque with pointed domes in Indian style. Source: www.archnet.com.



Fig. 11. Plan and spaces of Behong Mosque. Source: www.archnet.com.

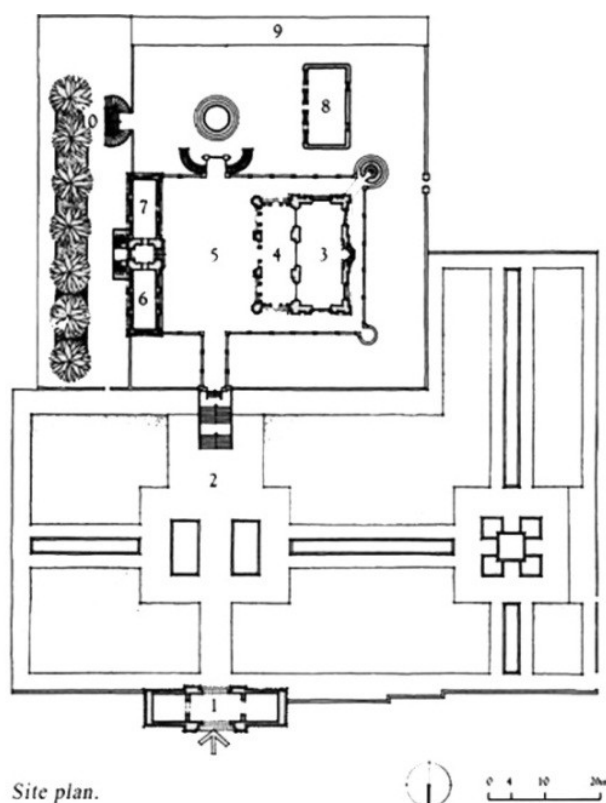


Fig. 12. The huge single dome of Tooba Mosque. Source: www.urduplanet.com.

without a dome and side corridors. However, its overall design demonstrates a massive dome that is positioned on each of a square's four corners and does not follow the conventional system of arches and domes. Despite the absence of a dome, the concept of a dome is quite present.

In the development of mosque concepts, the altar has a symbolic meaning. The altar is a recession in the wall that indicates the direction of the qibla and is the center of worship. In Shah Faisal Mosque, the altar is not only a recession towards the qibla and in the wall, but the whole southern wall has also been considered an altar and has become a structural and sculptural element (Gur & Durmus, 2012). The space for the congregation in Shah Faisal Mosque is a canopy made of reinforced concrete, consisting of seven pieces, which is supported by some columns. A very old tradition seems to have been reinterpreted with new materials and techniques. This space is not for separating the inside and outside

space, but it serves as a primary space for the main space by removing the border between the two (Fig 15).

Unlike traditional examples, the body, iwan, and cap of the minarets of Shah Faisal Mosque are a single element. However, in terms of the number and location of the minarets, the mosque is in line with tradition, and this is associated with the use of the minarets in Ottoman mosques (Durmus, 2009). The architect claims that he has used some features of the environment to design the mosque. For example, the general shape of the dome is taken from the shape of the surrounding hills. The architect himself claims that he has been largely inspired by the simple shape of the Kaaba (Naz, 2005).

The special structure of Shah Faisal Mosque shows the difference between tradition and modernity. In short, the Shah Faisal Mosque is a deconstructive shift in the traditions of the Ottoman and Pakistani central spaces. Unlike historic mosques in Pakistan, the complex is not enclosed by closed walls. The difference in the ratio of the covered space of the prayers' courtyard to its open space in Ottoman mosques is surrounded by very large sections, including a set of buildings for ablution, school, etc., and open spaces are more limited (Nilsson, 1981).

• Faran Mosque

Faran Mosque is a perfect example of a successful combination of traditional local architectural techniques with a contemporary mosque. Like a hidden gem, the mosque is located next to the Financial and Trade Center (FTC) on Faisal Street in dirty downtown Karachi.



Fig. 13. The huge single dome of Tooba Mosque. Source: www.urduplanet.com.

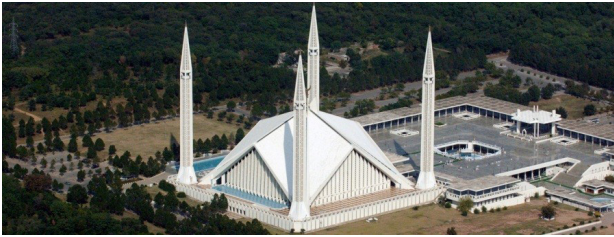


Fig. 14. Total volume of Shah Faisal Mosque, octagonal dome with concrete shells. Source: Pourjafar et al., 2012.



Fig. 15. Community space with a concrete canopy. Source: www.alamy.com.

This building reflects a new expression of Islamic architecture. The architect of this mosque believes that he designed an oasis in the middle of a concrete forest. He created an artificial hill and placed the mosque in the middle of it. Taking traditional approaches to mosque design, he created a cube-shaped space (a functional design to accommodate worshippers) with a central glass dome, allowing natural light to enter. The only visible elements of this mosque are the flat fiberglass dome and its square minaret, which reinforce the presence and function of this building (Fig. 16).

The artificial hill acts as a barrier to noise. It serves as a filter against traffic noise. When the wind hits the hill, it gets cool since the hill has been wet by sprinklers and gotten cool by evaporation. Therefore, there is a cool wind in the open area where prayers attend. The courtyard itself creates a sub-climate in the space of the prayers. Although the Faran Mosque is an example of contemporary architecture, it has been designed based on traditional Islamic architecture. Islamic architectural symbols such as the dome and minaret are currently

included in the design. The yellow stone used for building the mosque represents softness and gentleness. The stones and materials used in the mosque are all local and available and therefore cost-effective.

• Bahria Grand Mosque

The Grand Mosque is located in Bahria City in Lahore, Pakistan, and is the largest mosque in this country and the seventh-largest mosque in the world, with a total capacity of 70,000 people. This mosque has 21 domes and 4 minarets. It seems that it is inspired by Hindu-Islamic construction in terms of its style. It is only a superficial imitation. Its decorations are inside mosaic tiling and wall paintings. This mosque is a symbol of traditional Islamic architecture in Pakistani culture. Its exterior consists of four million handmade tiles made by Multan artists. It includes a space for women to pray, a school, and an Islamic art gallery (Fig. 17).

Summary, General Features of Contemporary Mosques in Pakistan

In short, the characteristics of contemporary mosques in Pakistan can be summarized in Table 3.

A review of several examples of contemporary mosques in Pakistan revealed that while all of these mosques were built in the modern and post-independence periods of Pakistan, they have different types. In general, according to previous research on contemporary mosques, including the article “Mosque at the Present Age” (Fathi & Rezazadeh Tameh, 1997) and the article “Mosque Design Patterns in Contemporary Architecture” (Mahdavinejad et al., 2017), four general classifications exists for the contemporary mosques in Pakistan: 1. Modern/Formalists; 2. Modern/Purists; 3. Modern/Eclectic; and 4. Traditional/Local and Conventional. It explains that these four categories will not be definitive and absolute. Table 4 describes these types and their examples.

Conclusion

Analysis of traditional and contemporary mosques in Pakistan showed that the construction style of traditional



Fig. 16. Cubic volume and fiberglass roof of Faran Mosque with sprinklers on the artificial hill. Source: www.najmibilgrami.com.

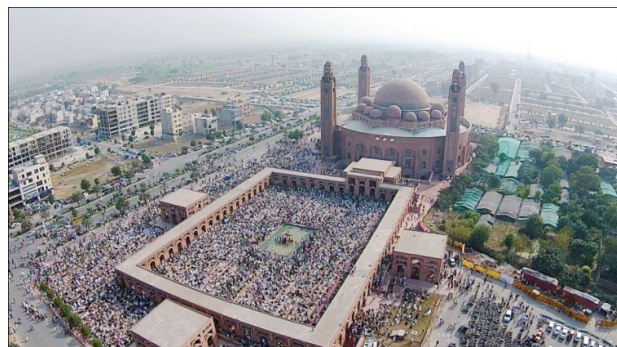


Fig. 17. The overall volume of Grand Mosque Lahore and its 21 domes and 4 minarets. Source: www.islamic-art.org.

mosques has undergone many changes after the modern movement (Pakistan's independence from India). Like in other parts of the world, traditional architecture in the Islamic Republic of Pakistan used to be taught by local architects trained in traditional methods, and it was designed and executed by them. After the independence of Pakistan, the start of the modern movement in this country, and the establishment of new schools of architecture, tradition received less attention and academic architects took on the task of designing large and important mosques. This led to major changes in the type of architecture and modern structures, and the view of modern architecture, along with the new generation of academic architects, had a great impact on the design of new buildings, including mosques. Traditional mosques in Pakistan follow the Indian mosque-building style. In general, in terms of planar geometry, they are generally square and rectangular and are oriented entirely east-west. In terms of the plan, two groups can be identified: a four-iwan courtyard and a Shabestan with a courtyard. The domes of these mosques are often triangular or onion-shaped. There are no minarets, or minarets are either octagonal. In terms of the type of materials used, red and white colors are generally seen on the facade, which in some mosques is combined with colored decorations, and the decorations are generally tiled. In general, traditional mosques have a lot of decorations. The functions of these mosques have also been different. There are collective mosques, mosque-mausoleum, and mosque-school-bazaar, which indicates that the

structures of mosques in the context of cities have been different. Mosques are classified into two types based on their scale: small (local) and large (public and urban). However, in contemporary mosques, there is a completely different view. In contemporary mosques, in examples such as Behong Mosque, traces of traditional Pakistani mosque construction can still be seen, although eclectic views are quite evident. This mosque is a combination of different traditional styles but in a new era. However, the other mosques under study are quite modern. Some, like Shah Faisal, are form-oriented because of the great importance of form. In this mosque, the dome, minaret, and altar are very different from their traditional definitions. There is almost no connection with the previous style of mosque construction, and its architectural elements are mostly Ottoman. Like Tooba and Faran, some use simple, pure volumes with minimal decorations. Like the Bahria Grand Mosque, some are an unsuccessful and exaggerated eclectic mix of the old traditions of Ottoman, Arabic, and Persian culture with modern construction. In general, it seems that contemporary Pakistani architects seek a new reading of the architectural elements of traditional mosques in the modern world, but in most cases, they have failed in this area. This has resulted in the complete separation of tradition from modernity.

Endnote

1. They are called Hoseyniyehs in Persian or the halls for the commemoration of Imam Hossein. They have been built on a smaller scale in imitation of the holy shrines of the infallible imams and developed over time in India, Pakistan,

Table 3. Review of characteristics of contemporary mosques of Pakistan. Source: Author.

No	Name of the mosque	Place and time of construction	Plan shapes	Materials and paints	Decoration	Scale	Function	Dome Number-type	Minaret Number-shape
1	Bhong	Rahim Yar Khan village 1982-1932	Long rectangle	Brick-cement-stone	Tiling, carving, calligraphy, painting	Big	Mosque-Library-School-Residence	4-Onions	6- Circle
2	Tooba	Karachi 1969	Circle	Marble - white	No decorations	Big	Mosque	1- Modern	1- Circle
3	Ahl al-Hadith	Islamabad 1972	Grid - square	Concrete - white	No decorations	Medium	Mosque-school	-	-
4	Shah Faisal	Islamabad 1986-1976	Square	Concrete - white	Low interior decoration	Big	Mosque - University	It does not have a common dome	4-Foursquare
5	Faran	Karachi	Square	Stone-yellow	No decorations	Little	mosque	1- Modern glass	1-Foursquare
6	Bahria Grand Mosque	2014 Lahore	Circle	Red brick	Tiling	Big	Mosque-School-Gallery	21	4-Foursquare

Table 4. Typology of contemporary mosques in Pakistan. Source: Author adapted from Fathi & Rezazadeh Tameh, 1997; Mahdaviinejad et al., 2017.

Type name	Modern / form-oriented	Modern / purists	Modern / Eclectic	Traditional / local
The study of Architectural volume	the -Paying attention to exterior volume and not paying attention to the interior space -Sophisticated and innovative forms, Sculptural architecture Not using pure forms	-Unlike traditional mosques, the architect seeks to create a symbolic volume, especially in the dome -Simple and Platonic volumes, especially cubes, simple but precise combinations, symbolic and idealistic forms	Such mosques are a combination of the previous types; This means that each of their elements follows one style and they cannot be placed in any of the previous types. They are an eclectic mix of the- former types Most of the -characteristics of such mosques usually follow one of the previous types.	These types of -mosques reflect special features of the area in which they have been built. They follow the rules of traditional construction and are built by local architects.
Samples	Shah Faisal Mosque	Tooba Mosque Faran Mosque	Bahria Grand Mosque Behong Mosque	Behong Mosque

and Bangladesh.

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