

The development of the Islamic Heritage in Southeast Asia tradition and future Case study- Mosque Architecture in Malaysia Classification of Styles and Possible Influences.

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ABSTRACT: This research explores the historical development of Islamic architecture in Southeast Asia from the first idea to design a mosque by the Prophet Mohammad until the development at these days with the various purism passages And as developed up these days with the passages of the development of the traditional type to the postmodern, finally to modern Southeast Asia. The Islamic architecture has been developed in six traditional typologies of types of mosques is renowned throughout the world. Southeast Asia mosques are divided into various types according to the regional culture as Arabic type, Turkish type, the Iranian type, the Indian type, the Chinese type and South East Asian type. This research describes the main characteristics of these types. The main purpose of this research is to draw a correlation between the descriptions of the mosques in Malaysia as presented in the traditional typology that contains in its features in main types, relations in common throughout the Islamic world, however, distinguishes itself with the architectural form according to the local tradition.

Keyword (the Arabian type, the Turkish type, the Iranian type, the Indian type, the Chinese type and the South East Asia type, architecture in Malaysia)

I. INTRODUCTION

The first mosque was born in Medina, an idea from the Prophet Mohammad was a rectangular building constructed of mud and covered the roof of palm leaves on local style flat construction that has four walls with two opposite sides of the roof. The first section of the roof covered in palm leaves as its columns and is located in a position adjacent to the rooms belonging to the Prophet Muhammad. The other section is covered in correspondence to the opposite end of the mosque where the poor people and, immigrants have spent the night and even those who have dedicated their lives to the learning of the Koran and serve the prophet. All the impression of the mosque can be described as a building with a flat surface of the roof in a primitive style with a generous compound of various open spaces, the idea of the multipurpose room, was a place of worship and prayer, an idea of an open space of multi uses. This type of multi uses has is by many in the building of mosques modern with free choice of architectural forms, only one important thing the direction of Qiblah, this teaches the elasticity and the simplicity of Islamic architecture, how to leverage all spaces in a single large space multipurpose room, was designed by the prophet Muhammad to teach to the followers of modesty and simplicity and equality between people that more recent. Has been applied to the functionalist theory. And this freedom and architectural elasticity helped architects Muslims in various countries of the Islamic world of design several different forms according to their tradition also allowing imitation of various cultures non-Islamic, creating a modern architecture and attractive elastic as in case studies that we study in this research, as can be (seen figure.1)

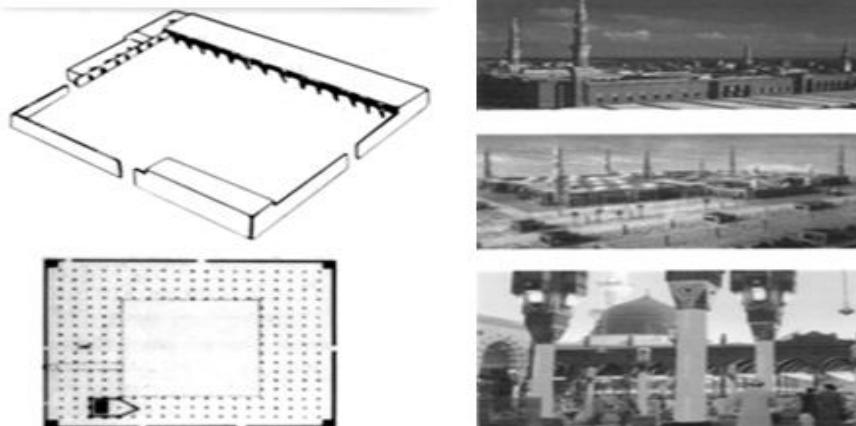


Figure 1

The typology of the mosques in Arabian, Spain and North Africa have had a most imitative form of the hypostyle flat roof with occasional small domes covers the Mihrab to° input (see figure 2). This type is also provided with a perimeter Sahn that form a linkage around the entire shape of the mosque. The term 'hypostyle" is used to describe a room with a forest of columns similar to that of the temples old Egyptians. The majority of the mosque of this style contains a single imposing Minaret while the first mosque of the Prophet was without Minaret.

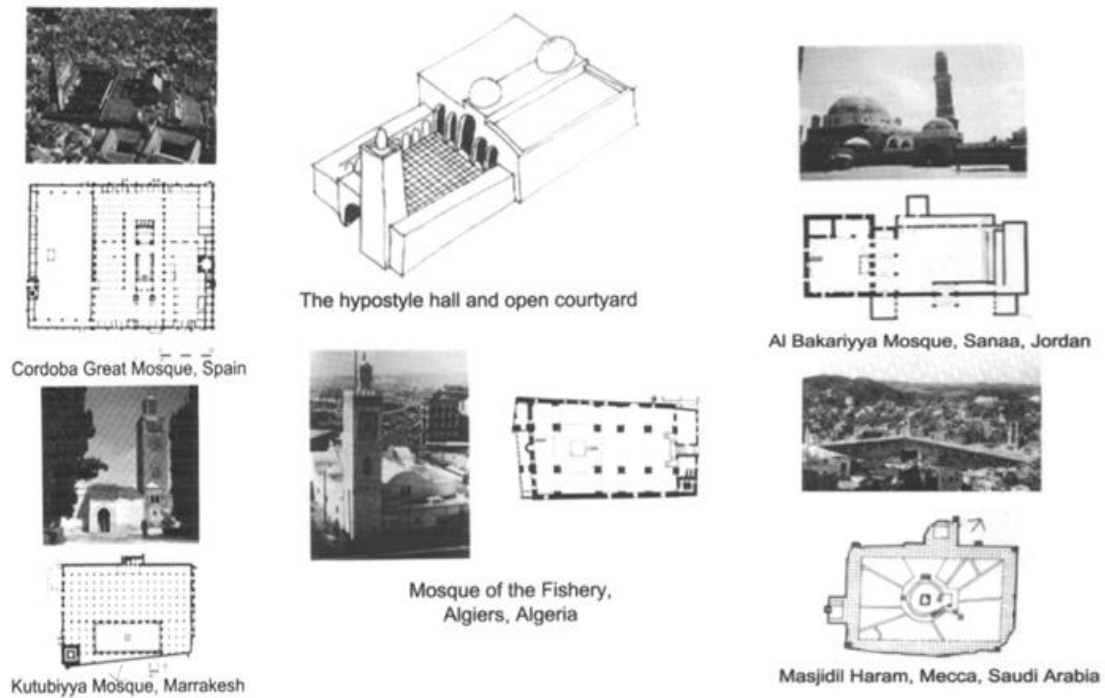


Figure 2

The prominent use of domes came with the Ottoman period (see Figure 3) and Central Asian type mosques that has precedence in the central domed Churches of the Roman Catholic world This typology carries one or usually many minarets of the most slender proportion. The main prayer space is crowned by a huge semicircular dome with half domes on its sides to counter the huge thrust of the spanning system. This mosque typology would also feature the perimeter Sahn covered with many small domes.

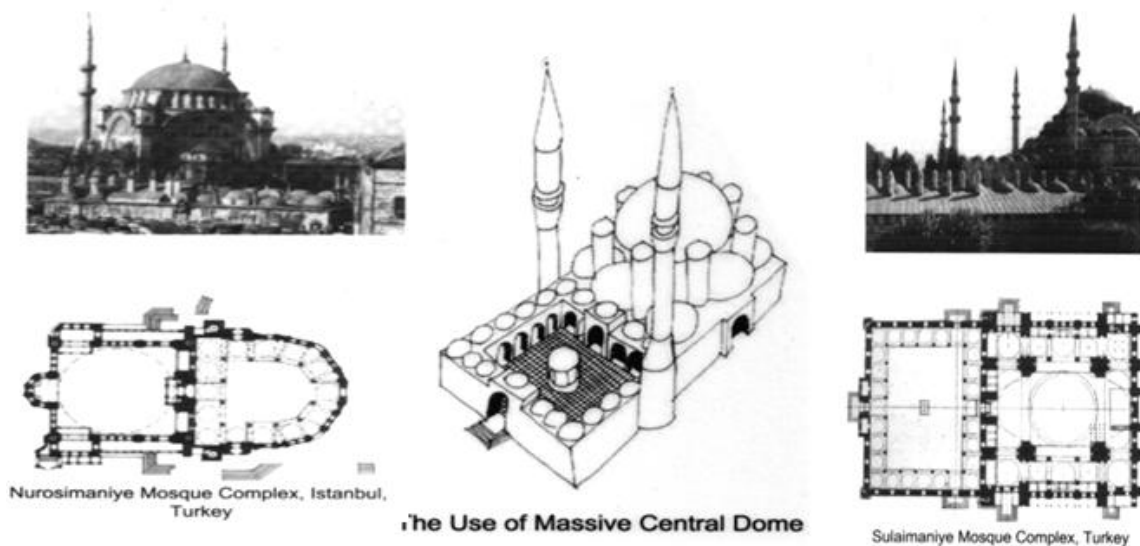


Figure 3

The Iranian typology introduce. Sees the massive Iwan gateways from the Sahn entrance and the entrance gateway to the great hall (see Figure 4). Since many of the mosques in this region are also used as Madrasa (School) and other facilities, it is common to find three massive Iwan gateways opening from the inner courtyard into specific spaces. These mosques are covered by the pointed domes that rise vertically and turn sharply to the apex. The arches and domes seem to be reminiscent of the Gothic pointed arch system.

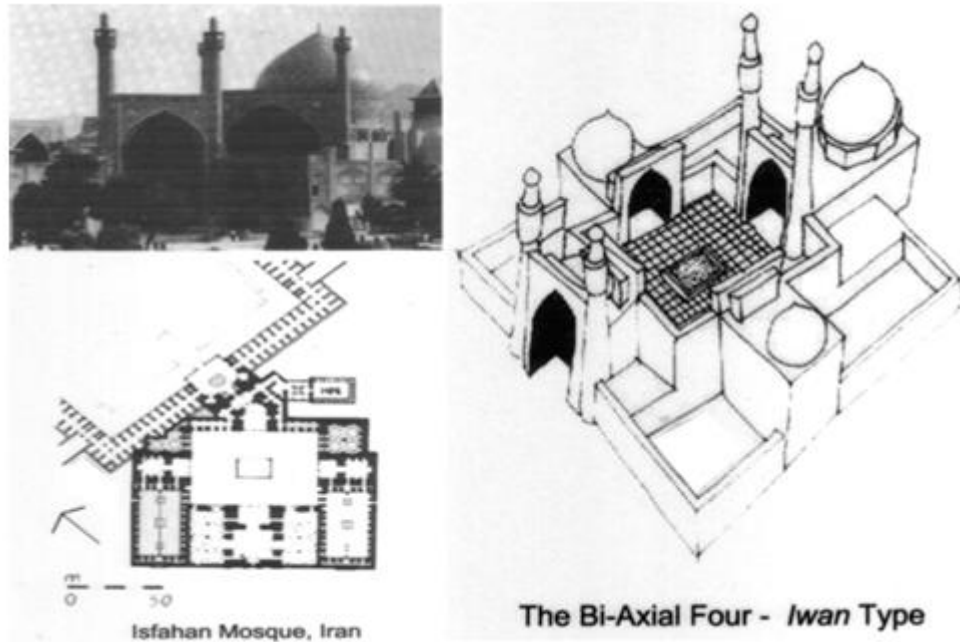
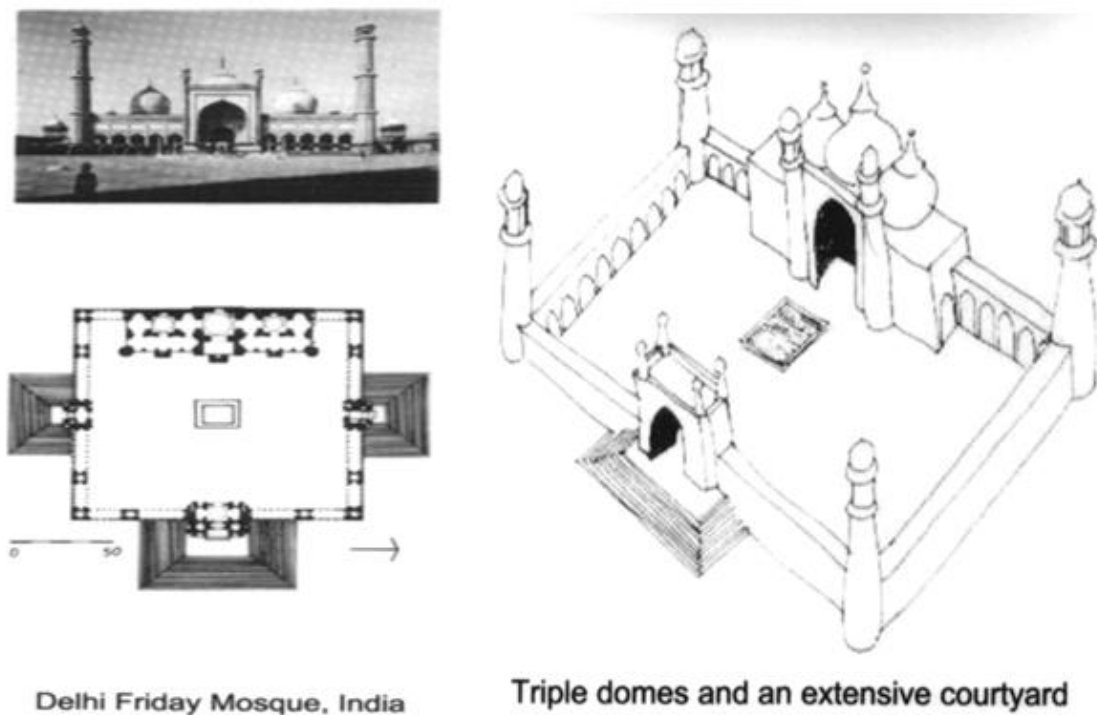


Figure.4

The Indian subcontinent usually models its mosques after that of the Iranian with huge gateways but it is the Indian mosques are distinguishable in its preference for the bulbous onion domes and arches. Another feature of interest is its generous courtyard space with the usual sign (see Figure 5).



Delhi Friday Mosque, India

Figure.5

The Chinese mosque typology takes after the house, temple and palace form (figure 6). The whole complex is walled and there is a series of inner courtyards serving as the outdoor spaces with gable roof structures of timber as the walls of the building.

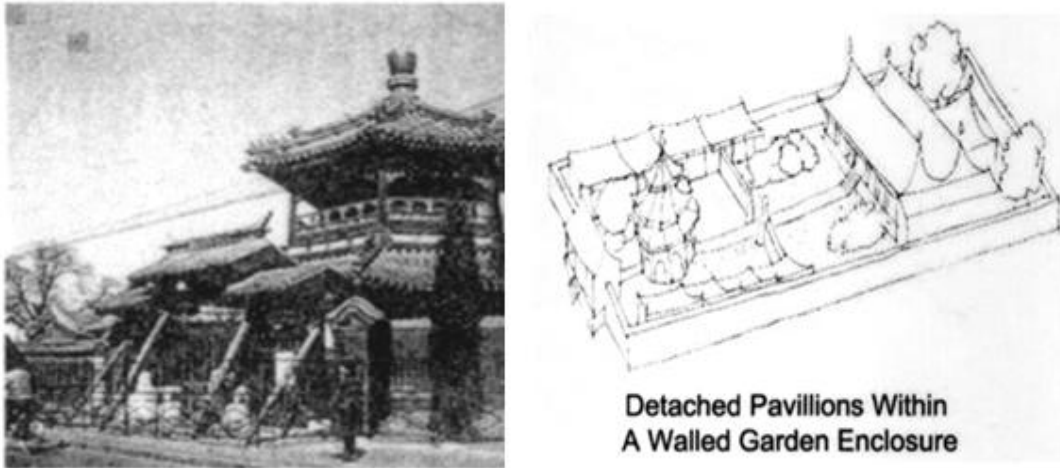
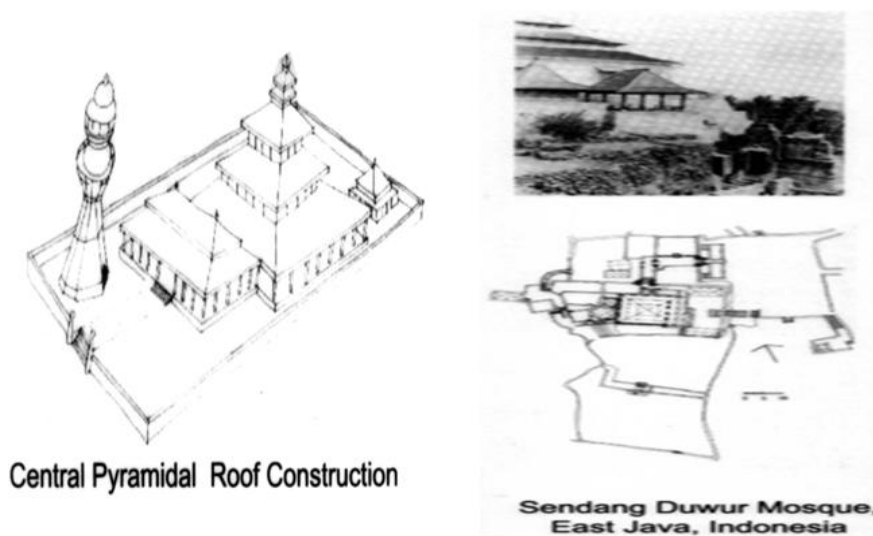


Figure 6

The Nusantara type found in the South East Asian region has a similar set up with the exception that uses the pyramid with multiple levels of two or three levels of roof (Figures 7). The mosque of first mosques does not possess a minaret but that architectural element appeared a few decades later as architectural project distinct * landmark* and also makes as a minaret.



Undang Kamat Mosque, Negeri Sembilan, Malaysia



Figures 7

se study- Mosque Architecture in Malaysia Classification of Styles and Possible Influence

II. INTRODUCTION.

In Malaysia, there are seven styles of architectural language that have influenced the design of the mosques that can be classified. The following 1 traditional" 2" the Sino-Eclectic, 3" colonial, 4" The North Indian, 5 the modern, 6' the modern expressionism, and 7" the Post-modern revivalism. These architectural languages have described the characteristics of each style with the reasons for the choice of the names used. These languages contain the motivation of socio-political influences which might have made the significant impression on the choice of these types of architectural language.

1. Traditional Vernacular Style:

The word traditionally used in this context represents practices and ideas of Malays before the colonialist came to the country. The word vernacular denotes the availability of materials, craftsmanship, and technology of the pre-colonial period. There are three types of mosques in this category which can be distinguished mainly by the use of the roof form. The first: is the three tier pyramidal roof form as in that of Kampong Lout and Kampong Tuan believed to be built between the sixteenth and the seventeenth century (see figure.8). From the tip of the Pyramid.

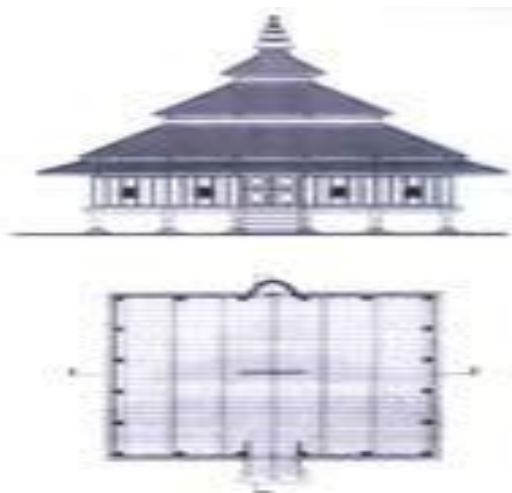


Figure.8

The second type is the two-tier pyramidal roof forms such as that of Papan and mosques Legend (see figure 9). They are built up between the XVIII and the XIX century. The third type is a gable roof shape which is similar to that of home (see Figure 10). There is the single or double level of a shape of the roof in this type. All mosques are raised by life at the height of the shoulder.

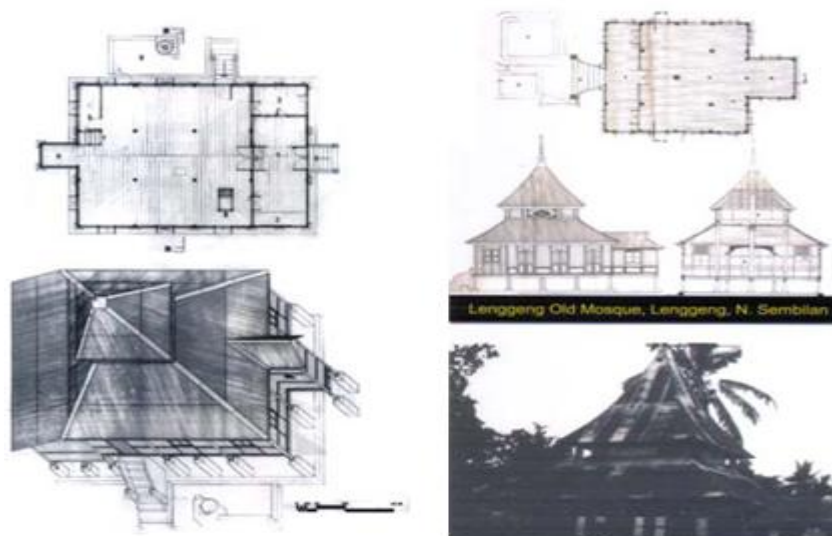


Figure .9

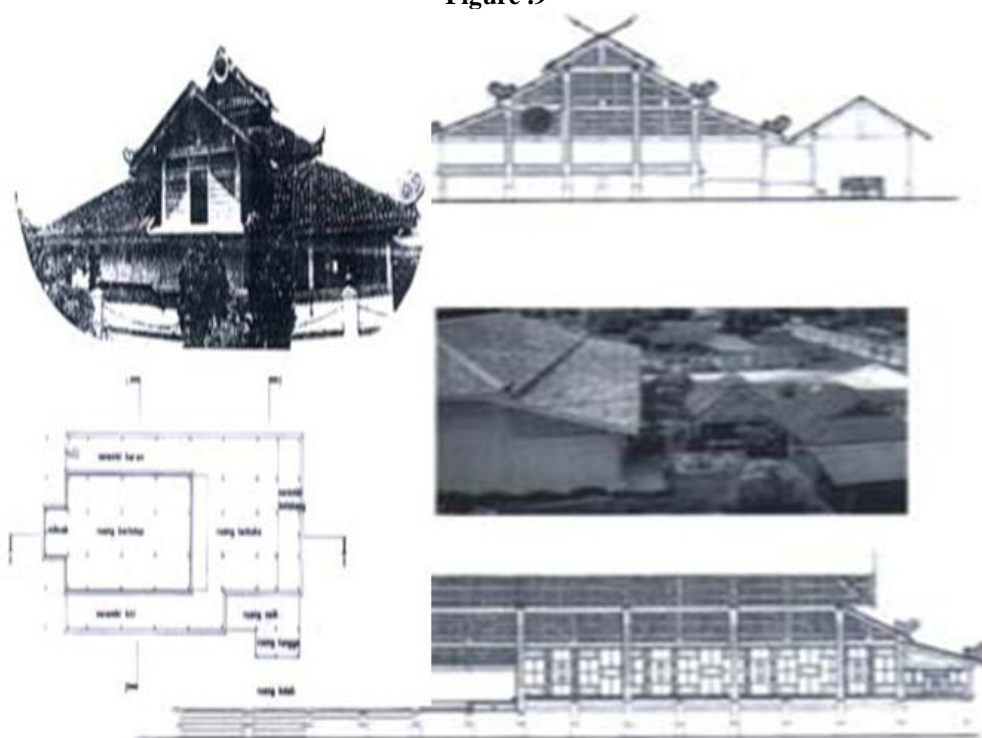


Figure.10

The architectural classification of the mosques in this style.

1. Are made of wood.
2. All mosques originally in possession of any Serambi area "Veranda
3. Are not equipped with a minaret all are added later.
4. Mosques have only a single space layout and no other indication of Spaces subdivision can be found
5. Mosques are built near a river for purposes of ablution few of them have wells for the preparation of prayer.
6. All mosques to utilize the conventional lumber of the post and beam system.

2.Sino-EclecticStyle:

The term Sino Eclectic is derived from two aspects of the phrase. The term Sino indicates a Chinese influence and eclectic which denotes a combination of two or more influence of architectural language There are two types of mosques in this category the first is the three-tiered pyramidal roof form and the second is the double tier pyramidal roof form

The first type is characterized firstly by the three-tiered pyramidal roof form similar in proportion to that of the traditional vernacular style (see Figure 11).The differences between the two styles lie in the prominent curvature of the roof ridges which is made of cement. The mosques of this style are such as the Kampung Hulu Mosque, the Tengkeru Mosque and the Kampung Keling Mosque which are all in Melaka

The architectural classification of the mosques in this style in.

1. The mosque of this style sits on the floor and are not in relief as the traditional ones in the vernacular.
2. Have all the plates on the degree to which are raised by half a meter with the stone staircase of access to the main floor.
3. The plan of the mosque proper consists of drawings of prayer and area of sera mi or veranda that surrounds the three parts of square or all around.
4. These mosques are all located in the dense urban areas and the building is surrounded by a fence in masonry with sometimes a gateway covered almost as reminiscent of Chinese temples.
5. The ablution is area curated by a Pool in masonry and
6. There is almost always a graveyard patch as part of the Mosque compound.
7. Then in successive times added a madrasah or religious schools and residences Imam was built next to the .mosque real
8. The mosque has a pleasant environment contains seating and shady trees for users to sit down and talk while you are waiting for prayers or for a moment of relaxation after the prayers

9. The roof ridge-like tabbed shield is sometimes decorated with vegetable motifs while the roofs are crowned with a Mastaka which is a bulbous pointed sculpture that recalls the Buddhist head.
10. The double tiered shape of the roof of the mosque is substantially similar in all aspects with the exception of the number of levels of the roof. This can be seen in the Undang Serun mosque of Negeri Sembilan.

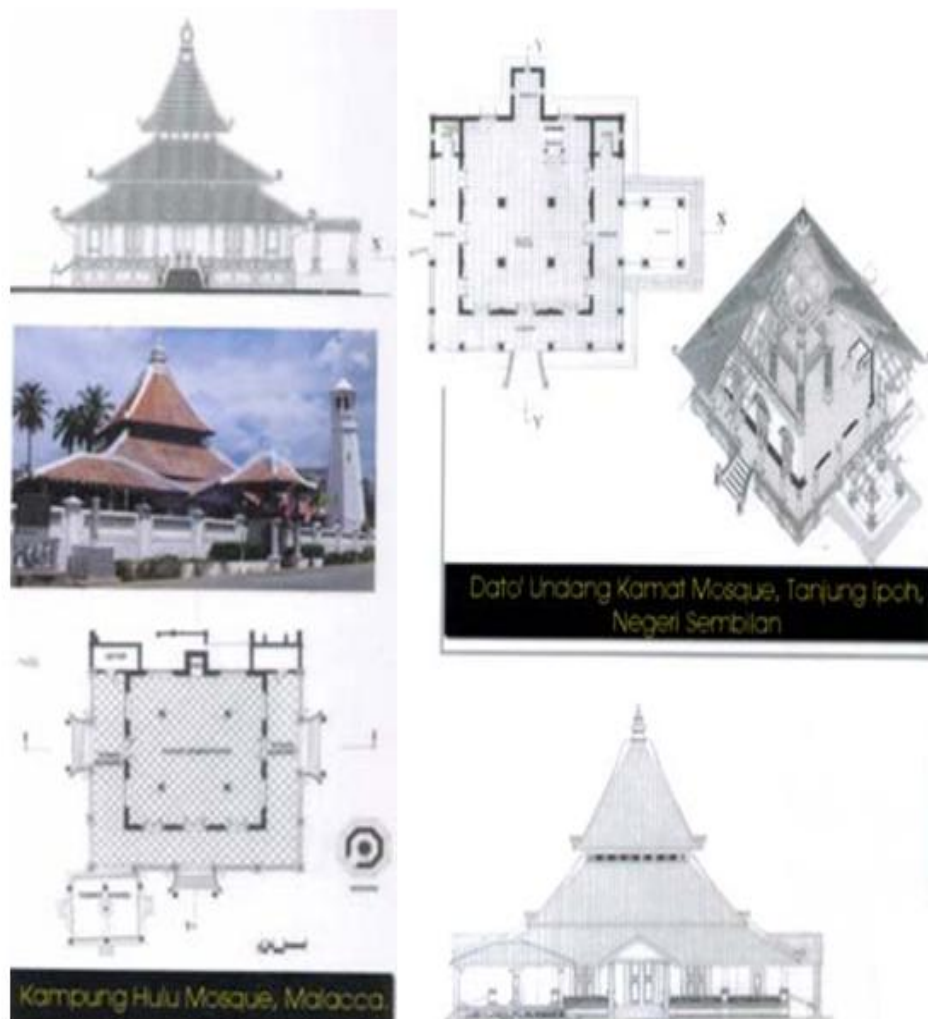


Figure.11

3. E Classic style European:

European Classicism refers to the Renaissance architecture which was derived from the heritage of Greek and Roman, The main characteristic.

The architectural project is divided by a tripartite starting of the base of the center and top with the double support of column semi-circle arcs or walls with pilasters. A strong symmetrical composition of earth and space has an identifying characteristic. The Sultan Abu Bakar Mosque in Johor Bahru which is equipped with four minarets contains with small domes to the crest. The main prayer hall has a roof closing hipped. While Parliament in classic style stands out for its elaborate cornice outside forming a continuous band around the building. Even the windows framed in local gypsum. While the mosque Pasir Pelangi built a pyramidal roof in the form of remembrance, the vernacular tradition of the mosques of the past but without any division of levels. The minaret is heavy in proportion and not obstructed by a dome from a small pyramid of the roof. The Sultan Ibrahim mosque of Muar Johor has used a gable roof that covers a wide central portion of prayer .the protruding part of the roof of the mosque protrudes above the rest of the covered area to form of louvered windows of the Renaissance style of the basilica type in ancient Christian churches of Rome.

The constructive elements. The columns the arcs are in masonry semi-circular, the cement floor the plant is raised less than a meter above ground built of tile. The structures of the roof are of wooden beams.



Figure. 12

4. North Indian Style:

The term is used to describe this type of architecture has been imitated by the civilization of Malaya. Especially in onion domes, and all mosques are formed from a plant simple with more minaret in the shape of a horseshoe and various small domes and large onion shaped. With multiple arches on columns decorated with gold, as the mosque of Ubudiah in Perak, Kapitan Keling Mosque of Penang, the Jame, the Mosque and Masjid India in Kuala Lumpur are prime examples of this style. The plans of the mosques are similar to the mosques of any other style with its central domes and veranda accurately. The Mosque compound is fenced around the entire perimeter with the usual external parking see (figure 13).



Figure.13

5. Modern Vernacular Style:

The term modern vernacular is used to refer to buildings which are constructed using mainly reinforced concrete structural frame with plastered brick infill. It is considered 'vernacular' because the practice and availability of these new materials and construction technique is the norm in this country presently Characteristics .With respect to the construction of the form and of the architectural language, the mosques in this category would be unique, to portray an eardrum or pyramidal roof with a small dome or the more expensive ones contains a single large dome located above the prayer in the main room (see Figure 14). These types of mosques are those used in most modern residential complexes in this country. The mosque within a 'modern village' with timber or semi wooden houses that usually have a simple gable, Mosque covered lumber or partially built of masonry. The veranda should be enclosed by a series of arches. The plans of these mosques usually contain a single space of prayer for women area subjected in the rear part of the space with a tent or partitions with the furniture. It is evident that women space seems to be an afterthought in most of these accommodations of the mosques. Most of these mosques would contain one or two minarets with sometimes a grand gateway portal where the Community has close political links with a government Party.



Figure. 14

6. Modernistic Style:

the term 'modernistic' is derived from the ideas and the fundamental principles that govern the early evolution of architecture in Europe of the XX century. Many of these ideas relate to the concept of a true and proper architecture is one that rejects historical revivalism in any form and rejects the ornamentation in any form, which celebrates the abstraction of forms and that celebrate the architectural expression structural and there are two types of modernist styles in the mosques in Malaysia; the modern, and expressionism as in (Figure 15)

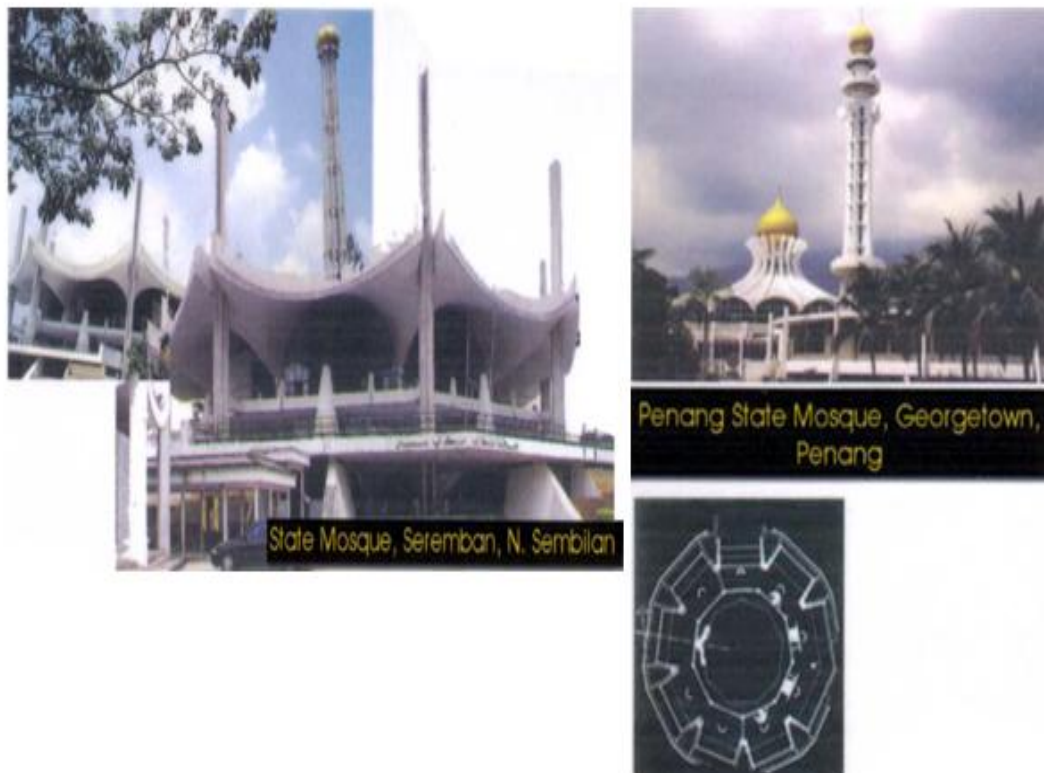


Figure.15

7. Post-modern revivalism:

The term postmodern significate an approach which contradicts the principles and edicts of what was understood as the modern style. The term revivalism indicates one of the many ways in which the post-modernist attempts to create an architecture of meaning for the general public rather than for the elite..

There are two types of Post-Modernist and revivalism in this category of style (see Figure 18). The first is the foreign revivalism and the second is the vernacular revivalism. Stranger revivalism as in the Mosque Putra you note that the architecture seems to be the order of the day as the mosque of Shah Alam, Wilayah Mosque, the projection of the mosque of Johor, in the state of Sarawak is a mosque for all. These grandiose statements of the so-called "Glorious Islamic" are the preferred language from the federal and state governments to express their deep concern" the other important thing is the symbol of Islam. The use of an eclectic range of different cultures similar Iranian and the Turkish domes, the Egyptian minarets and Turks, Iwan and Persian gateway and the sumptuous courtyards surrounded by Sahn and an Arabic hypostyle planning with composition and pointed or nevertheless to semicircular arches immersed in a sumptuous classic 'Islamic' while the decorations are the vocabulary of the mosque of design. The vernacular revivalism asks for a slightly less monumental approach with its use of three-tiered pyramidal roof form constructed of concrete or timber. While the mosque the Melaka of state represents the grandiose extreme while the mosque Jimmy Lim ASPA of villages of Pahang represents the more humble version The Melaka State Mosque combines the use of arches and gateways along with its neo-vernacular imagery whilst the ASPA mosque caters more strictly to the scale of modern timber construction without the flavor of any Middle Eastern or Central Asian touches. With the exception of the ASPA mosque, the others are fenced up complexes with lavish compounds filled with fountains, paved grounds and grass lawns with much sculptural landscaping.

The siting of this mosque is on top of the highest points, in the middle of manmade lakes or isolated from the urban fabric (figure 16).



Figure.16

III . CONCLUSIONS

The sketch of the mosque in Malaysia is a rich architectural style of a striking architecture, is a vocabulary leaves much want because they do not have a preference for a particular style on the other, which is repeated. While supporters of Middle East revivalism you must admit that even if Islam was born Li, that in this way is a strong support for the style of the monopoly of Islam. It can be concluded that Islam allows the variety of architectural language for the principle of religious doctrines that all people equal, evident this religion against racism or the parochialism. Moreover, the variant style is a testament to the adaptability of Islam to the various cultures and belief system that does not contradict its main activity to adore the one, God. Another conclusion that can be drawn is that almost all the style are in one way or another you imitation and li Islam meets the external influences in areas conquered. Example, the use of the pyramidal roof shape can be interpreted as the imitation of Javanese mosques where Islam had become a strong political force. The use of the North Indian style again testifies to the revolutionary spirit of Islam in the region won as the Islamic Republic of Pakistan, Iran eccentric eccentricity that mosques pyramidal thanks are origination of Egyptian architecture by creating a muscular of different cultures together. This evident in contemporary architecture as in place and mosques this symbols of the success of Islam. While the modern style structuralism do not seem to have any

design program different from a simple formal game poor a creative development adapted to modern life, The conclusion that can be drawn that the Islamic culture modern fails to respect the environment inside or outside as it was in the past, such as the respect for the privacy, equality among the people how inside mosques finally the environmental sustainability in projects of the past, that everything nowadays disappeared for the crisis of values in the Islamic world in this invitation search all architects to make an honest effort to interpret a progressive identity respect the rich cultural accumulation and social erudite from Islamic architecture of the past through the return to the use of appropriate materials, and to respect the environment and enhance social relationships with humility and not of astronomical extravagance. That beloved that characterizes the Islamic culture. This is an invitation to the architects and politicians to be aware of the gravity of the situation today for the loss of our identity. You must correctly represent Islam in its true form without running the intellectual progressivism, inferiority complex and campaniles. This applies not only to Malaysia but throughout the Islamic world.

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