



## A review of the organizing methods between heritage and reality systems and their role in the diversity of contemporary Islamic production

BY

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### Abstract:

Contemporary trends and writings differed on the search for the origin of the concept of Islamic architecture. Each study presented Islamic architecture according to a certain level, a level that looked at it as a style of buildings that appeared in the period of the emergence of Islam, starting from the Prophet's call to the Ottoman period. A particular was adopted by the strength of the ideological system and then the role of other social and environmental systems, as the trends of contemporary architecture in the Arab and Western world dealt with Islam as a system of heritage and history that gives contemporary architecture legitimacy and belonging to the identity of Islamic societies by transferring it to the present and adapting it to serve the needs of contemporary society and according to the strength of social and technological systems And the subjectivity of the designer, and a level that looks at Islamic architecture as not a pattern that stops in a period of time, but rather has a dimension of permanence and continuity over time. Every Islamic product is derived from the genes of Islamic architecture as a deep structure, but with transformations imposed by the power of reality systems within the framework of stability. The article attempts to organize between the two destinations by bridging that knowledge by gathering the bonds of its interpretive connections. Therefore, architecture moved within two axes: the axis of generation and constancy, and the axis of continuity. Among them, three levels were diagnosed for how to deal with the Islamic heritage system, and this explains the multiplicity of the proposal according to two groups of studies, studies of Islamic thought and studies of Islamic thought, and from them, conclusions were reached

**Keywords:** Heritage system, reality systems, originality and modernization, organization methods, contemporary Islamic production

### 1. Introduction

The studies that dealt with how to link the Islamic heritage system with contemporary production differed, to reflect an architecture that links tradition and modernity. Among the characteristics of contemporary Islamic production at the level of the intellectual and formal system, the following is an explanation for each study: Identify the constructs of a Journal – Essentially a journal consists of five major sections. The number of pages may vary depending upon the topic of research work but generally comprises up to 5 to 7 pages. These are:

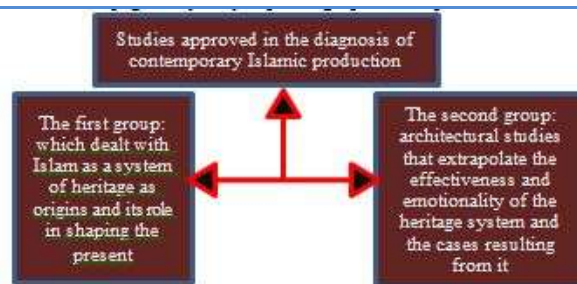


Fig. 1: shows the division of studies approved in the analysis, source: the researcher

**The first group: which dealt with Islam as a system of heritage as origins and its role in shaping the present**

The study (Shabar) proposed contemporary studies in the system of Islamic thought on an equation with two sides, the



party of commitment to the origins of heritage and the party of intellectual renewal. Intellectual orientations of the present and the future, and thus evaluating originality with modernity, just as modernity is based on originality, achieving an external total balance, or an internal partial balance in each element and independent unit [1]

The study (Al-Shafi'i) also proposed that Islamic thought is subject to the rule or method used in borrowing or selecting from a variety of patterns, methods, and theories derived from different time periods and origins and merging them within the heritage system and according to two principles: the principle of creative logical interdependence between them according to the creative levels of the designer, And the principle of harmonious nature between the selected sources, and this confirms how to achieve compatibility by combining originality and modernity on the one hand, and simplicity, diversity and innovation on the other hand, to result in a state of non-stereotyping according to the method of mixing heritage and reality on the other hand [2]

- (Al-Jabri) proposed how to deal with the heritage system through the method of analysis and synthesis with three levels that link the past with the present: the formative overlap, which occurs with the emergence of a system that is the basis of the formed entity, where it is independent and has its own identity within the whole. The second type: the conciliatory overlap: systems are viewed as structures capable of disintegration and union due to the relations of contiguity or dissonance, with each part retaining what connects it to the whole to which it belongs. As for the structural harmonious overlap, which refers to the meeting of all of them in a confrontational way, where each system receives and changes according to the other system, then the systems are like open loops on the other, accompanied by a re-establishment and rearrangement of the relationships between the system [3]

(Al-Jabri) also put forward intellectual models that were classified into three that can be adopted in the method of dealing with the heritage system: a modern model that calls for the adoption of the contemporary as a civilized formula for the present and the future, the restoration model and builds on the Islamic model as the origin from which Islamic thought was launched, which generates an authentic Islamic model that mimics the old, as It presents solutions that address and deal with the developments of the era, and finally the selective model based on merging the two models and reconciling them in one formula, and that these three patterns do not have separate boundaries between them, but merge with each other at intellectual levels, and each pattern has various trends that change according to the prevailing ideologies [4].

While (Shahrour) looked at the heritage system from a regenerative view, i.e. capable of renewal and absorbing the specificity of reality, the resulting situation here is emphasizing the restoration of the image of Islamic thought in

its restructuring, by emphasizing the impact of the specificity of each historical stage with its circumstances and people in formulating Islamic thought according to realistic and rational epistemological principles. As it involves reviewing the principles of jurisprudence and Islamic legislation and developing new principles that differ from the epistemological frameworks through which these principles were developed [5]

While (Hassan Hanafi) proposed three readings to evoke the heritage system in contemporary Islamic production, which is the state of mixing that explains the independence of each system within the idea of self-sufficiency for each of them, as he referred to: The self-sufficiency of the heritage: meaning that the heritage contains everything and that the present is subject to development only Under that past, as it is considered a reactionary position with the Islamic heritage, self-sufficiency of renewal: the heritage does not possess any element of progress, and its adoption undermines progress and development. While the state of mixing was brought up by reconciliation between heritage and renewal, and it is considered an approach subject to the mutual relationship between taking from the old what is compatible with the new, and returning the new according to measures taken from the old, its aim is to reach a state of positive mixing of the two approaches [6]

In another book, (Fathi) presented three approaches for interpreting the coordinating methods of the Islamic heritage system, which are as follows: Reading the present in the past: that is, adapting the past according to the visions of the present, selecting from heritage: this approach believes that heritage contains social, economic and political dimensions, as it selects the present. Some of it supports and fills his new needs, and the choice between alternatives and re-choice and is related to reason, transmission, interpretation, worship, goodness, and treatment. The different social and religious levels demand a re-selection according to the interpretation and the need at hand. As the other approach is considered a universal case that sees the continuity of the link between the past and the present in multiple cases, so each approach gives the dominance of a certain system over another, and this leads to the continuity of interaction between them [7]

Al-Messiri proposed the generative model, which aims to address the Islamic heritage system and evoke it within the present, by activating it as an active, changeable and emotional system that accepts reality systems on the intellectual level, more than the material level that impedes the creative state to the stereotypical state in a way that guarantees continuity, communication and freedom from restrictions between The past and the present, that is, looking at the depth of the system rather than its surface, dismantling it and trying to formulate it in a new framework, the coordinating cases are the cosmic situation as an installation in organization between the heritage system as an idea with the reality system, it is the continuous diligence of the mental system in how to collect the heritage system as a thought and bring it to reality creatively The heritage system as an activity depends on the role of the mind in evoking heritage as an

intellectual system and trying to link it to reality [8]

The second group: architectural studies that extrapolate the effectiveness and emotionality of the heritage system and the cases resulting from it

The study (Redjem) proposed that the heritage system moves according to the transformations associated with time and space between the fields of the past and the present and the reconciliation between them. The present interacts with intellectual developments and technological data and is affected by contemporary architectural trends, resulting in several readings based on the merging of originality and contemporary, thus generating various formal structures that are unfamiliar and strange in the present and may become familiar in the future, making them contemporary with their present and authentic with their heritage [9]

While (Al-Thuwaini) believes that the heritage system is a

cumulative product resulting from human dialogue with nature, and the social, civilizational, and cultural dimensions reflecting the history of Islam, it is the material and moral achievements that have been transferred to a particular society. On the other hand, modernity is associated with renewal movements and keeping pace with intellectual and technical developments. That is, the intellectual heritage is matched by the side of the present, and how can the present deal with bringing that past and dealing with it in a way that does not contradict the present and does not diminish the value of the past, but rather makes the present a new addition to it through which a look into the future can be given. Renewal as a coordinating method as a renewed formulation of all principles and systems that move according to the role of society from one level to another, focusing on creative aspects and emphasizing mental dimensions against transference [10]

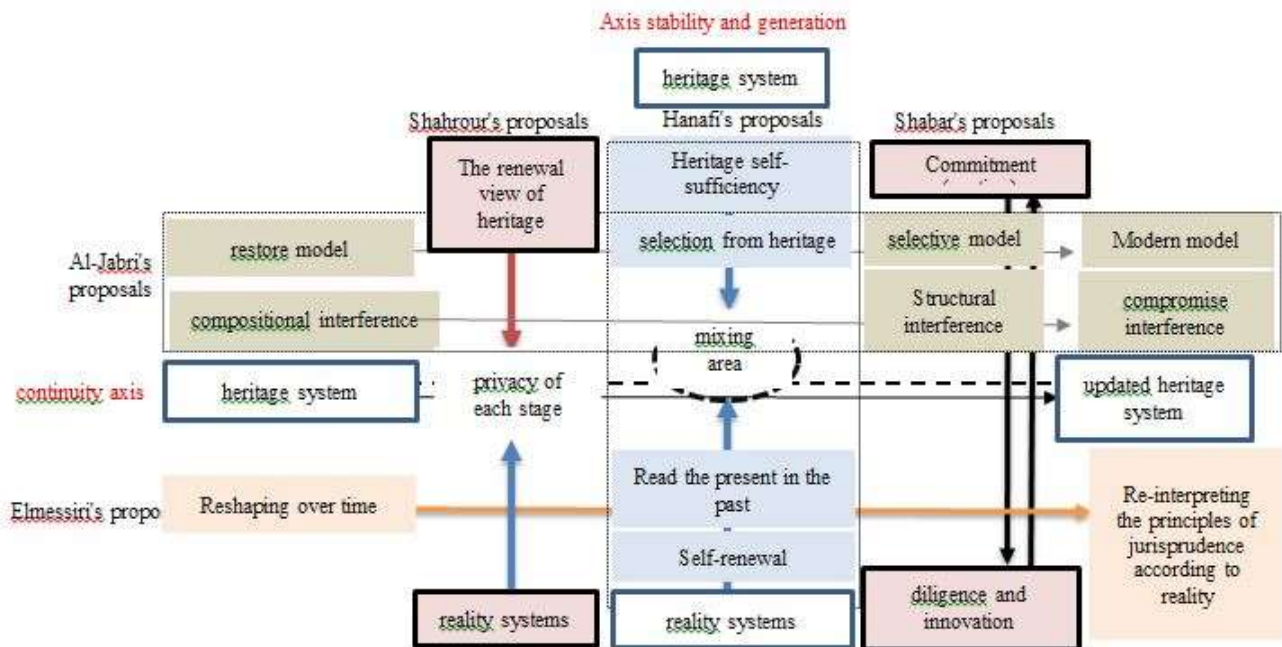


Fig. 2: shows the vocabulary reached from the first group. Source: the researcher

(Al-Qahtani) proposed that the Islamic heritage system is not a single static state, but latent states with temporal continuity that appear according to the type of influences resulting from a change in reality at the level of culture, thought, and technological developments. Containment as an Islamic characteristic is present with the presence of its opposite, which is emergence, thus emphasizing the flexibility inherent in thought. Islam and the transformational changes that appear in contradictory ways as a degree of potential that Islamic thought hides. The principle of containment at the structural level through the relationship of the inside and the outside, which reflects the intellectual aspects that are linked to Islamic principles, and which express the hidden side. The external form hides secrets behind it that cannot be deduced from the outside. in the environmental aspect. The other characteristic corresponding to containment is emergence, and between emergence and containment, there is a relationship of transformation. Appearance moves architecture outward, and

this is the result of changes introduced to the intellectual-formal system, and thus the transformation from structures that hide their secrets to structures that highlight their strength of matter and technology [11]

(Al-Naim) looked at the heritage system by finding a parallel system, so that each of them would have its own specificity derived from reality, so he referred to the so-called parallel heritage, despite the fact that it emphasizes the role of Islamic principles as an actual influence in the formulation of the parallel heritage that was based on the theory of extinction and regeneration of forms Throughout history [12], by studying the traditional forms in terms of their behaviors in order to preserve the origins and roots represented in the concepts and legislation that generated the historical forms and adapt them to serve them as Islamic architecture that has its foundations and patterns that you know. So, there are two parallel lines, the system of fundamentalist heritage and the system of parallel heritage. Al- parallel looks at the other line

to gain influence, but independently, it preserving the image of both systems separately [13]

(Al-Naim) also presented three readings of the movement of the heritage system within the present according to cultural resistance, which is transmitted through time in several cases: the continuity of the historical form, which means the strength of the resistance of the familiar historical formal image as a dominant state on contemporary Islamic thought, while a transformation in the familiarity of the form indicates its hybridization with other forms. To the interaction between the familiar Islamic form with the local environments and cultures, where multiple patterns of formal compositions have evolved according to the temporal path, while the complete solubility of the form is considered an orientation outside the familiar situation as it is a challenge to the Islamic identity [14]

(Fathy) directed him to rethink the heritage system as an actual static state that has a role in restoring the identity of local architecture, to achieve a state of equilibrium with the most prominent strength of the heritage system. The so-called architecture of the poor, which aims to benefit from local materials while moving away from imported manufactured materials, and this gives a variety of production within the type of local materials specific to each context. He also called for activating the Islamic heritage in building and design without neglecting the role of modernity and the new needs as a result of the development of the era, so the heritage system would be emotional, that is, it would accept changes in a way that does not change its formal features [15]

Study (Ibrheem), this study emphasizes how to link the system of Islamic heritage and contemporary, the importance of linking comes from the ability to express the unique Islamic personality as a first value and connection to the present and commitment to development without transfer and deduction from the past is the other value emphasized by social systems, linking Between them, it reflects the architectural cultural importance, by emphasizing it on three dimensions: distinctive embodiment of the culture of society over time, the expressive dimension of life, existence and technical development, while the third dimension expresses the effective link between the Islamic heritage system and the contemporary system to express the validity of culture to survive through time, from By expressing the heritage identity that leads to the assertion and achievement of civilizational continuity [16]

(Ezzab) proposed three levels that explain the structure of Islamic architecture: the surface structure, which is represented by the changes that occurred in architecture according to the political events that it passed, causing a change in the architectural origin. As for the second level, it is represented by the political symbolism of architecture, through multiple meanings, including civil, authoritarian, and political, and some of them merge several meanings and reflect them in the superficial structure. An ideological orientation that is reflected in architecture in multiple forms, and does not happen all at once, but rather in a gradual,

transitional manner over time, which leads to changing architecture with a new character called the architectural style, and this means that Islamic architecture is an actual product that moves within the line of the cosmic state subject to deep structure transformations represented by dimensions Political and social, which appear formally at the level of the surface structure, so its transitions over time are automatic transmission due to the power of political influences that are drawn by the third level [17]

The study (Salman) presented the relationship between deconstruction trends as a contemporary trend and Islamic architecture as a traditional trend that is characterized by originality and unification, among which several levels based on organization between them were identified: Islamization of deconstruction: and emphasizes the linking of disjointed formations and a few Islamic formations according to the Quranic texts in order to achieve unification of ideas, Ignoring deconstruction: Islam is achieved in a latent system of an image that searches for renewal in a manner that does not contradict the image of Islam, otherwise, it is an unacceptable disjointed system, and the references for this approach are art and nature. Islamic Formations: The formations and their architecture were derived from the intellectual aspects of the Islamic religion. This was reflected in the cultural and social aspects since Islamic thought is a structure that grows sequentially with the needs of man, society, and a sense of belonging [18]

The study (Fardpour) proposed the system of heritage between continuity and separation, according to the traditional and modern view of traditions. Traditions using advanced methods, so multiple transitions occur that make the heritage system move between moving away from the familiar and acceptable cases of society to achieve an innovative state between a developed product and another deviant one, and according to the method of organization between the level (sensible, spoken and intangible) and the network of overlap between them, as there is no specific and fixed class structure between them, The immaterial, fixed level is understood through Islamic principles and values, while the other two levels (the tangible and the spoken) are subject to change, and here the dynamics, importance, and role of each level appear to produce two states: the traditional state and the acceptance of defined patterns, and the state of challenging traditional patterns and returning to contemporary solutions [19]

The study of (Fanjan) presented a heritage system as a fundamentalist system with which the contemporary production is linked (in form and meaning) for the purpose of preserving its Islamic identity, according to two types: the fixed identity resulting from harmonic bonding, and is defined by the high value of the constants that define the heritage system with a simple presence of the developments of reality, where It reflects complete compatibility by emphasizing the evocation of fixed formal templates for the same function, being forms that reflect symbolic meanings that define the identity of Islamic architecture[20].

And its role in bringing about change in the heritage system, as it is achieved by close parts in combining the selection between the constant and the variable, and it appears through the importance of adopting local quotes from the context of production, which are linked to its customs and traditions or from its environmental context, and this gives it a high affiliation to the Islamic identity, with the adoption of treatments that gather an Islamic reference. With the emergence of the designer's subjectivity in reformulating it, which gives a variety of systems related to its formal formulation [21]

The study (Itewi) suggested one method for Islamic architecture related to the level of relationship between the formal aspects of its Islamic production, namely: form, religious and spiritual aspects, and moderate architectural theories. Matters that must be taken into account reflecting the dimensions of modernization are: adapting to the climate, respecting the privacy of the site, the environment and energy conservation, the use of environmentally friendly building materials [22]

The study (Alamiri) raised the importance of moving the constants that define the heritage system in form and meaning according to the type of rule on which it is based, which varies between adopting a fixed rule in restoring the heritage system in its traditional form, and the selective rule in choosing historical patterns and matching them in a way that perpetuates the architectural traditions and styles that have emerged throughout history. Islam in one building, while the third rule considers that architecture fills a religious, social and religious need, and the form has no connection with that, which resulted in new architectural forms to accommodate the various functions, as the designer adopts according to the technological expressive capabilities [23]

(Farrag) proposes that dealing with the heritage system is subject to the influence of social privacy, which is strongly reflected in the material derived from the local context, which is considered as points of difference that appear at the level of

the formal system, for example the Djenni Mosque, fig.3, as the first large mosque built in Africa and the largest structure built of mud in the world in a distinct and unique way, and privacy is linked to its new environment and context according to its history, culture, traditions and visual vocabulary that already existed, and this results in two approaches to dealing with the heritage system: a method subject to the influence of the local context, and its modification by society, or the presence of local laws. A style subject to the influence of the self-designer and this was reflected in the King Fahd Center, fig. 4, where the designer combined the privacy of building Mecca with a privacy derived from the context of the city[24]



Fig.3: Showing the Djenné Mosque in Africa[24]



Fig. 4: Showing the King Fahd Center in Latin America [24]

The study (Momtaz) proposed that the heritage system include values, traditions, and visions, and this does not mean that it belongs to the past only, but rather it is a cultural extension that lives with the era, causing an impact on all political, social and cultural aspects, where contemporary intellectual trends appear (rooting, contemporary and renewal, originality and modernity). Dealing with these trends is through a set of design methods, including revival, and depends entirely on evoking the heritage system with its traditional characteristics, patching, and renewal, and is represented by collecting heritage vocabulary in a distinctive plastic framework, and abstraction, which is reformulating the concepts of the heritage system (visual, functional and social) in a modern way Compatible with reality systems [25]

**It can be indicated through the two groups of studies that the heritage system, whether it is thought or form, is subject to several states that are controlled by the designer's thought and society's acceptance, ranging from the strength of that system to action, which is represented by the automatic state of transformation of any partly fixed and partly changing system, and its reaction to accepting emergency changes due to the reality systems after it. It is completely variable and does not have certain constants, so this can be summarized in Table (1) below for each study presented:**

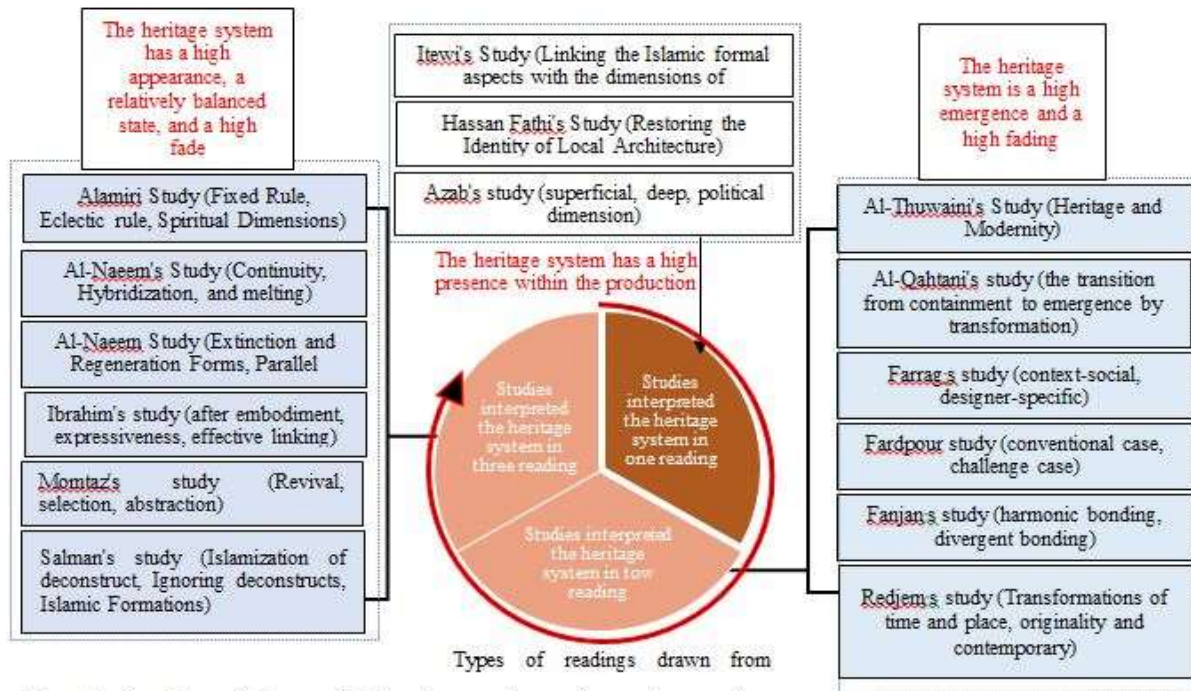


Figure 5: shows the vocabulary reached from the second group. Source: the researcher

| Theses   | organiza<br>tion<br>states |              |                   | Definition of<br>contempor<br>ary Islamic<br>production   | Heritage<br>system<br>between<br>action and<br>emotion  |
|--|----------------------------|--------------|-------------------|---|---|
|  | Mixing state               | cosmic state | dissolution state |   |   |
| Studies on the Islamic heritage system and contemporary Islam as thought | Shafi'i study              |              |                   | Achieving compatibility by combining originality and modernity on the one hand, and simplicity, diversity, and innovation on the other hand, to lead to a state of non-stereotyping according to the method of mixing heritage with reality | The heritage system moves according to how the selected sources are linked, which differ over their time course, and according to the principle of logical coherence, harmony, and convergence between them |

|                  |  |   |
|------------------|--|---|
| Shabar's study   | Orientation towards combining restriction and adherence to Islamic intellectual principles in part, and intellectual renewal by opening up towards the other in part | The heritage system is effective in achieving a balance between commitment and emancipation |
| Shahrour's study | Reformulation, renewed heritage according to reality   | The heritage system is emotional (responding to the stimulus) resulting from reality        |

|                        |  |  |  |  |  |
|------------------------|--|--|--|--|--|
| Hassan Hanafi          |  |  |  | <p>-Multiple possibilities according to the type of approach adopted in dealing with the heritage system.</p> <p>-Adaptation of the past according to the visions of the present</p>   | <p>The heritage system is both actual and emotional , According to how it operates self-sufficiency, as heritage is a system that changes and acts according to the subjectivity of reality and heritage</p> |
| Al-Jabri's study       |  |  |  | <p>- The output is systems that are subject to disassembly, recombination , and union due to adjacent or repulsion relations</p> <p>Activate the method of deconstructio to reach the -n origin of the text</p>  | <p>Looking at heritage as a system that can be disassembled, analyzed, and assembled according to the emotionality of that system due to the power of reality .systems</p>                                   |
| Abdul Wahab Al-Messiri |  |  |  | <p>Looking at the deep intellectual and not -level the superficial level (intellectual and synthetic analysis)</p> <p>The plurality of interpretations according to - the generative ijthihad model</p> <p>Adopting the mind in the -collection of heritage and reformulation creatively</p> | <p>The heritage system is emotional according to the specificity of dealing with it. Therefore, there are many renewable heritage systems according to the time and place of its emergence</p>               |

|   |                          |  |  |  |   |   |
|---|--------------------------|--|--|--|---|---|
| Redjem study  |                          |  |  |  | <p>The production underwent spatial-temporal transformations and according to how the technical changes were linked to the aesthetic values of Islamic architecture</p>                           | <p>A cosmic state resulting from the transmission of the heritage system over time, and is considered emotional in accepting intellectual and technological changes</p>                           |
| Architectural studies of the heritage system between form and thought and their relationship to reality systems | Al-Qahtani's study       |  |  |  | <p>A product subject to continuity of formal transformations</p>  | <p>A cosmic state linked to the continuity of formal transformations and thus reflects the non-temporal state of Islamic production</p>   |
|   | Study of Mishary Al-Naim |  |  |  | <p>Multiple formatting , Re-generating new forms by studying the behavior of traditional forms and adopting the same treatments. Continuity of the historical form, hybridization, solubility</p> | <p>The heritage system is a reference whose conditions and characteristics can be studied and re-approved in a renewed system. So, the heritage here is actual and emotional at the same time</p> |

|                     |               |  |  |   |  |
|---------------------|---------------|--|--|---|--|
| Al-Thuwaimi's study |               |  |  | The Islamic product is a product that seeks mutual balance with its origins between the orientations of traditional and contemporary architecture, reflecting its relatively Islamic .image | The cosmic state, that is, the continuity of adding new reality systems within the heritage system as a cumulative state   |
|                     | Fathi's study |  |  | -Product reflects constants. Adopting the borrowing of -design elements and principles to reach environmental architecture.   | The heritage system is more effective with its local formal characteristics than it is emotional towards modernization   |
|                     | Azab's study  |  |  | The Islamic production is within the line of permanence and transition due to the influences that control the deep structure and appear in a changing manner on the surface .structure      | The heritage system is actual and automatic subject to the power of political transformations as a deep intellectual variable of the formal superficial evidence |

|                  |                 |  |  |   |   |
|------------------|-----------------|--|--|---|---|
| Fardpour's study |                 |  |  | The production is defined by the multiplicity of readings resulting from the two traditional and updated cases according to the kinetic of the sensible and the intangible due to the power of the operative, modernizing traditions  | The heritage system is actual and affected by the power of values, customs, and traditions as a fixed, intangible level, which shows its impact on the changing, tangible level, and thus is subject to a state of mixing between the two systems |
|                  | Ibrheem's study |  |  | The production is subject to three dimensions: the formal embodiment dimension, the expressive dimension of the moral levels according to the influences of technical development, and the level of effective linkage between both levels in a way that preserves the identity of Islamic .production | The heritage system is effective and emotional through how to deal with the dimensions of architecture  |



|                |                 |  |  |  |   |
|----------------|-----------------|--|--|--|---|
| Fenjan's study |                 |  |  | <p>-A fixed identity according to harmonious bonding, where the strength of the heritage system appears</p> <p>-A variable identity according to the differential bonding, where the effects of reality and designer systems appear on the varying and changing readings of .fixed systems</p> | <p>The heritage system is subject to multiple cases according to the mechanism of interaction between the heritage system as reference and systems of reality</p> |
|                | Alamiri's study |  |  | <p>- The fixed rule emphasizes the preservation of the traditional state</p> <p>-The eclectic rule emphasizes merging historical patterns and presenting them in an updated manner</p> <p>-Spiritual rules in interpreting the behaviors of form and adopting them in a contemporary way</p>   | <p>The heritage system moves according to the type of base adopted by the designer, as it is actual and emotional, but in a different way</p>                     |

|                |              |               |  |  |   |
|----------------|--------------|---------------|--|--|---|
| Farrag's study |              |               |  | <p>Contemporary Islamic production is defined by the strength of the determined self on the one hand or the strength of the local culture of society on the other hand</p> | <p>-The heritage system changes effectively according to social privacy</p>   |
|                | Momtaz Study |               |  | <p>Adoption of revival, spotting and abstraction for the purpose of evoking the heritage system in multiple forms</p>  | <p>-The heritage system is effective and effective in bringing it to reality in ways that range from rooting and renewal</p>  |
|                |              | Itewi's study |  |  | <p>The Islamic production combines Islamic spiritual formal dimensions as constants and the specificity of reality represented in adapting to the climate, the specificity of the site, and updated building .materials</p> |

|                |  |  |  |  |  |  |  |  |  |  |   |  |
|----------------|--|--|--|--|--|--|--|--|--|--|---|--|
|                |  |  |  |  |  |  |  |  |  |  | Contemporary Islamic production is subject to the strength of present trends and the impact of that trend on changing the characteristics of Islamic production and the power of Islamic thought in the Islamization of contemporary trends | The heritage system is emotional towards the strength of contemporary architecture trends in terms of formal changes to the authentic Islamic elements |
| Salman's study |  |  |  |  |  |  |  |  |  |  |   |  |

According to the scheme on the basis of which the studies were structured and by adopting the multiplicity of readings that range from single, dual, or multiple cases) for each study presented, the resulting coordinating cases of contemporary Islamic architecture can be extrapolated according to the strength of the presence of the heritage system and its relationship with the present system (technological, technical, social, political).

- the theoretical framework: According to the fig .6, the vocabulary of the theoretical framework that summarizes the mechanism and type of work of the heritage system was reached according to methods and readings that were deduced and built for the purpose of reaching a diagnosis of the cases in which contemporary Islamic production appears

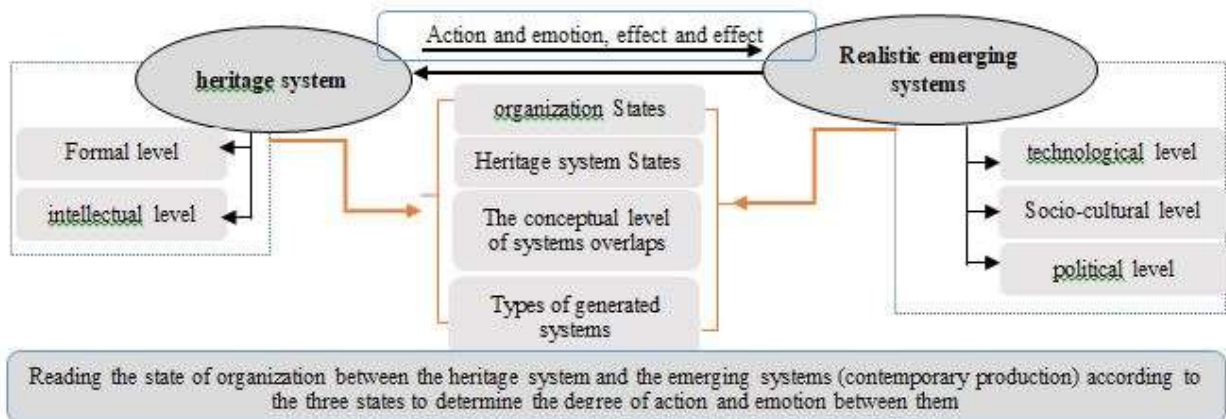


Fig .6: It shows the chart adopted in analyzing the studies presented to reach the organization states of the Islamic heritage system. Source: the researcher

**2.1 Types of organization states:** The interaction between the Islamic heritage system and the contemporary system depends on the state of action and emotion between them, which results in three compositional levels. So, action, which is a state that occurs to something because of its influence on others, the second: emotion, which is a state that occurs to something due to the presence of another force that influences it and manifests it, that action and emotion correspond to influence and being affected between systems [26]

- **The mixing state:** that no action or emotion occurs between the combined elements so that it is limited to the effects of the parts, without the mixing state resulting in any new effect that differs from the effect of the parts. (Obedit, 2016). It is called the level of self-preservation, which has properties that allow it to maintain its structure, and this appears in natural systems within the process of self-formation to maintain its organization over time [27]
- **The cosmic state:** It is the continuity of action and emotion between the systems and continues until one of

the systems prevails over the other, in such a way that the manner of the dominant system does not fit with the image of the defeated system, and thus a change and transition from the current essence to a new essence at the level of the whole, which means the continuity of interaction between the two systems, As it shows once the impact of the heritage system on production and once the impact of reality systems on heritage and the change that this causes at the level of the two overlapping systems [28]. This state works

within the level of self-transgression, which emphasizes new and emerging qualities that do not exist in the values it contains, so this level is not only dynamic but creative, because it causes the emergence of new characteristics on the formal and intellectual levels, generating what is called superlative [27]

- **dissolution state:** Action and emotion are achieved between the systems in a way that does not lead to the exchange of one system for another, and therefore these systems do not maintain their stability as their modalities of action and emotion change. Also, the state of mixing here is related to the state of relative moderation between the two interconnected systems [28], as it is a state of balance in effect and influence between them, it achieving the acceptable state in how to organize between them. This state works within the level of self-disintegration, so the systems come together in multiple ways that involve the adoption of different levels during which the resulting structure moves to an upward direction in the process of disintegration or new division [27]

## 2.2 And through the three organization methods, three readings can be reached for the presence of the heritage system within the contemporary Islamic production:

- **The method of effectiveness of the heritage system:** which aims to preserve the fixed formal image of the Islamic heritage, with the most prominent dominance of the heritage system as a form in contemporary Islamic production, which gives stability and a state of formal continuity based on the direct transfer of the element over time. This approach did not move all the constants but rather deals with What is only variable, and keeping the constant as it is, here dealing with architecture being timeless, so the constant is in essence and change in appearance, as in the Great Mosque of Algeria, fig.7, which despite the multiplicity of activities interfering with the mosque, but preserved the traditional image of Islamic heritage in terms of The space of the chapel, the domes, and the shape of the lighthouse, whose function here is no longer only for the call to prayer, but rather it is a tower that includes many other activities [28]

*The method of effectiveness and emotionality of the heritage system:* the heritage system is formed according to the global situation, oscillating between emergence and concealment, as it is a region of stability, where the levels of emergence of

production are different within the area of relative balance in the emergence of one system and the disappearance of the other according to the strength of values, customs, traditions and originality of production matched by technology New material, techniques and mechanisms introduced on how to activate the heritage system in line with reality. Here, this area is flexible according to the same designer and the meanings that he wants to convey to the recipient. As in the Basunah Mosque, fig 8, which reflects balance and an entry point for organization between the absolute and relative dichotomies, the constant and the variable, in a way that preserves each of them without making a fundamental change to them, as both the relative and the variable move in order for the product not to be rigid and separate from the cultural and contextual specificity that reflects reality [30], as well as the Al Jabri Mosque, fig8, dealing with traditional local materials in addition to mud treatments [31]



Fig. 7: Showing the design of the Al Jabri Mosque [30]



Fig. 8: shows the details of Basounah Mosque in Sohag [31]

- **Emotional method of the heritage system:** Multiple formal characteristics are generated here due to several influences. The change in the formal image defined for the Islamic heritage results from its emotionality towards the influences and the strength of the reality systems, thus revealing its hidden potentials generating new products of the Islamic production, knowing the specificity of its reality [32], As for the KAfd Grand Mosque, fig10, which was based on the plurality of ideas and overlapping models without emphasizing a specific style with its own characteristics, depending on his intellectual and cultural background in choosing between different architectural and decorative details, and from all previous historical styles and reintegrating them according to the intellectual and philosophical need that the designer wants to show [33].



Fig. 10: king Abdullah financial district (kafd) [33].

**2.3 The conceptual level of overlapping systems:**

Islamic thought is a flexible and temporal system of thought that can be dismantled and reconfigured according to the specificity of each spatial stage, and thus gives multiple possibilities open to interpretation and *ijtihad*. The technological and technical systems are in addition to the influence of the cultural and social system, and all of this is governed by the subjectivity of the designer and his convictions in interpreting the heritage system and its interactions with other systems:

- The importance of the technological system and its overlap with borrowed heritage forms generates heritage forms based on high technological technology that reflect contemporary ideas, as in the Cambridge Mosque in America, where heritage appears in the form of octagonal geometry of wooden columns as a symbol of Islamic art, which was manufactured digitally with the adoption of the principle of environmental design to produce a contemporary mosque, Zero energy, fig11. [34].



**Fig. 11:** shows the details of the Cambridge Mosque in America [34].

The socio-cultural system and its strength in the production is shown through either the contextual influences and connotations that the specificity of the place reflects on the production, or the strength of the material derived from the local context, in addition to the customs and traditions and the importance of evoking the formal symbols that express the essential features and previous cultural values depending on the different convictions And the interests and need of the current community for the type of architectural identity to be shown [35].

**2.4 According to these systems,** the heritage system varies formally and ideologically according to two types:

- A continuous heritage system through its time, and therefore it passes through changing stages according to the realistic systems introduced to it
- A Collision heritage system with the system of the changing reality and the transformation and modernization that it causes, and this case is subject to the selective cases that the designer adopts in how to link the formal and intellectual levels between the traditional

past and the present.

**2.5 Generated formal systems:** The previous theoretical proposition results in a set of systems resulting from the mixing of the heritage system with contemporary systems, as there is no pure heritage system that can be glimpsed in the present, as each party contains the other party in a certain proportion, and the systems are as follows:

- **The abstraction system:** it emphasizes the intellectual dimensions represented by the importance of the content and its role in generating the pattern by searching in its depth and reading the values and meanings it carries, and therefore it combines simple functional configurations of blocks, shapes, and spaces with simplified or advanced techniques and ideas that carry certain spiritual visions through the exploitation of spatial formation controlling the effect of natural light, shadows, endless decorative surfaces, and coordinating the surrounding context with various symbols and signs.
- **The imaginary system:** as it is subject to the acceleration and development of contemporary trends to reflect characteristics that combine localism in different and varying degrees, and between emphasizing the role of contemporary trends aimed at benefiting from natural energies for the purpose of achieving a balance between human need and benefiting from available resources.
- **Conceptual system:** It is based on the visual impressions that images of traditional forms can produce within a specific context, which are characterized by providing influential icons, signs, and symbols with a certain effect, and are characterized by being hybrid formulations that combine different formations and elements with a degree of homogeneity and integration, to result in multiple images It reflects unusual Islamic aesthetic influences, as well as a reduction of the fixed identity that defines the symbolic level of global and local Islamic architecture.
- **The deconstructive system:** It relies on dismantling the heritage system in form and thought and reformulating it in a systemic environment that differs in its characteristics from its original systemic environments, where forms grow and develop in a self-developed way as a dynamic, ever-moving element within the spatial space with opposite foundations to Euclidean, and forms are dealt with according to superimposed relationships. And overlapping by violating the foundations of design based on scale, symmetry, or formal balance to generate hybrid formal Islamic systems that reflect the image of the present and activate the thought of the other to read it.

**3 CONCLUSION**

- The intellectual diversity in the Islamic architectural proposals results from the different levels of logical interpretation of how to define the product in thought and form, and thus the differences in how to evoke the heritage system and link it with technological systems (as



technical and formal) and intellectual (how to interpret Islamic texts) and contemporary politics.

- What is reflected in the contemporary Islamic production between the organization levels presented in how to deal with heritage depends on the type of mechanisms adopted between the mechanism of copying, adaptation, or borrowing, whether formal or intellectual
- The theoretical disparity between a unilateral vision that emphasizes the necessity of preserving the strength of the heritage system in form and content, and an extremist vision that moves between the side of excessive strength of the heritage system in exchange for neglecting its presence and putting forward new contemporary forms that do not extrapolate its past, and multiple visions that assume the two parties and the relatively balanced interface in the relationship Between the heritage system and reality systems
- The multiplicity in presenting the definition of contemporary Islamic production and presenting the characteristics of its production according to the degree of presence of the heritage system means the existence of multiple possibilities in which Islamic production may appear, and this indicates the flexibility of Islamic thought and therefore the flexibility of its architecture in accepting that diversity and diversity, and thus the emergence of formal styles that have acceptance in society
- The heritage system is regenerative, so it is capable of appearing in multiple forms according to the mechanisms and methods of displaying it, and it is continuous at the same time, which means that it possesses permanence and temporal and spatial transitions, and this makes it diverse and different in the methods of dealing with it, this is measured according to its proximity or distance from the image. Readable through its formal and moral dimensions.
- **It was concluded that the Islamic production as a heritage and bringing it to reality depends on the coordinating states adopted by the designer in the manner of showing and formulating it within the contemporary production. The study presented it within three levels, namely:**
  - The level of self-preservation: this level was defined as the model of heritage recovery, self-sufficiency of heritage, heritage selection, the accumulated cultural system, the study of the behaviors of heritage forms, the continuity of the historical form, dimension the embodiment of the cultural heritage, the traditional case in linking the tangible and the intangible, the fixed identity based on bonding Harmonic, gives only one readable and knowledgeable status to the recipient.
  - The level of self-transgression: It is defined as a selective creative level based on the inter-balance between the modernist and the heritage, where it has a changing identity based on differential bonding, a state of defiance

of the power of reality and the activation of traditional solutions, the power of transformation from appearance to containment on formal levels, the relationship between the strength of the deep structure And its impact on the surface structure, as it reflects the multiple degrees of hybridization of the heritage system with the social and technical dimensions introduced to it, as the models of this level are defined as a selective model based on the adoption of the two models and reconciling them in one formula

- The level of self-deconstruction: This level is known among the self-cases that give variable and updated readings and lead to the emergence of a feature that is unique to the model only, and it is known among the cases that give a high uniqueness as an Islamic product. This level is defined as a state of dissolution of Islamic forms defined within the privacy of reality systems and is defined as a modern, high-tech model.
- As the strength of the heritage system as an actor was greater than its emotional power, it led to reaching an image that reflects traditional Islamic architecture, as the presence of the heritage system appears clearly, and in its traditional Islamic architecture maintains its presence
- If the strength of the heritage system is more effective than its active force, it leads to the emergence of an innovative and new situation that reflects the impact of the emerging systems on the heritage, so its resistance is weak, and thus there is a possibility of transformation into new forms of high liberation and creativity.

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