Aesthetics of Islamic Spaces in Norway

The central room of all mosques is the prayer hall, and great care is put into its arrangement and in correctly marking the qibla wall. In some instances one has to orient the room in such a way that the qibla, which is indicated by a prayer rug on the floor and a picture of the Ka'a on the wall, is situated at a corner. Consequently, the prayer lines are oblique with respect to the walls of the room. The walls in most prayer halls are plain and even the doors and windows are green and are decorated with different religious artefacts. The floors are either covered with plain wall-to-wall carpets or with multi-niched prayer rugs that are placed in rows. In addition, most mosques have kitchens and bathrooms, with washing facilities for their members. Several have a library and offer religious instruction as well as the possibility of meeting and drifting among children of their communities. A number of mosques have a women's gallery situated either at the back, on a mezzanine of the main praying area, or in a separate side hall. Barriers, like curtains or screens, dividing the main prayer hall, may designate the allocated space for women. From the architectural and decorative point of view, one of the most striking features of spaces in mosques allotted to women is their austeritiy and the nakedness of the rooms. In most women's spaces the qibla is either marked by a prayer rug on the floor, a kufi holding a Qur'an, or a photograph of the Ka'a. The other holy sites. Often, a TV-set permitting the female believers to follow the prayers through video monitors indicates the qibla.

Photographs and Islamic Aesthetics

Like other religious visual arts, Islamic visual arts are used as mediators of religious ideologies. As agents of non-verbal communication upon which art and architecture play an essential role in religious knowledge, they contribute to making religious apparatus. Religious art provides images of sacred places and the objects and figures which are later on used to influence the beholder's interpretation and feelings. They are re-embellished or transformed in various ways. The repetition and dissemination of the same iconic forms are also subject to many forms of manipulation in order to influence the beholder's interpretation of the picture. Islamic sacred space. The photographic image or the poster encloses and freezes the event, time, space and the female believers to follow the prayers through video monitors indicates the qibla.

Pan-Islamic artefacts

The decoration of most mosques in Norway consists largely of traditional models and their incorpora- tion into a novel, transcultural Islamic design. What makes a building Islamic is not so much its form as its content and function which is expressed by the use of non-architectural means, namely ornamentation. Visualizing religion entails the use of visual topoi and codifying images in such ways that they acquire symbolic and alle- gorical attributes. The widespread use of visual topoi and codifying images in such ways that they acquire symbolic and allegorical attributes. The widespread use of visual topoi and codifying images in such ways that they acquire symbolic and allegorical attributes. The widespread use of visual topoi and codifying images in such ways that they acquire symbolic and allegorical attributes. The widespread use of visual topoi and codifying images in such ways that they acquire symbolic and allegorical attributes.