

The thesis “*Quran Binding – A Symbiosis Between Historical Islamic Bookbinding and Contemporary Design*” explores the relationship between Islamic religious principles, historical manuscript traditions, and contemporary design practice through the creation of a modern mushaf together with a protective cover. I began this research from the hypothesis that Islamic book art is regulated by a clear religious framework. However, during the course of the study, I discovered that the subject is considerably more layered and complex. Although Islamic art is deeply connected to religion, it cannot be reduced to a single fixed visual system. Instead, it is shaped by ethical values, historical traditions, and the cultural environments of individual makers.

The topic also emerged from a personal search for identity as a designer. Shortly before choosing the subject of my thesis, I converted to Islam, which created a paradoxical situation in which years of previous design education no longer provided a clear understanding of who I was as a designer. Through studying Quranic manuscripts and Islamic binding traditions, I sought to rediscover myself and my design practice through a new religious perspective.

The theoretical section of the thesis examines the history of the mushaf, Islamic bookbinding techniques, and halal design principles through literature, historical examples, and visual analysis. I also explore the relationship between Islamic religion and Islamic art while distinguishing between cultural interpretations and direct religious requirements. The practical section translates centuries-old traditions into a contemporary design solution that respects both historical craftsmanship and modern design principles.

My research focused on three primary questions: how Islamic religious principles influence the form and material choices of the mushaf; which technical and aesthetic characteristics define historical Quran manuscripts; and how these historical techniques and religious principles can be interpreted within contemporary binding design. Through the research, I found that Islamic ethical principles strongly influence material selection and production methods. Leather should ideally be high quality and obtained through humane and ethical practices, while pigskin and pig-derived materials are prohibited. The structure of the binding itself prioritizes durability and the long-term protection of the sacred text.

Historical mushafs are characterized by distinctive forms such as flap bindings and protective cases, as well as ornamental compositions centered around medallion motifs with supporting corner details. Although the visual styles vary greatly between regions, these manuscripts

often balance intricate decoration with empty space to create harmony. Technically, historical Islamic bindings are distinguished by sewing structures that localize damage and by characteristic two-part endband sewing that stabilizes the text block.

This thesis concludes that Islamic religious principles and historical bookbinding methods can successfully be interpreted within contemporary design through sustainable and long-lasting approaches. In the context of the mushaf, I found that greater emphasis should be placed on durability, preservation, and intergenerational transmission rather than recyclability alone. The final design solution therefore represents a symbiosis between historical Islamic craftsmanship and contemporary minimalism while remaining within the religious, technical, and material parameters associated with the Quran.

**Keywords (3)**

- 1) Qur'an
- 2) Islam
- 3) Bookbinding Design