

# The Influence of Islamic Political Ideology on the Design of State Mosques in West Malaysia (1957-2003)

by

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Submitted to the  
Research Centre  
Faculty of Built Environment and Engineering  
Queensland University of Technology  
Brisbane, Australia

**Doctor of Philosophy**

**September 2008**

## Statement of Authorship

This thesis is submitted in fulfillment of the requirement for the degree of Doctor of Philosophy at the Queensland University of Technology. I declare that this thesis entitled, "The Influence of Islamic Political Ideology on the Design of State Mosques in West Malaysia (1957-2003)", is the result of my own research except as cited in the references and quotations which have been duly acknowledged. I also declare that this thesis has not been previously or concurrently submitted, either in whole or in part for any qualification of any degree or in any other higher learning institution.

Signature : 

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Date : 30 SEPTEMBER 2008

## Acknowledgements

This thesis contains the collective support of many individuals who have contributed time, energy and knowledge for this research. First and foremost I am grateful to my supervisors - Dr Dianne Smith, Dr Anoma Kumarasuriyar and Professor Carl Trocki for their constant support, inspiration, tolerance, enthusiasm, patience and guidance that nurtured a climate of confidence in the possibilities of my topic. I also wish to express my gratitude to Professor Mohd Tajudin Mohd Rasdi as the external supervisor for his invaluable advice and for providing me with challenging new ways of thinking.

I am indebted to the University Technology of Malaysia for providing generous financial assistance and to the Queensland University of Technology for the supreme learning environment and stimulating experience I obtained from the School of Design Post Graduate Research Program.

My thanks also go to a number of people from the National Archive of Malaysia, Public Works Department, Malaysian libraries and research centers who have provided me with assistance in my study and I am truly grateful for their help.

Most of all, I would like to thank my family - especially to both of my parents and brother for their loving support and encouragement in each step of this arduous quest. This work would not have been materialized without their selfless input and forever morale support. Finally, my deepest gratitude goes to my husband for his endless understanding and patience that brought me to the completion of this thesis. I also owe special debt of gratitude to those who gave ideas on this research whose names I cannot include on in this page in order to respect their confidentiality and anonymity.

**Key words** – state mosque, West Malaysia, political ideology, Islam, Tunku Abdul Rahman, Tun Abdul Razak, Tun Mahathir Mohamad, National Mosque, Penang State Mosque, Putra Mosque, semiotics, state mosque design

## **The Influence of Islamic Political Ideology on the Design of State Mosques in West Malaysia (1957-2003)**

### **ABSTRACT**

This research begins with the assumption that the political ideology of Malaysian leaders influences the design of state mosques and seeks to investigate the relationship between Malaysian leaders political ideas of Islam and their influence on the design of state mosques in Malaysia. Even though studies undertaken of state mosque in other Muslim countries show a relationship between state mosque and politics, there are no studies that describe the influence of politics on the state mosques in Malaysia. To date, the research on the state mosque in Malaysia focuses on six main aspects: these are descriptions of the state mosque in regard to its historical development; documentation of the state mosque in the form of measured drawings; classification of state mosque styles; theory for designing the state mosque based on religious sources; discussion on the technical aspects of the state mosque design; and discourse on the role and function of the state mosque in relation to social aspects.

In contrast, the aim of this research is to determine: How are the leaders political ideas of Islam expressed through the design of state mosques in West Malaysia? A case study approach as defined by Yin (2003) was applied. Evidence for the case studies has been collected from archival records to gather data regarding political development and building policy which relates to three prominent leaders in Malaysia –Tunku Abdul Rahman, Tun Abdul Razak and Tun Mahathir Mohamad - while on-site observation, state mosque documents and interview were methods to collect evidence for three state mosques in Malaysia, which are the National Mosque, Penang State Mosque and Putra Mosque.

Since this research deals with specific interpretations of the state mosque as a social-physical phenomenon and the need to understand how the structural relationship exists between the state mosques and social culture, a multi-disciplinary logic of inquiry combining the interpretive

and structuralist paradigms was adopted. In association, a framework incorporating both semiotics and hermeneutics were developed to analyse, firstly, the symbolic meaning embedded in the design of the state mosques and their mundane settings and, secondly, to reveal the leaders intentions and associated actions during the creation of the state mosques.

An analysis of the data exposed that there is a dialectic relationship between the leaders and the design of the state mosque in the period of post-independence in Western Malaysia. The investigation of the three state mosques also suggested that the political ideas of Islam as propounded by Malaysian leaders have a profound effect on determining the design of the state mosque.

This study, therefore, offers new insights, which not only add to knowledge in this field by widening and strengthening the understanding of political and architectural historical theory in Malaysia, but also are valuable for range of associated fields including architectural semiotics and non verbal communication. This is because this research reveals deep understandings of the built form and material environment operating as a sign in a cultural and social context.

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## **Chapter One**

### **INTRODUCTION**

#### **1.1 Background of research**

State mosques act as national monuments in all Muslim cultures. They also act as a statement of political power and identity' to assert solidarity among Muslim societies (Grabar 1997). The mosque has become an icon of Islamic government political status to the nation and the outside world (Serageldin 1990). Hence, the state mosque can be seen as one of the means by which legitimisation of political authority occurs through reference to Islamic symbols (Holod & Khan 1997). As a result, state mosques are large, grandiose, and massive in scale, covered with large top-shaped domes, embellished with luxurious and sumptuous decorations, surrounded with high arches, and include lavish open courtyards with the Arabian hypostyle layout.

In Malaysia's post-independence period (1957 to 2003), the state mosque has become a significant built form. It is monumental, and is isolated from the urban fabric so that it becomes a dominant form in the landscape. Furthermore, the state mosque has a distinguishing physical appearance. Its architectural form reflects the Islamic design found in other Muslim countries and regions such as the Middle East, Turkey and Northern Africa, where past glories of Islam during the Umayyad (661-750 AD), Abbasid (750-1258 AD) and Ottoman (1299-1924 AD) periods as well as other Islamic dynasties are represented.

It is assumed by the researcher that the Islamic ideology promoted by the Malaysian leadership played a dominant role in shaping the design of state mosques in Malaysia. The research reported in this dissertation investigates this assumption by looking at the state mosques built in the post-independence period in West Malaysia (1957-2003), when the construction of these buildings was under the control of the federal Malaysian government, to ascertain why and how such an interrelationship may have existed.

## 1.2 Purpose of the research

The purpose of the research is to investigate the built form of the state mosque in order to reveal links between politics and the design of the state mosque in West Malaysia. This study will also have relevance more broadly for designers and researchers in fields that investigate the links between design works, for example, architecture and symbolic values embedded within socio-political contexts. The following research questions are addressed in this study:

- i. Were the state mosques constructed between the years 1957 and 2003 in West Malaysia shaped by Islamic political ideas?
- ii. If the influence of Islamic political ideas does exist, how is this relationship expressed through the architectural design of the state mosques?

## 1.3 Scope of research

The scope of this research is limited to a review of the factors related to the political environment and its influence on the state mosque designs in West Malaysia. Thus, this study focuses on the historical development of the state mosque, the rebirth of various Islamic political ideas, and the extent to which and how certain religious ideologies and perceptions held by a particular group or individuals may have shaped the present state mosque architecture. This research involves a three step process which will:

- a. identify the development of state mosque in West Malaysia;
- b. articulate West Malaysia's building policy and agenda; and
- c. develop a theoretical framework to reveal any connections between the state mosque and politics.

The steps involved are expanded as follows:

- a. To identify the current development of Islamic architecture with a focus on the state mosque in West Malaysia by:
  - i. Reviewing literature on state mosques built before and during the post-independence period in West Malaysia in order to

understand the historical development and background of the state mosque, its role and design characteristics. This study will build upon existing knowledge on Islamic architecture by addressing the gap within documentation of the state mosque's architectural discourse by focusing on the situation in Malaysia and by investigating state mosque design from a political perspective.

- ii. Analysing state mosques in West Malaysia selected on the status criterion: that is, state mosques that are authorised and patronised by the Malaysian government. Primary and secondary sources are used. This includes conducting structured observation analysis of the physical evidence onsite and analysis of visual representations (photographs and illustrations). The analysis of the state mosque design is approached from the aspect of architectural form and space. In this case, Hillier's method of spatial syntax analysis on building plans (2006) and Shatha's method of analysing façade and treatment of built form (2004) are adapted.

Results obtained from the above process on state mosque design will then be linked with political factors.

- b. To articulate Malaysia's building policy and agenda including the surrounding political climate after independence by:
  - i. Reviewing literature that describes the political development and milieu in West Malaysia. This includes a review of Malaysia's Islamic vision and building policy that was executed by the ruling authorities between 1957 and 2003.
  - ii. Analysing government building policies and national development plans relating to Islamic affairs to examine to what extent these political agendas affected the state mosque development in West Malaysia. All of these documents are

analysed based on Strauss and Corbin (1998) work which involves the combination of open, axial and selective coding techniques .

c. To develop a theoretical framework to reveal any potential correlations between the design of state mosque and political ideas by:

- i. Carrying out a semiotic analysis of the state mosque. This is undertaken by reference to the theories of Saussure (1966), to understand how three Western Malaysian state mosques operate as signs. The method developed is also based on the socio-semiotics theories of Barthes (1967) and Gottdiener (2003) about signs in relation to a particular social context and cultural setting. Insight into the multiple interpretations for the state mosque due to interaction between the mosque, user and social culture is therefore possible.
- ii. Referring to hermeneutics as a methodology to interpret political texts, documents, Islamic policy in Malaysia. This is done by revealing the meaning of the words in the text and considering the cultural and intellectual contexts that frame the text based on concepts introduced by Scheleimacher (1998) and the 'hermeneutical circle' as an approach. In addition, Barber (1974) and Wallace's work (1992) which offers typology in understanding leadership style is also adopted. This is important to gather information on Malaysian leaders' leadership style including their political agenda and policies, specifically on Islamic affairs.
- iii. Compiling the findings achieved from the above steps in order to generate a matrix which integrates Islamic political ideology and state mosque design in West Malaysia. By using explanatory research as an approach, findings on the state mosque are linked with politics to suggest the cause and effect

of Islamic political ideologies propagated by Malaysian leaders towards the design of the state mosque. This will help to identify to what extent and how the creations of the state mosque are manipulated by the ruling regime.

#### **1.4 Significance of research**

Even though there have been studies that describe the influence of political leaders ideas on the design of the state mosque in Muslim countries, there are no studies that explain the development of the state mosque built during the post-independence period in Malaysia and its relation to political factors. The significance of the study on the state mosque in West Malaysia therefore can be appreciated from two distinct aspects.

Firstly, this study is significant as it will enrich the literature about mosques in Malaysia by showing how the state mosque design development in Malaysia has been influenced by political factors.

Secondly, through this study a unique methodology which enables the state mosque to be interrogated from multiple perspectives is developed. This methodology is significant as it enables the integration of multiple issues to be embedded in the analysis. This study relates social theories and design to analyse state mosque architectural characteristics. In this case, it begins with an initial assumption which is supported by social theories that integrate political power and the design of the built environment. This process then proceeds to an interpretation of the state mosque with reference to the semiotics framework proposed by Saussure (1966) and the socio-semiotics framework outlined by Barthes (1967) and further developed by Gottdiener (2003). Then, as a means of analysing the practice of political 'power' in the state mosque from the aspect of form and space, Hillier's (2006) method of spatial syntax analysis on building plans and Shatha's (2004) method of analysing façade and treatment of the built form will be adapted. This rigorous and systematic process of analysing the state mosque, therefore, can be used as a reference or guideline for other similar studies across cultures, languages and contexts.

## **1.5 Outline of the thesis**

This thesis consists of seven chapters. A brief summary of each chapter is outlined below.

Chapter One: Developed the direction for this study. It introduces the research question, objectives, purpose of research, research scope and significance of the research.

Chapter Two: Reviews the literature and addresses the current state of knowledge on politics and architecture, state mosques and politics in the Muslim world in general to set the scene for the study.

Chapter Three: Scopes the literature review to studies in Malaysia, specifically studies on Malaysian government Islamic policies and affairs, including the current literature of mosque development in Malaysia before and after independence. This chapter helps to formulate the framework analysis for the study and identifies the gap in the relevant fields of knowledge that needs to be addressed.

Chapter Four: Describes the research methodology in detail and includes the research design, data collection methods, and the modes of data analysis. The data on state mosque are analysed based on semiotics whereas data on political development in Malaysia are analysed with reference to the hermeneutics approach. Data from both sources then are mapped, categorised and formatted in tables.

Chapter Five: Presents findings gathered from analysis of three state mosques and of the political development during post-independence Malaysia (1957-2003). Architectural descriptions of each of the three state mosques, its historical development and three Malaysian leaders' political agenda and policies, particularly on Islamic affairs and developments in the country, are described in detail.

Chapter Six: Presents a discussion for each of the three state mosques and discussion on Malaysian leaders' political strategies in relation to Islam. In addition, this chapter also links the findings on the three state mosques and three key leaders' Islamic ideologies to discuss how the

leaders' Islamic ideas are manifested in the design of the state mosques built in post-independence Malaysia. Similarities and differences for each state mosque design and the Islamic approach of three key leaders from 1957-2003 are also discussed in this chapter.

Chapter Seven: Presents a brief discussion of the possible studies that may compliment the present inquiry in the near and distant future. Its contribution highlights the research theoretically and methodologically. As a result the work serves to fill the gap currently present in the literature addressing Muslim architecture with reference to West Malaysia.

This introductory chapter highlighted the importance of the study and provided the direction for the research by presenting the research aims and significance of the study. It also introduced the research problem and outlined the research scope to conduct the research work in a systematic manner which will be undertaken and elaborated upon in the following chapters.

## Chapter Two

### SETTING THE SCENE: GENERAL BACKGROUND

#### 2.1 Introduction

Throughout centuries, the relationship between architecture and politics has been constantly intertwined and well demonstrated. Commonly, powerful leaders and ruling regimes in history have embarked on a campaign of building to mark their presence and authority in society. This occurs as architecture is a powerful form of communication that may reveal the expression of human ambitions and reflect the motivations of those who commission public buildings.

The construction of public buildings is treated as an opportunity to create an icon which reminds individuals of position and status in society. Buildings may transcend history and time. As put forth by Jackson, "that is why every new revolutionary social order, anxious to establish its image and acquire public support, produces many commemorative monuments; symbols and public celebrations, not only to please the public but to remind it of what it should believe and how it is to act" (1980: 92).

Ruling regimes and political leaders not only construct public monuments to symbolise their political power. Religious structures such as churches, temples and mosques are also used to proclaim the ruling bodies political position and recognition in the eyes of the local masses and at the global level.

Currently, this can be seen in most newly independent Muslim countries such as Indonesia, Pakistan, Algeria, Brunei and others, where the state may be seen to utilise mosques for various reasons to suit political interests and as a symbol of political authority. This may be because such newly independent states feel challenged by developed nations. The main focus of the newly independent government, therefore, is to elevate their status and to represent itself as a well advanced, progressive and modern Muslim state through the erection of dominant and well known buildings such as mosques, as part of the country's development agenda. Mosques therefore become a symbolic political marker legitimising the ruling government authority in society.

Realising the importance of the interconnection between politics, religion and architecture, there is a need to set the background scene for this study. This is done through a review of literature concerning politics and architecture: specifically, those investigating architectural

elements that may convey political meaning and those which focus on both religious buildings and politics. The findings of the literature review in this chapter will be presented as follows.

Section 2.2 provides a general conceptual overview of political ideology. Section 2.3 explains how various national regimes throughout history have used architecture as a tool to express political ideologies and to promote an identity to support and legitimise rule. This section also draws on the work of previous scholars that seeks to show how architecture, through its design elements of 'form' and 'spatial organisation', acts as a 'code' capable of communicating the intentions of the patron to its users.

Section 2.4 then refers to existing literature on mosques in Muslim countries. This section narrows the focus by describing how the architectural elements in Muslim countries may also be used as a tool to delineate the political power of the ruling regime.

## 2.2 Political Ideology : An Introduction

'Political ideology' can be described as an ethical stance, set of ideals, principles, doctrines, myths or symbols of a social movement, institution, class, or a large organised group like the state or government (Mackenzie 2003:2). Political ideology largely influences how the government allocates 'power' and to what end it should be used. Political ideology, therefore, is a construct of thought, often defining the state and its policies (Mackenzie 2003; Ball 2004). Political ideologies have two main aims: firstly, the arrangement of social structure, and secondly, the implementation of rules of conduct to achieve an ideal order in society (Giddens 2001; Thompson 1990). There are various types of political ideologies that exist in present day society (Mackenzie 2003:2). Examples include:

- i. ideologies emphasising ethnicity or nationality (e.g. nazism)
- ii. ideologies emphasising class struggle (e.g. Marxism)
- iii. ideologies emphasising the individual (e.g. liberalism)
- iv. ideologies and social-systems emphasising collectivity (e.g. socialism)
- v. ideologies emphasising territory (e.g. regionalism)
- vi. ideologies based on religion (e.g. Christian-based, Hindu-based, Islamic-based, and Jewish-based ideologies)

Giddens (2001) states that political ideology is closely connected with the concept of 'power' since ideological systems serve to legitimise the differential 'power' which a group or individuals hold. The term 'power' is an important key concept to discuss, as the ruling group or individuals that hold the most 'power' such as government institutions or the state can retain dominance and supremacy in society by influencing others' interests and ideology. Therefore, for the purpose of this study it is vital to define the meaning and context of 'power' before relating its importance to architecture.

### 2.2.1 Forms of 'power'

In general terms, 'power' can be defined as the more or less unilateral potential or ability (real or perceived) to bring about significant change, usually in people's lives, through the actions of oneself or of others (Weber 1962). Sociologists however usually define 'power' as the ability to impose one's will on others, even if they resist in some way. In the sociological sense, 'power' subsumes both physical power and political power. In this case, 'power' can manifest itself in a relational manner between a particular social actor and the other parties to the social relationship. However, one of them should have the desire to control others or exercise a certain degree of control in order for 'power' to operate. 'Power' may not involve coercion (force or threat of force) as it may operate reciprocally, but it is not equally reciprocated (Wrong 1979). In Luke's (1974) seminal work, he identifies techniques used by power structures to operate. These are described as:

- i. Persuasion is a subtle way of exercising power where people are guided toward the adoption of an idea, attitude, or action by rational and symbolic (though not only logical) means. It 'appeals' rather than forces.
- ii. Seduction is the process of deliberately enticing a person into an act. It may refer to an act that the other may later regret and or would normally not want to do.
- iii. Manipulation is to control or operate upon (a person or group) by unfair means to one's own advantage. Propaganda occurs when it is directed to more than one person.

- iv. Coercion is the practice of compelling a person to act by employing threat of harm. It may show an attempt to modify people's socio-political philosophy to force individual ideological conversions.
- v. Direct force is the overt exercise of power. It portrays compulsion, constraint or exertion of power.
- vi. Authority is a stable form of power that integrates at all levels in the social order. It fully depends upon recognition, legitimisation, and compliance to exercise its role in society.

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Please consult the hardcopy thesis  
available from the QUT Library

Figure 2.0 Forms of 'power' (Wrong 1979:24)

Even though there are many concepts which are synonymous with 'power', for this study, the concept of 'authority' will be discussed in detail. This is vital, as 'authority' is the most pervasive and highly secure type of power institution that has the capacity to ensure a reciprocal relationship and compliance of the other with one's will. Furthermore, it is typically related to social order and practiced by the majority of ruling bodies and institutions (Arendt 1986). 'Authority' is also a recognised legal source of power as it is justified by both the powerful and the powerless (Weber 1962).

### 2.2.1.1 Concept of 'authority'

'Authority' refers to legitimacy, justification and the right to exercise power. People, therefore, obey authority out of respect as it is a recognised and legitimate source of power (Meyer 1972). Based on Weber's social theory, the term 'authority' can be subdivided into three categories (Whimster 2003), these are:

- i. Traditional authority - derives from long-established family traditions and social structures, such as leadership of an organisation or a ruling regime largely tied to the tradition, where the rulers inherit their titles and are rulers for life. Examples are the monarchy and patriarchal institutions.
- ii. Charismatic authority - arises when individuals demonstrate exceptional personal qualities, heroism, or extraordinary insight and accomplishment. These characteristics inspire loyalty and obedience from followers. The authority deteriorates in the absence of that leader. Significant examples are Hitler, Lenin and Martin Luther King.
- iii. Rational-legal authority - can be seen in the modern states and is practiced by the majority of politicians in the 20<sup>th</sup> and 21<sup>st</sup> century. It is a form of leadership in which the ruling regime obtains its power via a legal and bureaucratic system. Weber (1962) defined this system as a legal type of authority because where the rules are implemented they are always obeyed, in the belief that these laws are legitimate. This situation occurs because the government uses legitimate physical power to enforce these rules and it also conforms to the status of the government that monopolises their enactment.

'Authority' is often associated with the institutional structure of society, such as family, private corporations, and the state (Dovey 1999). However, in this study emphasis will be given to the state, which is the government institution that practices the rational-legal type of authority. According to Arendt (1986) and Giddens (2001), 'authority' is a government's legitimate use of power. Nonetheless, if the ruling government uses excessive force in exercising 'authority', it may result in 'authoritarianism' - a form of social control characterised by strict obedience to the authority of a state which in turn will only fulfill the interest of the state (Wrong 1979).

'Legitimacy' is also an important element of 'authority', which differentiates 'authority' from the term 'power'. If 'power' is usually exerted by the use of violence and force, 'authority' on the other hand rests upon 'legitimacy' to achieve recognition, compliance, and acceptance from the masses. Wrong (1979:15) stated that, "whenever 'authority' is exercised there is always a necessity for 'legitimacy', for those in control deemed to be fully accepted by society, even though there is need for the ruling body to affirm their position and solidarity". In other words, 'legitimacy' is the key element that links 'authority' with society in order to comply and fulfill the public interest (Wrong 1979; Shills 1975).

The above section has defined the general concept of political ideology and types of concepts that are closely associated with the practice of political ideology. Since this study intends to investigate the nature of relations between political purposes and the built environment, I will discuss next how the built environment has been used to express political ideology. The review of literature highlights how the built environment – in this case architecture -- is capable of communicating to members of a society and why it has been manipulated to support specific regimes and ruling governments in the past.

### **2.3 Architecture as an expression of ideology**

In common terms, architecture is understood as the art or practice of designing and erecting buildings, or in other words it is 'the combination of building and art' (Conway & Roenish 1984). Architecture by itself is acknowledged as a self referential object due to the basic generic elements such as volume, line, plane, surface, mass, material, and structure that constitute it. These fundamental elements become important in themselves - when combined, interacting and united they make up the physical and visual form that helps to define the existing context and space (Luecking 2002).

Architecture occupies and shapes the physical social context as well as influencing the perceptual nature of human behavior (Rapoport 1990). This is possible as architecture's aesthetic manifestation satisfies and motivates the human emotion. Architecture's physical appearance and visual impression not only help engage the user to its content, similar to the reaction of a picture-object that engages our disposition to the world, but also allows the user to use physical senses to recognise the architectural function (Matravers 1998). Due to this interactive situation,

communication between users and the built environment therefore exists, as architectural function helps organise the space of human actions. As Umberto Eco has noted, “we commonly do experience architecture as communication, even while recognizing its functionality” (1997:182). Since architecture is capable of being used to communicate and of being understood, it is perceived by many scholars to transmit messages when building users invest the building with meaning.

### 2.3.1 Architecture as a ‘sign’ and as form of communication

The assumption that architecture is invested with meaning and is a means of conveying meaning is not a new one. Throughout history, architects and writers in the architectural field have argued and discussed this subject. Many contend that architecture is more than utilitarian since architecture is the evidence of social life. Architecture is capable of conveying social and intellectual meaning including expressing the religious belief and political practice of society through its physical and visual form (Rappoport 1990; Vitruvius 1991; Morris 1998). Preziosi (1979) adds that architecture may also be understood from another aspect, which involves the structured relationship that exists between the building with its immediate and wider surrounding environment: both at the time it was built and thereafter.

Since architecture by itself is a self contained sign system, with its own grammar and syntax, most scholars in the field of architecture have attempted to import structuralist methodology to understand architecture, as they believe that architecture can be read as ‘text’ (Whyte 2006). This structuralist approach to understanding architecture was based upon the assumption that architecture was a ‘sign system,’ a means of communication that was analogous to verbal or written language. Examples of this approach are seen in the work by Broadbent (1980), Eco (1997), Hershberger (1988), Jencks (1997) and Whyte (2006) where they state that architecture can be understood by analogy to language; as a ‘code’ capable of being used to communicate the intentions of the patron to the building user. The physical manifestations of architectural ‘form’ and ‘space’ can be read through a recognised code, to be interpreted by the user (Jencks 1997; Eco 1980). In Boffrand’s words (1972:2), “ ‘form’ including ‘spatial layout’ through their disposition, their structure, and the manner in which they are decorated, announce their purpose to the spectator”. ‘This is because the dynamic qualities of ‘form’ and ‘spatial layout’ help translate the building

function into a non verbal coding system which makes communication with the user possible' (Arnheim 1977:263). As described by Jencks (1980:20-21):

When I look at the architectural form - windows on the façade of the building, my attention may be turned to a window as an opening for viewing the outside world - meaning that is based on function, but in which the function has receded to the extent that I may even forget it, for the moment concentrating on relationships through which the windows become elements of architectural rhythm -

Windows in their form, their number, their disposition on a façade (portholes, loopholes ,curtain walls, etc) - may, besides denoting function , refer to a certain inhabitation and use; they may connote an overall ideology that has informed the architect's operation.

Since the works of Jencks, Eco, Boffrand and Arnheim have shown that architecture can be described as a communication system, capable of communicating its function when the user decodes the building's physical attributes of 'form' and 'space,' I will explain these two attributes separately for the benefit of this study. This distinction is important to provide a comprehensible format to analyse and understand how both of these attributes - 'form' and 'space' - are being organised by the creators to potentially transmit meaning and acts as a political symbol.

### 2.3.1.1 Definition of form

Over time, form as a concept has been defined in various ways by philosophers, designers, artists, sociologists and others. Weber (1995:9) states that 'form' stands for arrangement or organisation. As such, it has been used as an abstraction to characterise an object through the organisation of its constituent shapes, colors and textures. This application is often synonymous with the concept of 'structure'. Ching (1996:34) defined the term 'form' as "the internal structure and external outline, it is the principle that gives unity to the whole. Form also includes a sense of three dimensional mass or volume and greatly depends on position, orientation and visual inertia". Leucking (2002: 16) states that 'form' can be categorised as either as two or three dimensional. Two dimensional

forms have width and height, which may also create the illusion of three dimensional objects, whereas three dimensional forms have depth as well as width and height. Whatever the philosophers' and designers' definitions may be, they are generally content to describe the term 'form' as physical shape and structure. To understand the concept of 'form' in architecture there are two fundamental theories which are the theory of proportion and the theory of functionalism (Weber 1995). These theories are relevant for this study, as they will help to link the relationship between form and authority.

i. Theory of proportion

The theory of proportion attempts to describe the nature of form in terms of mathematical principles (Elam 2001). This in turn establishes a consistent set of visual relationships between the parts of a building, as well as the parts to the whole form (Weber 1995). In other words, this theory provides an aesthetic rationale for the dimension of form, unification of a multiplicity of elements and gives a sense of order (Rashid 2007; Frings 2002). There are also a number of systems of proportional relationships developed in the course of history to describe form in depth including anthropometry, scale, classical orders, the golden section, modular, and ken systems (Frings 2002). These systems carry a similar objective: that is, to produce a sense of order, unity and harmony among the elements (Cannigia 2001).

For the benefit of this study, however, emphasis will be on anthropometrics and scale as they are tools that allow the links between politics and built form to be revealed. Anthropometrics refers to the measurement of the size and proportions of the human body. The human body is an important element as it helps to determine the dimension of form by producing proportional ratios in height, length and width. This is important as anthropometric factors can make building users feel comfortable, in control, significant, dominant or unimportant (Cannigia 2001; Krier 1988). Scale, on the other hand, is defined as a fixed

proportion and is used to determine measurements and dimensions. It is an ordered set of mathematical relationships among the dimensions of form. To define the proportion of a form, visual scale is typically used. Here, visual scale does not refer to the actual dimension of form but it gives a comparison between the original form sizes with the size of other things in its natural setting. This is important as it provides dimension to the form whether it is small, miniature or monumental (Orr 1985; Krier 1988; Elam 2001). The value of form, however, does not only rely on mathematical analogies and logical order, as it also needs to have expression to imply meaning. Next, how function plays an important role in shaping built form based on the 'form follows function' doctrine popularised by Louis Sullivan in the 20<sup>th</sup> century will be discussed.

ii. Theory of functionalism

The theory of functionalism in architecture explains that built form is shaped by the symbolic, physical, social and psychological functions it is expected to perform (Forty 2000). Although the theory of functionalism involves the question of technical process in the production of form, such as structural and mechanical functions, most scholars in this field prefer to relate the concept of form to the functioning of human activities, and the particular society's behavioral setting (Arnheim 1977; Lawrence & Low 1990; Forty 2000). This is because collective human behavior is the most common factor which determines the general form and declares the form for what it is (Lawrence & Low 1990; Forty 2000; as well as recent studies by scholars such as Nash & Williams 2005 and Aukett 2005). Most architectural theorists of the Modern Movement explain that the shaping of the general form can be categorised in two general areas. The first area concerns the 'experience' of the social actor as constituted by the Kantian tradition in which form is a construction of human thought, governed by an individual's properties of mind through a cognitive process (Kant 1790,

1784). The second area is the 'expression' of the social actor through architecture (Weber 1995). As a result, the form not only mirrors the human cultures that produced it but also defines the society and the way that the members of the society lead their life. As a manifestation of human culture, built form therefore is capable of being utilised by a social organisation to symbolise aspirations, ambitions, glory or power in society.

The overall conclusions from these two theories are that: i) form is made up of a proportioning system that defines its qualities; and ii) form is influenced by the functioning of human experiences and expression. The above theories are important as they not only form the theoretical framework for this study, but the knowledge on form function and proportion that stems from this discussion will be applied in the analysis of three state mosques (case study) in Western Malaysia to show how the practice of power is represented in built form. Since form can potentially become a symbol to represent the institutional structure of society, the principles of form that involve the integration of shape and the articulation design elements such as color, texture, material, gradation and the appearance of the façade, which the designer uses to encode and the users use to decode the potential meanings of the building will be described next. These principles of form are presented in summary form in Table 2.0. Further details are set out in Appendix A.

Form and principles			
i. Shape	ii. Proportion	iii. Façade	iv. Articulation
<ul style="list-style-type: none"> <li>• <b>Subtraction-</b> portion and volume of shape of form may be subtracted.</li> <li>• <b>Addition-</b> number and relative size of different elements may attach to the existing shape by:               <ul style="list-style-type: none"> <li>- <b>Spatial tension;</b></li> <li>- <b>Edge to edge contact;</b></li> <li>- <b>Face to face contact;</b></li> <li>- <b>Interlocking volumes</b></li> </ul> </li> <li>- Five types of unified form compositions emerged from the addition process.               <ul style="list-style-type: none"> <li>- <b>Centralised form;</b></li> <li>- <b>Linear form;</b></li> <li>- <b>Radial form;</b></li> <li>- <b>Clustered form;</b></li> <li>- <b>Grid form</b></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <b>Anthropometrics-</b> determine the dimension of form by producing proportional ratios in height, length and width.</li> <li>• <b>Size and scale-</b> determine the measurements and dimensional proportion of form. There are three types of scale:               <ul style="list-style-type: none"> <li>- <b>Urban scale;</b></li> <li>- <b>Scale of form itself;</b></li> <li>- <b>Scale of building form elements</b></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Form is distinguished by architectural treatment. This architectural treatment is comprised of vertical and horizontal figures that depend on:               <ul style="list-style-type: none"> <li>- <b>Orientation</b></li> <li>- <b>Proximity</b></li> <li>- <b>Closure and articulation</b></li> <li>- <b>Concavity</b></li> <li>- <b>Symmetry</b></li> </ul> </li> <li>• These vertical and horizontal figures may also be organised and arrange to produced various composition of background for the façade:               <ul style="list-style-type: none"> <li>- <b>Unified background (both background spaces and figure are equally articulated)</b></li> <li>- <b>Un unified background (no parallel boundaries exist between space and figure)</b></li> <li>- <b>Unified background (duo figure formation on the background)</b></li> <li>- <b>Un unified background (parallel boundaries exist between space and figure)</b></li> <li>- <b>Un unified background (not in duo figure formation on the background)</b></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Four ways of articulating surface of form:               <ul style="list-style-type: none"> <li>- <b>Developing corners as distinct linear elements independent of the abutting planes.</b></li> <li>- <b>Removing corners to physically separate neighboring planes.</b></li> <li>- <b>Differentiating adjoining planes with change in structure, material, color, texture or pattern.</b></li> </ul> </li> <li>• Form also suggests reference to internal structure as well as external outline influenced by conditions of:               <ul style="list-style-type: none"> <li>- <b>Position</b></li> <li>- <b>Orientation</b></li> </ul> </li> </ul>

Table 2.0 Architectural form and principles

Table 2.0 briefly outlines the generic principles pertaining to form's elemental features. The next section will define the term 'space' and discuss the theoretical aspects of 'spatial organisation' as put forth by social theorists and past scholars, before explaining the basic principles of 'space'.

### 2.3.1.2 Definition of space

There have been various definitions given by philosophers, designers, sociologists and theorist on the concept of 'space'. The term 'space' according to Ching (1996:98) is defined "as a three dimensional field in which objects and events occur and have relative position and direction". Here, space is related to the physical object and it stands for the shape of void these objects create. In other words, space is defined, bounded and articulated by the form (Certeau 2002). Leucking (2002:82) states that "space is more than just perception but it is configured by society's social and cultural activities, where the spatial pattern and organization are determine by the human behavior". Arnheim (1977:9), on the other hand, considers that space is "conceived as a self contained entity, infinite or finite, having the capacity to be filled with things. Notion of space comes into being, when the subject physically place his body into space, or mentally projected himself into it. For that matter, space is considered as a property of intellect, involving human aesthetic judgment and perceptions".

Generally, most scholars in the field of architecture agree that architectural space is defined by 'form', thus it may also act as an enclosure or provide an extension to the space. Apart from that, architectural space is also a perceptual and experience space that is significantly linked to human activities. Therefore, the inhabitant behavior assigns the characteristic, dimensions and spatial patterns of the space and provides meaning. To understand the concept of 'space' in architecture, many theoretical studies and work has been undertaken by past sociologist and architectural scholars. These theories are relevant for this study, as they help to link the relationship between spatial organisation and authority. A selection of the theories is set out as follows.

- i. Theory of space by architectural scholars

The term 'space' was widely used during the development of modern architecture in the early 19<sup>th</sup> century by the modernist architects compared previously, who preferred to use other terms such as 'void' and 'volume' (Middleton 1999). However, it was Semper from Germany who first introduced the discourse on 'space' in the late 19<sup>th</sup> century as a thematic principle for modern architecture (Semper 1989). In his work, Semper suggests that spatial enclosure is the most fundamental property in

architecture as it gives character to the inner building. He also stated that the spatial enclosure is formed in buildings when it is bounded by walls according to its length, breadth and height. Here, the visual perception of the enclosed space depends to a large degree on the height to width ratio of the enclosed volume. Other architects who also articulated the subject of enclosed space are Berlage (1905) and Behrens (1910). However, both of them emphasise that enclosed space should also be ornate or constructive in sense.

Beginning in the 1920s another new tradition of architectural space emerged in Europe. During this period, various architects invented new inflections to the meaning of space in architecture. Here the term 'space' is viewed from a broader context where it not only constrains the interior space but also the exterior. The concept of continuous space from inside and outside in this decade was widely adopted by the De Stijl and Bahaus architects in most of their design work (MoholyNagy 1929). The aforesaid notion however was clearly described by MoholyNagy, who stressed that architectural space is not only limited to spatial enclosure, but it actually is a continuum movement. He suggested that, once the structural form members are detached, void spaces between them are created, allowing a continuum flow of space to run through the inner building to the exterior (MoholyNagy 1929). In this sense, the notion of space as a static entity dissolves, thus creating more dynamic movement and expression in space. The space becomes more lucid and well articulated. Frankl (1968) also described space as an additive structure where the spatiality of the building is built up by a series of inner and external continuous compartments. He clearly describes the physical sense of space as an enclosed and extended entity by analysing the spatial layout of the renaissance and post-renaissance building. Since then, the idea of enclosed and extended space has been formally associated with architecture and this tradition had been widely applied and

commonly understood by present day architects to describe the sense of space in the early 20<sup>th</sup> century.

The understanding of spatial organisation that is endowed with dynamic properties was elaborated further by many architectural scholars in the late 20<sup>th</sup> century. Works by Weber (1995), Dovey (1999) and Hillier and Hanson (2006) are chosen for this study. This is because the knowledge that stems from their studies helps to build a theoretical framework to analyse the three state mosques in Western Malaysia, in order to understand how the practice of power is mediated in spatial structure and its organisation.

In Hillier and Hanson's work (2006), they showed how social relations expressed themselves through spatial patterns of built form. Their work, however, involves the understanding of the physical components of space and the configurational property of the spatial layout. This is achieved by analysing the arrangement of convex space (vertices), space entrances (linking lines or edges) and depth. Hillier and Hanson work is of value for this study as their analytical method on space syntax methodology not only helps to see if the space patterns and space use are systematically related to one another but also shows how control, access and pattern of movement occur in the spatial layout.

In Weber's work (1995), he focused on the aspect of perceptual space to understand the notion of spatial organisation. This involves the user's experience in perceiving the space through a cognitive process. In this sense, the value of space depends on how the space is utilised and determined by the inhabitants' perception towards the 'space' dynamic properties such as its location, direction, orientation, dimension, angles, axes and other elements that may generate the space. In brief, the most important aspect that is identified in Weber's work is that the meaning of 'space' is assigned by the inhabitants depending on how one uses and experiences the dynamic characteristics of the space.

Dovey (1999) shared a point of view similar to that of Weber. He states that spatial organisation which 'frames' our everyday life is actually the reflection of human forces and defined by societal norms. By bringing together plural paradigms such as structuralism, discourse analysis and phenomenology including the social and cultural theory on spatial programming with the study of architectural design, he clearly elaborates how human agents as the main social actors, have the power and capability to reframe, restructure and reconstruct the built space according to their desire and interest. In this sense, those who have the power may determine the nature of the built space due to their influence in society.

ii. Theory of space by social theorists

Social theorists, such as Lefebvre (1991), focused on the study of production of space and viewed space as the production of social totalities. According to Lefebvre, space is a social product which contains the social relations of reproduction relating to specific society organisation, and defines spatial organisation in the form of hierarchical social functions. This social space is produced by three types of practice. The first is spatial practice which embraces production and reproduction of society. The second is the representation of space that is tied to the relations of production and to the 'order' in society, and the third is representational spaces which embody complex of symbolism, in which the space is directly 'lived' through associated images and symbols. "The 'lived' is the sensual world of everyday life - the space which the imagination seeks to change and appropriate" (Lefebvre 1991: 39). The first practice produces spaces as perceived, the second produces representations of space which allow space to be conceived, and the third transforms space into what is called 'representational spaces', i.e. space considered as 'lived'. However, the most important of all to be discussed in relation to this study, is the notion of representational or the 'lived' space, as portrayed in spatial form, building or urban setting. In his study,

Lefebvre shows that the society, namely the hegemonic class in many instances, produces a certain space - and capitalises that particular space with its own social practice. This situation hence results in the practice of power and domination, as a means of control existing within the space. As Lefebvre (2002:143) puts it:

Social space, the space of social practice - the space of the social relations of production and work - each space becomes the metaphorical and quasi metaphysical underpinning of a society, this by virtue of a play of substitutions in which the political realms symbolically (and ceremonially) exchange attributes - the attributes of power: in this way the authority of the sacred and the sacred aspect of authority are transferred back and forth.

He also adds that:

society's ideologies dictate the locations of particular activities in space, determining that such and such a place should be sacred, for example, while some other should not, or that temple, a palace, or a church must be here and not there. (Lefebvre 1991:210)

In this sense, Lefebvre's theory on space defines that the production of space also involves the abstraction of society's ideology, power practice and cultural spheres.

Foucault (1994,1980,1975) also believed that power practice is mediated in spatial structure. However, in his work, Foucault proposes that spaces are dominated by concepts of power that operate using the surveillance method. He states that, in any form of communal life, power is subtly operated, constructed and embedded. In other words, power functions through communal practice and is entrenched in social organisations or institutions. Foucault termed the concept of power that normally runs the modern social institution as the 'disciplinary power' which is a highly refined form of discipline that is concerned with the

smallest and most precise aspects of a person's body. Discipline, he suggests, will develop a new economy and politics for bodies. Modern institutions require that bodies must be individuated according to their tasks, as well as for training, observation, and control. Therefore, he argues, discipline creates a whole new form of individuality for bodies, which enables them to perform their duty within the new forms of economic, political, and military organisations. Foucault suggests that discipline also creates 'docile bodies' ideal for the new economics, politics and warfare of the modern age. But to construct this individuality, the disciplinary institutions must be able to constantly observe and record the bodies they control and ensure the internalisation of the disciplinary individuality within the bodies being controlled. That is, discipline must come about without excessive force or power, but rather through careful observation, and molding of the bodies into the correct form through this observation. This requires a particular form of institution, which, Foucault argues, was clearly exemplified in Jeremy Bentham's panopticon.

Here, disciplinary power is exercised using the technique of surveillance where the individuals are consistently monitored and controlled without violent force. In the panopticon, the prisoners' individual cells are arranged in a circular position where the guards can monitor these cells from one location without being noticed. The panopticon tends to maximise the control of inmates using surveillance, thus, conditioning them to regulate their own behavior. The concept of the design is to allow an observer to observe (*-opticon*) all (*pan-*) prisoners without the prisoners being able to tell if they are being observed or not, thus conveying a "sentiment of an invisible omniscience".

Using Bentham's panopticon model as an example, Foucault stated that the idea of surveillance, which is adopted in the physical layout of the prison facilities namely its spatial organisation, may also be applied to other buildings such as schools, military institutions, hospitals, workplaces and factories. In this case, built spaces such as rooms,

hallways and open areas may be arranged hierarchically or at a physical proximity to the superior to make monitoring or 'gaze' more visible. Here, surveillance is practiced by the ultimate power in an organisation in order to manage its institution and to achieve disciplinary individuality. The method of surveillance may then express patterns of authority in an organisation as the bodies' gestures, habits and movements are controlled and constricted due to constant visible observation by those in power.

From the above theories, it can be summarised that there are two important fundamental concepts that define the term 'space' integral to this study. First, spatial structure is defined by the intentions of the powerful and the ongoing contest over space and its uses. As a result, dialectics and expression of power are mediated through the spatial programming. Second, the form of public and private spaces is ascertained by the action of social totalities. In other words, it is the social actors as creators and owners of the built space who have the authority to assign meanings and determine what a building or space should 'look like' and how it will fit in and its effect on the existing urban structure. As put forth by Edelman (1978:2), in 'Space and the Social Order', "space is like a linguistic term that serves as symbol, where it can take on different meanings for different people for different social situations. Spaces can become powerful symbols which can convey meaning in both tacit and explicit manner". In order to encode and decode possible meanings of the spatial layout, the principles of architectural space will be discussed next, along with its key aspects. The principles of space are summarised below in Table 2.1, with further details set out in Appendix B.

Space and principles			
i. Configuration of plane elements in space	ii. Openings in space	iii. Organisation of space	iv. Circulation through space
<ul style="list-style-type: none"> <li>• Space is determined by configuration of horizontal and vertical planes-</li> <li>• The <b>horizontal planes</b> can be arranged by placing it as:                             <ul style="list-style-type: none"> <li>- Base plane</li> <li>- Elevated base plane</li> <li>- Depressed base plane</li> <li>- Overhead plane</li> </ul> </li> <li>• The <b>vertical planes</b> can be arranged by placing it as:                             <ul style="list-style-type: none"> <li>- Vertical linear</li> <li>- Single vertical</li> <li>- Parallel vertical</li> <li>- Enclosed vertical</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Opening in space may also define the spatial quality of a space.</li> <li>• There are three types of opening arrangement describing how they are placed on the planes. This are achieved by placing the openings:                             <ul style="list-style-type: none"> <li>• within planes;</li> <li>• at corner</li> <li>• between planes</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• There are four types of space configuration to define the solitary spatial field or volume. This space configurations are:                             <ul style="list-style-type: none"> <li>- Space within space</li> <li>- Interlocking space</li> <li>- Adjacent space</li> <li>- Spaces linked by common space</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• There are five ways which define how user moves throughout the building space. This is achieved by:                             <ul style="list-style-type: none"> <li>- Way of approaching the building</li> <li>- Entrance to the building</li> <li>- Configuration of path</li> <li>- Relationship between path and space</li> <li>- Circulation of space in an:                                     <ul style="list-style-type: none"> <li>• Enclosed space</li> <li>• Open on one side</li> <li>• Open on both sides</li> </ul> </li> </ul> </li> </ul>

Table 2.1 Architectural space and principles

In summary, Sections 2.3.1.1 and 2.3.1.2 briefly explained the basic principles and elemental features that constitute the architectural 'form' and 'space'. These design principles are important, as they are the main reference for conducting the analysis in the methodology section in Chapter 4.0, on how to investigate the state mosque architectural design as the focus of the study. Adding to that, the study of these architectural principles may provide guidelines on built form generic elements and as aspects to be considered during the analysis process. The next section will explain architectural 'form' and 'space' as a recognised 'system of signs', as an agent for expressing meaning to the user and community of users including their role and contribution in the service of politics.

### 2.3.2 Connections between politics and architecture: Architecture for the ruling body

Architecture's 'form' and 'space' attributes not only produce messages potentially for individual users. Architecture is also capable of acting as a sign for large groups of people or audiences: a form of 'mass communication'. As stated by Jencks, "architecture seems to offer messages that have mass appeal, that lend themselves to being taken for granted even when they are not highly conventional, but there are at the same time inventive and heuristic aspects to these messages" (1980:42-43). He also adds that "architectural objects besides permitting and promoting certain

functions, they permit and promote critical readings, in which one compares them with prior (and subsequent) means of societies' ideologies and inhabitation" (Jencks 1980:43). From these statements, it is appropriate to say that architecture is a cultural object, and is closely tied to a particular social context and historical moment (Goodman 1988). Owing to its utilitarian value and its constituent elements, which are capable of symbolically communicating the function it permits and promotes based on 'codes', architecture therefore can exert various meanings at different moments for different groups in society (McLeod 1989).

Architecture may not carry the same meaning for everyone and for all the time (Smith 2000; Rappoport 1990). Meanings may change, in the extreme becoming the opposite or simply different (Sonne 2003; Whyte 2006). However, architecture does have the potential to transmit messages to the mass populace (Jencks 1980). For that matter, it is commonly used as a tool in the service of politics by a ruling government, to serve as a symbol of the state.

Architecture has been manipulated by ruling bodies throughout history and across the globe as symbols of the state to support specific regimes. Architecture is used to mediate forms of political power in order to propagate political ideologies to the pluralist society (Vale 1992). These ruling bodies symbolically make use of the built environment as a tool to exercise their authority, due to the physical existence of the built form allowing them to declare and enact their political intention (Sudjic 2005; Dovey 1999).

Scholars such as Sudjic (2005), Sonne (2003) and Goodsell (1988) mention that this phenomenon often occurred in many modern states throughout the world due to the uprising of political regimes, since they greatly relied on symbols in the form of architecture, rituals, ceremonies and displays to project the idea of legitimation. These potential symbols therefore can be drawn upon by the ruling parties to assist them in gaining populist support. By arousing nationalistic emotions of the masses and maneuvering the populace sentiments, they aim to maintain their status and position in society (Coaldrake 1996; Sudjic 2005). The ruling regime's main political ambition in modern states, and particularly in newly independent countries, is to utilise architecture for the purpose of: i) unifying the masses; and ii) representing achievement and gaining acknowledgement (Sudjic 2005; Sonne 2003; Vale 1992). Each of these aims will be described briefly.

i. Unifying the masses

The need to integrate the masses has always been a major issue for all countries in the world, and especially for newly independent states which have previously undergone the process of decolonisation. These newly independent states were divided by the colonialist into opposing groups. As a result, in remote rural places often a person's loyalty still remains local rather than national or regional integration (Young 1976).

To overcome this situation, most post-colonial governments try to integrate or unify the population to follow one ruling body by making various programs such as the usage of icons in the form of buildings to promote the idea of nationalism. Many buildings in these newly independent nations seems to portray images referencing ethnic, cultural or religious belief in order to potentially evoke the nationalistic sentiments among the masses (Gellner 1983).

Young (1976:73) states that "nationalism is the main vehicle for a ruling body to secure their political legitimacy and power in this newly independent society". Works of architecture become the major focus for political leaders to render their national ideologies. Architecture is the best tool as it metaphorically communicates to the masses through scale, form and other elements (Vale 1992). A building can overwhelm due to the magnitude of its physical presence. It can also lend visual prestige to its sponsors and help to reinforce their political power, as the work of architecture has a dominant influence in the control of the conduct and action of others (Coaldrake 1999).

ii. Achievement and acknowledgement

The main interest of the ruling government in newly independent states is to treat architecture as a 'visible sign of progress' to gain global recognition from other nations: that is, a political need for the new ruling

regime to “be more noticeable and to be more supreme” (Shils 1975; Crinson 2003; Sudjic 2005).

Shils (1975:68) proposes that the two main reasons for this political act. Firstly, to show what they have achieved is equal to other developed nations namely the West, and secondly, to gain and claim social acknowledgement from the local masses. In order to achieve this recognition, the ruling governments erect monumental buildings with a modern appearance parallel to a global audience’s preferences (Shils 1975; Vale 1992; Berger 2006).

The kind of building design that may symbolise the political power of a ruling regime will be addressed in depth in the next section. Two generic architectural aspects - ‘form’ and ‘space’ - will be discussed in detail through a series of non-Malaysian examples and contexts to demonstrate the relationship with politics.

### 2.3.2.1 Form: the relationship of politics and architecture

Architectural form attributes, such as visual and relational properties, are key components which may express political authority of the ruling body (Crinson 2003; Sonne 2003). Both of these attributes will be discussed below in turn.

- i) Visual properties refer to the external appearance of form that can be recognised from a distance or from a certain angle – involving the physical dimension of form such as scale and façade (Wong 1993).

Scale is capable of drawing attention to the building’s significance by emphasising its height, length, width and depth. Built forms presented as large or tall, that are vertical in height or horizontally massive compared to human proportions and other surroundings, with significant visibility and dramatic sculptural effect may symbolise the ruling body’s authority (King 2004; Coaldrake 1996). According to most architectural scholars, there are five main reasons for this need, which are: to signify dominancy and control; to evoke feelings of impressiveness in order to be remembered by

its audience; to assert identity in the world; to lend visual prestige and symbolise dignity of the patron; to reinforce the patron's immediate authority and to project their influence in society (King 2004; Sudjic 2005; Crinson 2003). Examples of such structures is the 101 Taipei Tower built in Taiwan that soared 1,670 feet above ground (see Plate 2.0) and the Ulm Cathedral in Germany, built in 1890 as the tallest cathedral in the world with a steeple measuring 161, 530 meters high (see Plate 2.1).

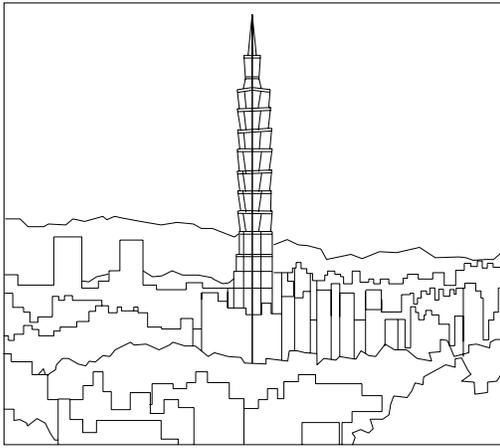


Plate 2.0 The Taipei 101 Tower, Taiwan  
(Ismail 2007)

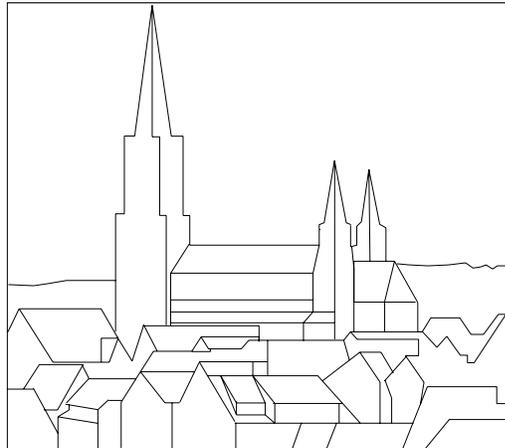


Plate 2.1 The Ulm Cathedral, Germany  
(Ismail 2007)

Façades with heterogeneous elements and a distinct focal point are also capable of conveying meaning and may symbolise the status of the building patron in society (Sonne 2003; Fitzherbert 1999; Ewen 1984). This is because a heterogeneous façade consists of a combination of vertical and horizontal figures such as openings and sculptural details in various shapes and sizes placed at multiple orientation and distances. These figures which are symmetrically arranged according to formal ordering principles will produce a dominant appearance due to its articulated composition. As a result, it captures the viewer's attention, through perceptual arousal (Weber 1995; Sonne 2003). An example is Catherine the Great's Palace in Tsarskoye Selo, Russia, designed by

Bartolomeo Rastrelli in 1752 for Catherine Alekseyevna, the wife of Emperor Peter I (Whittake 2003) (see Plate 2.2). This palace projects an impressive play of façade elements and picturesque decoration in the style of the Russian Baroque which signifies the ruling power of the Russian monarchy during the 17<sup>th</sup> century (Michael 2005). The façade is richly decorated with floral finials, embellishments and sculptural elements arranged in hierarchical organisation at the roof, body and base section.

A façade with a distinct focal point ideally projects a strong central focus, enhancing the overall perceptual stability. This arrangement provides symmetrical axis and order while adding an element of interest to the bland monotonous façade. As stated by Molnar (1981:89), “when differentiation exists in the centre of the façade it automatically attracts the viewer’s eye”. This is mostly seen in government buildings such as the Zeppelinfeld built in Nuremberg in 1936 by Albert Speer (Sudjic 2005) (see Plate 2.3). Even though this building expresses a bland concrete façade with colossal columns stone veneers and few decorative elements, there is still composition of hierarchical order in its arrangement at all levels. For instance, the façade presents a distinct focal point, which influences the whole composition. This central fulcrum, which is presented by a protruding portico with a large swastika emblem placed on top of it, breaks the horizontality of the colossal columns. The distinct centre not only gives perceptual weight within the overall composition but it also indirectly heightens the audience’s emotion towards the ruling regime (Curtis 1987; Sudjic 2005).

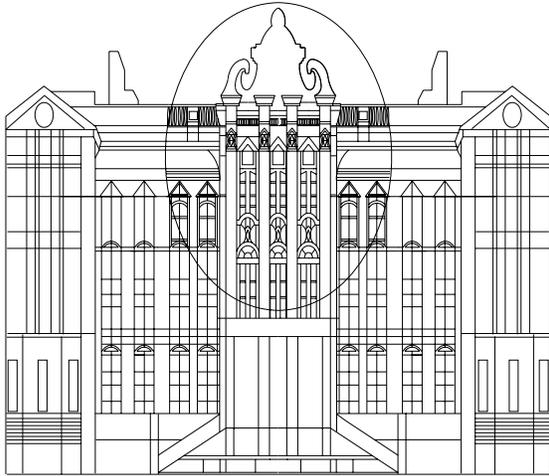


Plate 2.2 Façade of Catherine the great palace in  
Tsarskoye Selo, Russia  
(Ismail 2007)

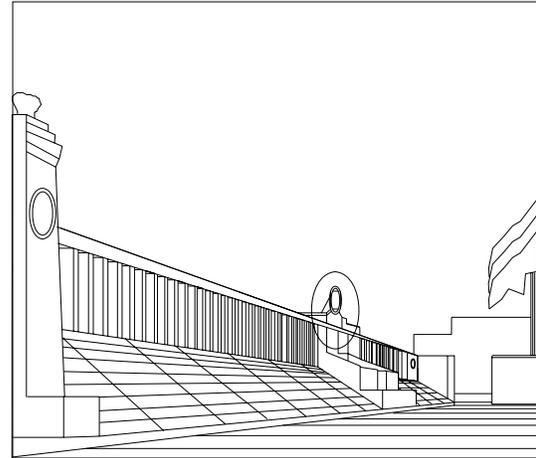


Plate 2.3 Façade of the Zeppelinfeld building,  
Germany  
(Ismail 2007)

- ii) Architectural form also depends on relational properties, such as position, to determine its overall relationship with the other elements surrounding it (Wong 1993). Relational properties can also help to symbolise the political authority and ideology of the building's patron.

Position is defined as the location of the form relative to the ground plane and its environment or the visual field from where it is viewed. Positioning of form can convey various meaning to the audience depending on how it is interpreted. The positioning of buildings is an important element used throughout history to project the idea of authority. Examples can be seen in buildings owned and erected by the state or individual rulers. There are two important aspects to highlight when discussing the building's position. These are: the location of the building form, and the approach towards the building form (Wong 1993; King 2004).

Location of building form is defined by its placement on the existing site. This is important as the position of the building form can give a visual impact to the audience. For example, if the building is located on

a higher ground level at the top of the hill or in the middle of an open lake, it will be prominent and may convey that the building's creator intends it to be noticeable and recognised. It may therefore signify domination and importance (Ching 1995). If the form, on the contrary, is situated on lower ground, hidden or sheltered, it may not be intended to be noticeable by others. If the positioning of the form is stretched out, or stands out as a distinctive and prominent object in an open space, it will result in a broad face feature to the site (Ching 1995). The built form therefore represents the idea of dominancy as it overpowers the surrounding context (see Figure 2.1).

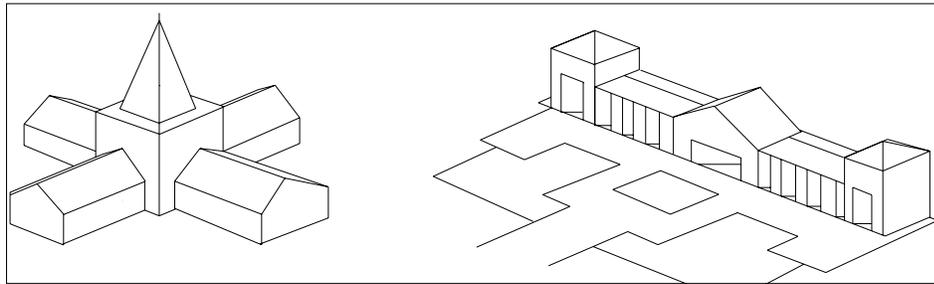


Figure 2.1 Form presenting a broad face feature on site (Adapted from Ching 1995:96)

For instance, the Government House of India in New Delhi, formerly known as the Viceroy's House built during the British rule (see Plate 2.4) — was designed by Edwin Lutyen in 1929 to mark India's new capital city when it was transferred from Calcutta to New Delhi. In order to project the dominancy of the imperialist and to suit their political needs, the Viceroy's House was strategically placed on top of Raisina hill. Its massive building structure covered an area of 18,580 square meters. The building also became the terminus point for a long axial path measuring about 2 ½ km from the India Gate at the opposite end. This kind of design not only gives

a sense of grandeur from afar, it also can be symbolic of the colonial subjugation over its new territory (Jyoti 1992:98).

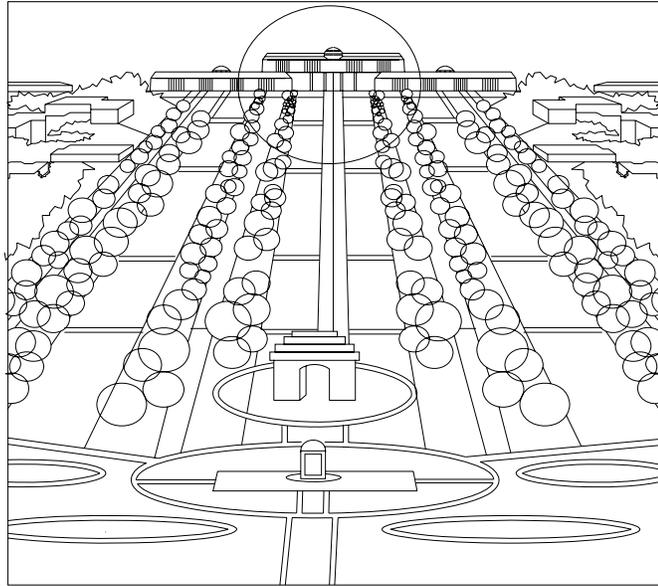


Plate 2.4 The Government House of India formerly known as the Viceroy House (Ismail 2007)

The approach towards the building sets the scene. If the building form is intended to be an important imposing landmark, a direct approach along a straight axial path may be adopted. If the building is to be hidden and mysterious, its approach may be oblique or spiral and redirected one or more times to prolong the sequence of the approach (Ching 1995).

Another example of grandeur is the Versailles Palace in Paris designed for King Louis XIV by Jules Hardouin Mansart, the king's principal architect, who extended the original building form from a small hunting lodge to a grand and massive palace to house the royal court (see Plate 2.5). His main intentions were firstly to make this palace an important landmark, which signifies the ruling power of the French nobilities, and secondly to make the Versailles Palace the central administration for France, so that all power in France emanated from this centre. In relation to this, the main palace is located on a higher ground level facing a large open garden where a series of avenues from

the surrounding site radiate from it. This kind of design not only emphasises the building setting as a dominant structure in its own landscape, but it also displays the absolute ruling power of King Louis (Duindam 2003).

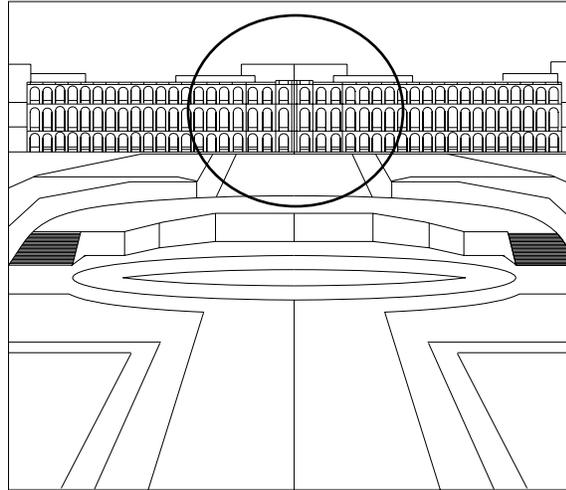


Plate 2.5 Approach to the Versailles Palace  
(Ismail 2007)

Having discussed form as one of the two key generic aspects that have been shown to represent political agendas in countries other than Malaysia, the second attribute of architecture 'space' and its potential relationship with politics will be elaborated in the next section.

### 2.3.2.2 Space: the relationship of politics and architecture

The embodiment of a ruling body's authority is also expressed in the arrangement and organisation of internal spatial layout (Sudjic 2005; Coaldrake 1996). There are four types of spatial organisation that are commonly found in built form, which are capable of portraying the concept of power. These are: spatial hierarchy; spatial structuring; spatial density; and spatial division (Weber 1995; Dovey 1999). These four aspects will be discussed below in turn.

- i) Spatial hierarchy is defined as the arrangement of architectural primary and ancillary spaces in a hierarchical order (Weber 1995). There are four

types of hierarchy spatial organization: single spatial appendix; group or series; symmetrical; and asymmetrical arrangements (Weber 1995) (Figure 2.2).

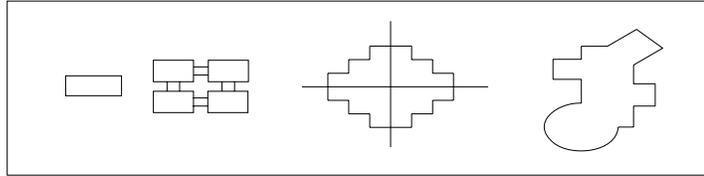


Figure 2.2 Four types of hierarchy spatial organization -Single spatial appendix; group or series; symmetrical and asymmetrical arrangements (Adapted from Weber 1995:172)

However, if the arrangement of the ancillary spaces is around the primary space (Figure 2.3), or if there is distinct spatial segregation existing between the primary and ancillary space, where the primary space is enhanced by boundaries created by different floor pattern, ceiling surfaces, wall texture and structural materials (Figure 2.4) and if the placement of the primary space is symmetrically located in the main center of the whole spatial layout (Figure 2.5), then 'perceptual dominance' may exist in this spatial organisation.

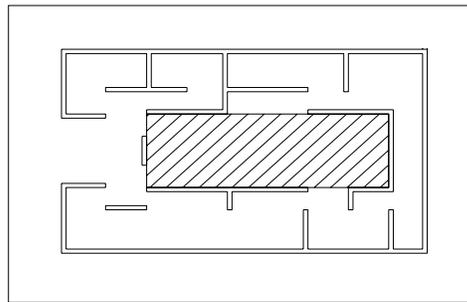


Figure 2.3 Ancillary space surrounding primary space (Adapted from Weber 1995:172)

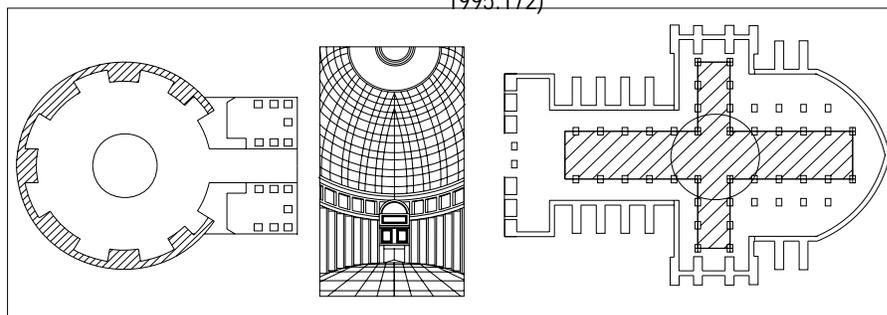


Figure 2.4 Primary space enhanced by boundary wall (Adapted from Weber 1995:172)

Figure 2.5 Primary space located symmetrically at the center (Adapted from Weber 1995:172)

Such arrangement of spaces is common in religious building like churches and mosques, where emphasis is focused at the central space to embody feelings of spirituality. Such design is also widely applied in other built forms, which cater for the needs of the ruling authority like administrative buildings and palaces (Conway & Roenisch 1994:98). An example is the Forbidden City in Beijing that housed the 24 emperors of the Ming (1368-1644) and Qing (1644-1911) dynasties. The interior spaces of this palace are based on subordinate organisation, where ancillary spaces surrounding the primary space form one large assemblage that focuses at a main centre (Dovey 1999). The main center of the palace, the focal point is marked by a defining object which is the emperor's throne on a raised platform. Here it also terminates the long central axis to symbolise the imperial power of the ruling emperor (Figure 2.6).

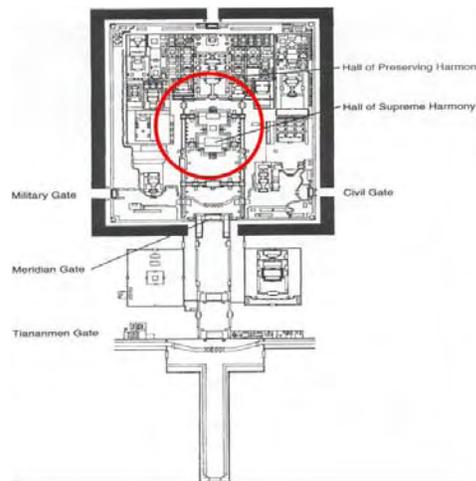


Figure 2.6 Planning layout of the Forbidden City, China (Dovey 1999:73)

The interior hall measuring 40 meters high, 70 meters in width and 40 meters in length is heavily decorated with carved dragon sculpture and is surrounded by two bronze cranes, an elephant-shaped incense burner and tripods in the shape of mythical beasts (Plate 2.6). Due to the monumental scale, an overpowering sense of awe to enhance the

superiority of the ruler is created. Lasswell states (1979:65) that creating a sense of awe “by displaying spectacular, heroic projects and dominant built form is a political strategy for those in power to attract followers, besides advancing their superiority and leadership in society”.



Plate 2.6 Interior display of the Forbidden City, China  
(Ismail 2007)

ii) Spatial structuring in syntax form may also portray how power relations are embedded in spatial programs (Dovey 1999). These syntax describe how level of control occurs in building layout based on the placement of the spatial segments. The deeper a segment is positioned from the external entry, and the more transverse points are needed to penetrate the segments, the higher level of control exists. According to Hillier and Hanson (1988:72) a building plan can be translated into a structural diagram known as the syntactic structures. There are three basic types of syntactic structure to describe the building space. These are:

linear syntax; these are segments that are arranged in a series of sequences (Figure 2.7)

ringy syntax; these are segments that are related with each other in a set of systems through various choice of pathways (Figure 2.8)

fanned syntax; these are various segments that are branched from a single segment that had full control and access on other segments (Figure 2.9).

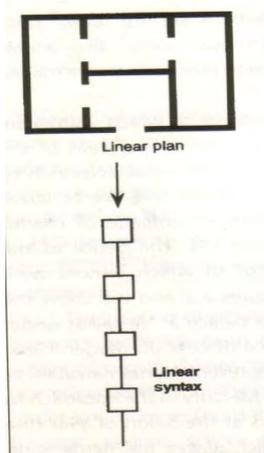


Figure 2.7 Linear syntax (Dovey 1999: 21)

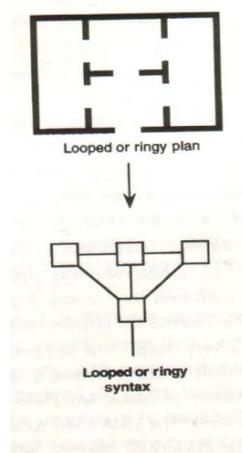


Figure 2.8 Looped or ringy syntax (Dovey 1999:21)

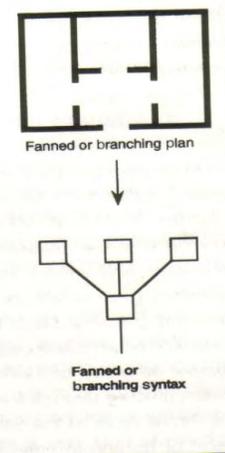


Figure 2.9 Fanned syntax (Dovey 1999:21)

The linear and fanned syntax have a higher degree of control compared to the ringy syntax. This is possible as these two syntactic structures give access to other segments from a single segment of control. The ringy syntax, on the other hand, has loose control of the segments, since there are various sets of pathways linked to each segment. These points explain that the deeper the segment is, the higher visibility of surveillance present. This develops a certain kind of authority and power. Based on this explanation, it shows that the position and placement of the segment may signify status in society. An inhabitant who has higher-ranking status or position is normally placed in the deeper cell segment whereas shallower segments are for the public domain and user. This situation is prominently seen in the planning layout for palaces and administrative buildings. An example is the Versailles Palace planning layout, which presents the linear syntax structure. The articulation of the palace spatial segments is based on an axial pathway, where visitors need to pass

through series of spaces such as Venus, Mars and Apollo before proceeding to the King Louis XIV throne room that is located at the deeper end of the linear arrangement. This kind of arrangement allows all acts within the palace to be monitored and controlled under the surveillance of the king's quarters and his royal court. The arrangement of these segments in a linear layout reflects the exercise of autocratic power by the ruling authority for their political purposes (Figure 2.10). The spatial arrangement of primary and ancillary spaces is important in defining the status and authority of the patron.

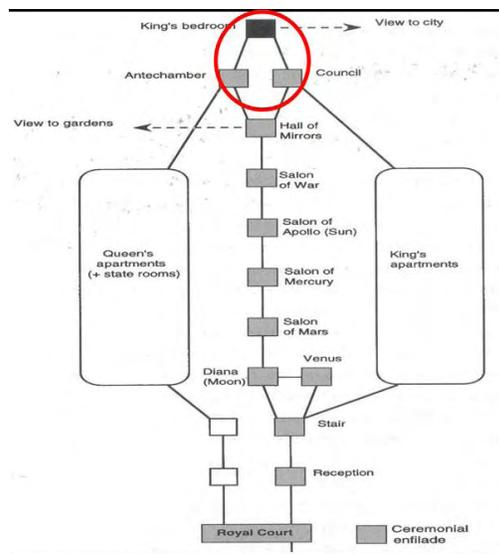


Figure 2.10 Spatial layout of the Versailles Palace (Dovey 1999:23)

- iii) Spatial density may also symbolise the political power and status of a ruling regime. This is possible when enclosed space is portrayed in exaggerated height and depth with outstanding figural characters producing a higher sense of awe due to its maximum spatial quality. This helps to draw individual attention and creates psychological impact on the audience. Sudjic (2005:29) states that “monumental space with prominent qualities expresses individual egotism in its most naked form: edifice complex”. An example was the Berlin Chancellery building, built by Albert

Speer for Hitler in 1938. This building, which functioned as the German Reich headquarters, presents a dominant inner space, grand halls and salons to 'make an impression on people' (Plate 2.7). A series of rooms including Hitler's reception gallery were 725 feet (220 meters) in length, and decorated with a rich variety of materials and colors. The reception gallery itself was 480 feet (145 meters) long. Hitler's own office also was 400 square meters in size. The Chancellery building had a stern, authoritarian look even in its interior appearance (Speer 1970:98). This shows that the Berlin Chancellery was a court, designed in monumental space, with flamboyant taste, for the purpose of defining the victory of Hitler's Nazi regime and his assumption of absolute power.

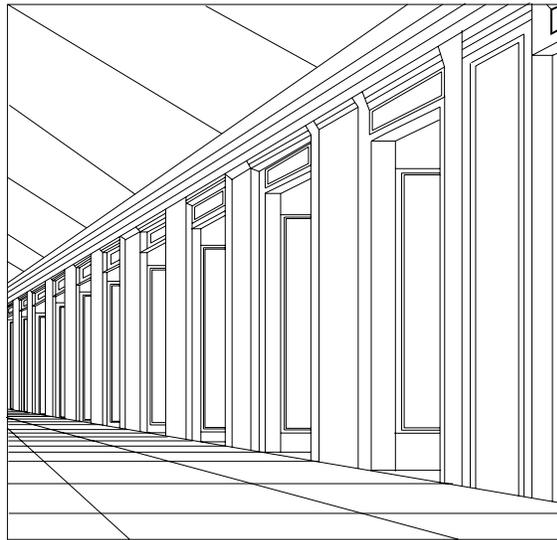


Plate 2.7 Interior display of the Berlin Chancellery building the Hall of Marble (Ismail 2007)

- iv) Spatial division also has the capability to demonstrate social distinction and authority of the building patron. This is possible as distinct spatial division elements such as arches, columns, vaults and beams in sheer size with lavish decorative elements not only articulate the spatial layout, but also create perceptual dominance within the self-contained space

(Sudjic 2005; Weber 1995). An example can be seen in palaces and aristocratic dwellings such as the Versailles Palace built by King Louis the XIV during the Baroque period around the 16<sup>th</sup> century (Plate 2.8). The Hall of Mirrors shows an example of soaring, massive size columns placed along a ceremonial axis before entering the throne room. The bold interior layout, colonnades, domes, light-and-shade (chiaroscuro), 'painterly' colored effects, with play of volume and void in a monumental space, reflects rich interior design. Owing to the expressive use of distinct design elements, the Versailles Palace presents the authority of an absolute king.



Plate 2.8 Interior display of the Versailles Palace  
(Ismail 2007)

### 2.3.2.3 Summary: the relationship of architectural 'form' and 'space' as symbol of political ideology and authority

From this review, it is apparent that architecture is a form of 'sign' which may convey messages, when sign-users invest them with meaning with reference to a recognised 'code'. From this, it can be said that architecture may symbolise the political ideology of a particular group or ruling body,

as the symbols of authority are institutionally embedded in built form design elements –‘form’ and ‘space’. This review also highlights non-Malaysian built form as exemplars on the relationship of architecture and politics. To recapitulate:

- i. Form is an important property in architecture, due to its ability to develop a dialectic relationship between itself and the perceiver. Form also carries intrinsic meaning and has the capacity to arouse strong perceptual interest for its audience in order to communicate across cultures. It also has the ability to symbolise certain ideas, values and beliefs due to its existing properties and function which can be recognised in ‘code’ form by the audience. Therefore, form is commonly used to express the authority of the ruling body. This occurs when:
  - Form is presented in monumental and dominant scale, which dominates other existing structure and its physical context.
  - Form is portrayed in symmetrical composition or hierarchical organisation with a dominant focal point and richly decorated façade with embellishments that show an interplay of color, texture and materials.
  - Form is placed in a dominant context, such as higher ground level in order for it to stand as a distinct structure in an open site.
  
- ii. Space also is an important property which may also symbolise the political ideology of the ruling body due to its elemental properties. As stated by Lefebvre (1991:99), “architectural space does not simply meant to serve their own purposes, but is also part of the dominant discourse of power and domination in society”. Spatial organisation symbolises the concept of power and authority. This occurs when:
  - Spaces are portrayed in exaggerated height, width and depth with monumental scale structures which produces maximum spatial quality.

- Spaces are arranged in segments, in a symmetrical and hierarchical manner along an axial path based on linear and fanned syntax structures, to form a single and dominant focal point.
- Spatial organisation is from a single entrance with no transverse point, which results in constricted and restricted movement within space segments. This forms high visibility of surveillance within the spatial organisation, hence expressing patterns of authority and control.
- Perceptual dominance is given to the primary space, which is centrally positioned in the middle of the entire spatial organisation surrounded by ancillary space.
- Spaces are articulated and decorated with a rich variety of materials, surface texture, embellishments and interplay of painterly colored effects.

An overview of the relationship between political ideology and architecture – ‘form’ and ‘space’ - has been provided. The above review is important as it forms the outline of the research reported in this dissertation and gives a clear picture as to why this research is conducted. As the research interest is the influence of political ideology on the design of state mosque, all of the above factors, which focus on architecture as a form of communication and how the architectural design characteristics ‘form’ and ‘space’ symbolise political power, may be referred to for the purpose of this study. This is important, as the mosque institution in the present context has also become part of the ruling authority’s political agenda particularly in the newly independent Muslim countries. In order to provide more in-depth study on this issue, the following section will revisit the study of the mosque as a case study, and describe the relationship of the mosque and politics in the Muslim state.

## 2.4 The mosque: a case study of politics and architecture

Since the mosque is an architectural type of religious building for Muslim communities, it also has a potential role as a 'sign'. This is due to the dynamic qualities of a mosque's elemental features that help to translate the building function into 'coding' language to make communication with the user possible. In this respect, it is capable of transmitting and producing messages for the mass populace.

The term 'mosque' derives from the Arabic word 'masjid', in short 'sajd', which is to 'prostrate', symbolising one of the ritual actions in the Muslim prayer (Gazalba 1975). The English word for 'mosque' is actually derived from the French word 'mosque'e' which also seems to originate from the Spanish word 'mezquita' (Jairazbhoy 1972). The mosque is a place of worship to submit oneself to God (Bosworth 1986; Rasdi 1998). The mosque functions not only as a place for performing religious rites but also as a place for receiving religious education where lectures in the form of formal and informal discussion are held (Rasdi 1998). The mosque also at times functions as place for organising commemorative celebrations relating to Islamic religion. Mosques are also prevalent throughout Muslim countries to facilitate Jummah (Friday) prayer and for conducting religious communal activities.

The mosque or 'masjid' is a symbol of religious devotion and a testimony of unity and solidarity of the Muslim community. A devout Muslim does not require a defined space for worship as the whole earth is his or her prayer space. As stated by the Prophet, 'the earth has been created for me as a masjid and as a place of purity, and whatever man from my ummah finds himself in need of prayer, let him pray (anywhere)': yet mosques continue to be constructed by the Muslim community. Mosques are a central feature of the Muslim way of life and an inseparable part of the culture.

Although artisans and contractors usually build most of the mosques for a variety of clients, according to Serageldin (1990), clients or patrons continually tend to be an important force in mosque building. These are the states, local authorities, communities and individual patrons who are responsible for mosque building projects in modern Islamic countries at all levels and on several scales. There are four general types of mosque found in the Muslim countries. These are the: i) community mosque, ii) the madrasa, iii) the mussola, and iv) the state mosque.

i. Community mosque

Serageldin (1990) explains that the community mosque is also known as 'djami' (small local mosque). The function of the community mosque is more towards communal worship such as congregational Friday prayers, holding religious education and for local social gatherings. The most distinguishing characteristic of the community mosque is its modest dimensions. In most Islamic countries, the community mosque can be funded by the local government, constructed by individual patrons to show their personal concern towards the general public and devoutness to the Islamic faith or built under the collective decision of the local populace.

ii. Madrassa

The term 'madrassa' can also appear as madrasa, madrash or madressa in the Arabic language, and is defined as 'school or house of learning' (Kuban 1985). The madrassa functions purely for educational purposes where knowledge based on the Quran, literature of the canonical tradition (hadith), religious sciences and philological disciplines are taught. Madrassa also share similar functions with the community mosque but they are facilities to accommodate the needs of students and teachers like any other modern educational institution. According to Zaki (1997), the madrassa are also sometimes called the monastic mosque or the 'khanaqah' which responds to the solidification of the teaching of Sufism in institutional forms where students are taught sufistic beliefs by the sufi masters in isolation from the public. In the past the madrassa were built by distinguished scholars, however, during the later periods they were built by funds from private bequest or the state.

iii. Mussola

Literally, 'musalla' is a place where prayer is performed. The term 'musalla' is derived from the word 'salat' which means the Muslim prayer ritual (Rasdi 1998). In some Muslim countries this place is also known as

'zawiyas' which is a small prayer area within large complexes (Serageldin 1990). In the Middle East, sometimes a musalla is no more than an open space for prayer marked out with a line indicating the direction of Mecca (the qibla), although more often it will include a long wall on the qibla side which may include a mihrab (Kuban 1990). In most Muslim countries the 'musalla' or synonymically known as 'surau' also can be a room to accommodate the Muslim prayer activities in public buildings such as shopping malls or offices. In practice, it has come to refer to a building space or area for the Muslim to perform his or her everyday prayer when outside their residential areas. Since the prayer space in a musalla is limited and can only cater to a small number of people at one time, the central government in most Muslim countries does not permit the congregational Friday prayers at a 'musalla' (Rasdi 1998).

iv. State mosque

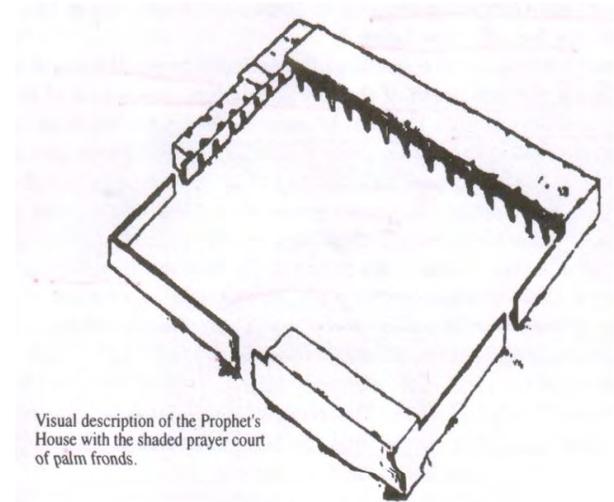
Serageldin (1990), Kahn and Frishman (1994) and Kuban (1990) point out that the state mosque carries a different function from all of the mosques mentioned above. The state mosque is usually placed under the centralised authority of the state government and projected in immense scale. This type of mosque does not only become a place to practice religious rites and worship but it also meant to express the state's commitment to Islam and as a landmark structure for societal and political reasons (Holod & Khan 1997). In this case, this kind of mosque usually will act as the country's monumental structure and will usually be located within the government administration precinct in large cities, where it is completely separated from the social environment and the physical urban context (Serageldin 1990).

### 2.4.1 Relationship between politics and mosque in Muslim countries

The association between politics and the mosque has existed since the days of the Prophet. The mosque during the Prophet's time had become a centre for Muslim life as a place for prayer, for meetings and debates, education, law court, military camp, shelter for the homeless and a place for celebration. However, the first mosque during the Prophet's time, built in 622 AD, was a humble square enclosure of 30 by 35 meters, made of palm trunks and mud walls with three entrances (Figure 2.11). There was a covered portico at the northern part, and two small rooms were built against the outside of the southern part of the east wall to serve as living quarters for the Prophet's family. The Prophet never encouraged the Muslims to consecrate any place for the establishment of mosques as he abhorred the act of wastefulness (Sahih Muslim 1996). In one of the compilations of the Hadith, reported by Ibn Saad it is stated that:

the Prophet's wife Umm Salamah made an extension to her living quarters during a period when the Prophet was away . On return, when he saw the extension he said : the most unprofitable thing that eateth up the wealth of a believer is building. (Sahih Muslim 1996)

Islam (2000:67) in his paper on mosques also claimed that "the Prophet preferred its followers to be simple, live in modesty and austerity, and one of the requirement is that not to have buildings designed for anything more than the basic needs, as God will reward a believer with an affluent life in heaven including luxurious buildings". Moreover, the Islamic religion does not require a building for prayer as long as the place is clean and facing the direction of the Mecca (Rasdi 1998; Damluji 1988). Nevertheless, it was the Caliphs who promoted the building of mosques for their own convenience and political reasons, after the demise of the Prophet in 632 AD (Hillenbrand 1994; Michell 1978). A new image of the mosque was demonstrated as monumental in form and scale.



Visual description of the Prophet's House with the shaded prayer court of palm fronds.

Figure 2.11 Early mosque of the Prophet Mohamed (Rasdi 1998:12 )

Mosques became such important symbols, that when Muslim conquerors established themselves somewhere, a mosque was put up first, and then the military camp was built around it (Sansal 2005). During these periods, huge mosques were established as a political symbol to assert the Caliphs' sovereignty as the conqueror of the empire and benefactor of Islam (Lapidus 1998; Rasdi 1998; Al Sayyad 1992). New elements of architecture were added to the mosque as a result from a mixture of the architecture of conquered territories. This is because the Muslims were exposed to fine examples of Early Christian, Byzantine as well as Persian Architecture of the Sassanid rule in the east. The new Muslim rulers, furthermore, felt it was necessary to construct buildings comparable with those representing other religions in the conquered lands (Islam 2000: 51, 70).

#### 2.4.1.1 Mosque architectural features and elements

The mosque traditionally has played an important role in Muslim societies by organising not only space but also society. The mosque acts as a landmark or becomes a point of reference for Muslims. Most mosques in Muslim countries have common architectural elements as a sign for a place of prayer. These elements include the minaret (tower used to call for prayer or the azan), dome, entrance, mihrab (niche in the middle of the qiblah wall for the imam), mimbar (pulpit where the imam gives the sermon), and qiblah wall (wall orientated to the Ka'ba in Mecca) (Serageldin 1990; Holod & Khan 1997; Frishman & Khan 1994). There are also additional features such as the sahn (courtyard), hypostyle around the courtyard, pointed or semi-circular arches and classical Islamic decorations in the form of geometric patterns, Quranic verses in calligraphic writings and repetitive floral motifs (Brend 1991).

Sansal (2005) finds that many of the mosques of the first centuries were originally churches, turned into mosques when the Muslims conquered this new territories. Therefore, elements such as longitudinal halls culminating in an absidal or domed room, usage of domes, 'minarets' place to call for prayers, the 'minbar' or the pulpit, from where the Friday prayer is held, the absidal niche or 'mihrab' and ornate decorations are adopted as part of mosque design. This pattern is particularly seen during the Ummayyad and Abbasid periods (Lapidus 1998:87). Lapidus (1998:82) stated that "Ummayyad mosques fused Christian and Byzantine decorative and iconographic motifs with Muslims concepts to create new modes of Islamic architecture and to depict the Caliphs's majesty and power".



Plate 2.9 Umayyad Mosque in Damascus built during the reign of Caliph Al Walid I (Rasdi 2003 : 12)

A good example is the Umayyad mosque of Damascus built between 706 and 715 AD during the reign of Caliph Al Walid I (Plate 2.9). The mosque incorporates decorative elements from Classical, Hellenistic, Christian and Roman motifs into a new distinctly Muslim architecture to present the sovereignty of the Caliphs. Lapidus (1998:87) added “this adaptation can be seen in design, decoration, inscription and ceremonial usage to make the mosque as a private court of the Caliph, witness to his triumph and primacy in Islam”. According to Rasdi (1998:11), “the reign of the Umayyad also saw the isolation of mosque and specialized in purpose, as the Caliphs separated their living quarters from the mosque and established private dwellings in form of palaces and retreats”. Nevertheless, the mosque retained its position as an administration, courthouse, financial and learning center including as a place for official state gatherings. This situation however differs during the Abbasid Dynasty, as the mosque was stripped of all its other roles and became only a place for conducting ritual prayers, a learning center and for public proclamations and activities. Rasdi (1998:13) explains that “this is due to the new administrative system introduced by the Abbasid caliphs where the palace and governor residence become center for political activities and the establishment of special courthouse known as Dar-Al Hakam to administer the law”. The mosque design however, “continued on similar traditions like its previous predecessors, where it is portrayed in a monumental and dominant structure to symbolize the Caliphs prestige with the assimilation of Classical, Hellenistic, Christian and Roman motifs” (Lapidus 1998:89). The architectural features of the mosque soon grew, becoming more complex and uniform in their shape so that architectural features such as the usage of dome, minaret, mihrab, mimbar became part of mosque architecture and this pattern can be seen in most mosque designs in contemporary Muslim society.

### 2.4.1.2 The mosque as a 'sign' of political ideology

Throughout Islamic history and in the present context the Sultans, Rajas, Prime Ministers, Presidents, individual leaders and ruling body build mosques as a vehicle to express their political power in countries such as Pakistan, Turkey and Saudi Arabia (Holod & Khan 1997). According to Holod and Khan (1997:21), "mosques express a collective identity, and glimpses of that identity can be discerned in the client's word of intent, the shapes of design, the pragmatism of realization, in the theater of their inauguration, and in the realities of the everyday use of this special buildings. Through them the process of the creation of state identities can be charted. Through them the dynamics of regional politics can be discerned". They add that this is because of the mosque's role and function since it is closely affiliated with Muslim life and society so that it represents the unity of Islam in spiritual and worldly matters.

Holod and Khan's analysis is also supported by Arkoun (2002:271) who states that the mosque "is a sacred space that is regarded as belonging to all members of a Muslim society, the mosque therefore has been exploited by some for various overtly political ends". In other words, Arkoun stresses that this scenario occurs due to the belief of certain individuals who treat the mosque as a physical means to express individual ambitions and as an instrument to convey power. Muslim leaders have utilised the mosque for the purpose: of i) symbolising stature and achievement; ii) consolidating power and mass control; and iii) for gaining recognition and acceptance.

#### i. Symbolising stature and achievement

The construction of mosques in most Muslim countries and newly independent states is undertaken for five main purposes. These are: to show the ruling body's position as an accountable Muslim ruler who is concerned with the development of the Islamic religion in the making of the nation; to portray the government's presence and attainment in society; to symbolise the supremacy of the ruling body and legitimise their stance in the governed country; and to maintain the permanency of their ruling period (Frishman & Khan 1994; Holod & Khan 1997; Kusno 2000). For instance, the King Hassan II mosque in Morocco, and the Great

mosque in Kuwait city, Kuwait, reflect a freestanding colossal mosque structure that features monumental building proportion, that proclaim the leaders' political power and their influence in the country (Plate 2.10) (Holod & Khan 1997).

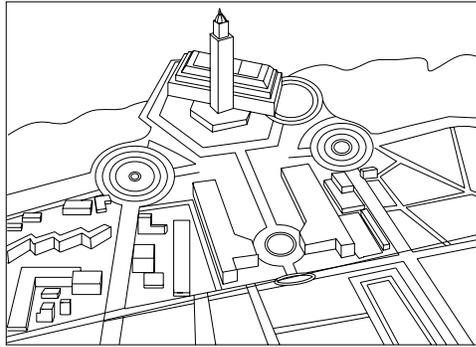


Plate 2.10 Mosque of King Hassan II, Morocco  
(Ismail 2007)

ii. Consolidating power and mass control

In the present day Muslim states, Muslim leaders, whatever their political ideology, employ the mosque as a political instrument (Frishman & Khan 1994; Holod & Khan 1997). The government portrays the idea of national identity and nation building by utilising the country's dominant religious faith, Islam, by building mosques. By using religion, the new governments aim to gain the confidence of the populace at all scales, levels and stages and thereby the people's support. It is claimed that the Istiqlal Mosque in Indonesia (Plate 2.11) was designed, firstly, as a statement of 'nationalism' to unite the Muslim inhabitants in Indonesia, and secondly, as a symbol of Sukarno's political regime (Holod & Khan 1997; Kusno 2000). Therefore, the mosque is a new expression of political hegemony and social control (Frishman & Khan 1994).

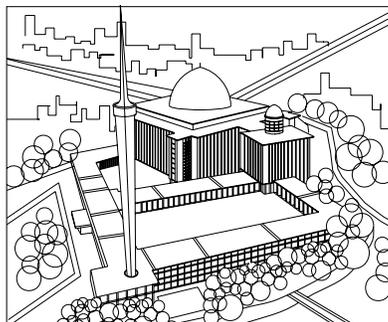


Plate 2.11 The Istiqlal mosque, Indonesia  
(Ismail 2007)

iii. Gaining recognition and acceptance

As stated previously, the erection of monumental buildings is used to attain recognition and acceptance. In the case of the mosque, recognition from other Muslim nations that the country was heading in a progressive manner towards a well-developed Islamic state, worthy of emulation by other Muslim nations would be gained (Frishman & Khan 1994). This is the first step towards telling the world the country's position and the ruler's existence in a broader context. Kusno (2000) states that there is no denial that large projects like the state mosque by virtue of its size alone will bring strong attention to the country. For example, the building of the Istiqlal Mosque in Indonesia in 1955 was conceived by Sukarno as follows:

.....It is my wish here to erect a Friday mosque which is larger than the Mohamed Ali mosque (Cairo), larger than Salim mosque. Larger! And why? We have a great nation which proclaims the Islamic religion. (O'Neill 1993:157)

Sukarno's intention, therefore, was to make the state mosque a powerful statement of an Islamic renaissance in the modern world. Building became a political statement to show the future direction of Indonesia as a developed Islamic state—it symbolised the country's modernisation and rising international profile to other Muslim nations (Kusno 2000). Another example is the Great Mosque in Kuwait (Plate 2.12). This mosque also expresses the power and glory of the Kuwait monarchy. This is seen when the Emir Kuwait himself outlined a specific objective for the mosque design for the architects to follow. He instructed that the image of mosque should be able to:

....Express the great religion of Islam in a physical form, commensurate with its world-historic and national importance of Kuwait. (State of Kuwait 1985)

The Emir's ambition was to make the state mosque a symbol of the world status of Islam in Kuwait and to project Kuwait's image as a progressive and modern Islamic country in the Middle East and global context (Al-Assad 1990:102).

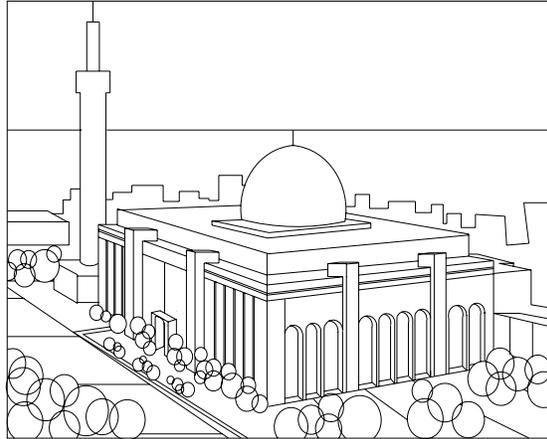


Plate 2.12 The Great Mosque of Kuwait  
(Ismail 2007)

Drawing on the work of other researchers, it is clearly shown that politics did enter into the design and construction of mosques in the Muslim world. The above section also elucidates from the political perspective why the political leaders of the Islamic state seek to express their power and dominance through the construction of mosques in capital cities. However, in order to understand more fully how design of the mosque in Muslim countries may symbolise the political power of the ruling body, existing literature or research that focuses on design and architecture of mosques is reviewed.

#### 2.4.2 Architectural features of a mosque: the relationship of politics and mosque

Architectural elements that symbolise political power have been discussed in the previous sections through a series of non-Malaysian examples and various building types; in this section, the focus will be on the generic features of mosques found in Muslim countries to demonstrate the relationship of the mosque with politics. Referring to work by Hammuda (1990), Mahrok (2000) and Holod and Khan (1997), they are four generic features which explain how the architectural features of a mosque may express the political authority of the ruling regime. These generic elements are:

i) size; ii) spatial organisation and treatment; iii) setting; and iv) structural form and material expression.

i. Size

A mosque that stands as a recognisable image from its surrounding context, built in huge complexes with multiple spaces and levels to accommodate a large capacity of worshipper in a single covered built area may signify the government's status and achievements in a particular country. An example is the Great Mosque in Kuwait built in 1984. Endowed by the Kuwaiti government, this building stands as a statement of unity and national identity through a grand and impressive appearance (Plate 2.23). The grandiose scale of the mosque covers a site area of 45,000 square meters of which the building occupies an area of 20,000 square meters. This mosque reflects the multiple use of space in one massive complex such as a separate entrance for the Emir, library, open courtyards, conference centers and administrative offices. Through its sheer size, the mosque plays a central role in symbolising Iraq's identity as both a progressive and modern Muslim country in the Gulf region (Holod & Khan 1997).

ii. Spatial organisation and treatment

Spatial organisation of a mosque may also express the ruling body's power and status in two main ways. The first is from the configuration layout and movement patterns within the building spaces. The second way is from the expression of the interior design treatment and features. For example, in the King Faisal Mosque in Islamabad, designed by the Turkish architect Vedat Dalokay in 1986 (Plate 2.13), the mosque interior is not only lavishly adorned with blue and gold calligraphic decorative tiles writings, but it also displays dominant physical features such as freestanding sculptural elements in the form of open Quran and large raised platform decorated with calligraphic writings (Plate 2.14) (Holod &

Khan 1997). According to Al Assad (1990:89), “the richly decorated surface interior and distinct features serves as emblematic elements to portray the government’s authority”. In addition, the mosque also portrays a singular entry point from the main entrance to other spaces along a dominant axial path. Due to the constricted movement of the user, a pattern of authority exists within the spatial structure and organisation (Figure 2.12). This form of spatial control not only shows that the practice of power is mediated through the spatial order (as understood through Foucault and Dovey’s work), but also indicates that the patrons intended to portray their political position in the eyes of other Muslim nations and the world (Holod & Khan 1997).

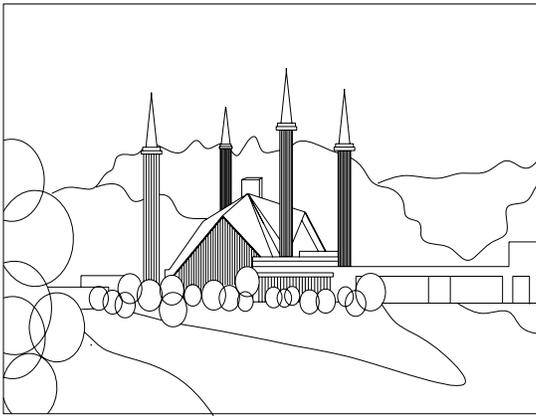


Plate 2.13 King Faisal Mosque, Islamabad, Pakistan (Ismail 2007)

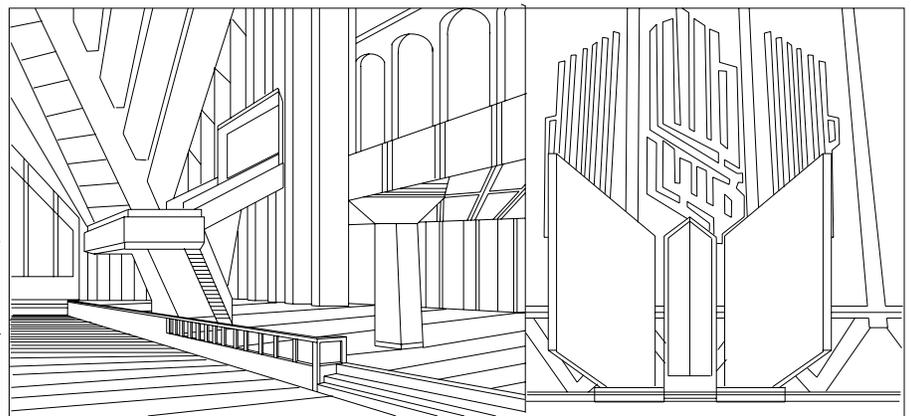


Plate 2.14 Lavish interior treatment in King Faisal Mosque and dominant physical features in the main prayer hall- the raised platform and Quranic sculpture (Adapted from Holod & Khan 1997:77)

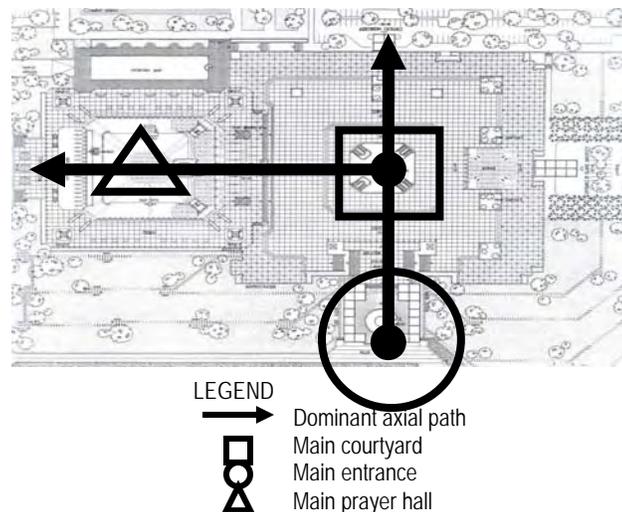


Figure 2.12 Spatial layout of King Faisal Mosque (Adapted from Holod & Khan 1997:77)

iii. Setting

There are three main mosque settings which can symbolise the ruler's authority. First, a mosque may be constructed on a palatial site, located on higher ground or stand as a distinct object in a large open site. Second, the mosque location may be dictated by formal orientation requirements, in which the built form is placed along a straight axial line or at the terminus of an axis. This strong axial line hence determines the approach and entrance to the mosque, which is visible from far. This can be illustrated in the example of the Mosque of Hassan II in Casablanca, Morocco designed by Michel Pinseau (Plate 2.10). To achieve King Hassan's political ambition, the mosque is placed on top of a concrete elevated platform by the open sea, on a reclaimed embankment to ensure its visibility from far. Due to its strategic location, the building can be seen from a considerable distance on two main axial approaches to highlight its importance in the city. In the third type of setting, the mosque may be positioned within the vicinity of the patron's residence, ruler's administrative headquarter or centers equipped with special facilities such as entrances or access ways that are reserved for the patron. This is seen at the Great Kuwait Mosque designed by Makiya Architects, which was completed in 1986 (Plate 2.12). Although this mosque is not sited on a higher ground, its placement is not in a high density area but is in proximity to the Al-Seif Palace (The Emir of Kuwait Palace) (Holod & Khan 1997).

iv. Structural form and material expression

A mosque is capable of expressing the political authority of the ruling body and defining their state agenda. To achieve this, the mosque generally portrays design appearances, which combine a regional approach and imported idioms, such as reference to the Ottoman architectural features or features from other prominent Islamic dynasties. Roberson (2004:17)

states that many mosque patrons “appeared to adopt past and modern architectural styles, using imported building materials popularized in the 20<sup>th</sup> century combined with regional elements because they wanted to portray the idea of progressiveness that equated with Islam and universal modernism”. This pattern is commonly seen in countries that emerged from the colonial empires, because self-independent rulers wanted to demonstrate the capability of their newly independent state in the global context. In addition, these post colonial rulers also seek legitimisation among the local populace. An example is the Sultan Omar Ali Saifudin Mosque, which presents the combination of regional elements with architectural idioms taken from the Mughal Indian design (Plate 2.15). This distinct architectural feature can be seen in the design of the mosque’s domes and arched openings that are constructed using the latest building techniques and imported contemporary materials, to illustrate Brunei’s identity as both a progressive and Muslim country.

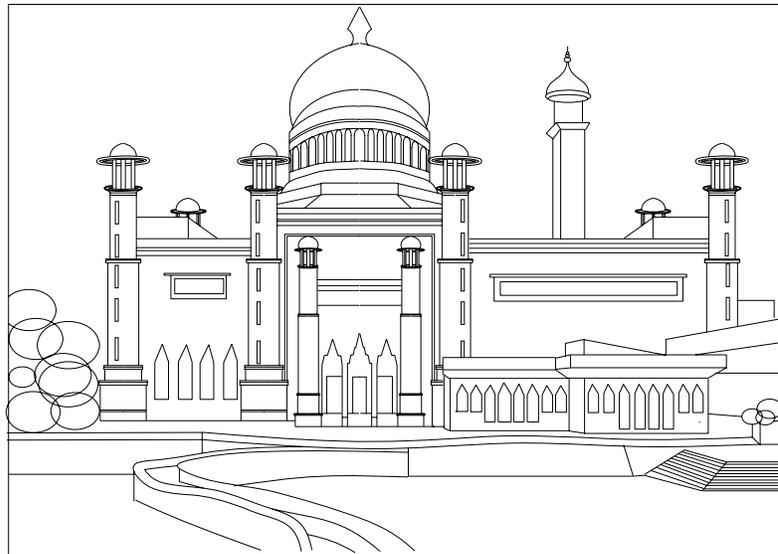


Plate 2.15 The Sultan Omar Ali Saifudin Mosque  
Brunei  
(Ismail 2007)

## 2.5 Summary: politics and architecture

In summary, the relationship between politics and architecture has been explored. An overview of the study is set out in Figure 2.13 below.

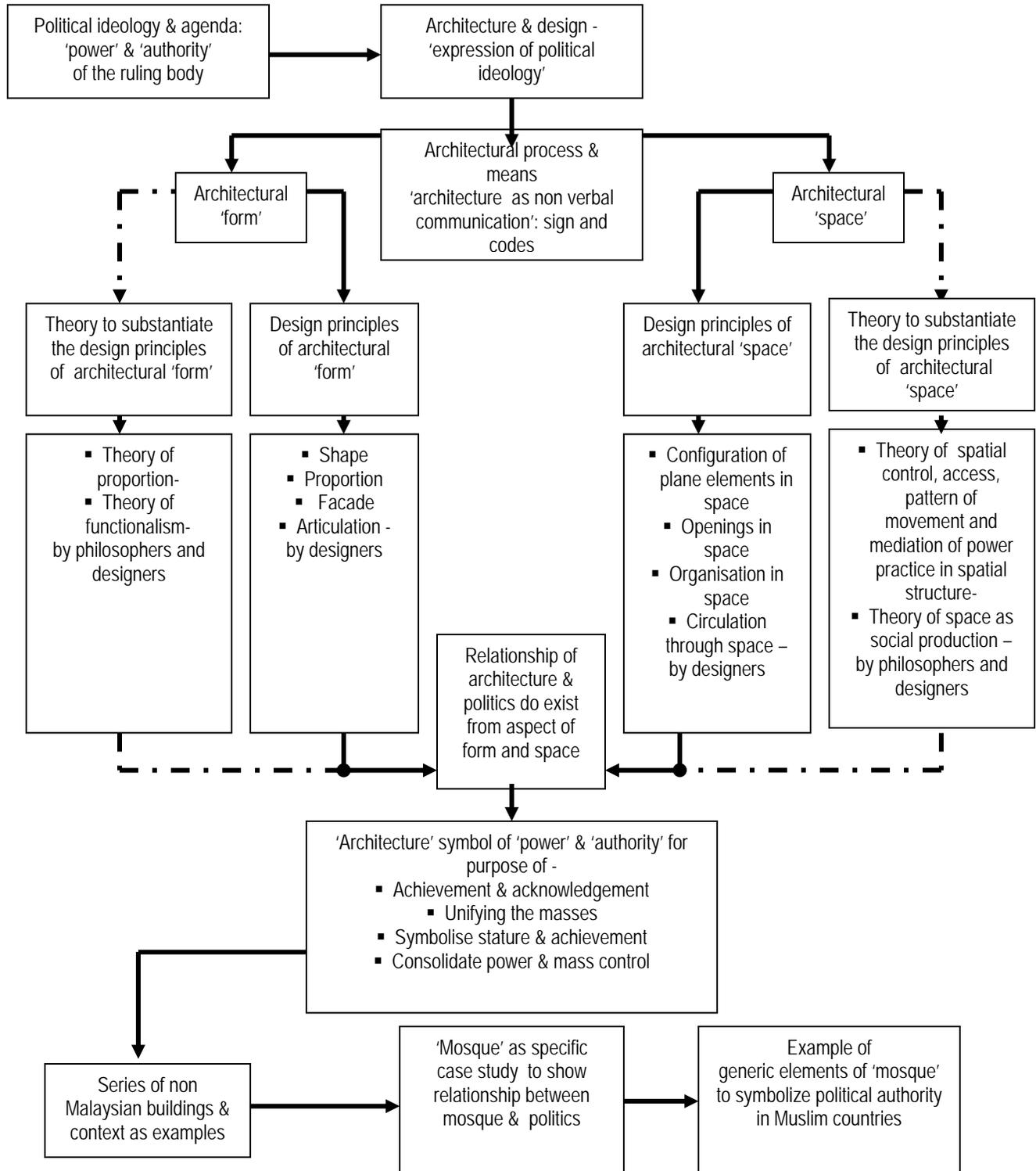


Figure 2.13: Overview of study on politics and architecture

From the literature review it is apparent that symbols of authority are institutionally embedded in architecture from public buildings to government institutions. In this sense, architecture can symbolise the political ideology of a particular group or ruling body, as it is a potential 'sign' and a form of mediation. This is possible as the existing properties of built form may help to translate the building function into a non-verbal communication system which makes communication with the sign user or society possible.

The mosque was also shown to symbolise the ruling authority political agenda. Previous studies revealed that most state governments in Muslim countries build state mosques to express their commitment to Islam and to stand as symbol of national purposes. From what was revealed in the literature, it is suggested that the symbol of political authority can be projected through the design of state mosques in Muslim countries, particularly where these state mosques are monumental and had an outstanding appearance.

The review of literature is vital in strengthening the premise for this research that state mosques in Muslim countries are influenced by politics, therefore, this will also be true for Malaysia. It became evident through this review that there is an existing body of research into the design of state mosques as an expression of political ideology, and the next chapter will discuss the issue of the mosque in Malaysia. The extent to which this issue has been addressed in the Malaysian context will be determined, and the need for the current research project will be established.

## **Chapter Three**

### **SETTING THE SCENE: MALAYSIAN CONTEXT**

#### **3.1 Introduction**

In the context of Malaysia, in both the pre- and post-independence period, Islam is viewed by many scholars as a vital political vehicle and potent source that contributed to the country's social and political growth, including shaping the Malaysian cultural scene and built environment. This chapter aims to elucidate this in depth.

Section 3.2 covers issues relating to the Islamic belief system and its practice in Malaysia since the arrival of Islam in the Malay Peninsula until the present day context. This includes an explanation of the influence of the Islamic religion on local Malaysian societies before and after independence. Although the overall study focuses on how the independent government interpreted the practice of Islam as part of the nation building agenda during the post-independence period from 1957 until 2003, discussion of the pre-independence period is also important, as the pre-independence period describes how the Islamisation process of the country evolved, and how it shaped the present Malay - Islamic political scene, including the political ideologies of the Malaysian prime ministers - Tunku Abdul Rahman, Tun Abdul Razak, Tun Hussein Onn and Tun Mahathir Mohamad. In addition, Section 3.2 will explain how Islamic practice penetrated local social organisations and how this Islamic practice was assimilated by the existing Malay culture and custom or 'adat'. Section 3.3 describes the historical development of the mosque in Malaysia in general, from the traditional period to the present day context, and Section 3.4 draws together all the available studies on the mosque in Malaysia in the field of Islamic architecture. By identifying all published sources on the mosque in Malaysia, the limitations and gaps in the study of the state mosque in West Malaysia are verified.

#### **3.2 Islam and politics in Malaysia's pre- and post-independence context**

Islamic religious belief and practice penetrated the Malaysian local scene and influenced the social organisation and political structure in four different stages. These stages are: i) the traditional social culture; ii) the pre colonial period; iii) the British domination period; and iv) the post-independence era.

**i. Islam and politics in the Malaysian traditional social culture**

Most historians note that Islam had penetrated the Malaysian scene and there had been well-established Muslim communities in this area as early as the 6<sup>th</sup> century. However, there is much conjecture and debate on this subject as the evidence seems incoherent and inconsistent. Nevertheless, it is not until the 15<sup>th</sup> century that the large scale conversion of the Malaysian populace to Islam took place, propagated by the traders and missionaries of Persian and Arab Muslim descents.

During this period, the Sufi mystics from India of the Sunni sect also played a prominent role in proselytising the local communities due to their active preaching activities. The local populace, who were previously animists with a combination of Hindu and Buddhist beliefs, began to adapt with this new faith. Strong evidence also links the spread of Islam owed to the Malaccan rulers who compelled their vassals in the straits to adopt the Islamic religion (Andaya 2001). Whatever the motives were, the Islamic religion nonetheless had successfully penetrated the local scene via the royal court. The conversions of these sultanates paved the way for the locals at the village level to follow the same path of religious belief (Talib 1990). Hence, when the Malaccan ruler adopted Islam, Malacca and the whole of Malay Peninsula became Islamized (Rauf 1964).

Beginning from the 15<sup>th</sup> century onwards, the religious structures in the country had been led by the Malay sultan and the royal court. This situation in time brought significant changes to the perception of the 'Malay' where they are identified to have a strong bond with the Islamic religion which provides a conception that being a 'Malay' exclusively means to be an Islamic (Provencher 1982; Andaya 2001). This statement is also supported by Manning (1974), who stated that the issue of Malay ethnicity and the Islamic religion has always been ingrained in the Malay psyche. In other words, Islam is the major symbol of Malayness and its faith is inseparable from the Malay ethnic and cultural heritage. As put forth by Mutalib (1993), the Malaysian setting actually comprises of three main ingredients that amalgamate with each other, namely, the Islamic principles and values, the Malay customary norms and the ethnic nationalistic sentiment.

The function of Islam in the traditional Malay political system however is minimally treated. Although the Islamic religion is acknowledged as a precondition for social and political participation in Malay society, on one hand, it did not provide a strong base for any political struggle for the ruling institutions to claim power or legitimacy among each other (Andaya 2001). This is because the identification of power and title in the ruling institutions are substantially linked to the monarch lineage.

Islam therefore is merely performed by the ruler as personal practice, and there are no indications of formal Islamic institutions or bodies being established to monitor the development of religious activities in the state, during the 13<sup>th</sup> to the 15<sup>th</sup> century. Even though a few scholars have pointed out that the Islamic sharia law blends well with early Malay law text, such as the Hukum Kanun Melaka, the Pahang Legal Digest and Ninety- nine laws of Perak to handle matters relating to matrimonial, civil and criminal cases, these legal codes are not fully practiced in administration or for settling disputes in the country (Ahmad 1978; Rigby 1908; Gullick 1958). These codes however, posit two important ideas. First, the individual must be fully responsible for his or her own actions using own reasons (*akal*) and secondly, the king should abide by the sharia law and be just and fair (*adil*) when dealing with his subjects. Due to this case, individuals are all treated and stand equal in front of the law, even though they came from different social classes and strata. In this way, the practice of Islam limits the power of the king, as he should abide by the sharia law, and if he fails to do so he may be deserted by the populace.

On the other hand, Islam also brought legitimacy for the king, as a king is referred to as the shadow of Allah on earth or 'khalifatullah' to whom all subjects must abide if they do not want to know the wrath of Allah in the hereafter. In addition, Islam also helped to build strong trading relationship between the Peninsula and the rest of the Muslim countries by its trading routes and well established Malacca port.

It is also important to note that the animistic and Hindu beliefs are still closely affiliated with the institution of Malay rulers rather than Muslim practices.

This is because these leaders sought to interpret Islam to suit the existing belief system and customs - 'adat' - of the society. This is illustrated in the concept of 'daulat' acquired by the ruler after his coronation. The ruler is considered to have mystical powers and those who deceive his command and rebel against his authority may be cursed with ill fortune (Provencher 1982; Funston 1981).

The conversion to Islam, however, did not disrupt the current culture, or the local existing customary law 'adat' and social structure. This traditional period thus portrayed the combination of different forms of belief such as the animist and the Hindu Buddhist faith in Malay culture with the sufi Muslim tradition to produce hybrid religious worldviews. Even though the Islamic religious practices were followed, primitive animistic tradition and Sufi thought apparently still lingered among the locals. It appears that the locals continued to uphold worship towards 'saints' (walis), who according to their followers had divine conferred powers. The dependence on the 'witch doctor' (bomoh or pawang) who practiced magical spells still continued in the social function of the villages (Wilkinson 1906). Likewise, Islam did not much affect customary law in regard to the role of women, inheritance, descent, family law and most forms of criminal law. What is more, it did not change the climate or the local styles of dress or architecture which had been formed by the humid tropical climate.

Even after the fall of the Malaccan Empire to the Portuguese and Dutch, which resulted in a series of autonomous sultanates in other Malay states of the Peninsula, Islam was still adopted as the law of the land. This is considered important for the populace as the Islamic injunctions helped to symbolise the unity of the states (Othman 1979).

## **ii. Islam and politics in the pre-colonial period**

The religious institutions in the country during the pre-colonial period were local in character. Even though the advent of Portuguese in 1511 followed by the Dutch in 1641 made some impact in the country to spread the Christian ideology to Asia and the monopoly of the spice and tin trade in the Peninsula, the Islamic

institutions, beliefs and practice were still maintained among the local populace, predominantly in villages and small settlements (Begbie 1967).

During the pre-colonial period from the early 16<sup>th</sup> century to 18<sup>th</sup> century, the mosque became the centre of village life and apart from accommodating religious activities, this building also served as a communal space for public gatherings and receiving religious education (Bird 1985). The term 'mosque' during this period referred to a small building which was built in every village for religious and communal reasons. This mosque, however, was not meant for conducting the Friday prayers. Only when a village has more than 40 houses, is a bigger scale mosque constructed. This accommodates a large general assembly for Friday prayers. This place of worship was largely self-functioning and built on endowed land, with funding from private donations and obligatory 'zakat' taxes collected from the populace. The mosque was well maintained and supervised by the mosque committee at village level headed by an 'imam' who had much knowledge in Muslim practice.

The 'imam' was assisted by a 'bilal', who made the call to prayers and was responsible for organising all religious functions. Each village established their own key religious offices, where the claims to office were based on individual religious background and attitude. The recruitment for religious elites nevertheless, was chosen by the community based on their personal abilities. However, priority was given for those who had made pilgrimage to Mecca with specialised religious knowledge and who possessed an exceptional piety (Raja Abdullah 1925).

The political structure during this period was very dependent upon the value system of religious functions, where religious belief and attitude had much influence in defining the social status and ranking system in the local society (Gullick 1958). In addition, the religious sources of authority also indirectly helped to legitimise all community functions. This situation occurred due to the trust given by the local community towards the religious leader or imam, who sometimes outranked the village headman's position. The Islamic religious rites, festivals and ceremonies also promoted and build social integration and solidarity within the Malay society. Islam played an important role during this period as its teaching and

values harmoniously inculcated the existing Malay custom 'adat' (Othman 1979). In conclusion, the Islamic religion more or less had transformed the society's entire social and political structure, and the dominant feeling towards Islam had also made the locals namely the Malay Muslims to be more resilient to other external cultural influences.

### **iii. Islam and politics in Malaya during British domination**

The first British colony was established in the Malay Peninsula after the lease of Penang Island by the Sultan of Kedah to the British East India Company in 1786. Following the Anglo-Dutch Treaty in 1824, the British not only took control of Malacca but also helped to divide the Malay Archipelago between the British and the Dutch. Malaya, however, was designated as colonial territory. In 1826, the British formally established the crown colony of the Straits Settlements which were comprised of Penang Island, Malacca and Singapore (Andaya 2001). The Straits Settlements were placed under the control of the East India Company in Calcutta, however, by 1867, the seat of administration transferred to the Colonial Office in London.

The British influence and intervention over the Malay states began to accelerate further after the signing of Pangkor Treaty in 1874. By the turn of the 20<sup>th</sup> century, the colonial administrative apparatus was quickly established in the states of Pahang, Selangor, Perak, and Negeri Sembilan, to form a Federated Malay state. British residents were appointed to advise the Malay rulers in these states. For the unfederated states like Johore, Kedah, Perlis, Kelantan and Trengganu the acceptance of British advisors came at a much later period. Even though the colonials showed different period of influence in various Malay states, in the long run the outcomes of their administration were much similar and consistent (Andaya 2001).

The colonial phase presented a gradual transformation in the local scene and traditional Malay society from the aspect of social culture, politics and religious institutions (Parkinson 1960). These significant changes were brought upon by an increased contact with foreign cultures made possible by Muslims from other lands

like the Middle East and India, and due to the intensive indoctrination of colonial ideology and administrative policy (Yegar 1979). This improved external relations with the outside world including the introduction of new policies by the colonials, and apparently resulted in two imperative effects.

The first effect was the institutionalisation of the Islamic religion in a more structured form, led by the Malay royal court, and supported by the British-run state councils and religious scholars in a proper bureaucratic organisation (Mackeen 1969). This was a major change. In the traditional years there was no formalised body to monitor the development of Islam in the country, but under the colonial rule, Islamic issues were placed under the control of each state. This was seen in the early 1950s when Departments of Religious Affairs were established in each Malay state to enforce Muslim criminal and moral codes, to provide services for the Muslim community and to improve Muslim administration. The Department of Religious Affairs also held much responsibility in protecting the local Muslim community from orthodox Muslim doctrines that were defined as heretical (Cowan 1961).

As the Sultan's responsibility was limited to head of the Islamic religion only in their respective states, their authority was also limited (Gullick 1990). Even though it seems that the Islamic affairs and Malay custom are formally positioned under the jurisdiction of the politically co-opted Sultan and his state council which was comprised of *kathi'* to administer the Muslim affairs at district level and chief *kathi'* at the level of Malay states, the British authority still controlled the Islamic formal institutions such as the Council of Islamic Religion and Department of Religious affairs (Stockwell 1979). The British officer (resident) is accredited to the court, where his advice is sought and acted upon other than those touching the Malay religion and custom (Parkinson 1960). In addition, the Shariah court was introduced to back up the *Majlis* or Council of Islamic Religion. This committee is considered important as it helped to handle all Islamic jurisprudence matters relating to the Muslim populace on family affairs, divorce, marriage, tithes, endowments and trusts which are systematically handled and organised (Mackeen

1969). All these factors contribute to the present Islamic practice and administrative system in the country.

The second effect is the rebirth of various Islamic ideological strands in the Malay society, such as the traditionalist, reformist and modernist Islamic ideology which resulted in the resurgence of new Islamic movements and organisation in the Malay states (Roff 1967; Mehmet 1990).

The traditionalist Islamic ideology evolved within the Kaum Tua group. The group was comprised of traditional religious scholars and was the product of Muslim rural village 'pondok' school. The development of traditionalist Islamic trend and ideology in this country begun to proliferate after the fall of the Acheh Empire in the late 17<sup>th</sup> century and due to the fall of Pattani to Siam in the early 18<sup>th</sup> century as a well-known Islamic religious centre in the Malay archipelago (Abdullah 1998). This incident urged many Islamic religious scholars and ulamas to migrate to neighboring countries namely to Malay states such as Kedah, Perlis, Kelantan and Trengganu. These traditionalist religious scholars then built private religious schools known as village 'pondok' schools to spread their Islamic teaching to the local society. The development of these religious schools was at its peak in the early 20<sup>th</sup> century. For instance, between 1930 and 1940 alone, there were about 100 religious schools built in the east coast and northern Malay states which attracted hundreds of local students (Abdullah 1998). Instead of rethinking Islam in terms of contemporary situations and demands, this Kaum Tua group attempted to reassert and maintain a traditional concept of Islamic faith based on the sharia or Islamic law and were not willing to assimilate worldly matters with religion. Their doctrines and belief system however were widely shared by the traditional Malay political elites in the royal court circle in each state (Abdullah 1998). In the long run, this traditionalist group was also responsible for the emergence of other important dakwah movements in the country which are the Jamaat Tabligh and Arqam group (see Appendix C for details). These two dominant dakwah groups which proliferated in the middle 20<sup>th</sup> century professed a similar kind of Islamic ideology to the traditionalist group who strictly followed the

sharia law and were not willing to assimilate worldly matters. They also introduced their own Islamic doctrine and belief system.

The reformist Islamic ideology on the other hand, was created by new group of Malays with different political exposure, intellectual tradition and religious belief system. The reformist Islamic ideology was firstly introduced by the Kaum Muda, during the early 19<sup>th</sup> century, who mostly comprised of literate and expatriate religious Arab elites, 'Jawi Peranakan' and Malay from Indonesian ascendancy. Their ideology then was continued on by the new breed of Malay intellectual educated from the Sultan Idris Training College for Malay Teachers in the early 20<sup>th</sup> century who were influenced by the writings and journals produced by the Kaum Muda. For these new thinkers, Islam not only had to be freed from innovations (*bid'a*), but it also had to engage into a new cycle of interpretation (*ijtihad*) in order to cope with, and to adopt, modern science and technology. In this case, reformism was modernising in a special sense and limited degree (Abdul Bahri 1997; Sharabi 1970). As put forth by Sharabi (1970:7), "the primary goal of reformist Islam was to safeguard Islam and the institutional structures upholding it, equipped with a more rational awareness of its situation and needs. Due to its fundamental premises, reformist Islam also showed strong opposition towards secularization and westernization of elements of social modernization."

In the context of Malaysia, this reformist group was not only responsible in spreading its Islamic ideas to the populace but also helped to spark the nationalistic spirit which emphasised political mobilisation of the Malay community (Watt 1988). This particular group with a new stream of thought also initiated the establishment of a radical Malay political organisation, known as the MNP – the Malay Nationalist Party - that was opposed to the colonialist rule and to the role of Malay rulers during the colonial period (Abdullah 1985). They were also the founders of the first Islamic political party in Malaysia known as the PMIP (changing its name to PAS in the 1970s)<sup>1</sup> and in the long run responsible for the

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<sup>1</sup> PAS party is the dominant Islamic political party in Malaysia. This party exists due to the splits that occurred in UMNO during the 1950s when some of its members who disagreed with the secularisation ideology implied by UMNO and set up an Islamic party known as PAS. Since most of the PAS leaders originated from the east coast states namely Kelantan and Trengganu, PAS gained much popularity and

emergence of other Islamic organisations such as the Malay Islamic Youth Organisation (ABIM) (see Appendix C for details) which strove to consolidate Islam's position in the country (Abdullah 1998).

The modernist Islamic ideology, however, is the most important stream of thought which contributed to the shaping of the present political scenario and Islamic practice in the country particularly among the ruling elites. Unlike the traditionalist and reformist Islam, this modernist group approached Islam in a different way. According to political scientists such as Wilson (1976) and Fazlur Rahman (1980), this modernist Islamic group tends to bring the religious thought, life and culture of Muslim society into harmony with the present age by blending in the Western civilization and ideas with Islamic doctrines. For example, there is the role of akal (reasoning) in religion, women rights and the idea of democracy. As a result, the traditional Muslim thought and its moral conceptions are modified and become more liberalised.

This modernist ideology was introduced by Malays from royal and aristocratic birth, educated in Malay residential schools such as the Malay College Kuala Kangsar (Malay Eton) that adopted the English public school education system. These ruling class Malays were trained to become Malayan Civil Servants (MCS) in the British government service. Under this British government scheme, a new Malay leadership group who are increasingly influenced by Western ideas of government and social organisation emerged from the local society. Regardless of their inherited social status, this new breed of traditional elites retained and regained their political influence and authority in the country's administrative system due to their strong relationship and connection with the colonials (Abdullah 1998). The combination of these factors resulted in the establishments of pro-British Malay administrators from traditional Malay elites who in the long run

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support from these two states. After independence, PAS managed to maintain its popularity in these two states and formed a strong Islamic government and influence there. However, crisis occurred in Kelantan states regarding the issue of corruption scandals and political turbulence under the leadership of Asri Haji Muda, forcing him and the PAS party to join the Federal Coalition Government (Barisan Nasional) in 1973 in order to clear the corruption allegations which were faced by the Kelantan states. In latter years PAS became an independent Islamic party which then represented a threat to the Federal Coalition Government (UMNO-MCA-MIC) till present.

contributed to a new dimension of political ideas for future Malay politics and Islam in the country. This group was also the founder of the United Malay National Organisation (UMNO) which was the dominant ruling party in Malaysia during the post-independence period, where its leaders are mostly made up of Malay royals and people of aristocratic birth with Western education and training. Such prominent leaders are Onn Jaafar, Tunku Abdul Rahman, Tun Abdul Razak and Tun Hussein Onn. Their allegiance to the West was not only confined to how they administered the country, but apparently also influenced their religious beliefs and cultural practices such as secularism (Abdullah 1998).

#### **iv. Islam and politics during the post-independence era**

The federal involvement in Islamic affairs in the country only existed after Malaya gained independence from the colonials. This is seen after the Malaysian constitution came into force on 27<sup>th</sup> of August 1957, which made Islam the official state religion for the entire federation as stated under Article 3(i) of the Federal Constitution (Means 1969). The Sultans however remain the ultimate authority of Islamic law in their respective states, but as for states like Penang, Malacca, Sarawak and Sabah that do not have any Sultan, the paramount ruler (Yang di-Pertuan Agong) played the role of head of Islam in those states as well as the Federal Territories of Kuala Lumpur, Labuan and Putrajaya.

Despite having a Sultan and Paramount Ruler as head of Islam for the states, the federal government still assumed responsibilities for Islam in every state. In relation to this, the federal government, led by UMNO, instituted a number of policies designed to promote Islam, such as the allocation of increasing sums of federal money for mosque building, Muslim administration and welfare in every state (Means 1969). The federal government also took some drastic measures to provide compulsory religious instruction in schools, to forbid any form of media broadcasting that contradicted Islamic belief, and to regulate new Islamic dietary laws that prohibited consumption of 'unhalal' products in public. In addition, they actively promoted the conversion of non-Muslims to Islam and restricted non-Muslim missionaries. The federal government also established a centralised body

known as BAHEIS in 1968 (presently referred to as JAKIM) which is a division of the Prime Minister's Department (see Appendix D), to plan, coordinate, manage and monitor all Islamic affairs in the country (Means 1969).

Although Islam is the official state religion, it is also important to note that Malaysia still adopts a secular constitution (Yong 1998). Even though the federal government led by UMNO particularly during Mahathir's administration incorporated Islamic values and features into government administrative service, nevertheless, they did not implement Islamic laws to run the country, or, in other words, convert the nation's administration into an Islamic public service. The Islamic laws are only practiced for handling Muslim personal matters and family affairs beyond the jurisdiction of the sharia courts (Yong 1998). As stated by Mahathir during a speech in 1984, "What we mean by Islamization is the inculcation of Islamic values in the government. Such inculcation is not the same as implement Islamic laws in the country. Islamic laws are for Muslims and meant for their personal laws. But laws of the nation although not Islamic based can be used as long as they do not come into conflict with Islamic principles" (in Yong 1998:103-104).

Moreover, the association of Islam is part of ethnic identification as stated in the Malaysian constitution (Article 160) drafted by the federal government which stipulates that a Malay is defined as one who professes Islam, habitually speaks the Malay religion and conforms to Malay custom, and this clause has also thrust the religious matter into the centre of Malay cultural and social affiliation (Fernando 2006). In the long term, this constitutional definition has allowed the Malay identity to be protected by the Islamic religion.

The radicalism of the dakwah movement led by the Malay Islamic Youth Association (ABIM), Darul Arqam (see Appendix C for details) and PAS also further accelerated the Islamic religion into the Malay society and politics, by bringing Islam to the upper echelon of political debate in Malaysia during the post-independence period (Nagata 1982). The dakwah movement forced the federal government to change its political course, to become more receptive towards Islam for the sake of political popularity and survival.

However, it was Malay political parties such as UMNO and PAS that took the opportunity to expand the political horizon by using the language of Islam. The practice of Islamic religion therefore became the central theme of serious confrontations and tension between UMNO and PAS particularly in Malay-dominated states such as Kedah, Perlis, Kelantan and Trengganu (Milner 1991). This is because both of these parties have different visions of Islam for the contemporary Muslim society in Malaysia. UMNO, for instance, showed support for modernist Islamic ideas that focused on material development and the secularist approach (Abdullah 1998).

PAS, on the other hand, upheld a fundamentalist Islamic ideology in the way they criticise fellow Muslim behavior and custom, showed a stance of rejection towards Western model, and sought Islamic legitimisation by placing emphasis on mundane devotional experience that is true to the traditions of early Islam (Milner 1991). PAS perceived Islamic faith as an integrated system in everyday life that was in line with the Prophet's teachings which comprised of *aqidah* (system of belief), *ibadat* (system of worship), *munakahat* (family system) and *muamalat* (social, politic and economic system) (Ibrahim 1981). PAS also believed that as long as a Muslim act is for the sake of God and consistent with Islamic law (*sharia*) in managing worldly needs, one is on the right path. In other words, PAS emphasise that a true Muslim should practice a balanced life with fulfillment of both spiritual and worldly needs, including an emphasis on the idea of moderation in practicing this physical life (Hamayotsu 2002). Although PAS may show a high level of interest toward spiritual practices, nevertheless its ideology and attendant principles seem negotiable (Hamayotsu 2002).

PAS action for managing Islam in such a manner however has a political reason to it. As put forth by Liow (2004:369), "...purely doctrinaire Islamist never able to engage successfully in the mainstream of Malaysian politics, therefore, PAS had to justify their struggle in terms of defending Malay and Islamic primacy in the country." Whatever their concern may be, PAS has proven to be successful so far in positioning itself among the Malay Muslim society for the past 56 years as the vocal champion of Islam in the country (Liow 2004). Using the fundamentalist

religious campaign templates, PAS has also promoted its own political strategy in intensifying their idea of Islam in the country (Hassan 2007) (for more detail on PAS political ideology see Kessler 1978; Hooker 2003; Case 2006).

This discussion shows that PAS, the dakwah movement (ABIM & Darul Arqam) and UMNO party adopted different approaches and strategies towards the practice of Islam in the country, even though each claimed to have the high ground of Islamic credentials and credibility; and, sought legitimisation of authority through Islam (Kessler 1972). This conflict, which was due to differences in the interpretation of Islam between UMNO, PAS and the dakwah movement, continues to challenge the very notion of Malay unity in the country and has made the gulf between them grow wider as both parties try to be more Islamic than the other (Harper 1999). This long running debate however has helped to assert Islam in the Malay social and political fabric.

Islam has always been a significant political force and a symbol of Malay culture throughout Malaysian history. In addition to this, Islam has become the focal theme that stimulates Malay unity and the country's built environment.

The presence of Islam in the Malaysian political arena thus, has and will always be employed as a powerful tool in the struggle for political supremacy in order to face the rigorous intra-Malay rivalry. In this sense, while the Malaysian ruling government wraps itself in the institutions of democracy, the UMNO ruling party continues to replicate the authoritarian practices in a less visible guise through its regulation of the Islamic religion and its development in the country in physical form such as the erection of monuments, including places of worship like mosques.

Since the mosque is the most dominant structure that is associated with Islam and political development in Malaysia, the next section will trace the evolution of mosque in this country from the period when Islam was disseminated in Malacca until the post-independence context. By understanding the history of the mosque, the role, position and function of this place of worship in Malaysian society can be understood in detail.

### **3.3 Mosque Development in Malaysia (8<sup>th</sup> -21<sup>st</sup> century)**

The historical development of the mosque in Malaysia can be classified into four different phases. These are: i) the traditional era (8<sup>th</sup> -late 15<sup>th</sup> century), ii) pre-colonial era (early 16<sup>th</sup>-early 19<sup>th</sup> century), iii) colonial era (1824- 1957) and iv) the post-independence period (1957-2007) (Ahmad 1999; Nasir 1984, 1989 & 1995; Yeang 1992; Fee 1998; Yoong 1987; Ali 1989; Vlatseas 1990). However, for the purpose of this study more emphasis will be placed on the mosque development during the post-independence period.

#### **i. The mosque in the traditional era (8<sup>th</sup>-late 15<sup>th</sup> century)**

The existence of the mosque in Peninsular Malaysia can be traced back to the 15<sup>th</sup> century in parallel with the arrival and dissemination of the Islamic religion in the country. According to historians, Islam was introduced to the Malay Peninsula in states like Kedah, Kelantan and Trengganu sometime during the 8<sup>th</sup> to 13<sup>th</sup> centuries (Fatimi 1963). However, most agree that Malacca was the focal centre of Islam in the Malay Peninsula during the early 15<sup>th</sup> century (Yahaya 1998). This can be proven from the discovery of archaeological artifacts such as gravestones and early inscriptions written by the Arabic, Chinese and Portuguese traders (Braddell 1947). Even though Islam had a firm footing in early states like Kedah, Kelantan, and Trengganu, from the 8<sup>th</sup> to 13<sup>th</sup> century the Islamic religion was only disseminated among the Muslim settlements in villages (Fatimi 1963).

During this period, religious scholars and village people built mosques in small settlements only to accommodate their needs. In other words, the religious institutions during this period were primarily local in character. Each village would have a mosque depending upon the size of the community and the wealth of the patron. All village life would be centred on the mosque where it catered for communal and religious activities such as prayers, social and political meetings and for village affairs (Means 1969). This is proven by writings in the Kedah Annals that state in the 10<sup>th</sup> century the first mosque in the Malay Peninsula was built by a religious man from Baghdad known as Sheikh Abdullah, on the peak of the Jerai mountains in Kedah (Nasir 1984). According to Ahmad (1999) there are two types of early mosque built during this period which show regional (Plate 3.0) and traditional influences (Plate 3.1).



Plate 3.0 Mosque with regional influence typically found during the traditional period (12<sup>th</sup> -15<sup>th</sup> century) (Rasdi 2003:16)



Plate 3.1 Mosque with traditional influence typically found during the traditional period (12<sup>th</sup> -15<sup>th</sup> century)( Rasdi 2003:16)

The regional influence can be distinguished by its octagonal minarets, square plan layout and two or three-tiered roofs which had a similar resemblance to the sacred form of the pagoda with decorative roof ridges (Bruce 1996). From the aspect of the pagoda-like shaped roof there are many hypotheses and debates among historians regarding this matter. Some scholars suggest that it is due to the craftsmanship brought in by the Chinese to the Malay straits where the locals inherited their skills (Kohl 1984). Another theory proposed is that this resulted from the influence of the Buddhism and Hinduism religion that had flourished in the Malay straits before the arrival of Islam, thus the iconographical form of their temples had been adapted to the early mosque design (Graaf 1963). On the contrary, there are also reports that stated the local mosques distinctive features are greatly influenced by the Islamic converts who originated from many religious centres throughout the Asian region and brought their architectural influence into the country. There is also a view that this unique roof form resulted from the Sufis mysticism to represent the ascendancy of the spiritual passage but there is no strong evidence from the architectural theory except description regarding physical ascension and the anthropometric associations (Mohamad 1978; Al Ahmadi 1978). This is similar to that of the old mosques built in many parts of Indonesia. This is partly because some of the Malay Muslims in the Malaysian Peninsula are descendants of various ethnic groups from Indonesia such as from Kalimantan, Aceh, Sulawesi and Java (Ahmad 1999; Nasir 1995).

This is proven from previous historical studies that show strong similarities of architectural features between the Demak Mosque in East Java with the oldest traditional mosque in Malaysia, the Kampung Laut Mosque especially from the usage of the pyramidal roof form (Plate 3.0) (Ahmad 1999; Nasir 1995; Raalah 2002).

The traditional mosques, on the other hand, reflect the strong influences of the Malay house, way of life and environment with reference to the local climatic, topography, environment and adaptive towards the Malay socio-culture. According to Fee (1998) most of the mosques built from the 10<sup>th</sup> to 15<sup>th</sup> century in village settlements were of the traditional mosque type in a form of a simple gable roof, based on post and beam construction. The buildings were raised on stilts to protect from flooding. Timber was largely used for the building structures with pitched roofs to enable the natural flow of water to the ground. The surrounding walls are punctured with many openings, fanlights and carving panels to facilitate cross ventilation. This early mosque also displays a single floor space layout. There are no indications of the verandah area or even the minaret structure at the beginning but they were added later (Rasdi 2000). This type of mosque is usually built and endowed by religious scholars or ulama to cater for the needs of Muslim societies in the rural village areas. They are primarily built at close proximity to the community dwellings and natural water resources, namely the river and well for ablution purposes. For example is the Papan Mosque located in Papan, Perak (Plate 3.1).

During the 15<sup>th</sup> century, the growth of Islam in the Malay Peninsula became more prominent under the rule of the Malay sultanate in Malacca. This is due to the strategic location of Malacca as an international port, which attracted many Muslim scholars, missionaries and merchants. They included Muslim traders from the Middle East, Indonesia and Gujarat in India to the Malay states who help to propagate the Islamic religion (Sandhu 1983). From this period onwards, the Islamic faith was disseminated to all parts of the Malay Peninsula. Many mosques were built in all parts of the Malaccan empire to cater for the increase the Islamic population (Nasir 1984). The Malay Sultan played a major part in the erection of a royal mosque in the country during this period (Nasir 1984; Andaya 2001). This scenario can be seen in Malacca under the reign of Sultan Mansur Syah during the Malay Sultanate golden age in the early 15<sup>th</sup> century. The mosques during the Malaccan sultanate period were of both masonry or timber construction and had

an important position in the Malay kingdom. It is presented as a visible structure to project the Islamic identity to the local populace and outside regions (Nasir 1984; Ali 1993).

ii. **The mosque in the pre-colonial era: The immigrants – Muslim Chinese and Indian (early 16<sup>th</sup>- early 19<sup>th</sup> century)**

Malacca's progress as a famous trading port in South East Asia and strategic location for outside traders in the late 15<sup>th</sup> century attracted external forces from the west to conquer this port. The Portuguese however, were the first who prevailed over Malacca in the early 16<sup>th</sup> century. During their occupation of nearly 130 years, new value systems and ideologies began to permeate into the local scene. Drastic changes also took place in Malacca's existing built environment where all major buildings including palaces and royal mosques that glorified the Malays and Islam were demolished (Raalah 2002). New buildings in the form of monumental solid structures such as fortresses and churches were erected in the town.

This was partly due to the Portuguese new administration's policy that showed conflict over the practice of different religions since their main interest was only accumulating wealth for their homeland, to expand the Christian faith and to mark their glory of conquest (Pintadao 1976). The needs of the locals were neglected and the Malay - Muslims were pushed into the rural countryside. Most of these Malays opened up new villages in remote areas without any access to infrastructures. The Portuguese proscribed the populace in practicing other faiths publicly. This included the practice of the Islamic religion and erecting mosques in the country (Ahmad 1990). Thus, there is no evidence of additional mosques being built during the Portuguese occupation, as they seemed to be hostile towards the Muslims and Malay inhabitants.

Historical studies by Nasir (1995), however, show that a small number of Malay-Muslims fled from the Malacca town area and opened up new areas to escape from Portuguese hostility. They constructed a mosque in a rural area known as Peringgit, which was a dense swamp forest nearby the Malacca river (Plate 3.2).



Plate 3.2 Peringgiti mosque located nearby the Malacca River  
(Ismail 2007)

They dominated this area until the Dutch took over Malacca from the Portuguese. This particular mosque is known as the Peringgiti Mosque and was built in 1720 to serve the nearby community (Ahmad 1999). Under the Portuguese rule, Malacca faced internal and external crisis in relation to social, political and economic aspects such as religious conflict, official corruption, and trading restrictions. Therefore, Malacca's popularity and political ties among the neighboring rulers and surrounding kingdoms, particularly with the Muslim traders weakened. This situation also affected the local populace's stance towards the ruling authority which resulted in riots and unstable social conditions in the country. As a result, Malacca, which was previously seen as a flourished trading port and headquarters for the spread of Islam, began to lose its position as a prominent Islamic centre in South East Asia (Andaya 1983; Pintadao 1976).

The situation changed with the overturning of the Portuguese by the Dutch who took over the Portuguese administration in 1641. Realising the failure of past political and economic policies under the Portuguese rule, the Dutch changed the political strategy. The Dutch East India Company made clear agreements with the Muslim-Malay rulers of Johore that their motive was purely for trade therefore they were able to conclude a treaty with the Sultan of Johore to outwit the Portuguese (Baskin & Winks 1966). In keeping with their promises, the Dutch were tolerant and provided religious freedom to the masses. The Dutch viewed religion as an important instrument to forge and control the consciousness of the people and utilised it as a main ingredient to reintegrate the community (Baskin & Winks 1966).

The Dutch approach towards Islam was more subtle as they were understandably worried about the potential of Islam as a rallying point to go against them as had happened

in Java. For this reason, the Dutch sought ways and means to tackle the local resistance against colonial establishments by promoting a liberal approach as part of their main administration framework (Noor 2004). Thus, Islam was given the highest priority by the Dutch, and publicly disseminated among the locals during this period. At the early stage of their occupation, the Dutch put much emphasis on redeveloping Malacca. In later years, they provided opportunity to the locals to erect their own place of worship by granting lands for communal needs.

Many mosques were constructed in village settlements using Dutch technology. The existing timber mosques were upgraded to masonry construction (Ahmad 1990). In the early 17th century the typical mosque features began to change from traditional characteristics to modern, solid structures of brick with arches which in time became dominant architectural features. European architectural influences begun to emerge in the local scene. Even though the new buildings introduced by the Dutch reflect the architecture of their homeland they also show efforts in integrating the local architectural tradition integrating the tropical climate, availability of materials and skills of the local workers. According to Vis (1980), the Dutch preference for minimum use of decorations resulted in straightforward designs that were impressive and robust in appearance.

The Dutch did not actually impose their architecture on buildings endowed by private donors, but it was the local Malaccan community's attitude that they willingly tried new architectural designs in their buildings to reflect the taste of their patrons as a reminder of their presence (Kohl 1984). This upper class group was interested in adopting the Western architectural elements in order to portray their status and prominence in society. This scenario can be seen in mosques built by the elite class, where these buildings are presented in rich architectural vocabulary that is intertwined with traditional elements and Dutch architectural characteristics (Kohl 1984). Strong European influences can also be seen in private buildings such as residences and mosques owned by influential Malay or Muslim communities that settled in or nearby the Malacca town areas during the 18<sup>th</sup> century. For example, the Kampung Hulu Mosque (1728) was constructed by a wealthy Malaccan Malay man known as Arom' who bequeathed his land to build this mosque (Plate 3.3).



Plate 3.3 Kampung Hulu Mosque located nearby the Malacca (Ismail 2007)

Arom became an influential figure in Malay society as he was appointed by the Dutch as 'kapitan' or local headman for the communities (Sandhu 1983). This mosque is built of masonry construction and materials imported from Holland. Buildings, which remained in the outskirt areas, however, were still in timber structures and form. According to Andaya (1983), this might be due to the limited Dutch development plan for Malacca which only covers an area of 14 kilometres from the coastline and up to 10 kilometres of the interior.

The migration of foreign traders and merchants to Malacca under the Dutch rule also changed the local architectural scene in the Peninsula during this period. The Dutch also imported vast numbers of Chinese workers to Malacca from Batavia (now known as Jakarta) through the Dutch East India Company in Indonesia (Hoyt 1996). The conversion of these rich merchants and immigrant workers to Islam sponsored the building of mosques. The Chinese Muslims introduced their native crafts skills to the dominant architectural features of the mosques (Kohl 1984). One mosque that presents the Chinese influence is the Tengkeru Mosque (1728). It had Chinese roof treatment at the roof ridge of the mosque. The roof ridge is curvature in shape and made of cement (Plate 3.4). In addition, "the Tengkeru Mosque minaret displayed a similar design appearance to Chinese pagodas (Plate 3.5) and applied decoration technique for friezes between the roof which used the cut and paste (chien nien) method" (Raalah 2002:57-58).



Plate 3.4 Kampung Tengker Mosque which had Chinese roof treatment at the roof ridge (Ismail 2007)



Plate 3.5 Kampung Tengker Mosque minaret which resembled the Chinese pagoda (Ismail 2007)

Similar to the previous decade, mosque building in the Malay states were not only influenced by religious scholars and Sultans, since there were also other wealthy and prominent individuals in society who patronised the construction of mosques. An example is the Kampung Keling Mosque built in 1728, which was endowed by rich Indian Muslim patrons (Plate 3.6).



Plate 3.6 Kampung Keling Mosque in Malacca (Ismail 2007)

iii. **The mosque in the colonial era (1824 – 1957)**

The British administration in the Malay states brought vast changes in the local scene, particularly the introduction of a new political and economic system and the modernisation of social culture including in the local built environment context. The colonialists were more cautious and opted for a more subtle mode of indirect rule particularly in treating the Islamic subjects in fear of violent responses as occurred in other subjugated Muslim countries like India and Sudan (Noor 2004). The role and position of Islam in the state administration was restricted only to domestic affairs controlled by the Malay Sultanates under the adviser of a British resident (Andaya 2001). In this process, the colonialist created a closer and powerful alliance with the elite group and royal authority. This situation also helped to bolster the Malay Sultanates' authority over the local populace and Islamic development in the country.

As a result, Islam became a symbol of unity for the Malay states where the Malays were loyal towards their ruler whose authority and divine power was in turn legitimised and rationalised by Islam. Even though the British did not show full support in disseminating the Islamic religion, they did not prohibit the locals from building mosques in Muslim settlements. This liberal strategy benefited their political stance among the elite groups in order for them to gain confidence from the local populace as well as maintaining cordial relationships with the Malay Sultanates.

On this account, mosques were widely constructed throughout the country not only by the colonials but also by influential individuals in society and private dakwah groups (Ahmad 1999; Nasir 1984).

The British at first took little interest in the affairs of the Malay states and no development or construction of buildings took place. However, towards the close of the 20<sup>th</sup> century when tin mining and rubber became the main exports of the country they began to show their commitments and characterised their authority and power by constructing infrastructures and buildings. With increasing wealth at hand, the British were able to get rid of the timber buildings, as replacements, materials such as bricks, stone, cast iron and steel became the common choice in design and construction techniques (Raalah 2002). Thus, the royal mosque built by the colonials portrayed a new architectural vocabulary and distinctive aesthetics. It is architecturally different from the traditional

mosques in terms of scale and proportion, form, features and building materials. According to Omer (2000:197), “the British for geo-political reasons helped building mosques that looked monumental and more like palaces than places of worship, to keep up with their reputation as colonial masters but also for the satisfaction of a local sultan”.

Ahmad (1999) also shares similar view with Omer where he states that “the erection of these majestic mosques act as mark of respect towards the local Muslim Malays, particularly the Malay sultanates who ruled the states during that period”. The royal mosques were constructed in strategic, central locations within the proximity of royal palaces and even named after the respective sultans by the colonials (Ahmad 1999). For example, the Muhammadiyah Mosque in Kelantan was named after the late Sultan Muhammadiyah (Plate 3.7), and the Zahir Mosque in Kedah was named after the ruler of Kedah (Plate 3.8).

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Plate 3.7 Sultan Muhammadiyah Mosque in Kelantan (Rasdi 2003: 19)

Plate 3.8 The Zahir Mosque in Kedah (Rasdi 2003: 20)

The royal mosque design and form during this period mainly reflects the Western design assimilated with regional taste designed by the British architects and engineers who were mostly transferred from the Indian Public Works Department to Malaya Public Works Department. Most of the royal mosques during this period were designed by prominent British government architects such as A. B. Hubback , H.A. Neubronner and L. Keste Ven and included the work of engineers such as A.C Norman, Caulfield and J. Goman. Most of the royal mosque designs in the Malay states under the British occupation however, were influenced by the North Indian and the European classical style. The North Indian style

was brought in to the Malay states from India, another British subjugated territory (Rasdi, 2003; Hisham 1990).

The North Indian style was chosen by the colonialist as the existing traditional Malay architecture did not have enough flair in design to portray the British supremacy as colonial masters in their subjugated territories (Rasdi 2003). Historians such as Vlatseas (1990), Rahman (1998) and Nasir (1984) propose that the dissemination of the North Indian style in Malaysia is due to the influence of the colonialist who previously had a stronghold in India. Hence, the British adopted some of the elements of building design from India to Malaya to introduce a new outlook of mosque architecture different from the previous mosque designs, which are made from timber structures. These historians also state that the British adopted this North India style for mosques in Malaysia because they needed to project their domination and control. Therefore, they put much effort in their campaign of physical construction to indicate their status and authority. Nine royal towns in Malaysia present grand and monumental royal mosques with North Indian style similar to those seen in the British seat of power in India to mark their ascendancy whilst transforming the Malay states into a 'theater of colonial discourse', where the colonialist become the dominant figure that constructed the entire play (Nandy 1983). The North Indian style is predominantly found in colonial Malaya during the late 19<sup>th</sup> century and widely flourished until the middle of 20<sup>th</sup> century. This particular style differs from other ordinary mosques as it portrays distinctive architectural features significantly due to its unique dome structure in the shape of large and small onions, symmetrical in design with a central dome of imposing dimension, multitude use of tall spires and surrounded with slender horseshoe shape arches. This kind of style also imitates the Moghul type of architecture which can be seen in mosques in Malaysia such as the Ubudiah Mosque in Kuala Kangsar, Perak (1912) (Plate 3.9) and the Jame Mosque in Kuala Lumpur (1909) (Plate 3.10) (Hisham 1990; Ahmad 1999).

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Plate 3.9 Ubudiah Mosque in Kuala Kangsar Perak  
with Moghul type of architecture design  
(Rasdi 2003 : 20)

Plate 3.10 Jame Mosque in Kuala Lumpur with  
Moghul type of architecture design  
(Rasdi 2003: 20)

Royal mosque designs in the country that projected the European classical style were partially to fulfill the desire of the local Sultans and Malay aristocrats to project their ascendancy and stature in society by emulating Western culture and modernity. This European classical style was first introduced in Malaysia during the early 18<sup>th</sup> century under the period of British colonisation. It is usually referred to as the high Renaissance architecture that personifies the Greco Roman heritage. Writers such as Ahmad (1999) Hisham (1990) and Fee (1998) hypothetically propose that the rationale behind this occurrence was due to the initiative of the Johore Sultanate who was influenced by the Western cultures to symbolise the idea of modernisation. In order to impose his self socio-political interest as a prominent ruler in society, as well as projecting a modern monarchy, he insisted on the development of monumental building structures which reflected the European classical style similar to the architectural styles adopted in Europe (Vlatseas 1990; Rahman 1998).

The primary architectural features of these mosques are focused on the external façade where it is distinctively divided into tripartite sections namely the base, middle and top, with double columns supporting the above semi-circular arches. The main prayer hall is covered with a close hipped roof which resembles the traditional vernacular mosque. The roofing system is supported by large masonry columns laid on flat slab tiled concrete floor. The interior and exterior façade are heavily embellished with plastered cornice work and surrounded by tall rounded arches and clerestory windows reminiscent of the basilicas

found during the early Christian period in Rome (Fee 1998). The most common architectural characteristics of this European Classical style are domes (either onion-shaped or top-shaped), hipped roof, turrets, classical columns, pilasters, pointed arches, keystones, pediments and plastered renderings on cornices and capitals. However, this style only lasted for a brief period of time. It can be seen adapted on most mosques found at the southern part of the Malay straits particularly in Johore such as the Jame Mosque in Muar, Pasir Pelangi Mosque, Sultan Ibrahim Mosque and Sultan Abu Bakar Mosque in Johore Bahru (Plate 3.11).



Plate 3.11 Sultan Abu Bakar Mosque in Johor Bahru (1825) with the influence of European Classical style (Rasdi 2003: 19)

Another style known as the European Art Deco was widely introduced to the local buildings including the royal mosque. However, there are relatively few royal mosques of the Art-Deco influence in the country compared to the ones with North Indian and European Classical influence (Yeang 1992). This Art Deco style presents the usage of all kinds of decorative motifs usually of glazed ceramic and terracotta. The key features of the Art Deco influences include simple geometric shapes, cubic masses and plain surfaces. The general plan and the presence of the large central dome with smaller domes surrounding it gave the building a much stronger Islamic image. The Sultan Sulaiman Mosque built in 1932 (Plate 3.12) is one of the first mosques in the country with the Art Deco style. This Art Deco treatment can be seen at the mosque façade, minaret design and building decoration (Yeang 1992).

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Plate 3.12 The royal mosque of Sultan Sulaiman, Klang  
in Selangor  
(Rasdi 2003: 19)

The early 20<sup>th</sup> century also saw a number of external architects involved in the designing of private and public buildings which included religious institutions in the country (Yeang 1992). Due to their active involvement in society, the Institute of Architects in Malaya (IAM) was established in 1920. The country also saw the arrival of a new kind of architect in the late 1930s who were mostly educated and trained in the West. They experimented and adapted new technology and aesthetics derived from the Modernist influence. The result was a new approach to architectural form such as the usage of reinforced concrete frame, flat roofs and hollow block walls. Superfluous decoration and ornamentation were totally discarded. The IAM organisation lasted for 21 years until 1941 due to the outbreak of the Second World War in Malaya. After the formation of the Federation of Malaya in 1948, an autonomous body known as the Federation of Malaya Society of Architects, or FMSA, was formed in 1949. The FMSA became a partner of the Royal Institute of British Architects in 1951. The civil service architects were particularly responsible and active in rebuilding the country after the war. In 1955 out of 50 members of FMSA only 10 were Malayan while the rest were expatriates. Most of these European expatriates brought their learning skills and influences into the country. In this period of post-war reconstruction, many public buildings and religious institution continued to show the Western influence.

Mosque architecture of Malaya during the colonisation period therefore was characterised by the British social and political influence. This evidently shows that during the colonial times, mosques have continued to play an important role in the enforcement of political control, often under the guise of local needs (Ahmad 1999). Although the mosque

designs assimilated well with the local climatic aspects, the massive building forms became the centre stage that predominantly portrayed Malaya as a British colony.

During this period too, there were mosques which were built by influential individuals from the local Malay Muslim community or immigrants and converts who settled in the country. The type of mosque they produced typically portrayed the traditional typology outlook and is smaller in scale compared to the royal mosque (Rahman 1998). An example is the Kampung Tinggi Mosque in Bagan Serai, Perak, that was built by the Banjar community who originated from Banjar Masin, Indonesia. Other mosques include the Sungai Merlong Mosque, Air Baloi Mosque and Pulau Sebatang Mosque in Pontian, Johore. There is another mosque known as the Kerinci Mosque built in Kuala Trengganu by a religious teacher from Sumatera for the local Muslim populace. The surge of wealthy Indian and Chinese Muslim traders along with the mass migration of labourers and coolies from China and southern India brought in by the British also introduced their architectural and cultural identity into the local scene. Hence, in order to exhibit their position and to gain recognition among the local inhabitants these Chinese and Indian-Muslims also constructed mosques during this period. For instance, the Indian Muslims constructed a mosque in Muslim settlements made of brick resembling the Northern Indian design style. Therefore, this kind of mosque design was widespread throughout the country in major cities like Penang, Taiping and Kuala Lumpur. An example is the Indian Mosque located in Kuala Lumpur (Yeang 1992).

There are also mosques which were constructed by private dakwah and influential groups in society during this colonial period. These were usually made of timber or partly built masonry. This kind of mosque may have a simple gabled roof or covered by single large dome. This type of mosque was usually located in village settlements and rural areas. An example is the Paloh Mosque in Ipoh which was patronised by 'orang besar Perak' – Datuk Seri Adika, Muhammad bin Mohd Taib and Tuan Haji Kasim Banjar under the rule of Sultan Idris Murshidul Syah in 1912 (Rahman 1998). This shows that mosques are the most prominent building in the country and mainly constructed by or for the local society during the colonial occupation.

iv. **The mosque in the post-independence period (1957-2007)**

Development of the mosque during this period can be identified in four main phases. These phases are the first decade (1957-1970), second decade (1970-1980), third and fourth decade (1980-2007).

a. **The first decade of post-independence period (1957-1970)**

After achieving independence from the British on the 31<sup>st</sup> of August 1957, the new government under Tunku Abdul Rahman wasted no time in planning to develop and promote Malaysia as a newly independent country. To achieve this, local architects were asked to design public buildings including state mosques that portray national identity which can characterise the local culture and show that Islam is the religion of the state (Vlatseas 1990; Yeang 1992). As a result of this, BAHEIS (Bahagian Hal Ehwal Islam) under the Prime Minister's Department (JPM) coordinates all the funding and budgets for the erection of state mosques in Malaysia, as the Islamic religion was considered to be a matter of federal government concern (Means 1969).

State mosques were built throughout the country during this post-independence period. These state mosques express modern technology and outstanding features, such as large scale dome and tall size minarets, to ensure that it can become a landmark, able to symbolise and project the signature of Islamic religion to the population. Due to this, the state mosque is fully funded by the government and placed under the control of the ruling body.

During this period, various independent architectural practices were established by local architects educated in the West such as T.S Leong, Y.T Lee, with one prominent example being the Malayan Co - Partnership architecture firm formed in 1960. This new generation of architects brought with them contemporary architectural ideas that revealed a strong sense of rationality and functionalism as promoted by the Modern Movement in Europe into the local architectural scene (Yeang 1992).

A Cultural Foundation Congress was held in Malacca in 1957 to discuss the subject of architecture for a newly independent state and was attended by scholars and architects, but the effort was unsuccessful. Mursib (2005:3) argues that "this scenario was due to limited access of architectural resources and there are no formal guide notes

to assist practicing architects and building professionals in the country to produce buildings that answer the needs of national identity". Western educated local architects began to interpret Western modernist ideas in the local built environment. Furthermore, the demands of a growing commercial sector and building boom for large scale urban development urged the architects to fulfill the development programs to serve the new country.

As a result, the national aspirations were expressed in the modern architectural style that was prevalent around the world and adapted to the regional climate using local building materials. Whilst some of these expatriate architects opened up private firms, there were also a large number of British architects who decided to stay on in Malaya and maintain their posting with the Malayan government service and worked for the Public Works Department. This group became the major driving force in the local architectural scene as they were the ones who built strong ties and close working links with Malayan political leaders (Yeang 1992:267). They had the opportunity to design notable government buildings and infrastructural works, which later became prominent landmarks in the country. Examples are the country's National Mosque, Parliament building, National Stadium, National University and others.

Soon (1989:864) explains that "these expatriate architects were also the ones who responsible in introducing the touch of Malayan traditional characteristics in building design during this period. This is because they had developed an affinity for the region therefore they continued to speak of Malayan Architecture in most of their design". Their concern can be seen when a seminar called 'What Is Malayan Architecture' was attended by members of the Federation of Malaya Society of Architects who were mostly British architects from the Public Works Department. One of the main issues discussed by the participants was the future of Malaysian architecture, as they felt that this newly independent country should portray their own identity instead of merely copying design from the West.

These expatriates also suggested that the modern architectural design should be adaptable to the local context. They also outlined important guidelines for the designer to follow. Local architects should understand the existing social elements such as the historical context of the site, usage of local materials and technology, and the local

cultural heritage before deciding on any architectural concept or form (PETA 1961). The suggestion put forth by the FMSA seemed to receive positive feedback from the local designers. Most of the government buildings including state mosques displayed significant design characteristic that featured modern design principles, structural expression, and the touch of Malayan traditional architectural characteristics with the mix of Islamic elements. Ahmad (1999) claims that this was not only due to the interest of local architects who became influenced in this theme, but also because of the ruling government who showed increased interest towards modernization, 'malayanization' and the need to propagate the Islamic religion in the country.

A good example is the National Mosque located in Kuala Lumpur which shows a mixture of regionalism and modernistic touch. According to Rasdi (2003:23), the permeation of modernistic style in Malaysia's architectural scene, namely on the development of mosque design during the early 20<sup>th</sup> century, not only happened because of the influence of modernist architectural movement which occurred in Europe, but also as a result of the propagation of western architectural education that influenced the ideology of the local designers.

This idea of architectural modernism which projected the abstraction of forms and expressive structural elements as an aesthetical impression devoid of rendered decorative elements thus resulted in the existence of a type of style known as the modernistic structuralism to the local built environment particularly in the development of mosque architecture (Rasdi 2003). The modernistic structuralism style places more emphasis on the expression of structure. The structural elements serve both as functional features and aesthetical elements. In regard to this, the local architects experimented with the usage of the latest materials namely steel, reinforced concrete and stretchable membranes to portray a modern outlook. Ginzburg (1982:23) claims that "this stage is known as the youth stage where building style is fundamentally constructive in nature. Thus, building design during this stage prefers to stress on functionality and practicality, which is devoid of decorative embellishments".

Another example is the Negeri Sembilan state mosque built in 1967 (Plate 3.13). It was designed by an independent architectural practice known as the Malayan

CoPartnership comprised of three Malayan architects trained in the West for the Negeri Sembilan State Islamic Council (JAINS).



Plate 3.13 The Negeri Sembilan State Mosque built in 1967  
(Rasdi 2003: 23)

They are Chen Voon Fee, Lim Chong Keat and William Lim. This state mosque design was the winning entry for an FMSA competition. The mosque uses a series of intersecting concrete roof conoid to reflect the gable roofs of Minang architecture. It also adopts various modernist principles in its external appearance such as the reinforced concrete frame devoid of superfluous decoration.

The Perak state mosque, completed in 1968, reflects similar design features as the Negeri Sembilan state mosque (Plate 3.14). It adopts the modernist principles by the use of concrete grilles cast in Islamic patterns acting as a sun shading device for the building and radical simplification of form. Islamic features are also portrayed by the use of multiple domes arranged in symmetrical grid patterns on top of a flat slab roof and rounded pre-cast concrete arches on the exterior façade.



Plate 3.14 The Perak State Mosque built in 1968  
(Ismail 2007)

In 1967, the Malaysian Architects Associations (PAM) was established to replace the Federal Malaya Society of Architects. This new association played an important role in the architectural development in the country by functioning as an overseer to maintain the architects' professional standards. It also helped to monitor the development of building projects in the country in accordance with the law and regulations as set by the government. In addition, it contributed new ideas for the building of Malaysian architectural identity in the country.

**b. The second decade of the post-independence period (1970-1980)**

The second decade of the post-independence era promised rapid development through national stability and strong economic growth. This was due to the success of the Second Malaysia Plan (1971-1975) and the incentive program known as the New Economic Policy (NEP) created by the second prime minister of Malaysia, Tun Razak, in the early 1970s followed by the accomplishment of the Third Malaysia Plan (1976 to 1980) propagated by Malaysia's third prime minister, Tun Hussein Onn. Significant increase of building development was seen in the country due to this continuous economic growth. This situation benefited many professional groups in the building sector such as engineers and architects. Within a short period, large numbers of local professional were trained, given educational skills and external exposure in order for them to help raise the country's standard in the development sector. The architects who

were locally and externally educated were then absorbed into existing firms and the government's Public Works Department. In early 1970s there were a total number of 130 registered firms throughout the country run by local architects (Yeang 1992).

Building development in the country during the leadership of Razak and Hussein featured architectural design that emphasised aesthetical values and utilitarian needs. Ginzburg (1982:23) terms this stage as "the maturity stage, as most of building design during this phase presents substantial use of decorative elements, not only for aesthetic reasons but also for functional purposes".

Most of the public buildings built during this period, including state mosques, replicated traditional and historical elements in their designs. The design of the time asserts modern architectural language and the reinterpretation of traditional Malay design with the presence of Islamic features. The state mosque therefore is constructed by the latest technology made of reinforced concrete and plastered brick infill. The state mosques are also covered with pyramidal and gable roof or by single and multiple dome over the main prayer space. In addition, the state mosque is surrounded by rounded arch and Islamic geometrical motifs. During this period, local designers also made attempts to produce buildings that are responsive towards the local climate and regional context (Yeang 1992). Rasdi (2003:21) "classifies this kind of style as modern vernacular since most of the built form represents designs that express uniformity from its architectural features and appearance which uses local material and construction methods". The decorative elements are not superfluous but minimal in usage.

For example, the Penang state mosque, built in 1974, portrays the classic Miesian tradition of treating building merely to express the aphorism of 'less is more'. The assimilation between traditional styles and modernistic principles as well as attempts towards the regional approach therefore can be seen in most mosque design of this period.

**c. The third and fourth decade of the post-independence period (1980-2007)**

The building boom in the 1970s continued on to the 1990s. Although there had been sudden recession in the country in the middle of 1980s, the economy recouped due to the success of the government's economic policy under the Sixth (1991-1995) and

Seventh Malaysia Plan (1995-2000). In 1991, 'Vision 2020' was launched by Malaysia's fourth prime minister, which was a program to propel Malaysia into the ranks of developed industrialised nations by 2020. As a result, a large number of new architect firms started their operations and by the 1990s, there were 330 registered architectural firms throughout the country.

This young generation of Malaysian architects who were mostly locally educated and trained introduced architectural design with a greater sense of style which placed great emphasis on innovative approaches to structure and material usage due to the availability of new technology in the construction scene. The late 1980s till 2000, therefore presents a large development of high technology and heavy industries along with the construction of mega scale projects such as housing estates, commercial and trade precincts with various design styles and appearances. This includes erection of religious institutions such as Islamic education institutes and mosques throughout the country.

This period also saw the rise of an 'Islamisation' agenda throughout the country under the leadership of Mahathir, as he tried to project Malaysia as the centre of Islamic civilization in the world as a successful, modernised and progressive Muslim state. In this case, the Islamic agenda propagated by the government does not end in reforming the society but also helped to reshape the nation's building construction agenda.

Local architects were urged to respond to the government's call in promoting Islam as the main agenda for the nation's development policy in order to comprehend Islam as the state official religion. These local designers particularly those who are in the Public Works Department were encouraged to design buildings that have Islamic elements and values. As a result, buildings such as high rise offices, commercial centre, educational institution and state mosques funded by the government signify the influence of Islamic designs from the Middle East such as geometric patterns, pointed semicircular arches and others.

In state mosques, however, the most prominent characteristics that present the Middle Eastern approach are the usage of dominant domes, sumptuous embellishments and monumental building scale. Nevertheless, the state mosque still uses modern materials and structures.

According to Rasdi (2003:25) “mosque design in the Malaysian context beginning from the late 20<sup>th</sup> century till the present, can be classified into the historical revivalism approach as it portrays the usage of decorative elements and embellishments imported from outside regions”. Ginzburg (1982:23) claims that “this phase can be referred to as the old stage of stylistic growth where there is an erosion of constructional values due to straining effect in the adaptation of decorative elements on buildings”. Clear examples of the dominant state mosque in Malaysia built during this period are the Putra Mosque (1999) This period therefore saw rapid growth of government projects including mosque development that indicates more adaptation and reinterpretation of Islamic elements and features from other Muslim countries.

From the above discussion of the historical development of the mosque in Malaysia, it can be seen that the mosque has always been a significant built form that has played an important role throughout the Malaysian history of built environment and social culture. Nevertheless, after the independence period, the state mosque becomes the central focus in the Malaysia’s building agenda and development programs. The next section will discuss in detail why this research focuses on the study of the state mosque and politics in Malaysia built during the post-independence period.

### **3.4 The Need for the Research**

From the literature review in Chapter 2, it is clear that architecture including religious buildings is closely related to political ideology. The previous studies also reveal that most state governments in Muslim countries build mosques as part of the country’s development agenda. In order to express the state’s commitment to Islam and to stand as symbol of national purposes, these mosques are mostly presented in overwhelming size and outstanding appearance.

The previous section discussed the evolution of mosque in Malaysia, and presents that mosque design, its size and setting are influenced by factors such as ethnicity, social culture, colonialism and utilization of technology. However, other probable factors such as politics that may have influenced the mosque design particularly for mosques built during the post-independence

period are not addressed in depth. This is so as the available sources on the study of the mosque in Malaysia appear to focus on six main aspects and these are explained below in detail.

### **3.4.1 Published sources on mosque in Malaysia and the gap in the literature**

In Malaysia, published writings on the subject of mosques have been produced by architects and academicians. Their writing touches on: i) historical development, ii) classification of mosque styles, iii) documentation of mosque in measured drawings, iv) theory for designing mosque, v) technical aspects of mosque design, and vi) discourse on the role and function of the mosque from social aspects.

#### **i. Historical development of the mosque in Malaysia**

Writers such as Nasir (1984, 1989, 1995), Vlatseas (1990) and Rahman (1998) describe the mosques in relation to their historical development. They document the development of the mosque in Malaysia before and after the post-independence era in chronological order, in relation to the evolutionary period of Malaysia's social and economic history. In addition, they highlight the dominant physical features of the mosque by literally describing the main components such as mihrab, mimbar, minaret, dome, gateway, dikka, qiblah wall including the calligraphic writings and floral decorations from its physical appearance.

They are not trained in the field of architecture. Nasir, for instance, is a traveler and writer attached to the National Museum of Malaysia. Therefore, he provides descriptions of mosque development in Malaysia based on oral traditions and his own observation of its physical features that are limited to a learned person's first hand account. Vlatseas and Rahman on the other hand are both historians who are well versed in the aspect of historical evolution of the state mosques built during different periods in Malaysia. However, much of their analysis and descriptions are particularly from a historical approach instead of rigorously criticizing the architectural design.

Much of their explanation focuses on the construction of mosque based on the social context of the years in which the mosque was built. The descriptions do not include any detailed analysis of the overall building from the aspect of

spatial organisation and built form or discuss factors that influenced its design. Even though documented work by these authors indicates that there is a gap in its literature, their work nevertheless can contribute to the present research to some degree. Their work is important as they provide information on major shifts that occur in the development of the mosque in Malaysia which are classified into four different phases, namely, the traditional era, pre-colonial period, colonial and post-independence years. In addition, their work also helps to trace the emergence of the state mosque in Malaysia.

## ii. Classification of mosque styles in Malaysia

Studies on the classification of the mosque design style and building typology have been documented by Hisham (1990), Ahmad (1999) and Rasdi (2003). These works discuss the general design features of the mosque in Malaysia and classify them according to external appearance and style. These studies also present a comparative analyses of the mosques built during different periods in Malaysian history and study the changes in the mosque architecture in Malaysia from vernacular and colonial influences to modern structures.

Both studies by Hisham (1990) and Ahmad (1999) have classified three types of mosques in Malaysia, which are the vernacular mosques, the colonial mosques, and the modern mosques. Ahmad undertook a comparative analyses by conducting surveys on thirty four mosques in Malaysia. These mosques are classified by the three built periods which are vernacular mosques (18th century to date), colonial mosques (1795 to 1957) and modern mosques (1958 to date). These mosques are chosen based upon three key criteria, namely, the year of construction (18<sup>th</sup> century to date), appearance, and status of the mosques. Ahmad (1999) also investigated these key aspects of the mosques by comparing them to establish common features and differences between the mosques of various periods. The key aspects that he looked into are design features of the mosques including scale, building materials, wood carvings and plastered renderings, and facilities and fixtures. From his study, Ahmad found that the size of the vernacular mosque in terms of scale and proportion is usually much smaller

compared to the colonial and modern mosques. However, this situation is different compared to the colonial and modern mosques as they are typically portrayed in a large and dominant scale. Accordingly, the colonial and modern mosque can be classified as the District, State, Royal or National mosques by the mosque authority. From the aspect of building materials, wood carvings and plastered renderings, and facilities and fixtures, the vernacular mosques are typically made of timber, with fine wood carvings of flower motifs, particularly on wall panels, fanlights, windows and mimbar. Aside from that, the vernacular mosques also are found in village settlements.

The colonial mosque however, had different characteristics, as it is built from concrete, brick and steel replacing timber. These mosques also have plastered renderings especially on cornices, column capitals, pilasters, arches as well as around windows and doors.

The modern mosques are made of reinforced concrete and steel structures due to the advancement of construction technologies. According to Ahmad (1999), the modern mosque built in the post-independence period portrays two types of external appearance. First, there is the mosque design that puts emphasis on the use of modern materials and advanced structures made of steel, reinforce concrete and stretchable membranes. A representative example is the Negeri Sembilan state mosque which uses a series of intersecting reinforced concrete conoid for its roof. Secondly, there is the mosque design that portrays abundant usage of decorative elements and embellishments. The Selangor state mosque is an example of this style. This mosque reflects an architectural vocabulary that is similar to that of other Muslim nations like in the Middle East. This is especially evident in the usage of a dominant large dome structure, array of pointed semicircular arches, decorated with sumptuous embellishments and in its grandiose monumental building scale. Ahmad (1999) briefly concludes his work by stating that there are five main factors that influence the architectural styles of mosques in Malaysia. These are ethnicity, culture, climatic conditions, colonialism, technology utilisation and the political environment.

Hisham's (1990) work on describing the architectural features of the mosque is much more detailed compared to the work of Ahmad (1999), as he is a practicing architect. However, Hisham only accentuates the descriptive aspect of the mosque architectural form and only focuses on that perspective, without any historical foundation to qualify his statements. In other words, he makes a superficial discussion on the aesthetic appraisal.

Rasdi (2003), on the other hand, proposed that there are seven styles of mosque architectural languages classified in Malaysia. He bases his study on collected pictures, drawings and photographs of mosques in the Centre of Built Environment and The Malay World (KALAM) archive. These styles are the traditional vernacular style, sino eclectic style, European classical style, north Indian style, modern vernacular style, modernistic expressionist style and post modern revivalism. In his work, he describes the range of characteristics of each style and provides a rationale for its use. He also briefly puts forth some suggestions that the social and political factors may play a major role in influencing the choice of styles used by this mosque, such as the modernistic expressionist style. This style, according to Rasdi (2003), can be defined as the usage of abstract forms and expressive structural elements to portray aesthetical impression. This particular style was devoid of any usage of rendered decorative elements but stresses the idea of functionality.

Basically, these three authors shared similar methodology in their studies on mosques in Malaysia, where they had carried out surveys to investigate the characteristics of mosques and classified them according to their style based on its appearance and the period in which it was built. Nevertheless, documented work by these authors indicates that there is a gap in the literature. These authors do not provide any detailed documentation on all state mosque architectural design features built in post-independence Malaysia in chronological order. In Ahmad's (1999) work, for instance, he only attempted to catalogue the mosque styles across three different periods which are the vernacular, colonial and modern. Since his work is more focused on mapping the mosque development in Malaysia, only a small percentage of mosques built in the post independence

period are covered. These mosques are the Selangor state mosque and the National Mosque that represent the modern style. In addition, he only discusses the mosque architectural features in a descriptive manner instead of analyzing it in detail. Rasdi (2003) and Hisham (1990), on the other hand, only briefly explain the architectural features of selected mosques built during the post-independence period such as the National Mosque, Penang Mosque and Putrajaya Mosque as examples to back up the architectural style they describe.

### **iii. Documentation of the mosque in the form of measured drawings**

Another type of study on the mosque in Malaysia is in the form of measured drawing works documented by students from the Architectural Department University Technology of Malaysia and compiled by KALAM. This work consists of scaled drawings, detailings, written reports, and visual photographs and illustrations of mosque. A prominent example is the Sultan Abu Bakar Mosque in Johor built in 1895. The report on the mosque indicates that the emergence of the large scale mosque in Malaysia actually started to develop during the colonial period. This is because the British built large and grandiose mosques for the Malay Sultans in their respective states as a representation model of their dominance, to portray their imperialist influence and empire in the Malay states. Mosques were also designed to portray close attachment with the local settings in order to exhibit colonial benevolence to the indigenous population (Vlatseas 1998). This approach is seen as an innovative strategy by the British to convey the sense of European mastery over its colony, besides maintaining colonial order among the local Muslim populace (Rahman 1990). The mosque design and form during this period are reflected in two types of styles. They are the European Classical and Mughal style of India. These styles nevertheless are well assimilated with regional taste produced by the non-Muslim British architects and engineers from the Public Works Department. However, this documented work indicates that there is a gap in the literature. It only represents documentation of selected mosques in Malaysia built only during the colonial period.

#### iv. Theory for designing the mosque with reference to the Quran and Hadith

A study on the methods of designing mosques in Malaysia is provided by Rasdi (1985). Rasdi's work discusses the formulas and concepts involved in the design of the mosque. His work mainly reflects the eternal ideas of 'Islamic' religion referring to religious sources, such as the Hadith and the Quran to help in the design of the mosque. Here, he focused on the values and way of life of the Prophet as a major source of reference or exemplar to design the mosque in order to fulfill the needs of the Muslim communities living in the modern world. Rasdi also relates the design of the mosque with the interpretation from the Quranic verses. An example is the Surah Ar Rad, where Allah the most high commands man to contemplate his creation. Here, Rasdi suggests that the mosques should be designed using natural materials as it has the power to remind man of its primeval origins.

In his work, Rasdi also discussed the two state mosques in Malaysia built in the post-independence period which are the National Mosque and Putra Mosque to support his argument. According to Rasdi, the National Mosque presents the idea of 'humility' that is characteristic of Islam, as the absence of a monumental gateway and its siting make the mosque accessible. The National Mosque also displays a regionalistic response to climate where it has verandah areas, air wells, large pools of water and generous fenestration area. This design element helps to cool the internal area using natural resources; this is in contrast to the Putra Mosque which is surrounded by a formal gateway, with imperial symmetrical design layout and relies deeply on mechanical means of cooling which wastes energy and resources.

Nevertheless, an examination of Rasdi's work indicates that there is a gap in the literature as there are no detailed discussions on all of the state mosque design features built in the post-independence period or explanation about the probable factors that influence its design. Even though Rasdi's document provides a discussion undergoing a critique of two state mosques, there is still a lack of information as his conclusion is simply based on his own observations. Furthermore, there are no sources to validate his descriptions of the design of both

mosques. His critiques of the state mosques, however, are useful as a reference for this current study.

#### **v. The technical aspects of the mosque design**

A study on the technical aspects of mosque design had been completed by Jalil (1994) and Noordin (1994). Both touch on ways to improve the acoustic, ventilation and thermal properties inside a mosque.

Jalil (1994), for instance, took the Selangor state mosque as an example for her case study. She uses Bose Modeller software to investigate and measure the sound reverberation of the state mosque by stimulation technique. Based on her study of the acoustic system, the state mosque had an unsatisfactory acoustic characteristic due to the immense height-depth ratio and width of the mosque interior spaces. She proposed new techniques to improve the acoustics to reduce echo in the inner space. To support her study, Jalil (1994) also compiled detailed data on the Selangor state mosque architectural features such as the placement of structural elements such as columns and openings including scaled drawings of the overall state mosque layout. Noordin (1994), on the other hand, studied the ventilation and heating in Malacca State Mosque interior spaces by investigating the inner thermal conditions and ventilation levels in the state mosque. He also compiled detailed information on the Malacca state mosque. It contains information about the state mosque existing site, the conditions of the overall built form and details such as number of openings to measure the level of air flow and movement including the quality of air into the building.

Even though their studies are not related to the field of architectural history and theory or explain the architectural features in detail and probable factors that influence its design, the two researchers have conducted thorough data collection. This data collection is in the form of photographs, illustrations, detailing and scaled drawing of two state mosques built in post-independence Malaysia that includes site plan, plans, sections, elevations and axonometrics. All of this evidence on the state mosques is important and useful as it can be used as reference for the current study.

**vi. Discourse on the role and function of mosque from social aspects**

In Rasdi's (1998) and Isa's (1985) work, they examine the role and function of the mosque in modern Muslim society. According to Rasdi (1998) and Isa (1985), the role of mosques in the present context only focuses on matters relating to activities such as conducting prayers. In other words, mosques are only considered as a place of worship by many in which meditation to god is its ultimate aim in terms of action and space. Both of them stated that this misunderstanding might be due to two reasons. Firstly, the Muslim ummah may misinterpret the eternal idea of Islam and the true concept of the mosque. Secondly, the lack of the state mosque design layout itself means it is unable to present the concept of community. This situation occurs because there is no set condition for the ideal size of a mosque. The mosque is regarded as a house of god therefore the clients and designers feel justified in creating the grandiose scale for buildings. Finally, the impact of sheer size is crucial in creating a visual symbol. Based on this, Rasdi (1998) and Isa (1985) suggested that the present mosque development in Malaysia should have a proper guideline that can help to determine the site context, building planning, infrastructure, programs, curriculum and facilities for a mosque. Both of them agreed that the mosque should be a community development centre instead of limiting its role for a place to conduct prayers. Although there are authors such as Gazalba (1975) who provide the same discourse on the mosque as a community centre, Rasdi's (1994) work is more detailed as he discusses issues relating to spatial organisation, form and layout to the activities to be conducted in mosque spaces. This may be due to his background as an academic and a practicing architect. One of his suggestions was to consider the siting of the mosque and build a manageable size mosque, where it should be presented in informal planning layout complete with programs that can foster communal feelings of brotherhood.

Nevertheless, a review of the documented work by these authors indicates that there is a gap in the literature as the discussion is mainly about the role and function of the mosque and touches merely on the social aspects rather

than describing the architectural features of the mosque and the factors that influence its design.

In summary, a survey of the published sources reveals that there is a gap in the literature of the mosque in Malaysia. None of the works reviewed above include comprehensive documentation of the development of the mosque, in particular the state mosque in Western Malaysia built during the post-independence period or explain how and to what extent the political ideas of Malaysian leaders may have influenced its design appearance. To address this gap and to achieve the objective of the study, this research focuses on three case studies of state mosques in Western Malaysia built during the post-independence period. These state mosques are analysed from their architectural aspect in order to show how their design is influenced by Malaysian leaders' Islamic policy and the political milieu that occurred in the country during the construction of the state mosque. To understand how the analysis of these three state mosques is conducted and what type of research strategies will be employed, Chapter 4 will elucidate this matter in depth.

## Chapter Four

### RESEARCH METHODOLOGY

#### 4.1 Introduction

This chapter presents a detailed description of the research procedure and strategies employed during the course of the research activity. The chapter also elaborates the rationale and context of architectural elements selected for discussion in relation to the three case studies of state mosques built during post-independence Malaysia. Since this chapter describes a research process that involves the integration of multiple methods, the research design framework is outlined to give a clear understanding of the systematic process undertaken. The research paradigm and methodology as well as the type of data gathered, from where it is collected and how it was analysed are outlined. The research design framework is divided into five main sections (Figure 4.0). Each of these five main sections will be described below in detail to demonstrate how the research took place.

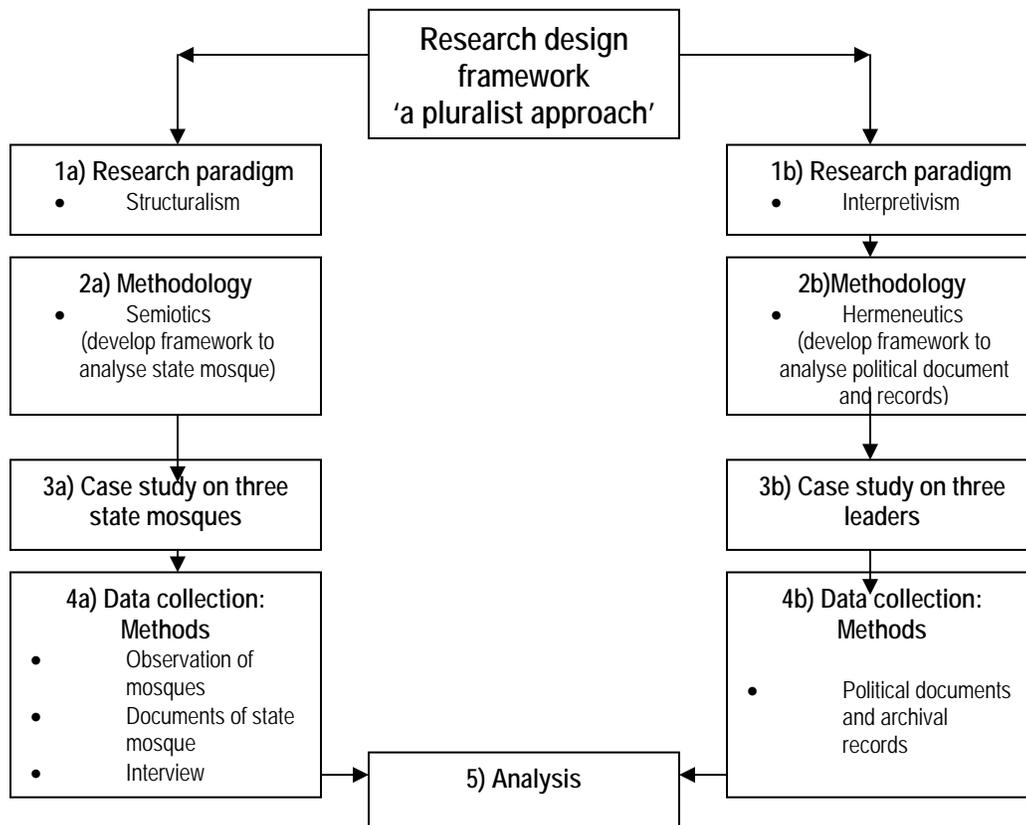


Figure 4.0 Research design framework

## 4.2 Research paradigm (structuralism and interpretivism)

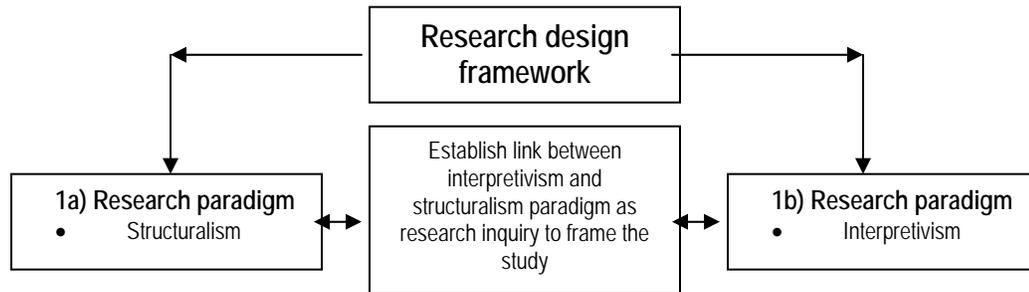


Figure 4.1 Research paradigm

A research paradigm is used for three main reasons: to help establish appropriate facts, to match facts and theory and to help articulate the theory. Bogdan and Biklin (1998:22) defined a paradigm as “a loose collection of logically related assumptions, concepts, or propositions that orient thinking and research; or the philosophical intent or motivation for undertaking a study.”

Although there are five common paradigms that can be adopted by researchers in the field of architecture proposed by Groat (2002), namely, positivist, post-positivist, critical theory, constructivism and participatory, there are also other theoretical research paradigms to influence the way knowledge is studied and interpreted (Mertens 2005). These are interpretive, structural, pragmatic and transformative paradigms. Since this current study involves the investigation of how political ideology informed the design of the state mosque, the research’s main focus is the construction and interpretation of meaning of the social-physical phenomenon.

Therefore, identification and collection of evidence concerning the social phenomena are required. This also includes the need to understand the structural relationship that exists between the state mosques and social culture, which contributes to the production of meaning. In this case, structuralism and interpretivism are the two paradigms best suited to this task (Figure 4.1). However, there are tensions between these two paradigms as each has a different foundation to the logic of inquiry and world view; and thus differ in their approach to conducting research as follows.

#### **4.2.1 The tensions between two methodological frameworks (structuralism and interpretivism)**

Structuralism is different from interpretivism because structuralism rejects the notion that the knowledge of ourselves and the world of lived reality is interpreted through the human mind or grows out of individual consciousness (Hawkes 2003). "For structuralism, the knowledge of the world arises within the structures such as language, imagery or genre and argues that these structures determine how people interpret them" (Hughes 2001:358). Therefore, structuralism focuses on the relationships that exist between concepts or signs, within language, and the way that language structures society and culture. In other words, structuralism holds that the true nature of things lies not within the things themselves, but within the relationships we construct between things (Hawkes 2003).

"Interpretivism, on the other hand, requires the consciousness of the human act of inquiry and recognises its position within a specific context" (Patton 1990:114-115). Interpretive researchers hold the belief that reality is bound by the interpretation of an object or situation according to the context and from the vantage point taken by the interpreter (Patton 1990). "The 'context' including the structures embedded in our society not only influences how we think about others and ourselves – and in consequence, how we act –but will influence opportunities for potential thought and action. The 'context' includes not only the cultural and social aspects, but also the material world" (Smith 2001: 36). Although these two paradigms reflect different ways of knowing about and valuing the social world, each is recognised to reveal us a differing aspect of the research problem. By studying an instances in culture (such as the design of a state mosque) we gain insights into the systems that structure it and the ways people devise and live within that system (Fiske 1994 in Smith 2001) That is, "understanding comes through the juxtaposition of the different viewpoints and the insights gained from these provide a richer analysis and knowledge"(Smith 2001: 33).To elucidate this matter in depth and to explain how both of these paradigms are integrated to deal with the overall situation, the following section will address this issue in detail.

#### 4.2.2 The integration of two methodological frameworks (structuralism and interpretivism)

Interpretivism is appropriate for this study as the aim of the research is to read and interpret the meaningful nature and concepts that are embodied in the built environment through the creation process which is bound to a specific context and setting. Furthermore, interpretivism also helps to question the actual condition and context to elucidate the constructed meaning that shapes the studied object which, in this case, is the state mosque (Figure 4.2).

For that reason, interpretivism enables the researcher to understand what the creator of the state mosque intended to convey. This is because interpretivism accepts that the investigator and the investigated object are interactively dynamically linked (Guba & Lincoln 1998). In addition, "interpretivism also allows the researcher to make explicit her theoretical position by participating in the social world to understand more effectively the emergent properties and features"(Denzin 2001 : 25).

Although interpretivism may be seen as an appropriate way of inquiry for the present study to reveal the meaningful nature of the state mosque in its particular situation, there are also some limitations. Interpretivism does not deal with the conditions or potentially causal factors that give rise to the interpretation of meanings of the state mosque. In other words, the interpretive paradigm does not acknowledge or elucidate emergent structures or relationships which may contribute to the production of meaning of the state mosque. Therefore, it is vital to integrate interpretivism with other paradigms in order to successfully deal with the overall research situation even though there may be contradictory ideas and contested arguments that arise in using multiple paradigms.

In realising the limitations of the interpretivism paradigm, structuralism is seen as another way of inquiry to support the interpretive framework in order to provide a sophisticated understanding about the studied phenomena and to answer the problem under study (Figure 4.2). This is because by adopting structuralism to support interpretivism framework the researcher is able to identify and understand in depth the reciprocal relationship between state mosques with events in a specific context.

Furthermore, it will help the researcher to uncover the conceptual codes and conventions that govern and exist in relation to the observed object. Comprehending possible influencing codes and conventions will reveal any rules explaining how various cultures or societies organise their ideologies, to give meaning and make sense of the built environment. In addition, it also enables

the identification of codes, customs, habitual laws, and conventions that may suggest sets of interpretative possibilities, in order to give a more in-depth understanding on the existing structural relationship between the state mosques with the human culture (Figure 4.2).

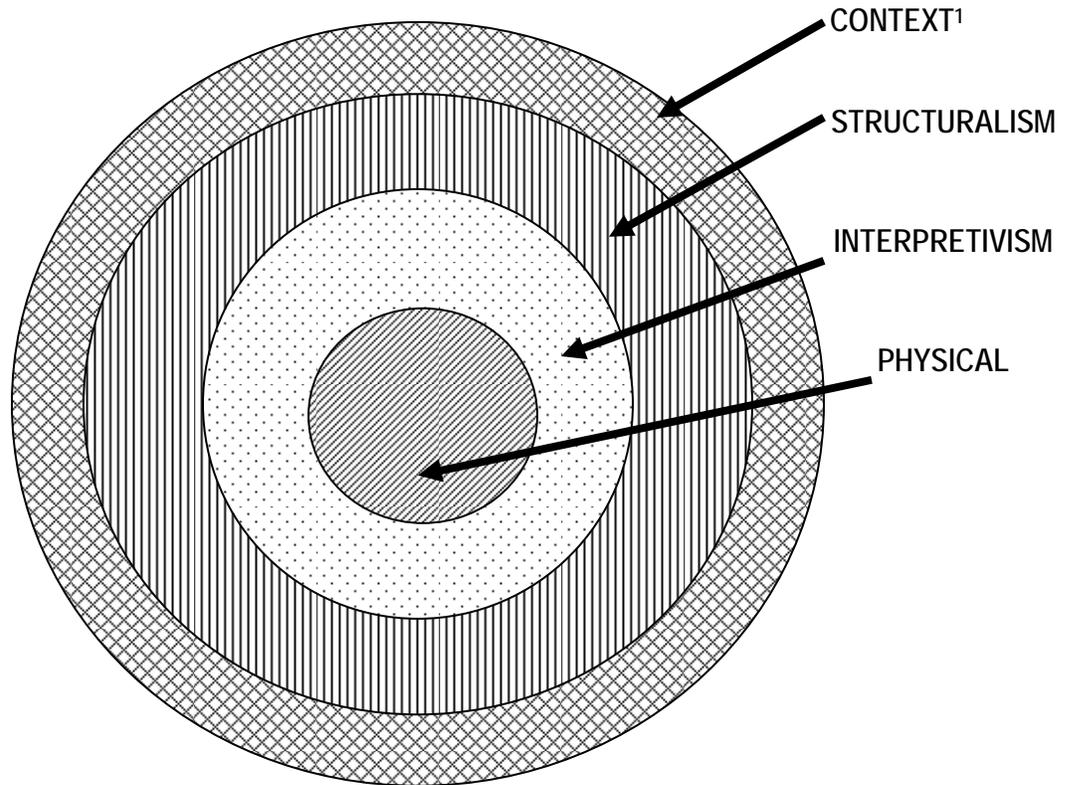


Figure 4.2 Integration of structuralism and interpretive paradigm as way of inquiry

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<sup>1</sup> In example-

- context - everything
- within that structures exist that influence out
- within that people operate and interpret things
  - actuality they believe is true
- of a physical building/ place located within a locally specific context. (political climate and geography or location)

### 4.3 Research methodology (semiotics and hermeneutics)

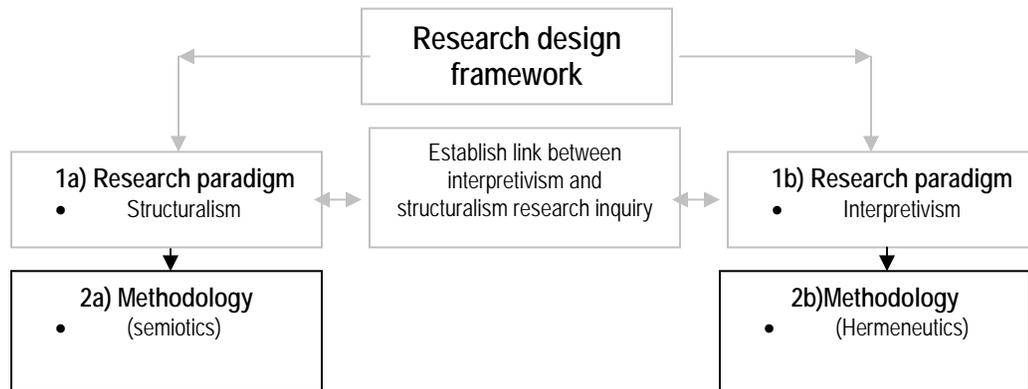


Figure 4. 3 Research methodology

In the previous section, structuralism and interpretivism are identified as paradigms to frame the research. Since structuralism holds a view that our knowledge of 'reality' is not only coded but also conventional, that is, structured by and through conventions, made up of signs and signifying practices, structuralism forms the basis for semiotics, a science that studies the life of signs within society (Hawkes 2003).

As the present research seeks to understand the structure or reciprocal relationship that may contribute to the production of meaning, semiotics seems best suited to this study, to determine how meanings are embedded in an object. In other words, semiotics is applied to unpack the symbolic meaning anchored in the studied object that is three Western Malaysian state mosques in their social and cultural setting.

Interpretivism seeks understanding of the world of lived reality which involves subjective interpretation. In this case, hermeneutics is the appropriate approach to make this understanding possible as it enables a researcher to interpret or inquire into the meaning of social phenomena that includes written texts, human behavior and symbolic artefacts (such as art, sculpture or architecture) and imports these phenomena, through understanding the point of view and 'inner life' of an insider, or the first-person perspective of an engaged participant in these phenomena. In the present study, hermeneutics is the key approach to understanding the concept of human intention

and the associated actions, and their consequences involved in the creation of the state mosques. In particular, the level of involvement of the patron in the making of the state mosques and the political climate during the construction period of the built form will be identified by referring to documents available such as political archives and texts.

Semiotics and hermeneutics will be discussed in detail in turn to explain how they have been applied to the study theoretically. This is important, as by understanding semiotic and hermeneutic theories, a systematic framework for analysing architectural elements of the state mosque and political data will be developed.

### 4.3.1 Semiotics

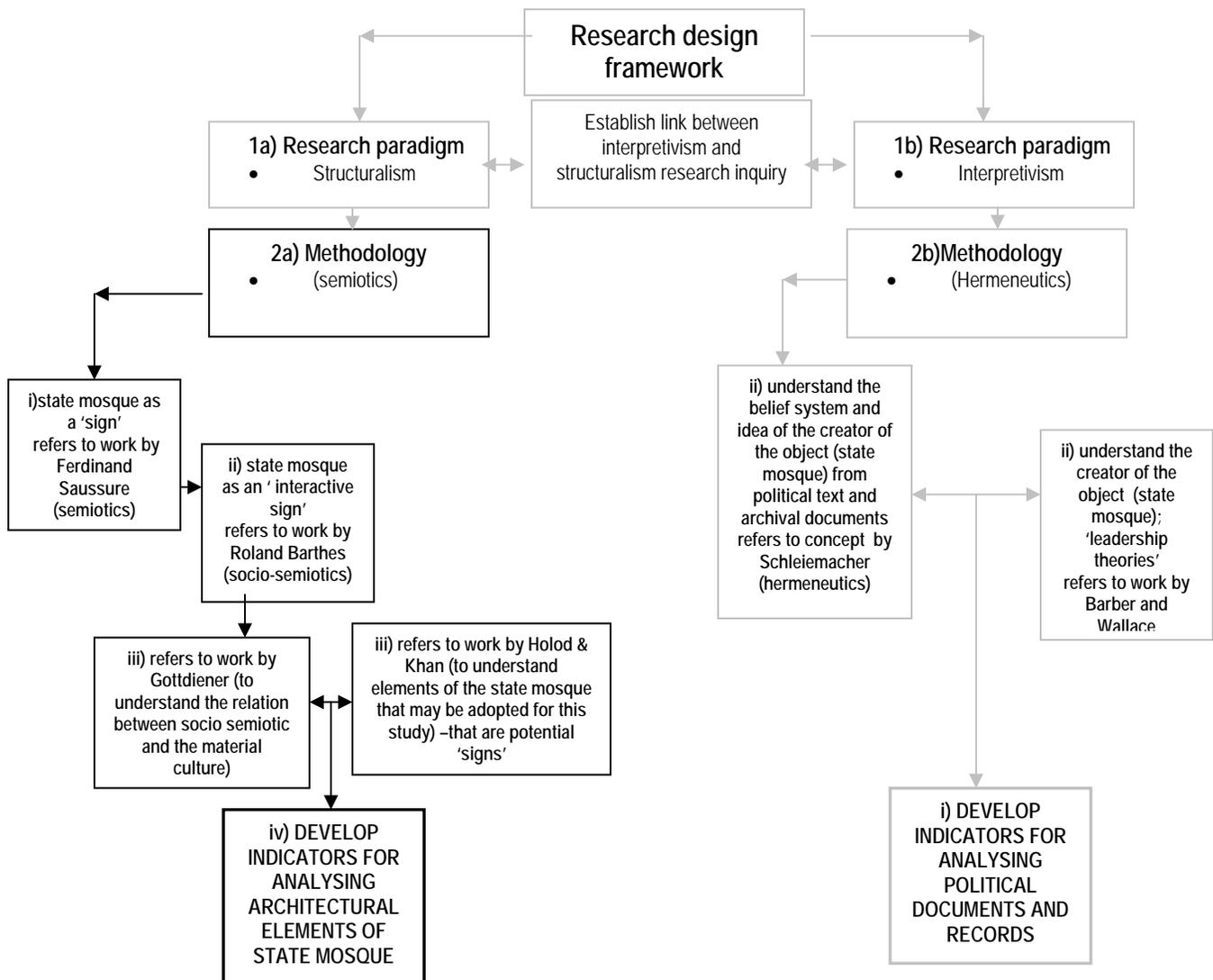


Figure 4. 4 Research methodology (semiotics)

Semiotics, or semiology, is the study of signs and symbols and how meaning is constructed and understood (Fiske 1990:40). Semiotics covers three main areas of study. These are the study of sign itself, the codes and systems into which signs are organised and the culture within which these codes or signs operate (Leeuwen 2005). A sign is defined as a display of structure, an act, gesture or something physical perceivable by human senses that conveys an idea, desire, information or command. However, things only become a sign when meaning is invested in them (Leeuwen 2005). Since the study of a sign may not be divorced from the concrete form of social intercourse, and cannot exist, as such, without it, the theory of semiotics therefore is commonly applied to the fields of art, literature, anthropology, and architecture (Hodge & Kress 1988). Semiotics is also widely applied in architecture to investigate how people project meanings onto the built form (Hawkes 2003). There are two dominant models in the study of semiotics. The founders of these two schools were C.S Pierce and linguist, Ferdinand Saussure. As Saussure's work will benefit this present study, his ideas on 'sign' relations, how a 'sign' operates and the way it conveys meaning will be discussed in detail.

**i. The state mosque as a 'sign' - Ferdinand Saussure**

Ferdinand Saussure founded the structuralism school of thought, proposing a dualistic notion of signs. According to Saussure (1966:78), a sign "doesn't exist in reality and it is formed by the associative link between the signifier and the signified". In his linguist theory, the signifier is the sound and the signified is the thought. As put forth by Saussure (1966:66), "a sign is not a link between a thing and a name, but between a concept (signified) and a sound pattern (signifier)" - to form a meaning-imbued 'sign'. Saussure (1966:128) also states that "signs too can exist only in opposition to other signs. That is, signs are created by their value relationships with other signs. The contrasts that form between signs of the same nature in a network of relationships is how signs derive their meaning". Since the meaning of a sign is also determined by how a sign is differentiated from other signs, therefore it involves the mental concept (signified) to categorise meaning to help understand the sign better. For Saussure, this mental concept (signified) is constructed by people and is influenced by the culture or subculture to which

they belong (Fiske 1990:45). Saussure's model of signs is of value for this study, as there is a need to understand how three Western Malaysian state mosques operate as a meaningful sign.

To clarify this, the example of the sign MOSQUE can be used (Figure 4.5). As a sign, it is composed of the signifier - the word or sound pattern 'mosque', and the signified - mental concept of 'mosque', which one has of this particular type of building. The relationship between the mental concept of (mosque) - signified and the word or sound pattern (signifier) - 'mosque' is known as signification. Referring to the Saussure model, the mental concept (signified) is also a product of a particular culture. Therefore the mental concept (mosque) may be articulated differently by each individual or reader, who is influenced by the culture they come from and belong to.

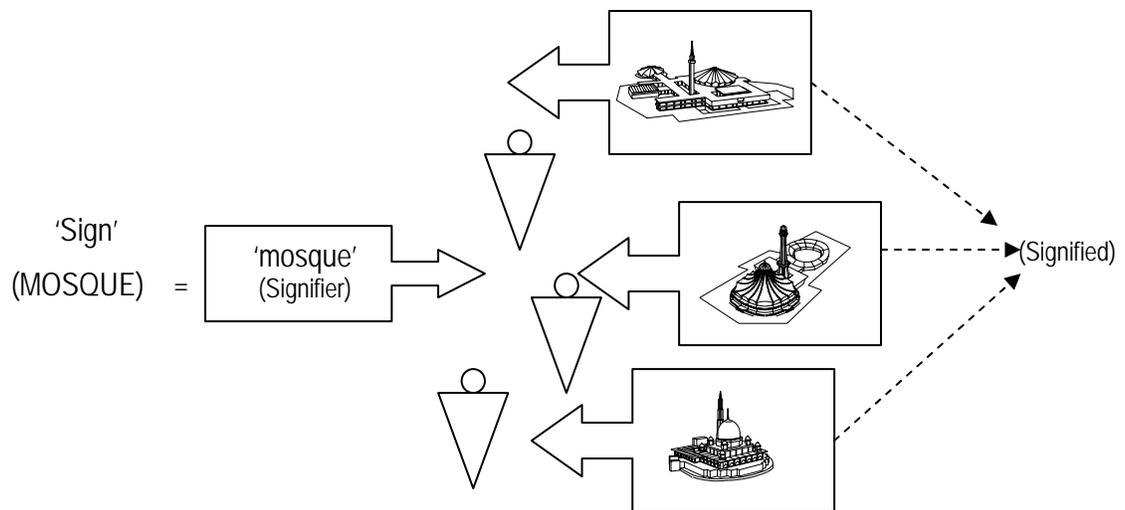


Figure 4. 5 Signifier ---- Signified relationship

Since the mental concept which we articulate will be different for every one of us, Saussure also stresses the arbitrariness of the sign (Saussure 1966). On this matter, he states that the relationship between the signifier and signified is determined by conventions, rule and agreements among users (Holdcraft 1991;Fiske 1990).There are formal conventions that fix the meaning and enable one to experience similar signs and communicate with each other. For example there is a formal convention which is agreeable to all within our

culture that the sign MOSQUE refers to a building and not a platter of food. Because the relation that exists between the signifier and the signified is arbitrary, codes are also developed and used to help us learn what some signs mean (MacGregor 2005). In addition, codes which are defined as, "sets of signs and rules for their use by semioticians also help to simplify phenomena in order to make it easier to communicate experiences" (Hurwitz 1993:53). Meanings, therefore, are activated within the repertoire which the code offers us (Fiske 1990). Saussure (1966:72) also states that "signs can be organized into codes in two ways. First is by paradigm and second is syntagm". A paradigm can be defined as a set of signs from which the one to be used is chosen. It is a set of associated signs which are all members of the same category. A syntagm is the messages with which the chosen sign is combined (Fiske 1990; Hurwitz 1993). For example, the contents of one's wardrobe = paradigm; what one is actually wearing = syntagm.

Although Saussure's work is best suited for the present research, as his model of signs forms the basis of understanding how signs work, nevertheless there are limitations to his study. He did not describe in detail the social cultural experience, expression and conventions when dealing with the understanding of signs. This is because Saussure's model of the sign only focused on denotation rather than at the expense of connotation (Fiske 1990). As also argued by Smith (2001:9), "one limitation of Saussure's approach was his understanding of a sign that an object x comes to have a meaning y within a certain structure. The process of meaning making thus, resembles 'pattern matching'.

Due to this limitation, Roland Barthes' work is referred to next, as he elaborates on Saussure's model of signs in a more extensive way. Barthes stated that the bond between the signifier and signified (mental concept) is also dependent on social and cultural conventions. Furthermore, Barthes analysed the meaning of signs based on orders of signification. These are denotation, connotation and myth. His application in the material culture is known as socio semiotics (Hawkes 2003).

ii. **The state mosque as an ‘interactive sign’- Roland Barthes**

Socio-semiotics articulates the material context of daily life and the signifying practice within a social context, where all meanings arise from a more articulated codified dimension. Here, the systems of signification (relationship between the signifier and signified) are multileveled structures which not only contain denotative signs but also connotative signs when particular cultural codes are ascribed to these signs (Barthes 1988:182).

The first order of signification is that of denotation: at this level there is a sign consisting of a signifier and a signified. Connotation is a second-order of signification which uses the denotative sign (signifier and signified) as its signifier and attaches to it an additional signified. In this framework, a connotation is a sign which derives from the signifier of a denotative sign (so denotation leads to a chain of connotations) (Barthes 1988:183) (Figure 4.6).

SIGN			
Denotation (1 <sup>st</sup> level of signification)	Signifier	Signified (mental concept)	
Connotation (2 <sup>nd</sup> level of signification)	Signifier		Signified (mental concept)

Figure 4.6 Denotation and connotation (1st and 2nd level of signification)

In other words, denotation, or first order of meaning can be described as the relationship between signifier and signified within the sign. This refers to the definitional, literal meaning of a sign. This relationship can extend further as a sign may also have additional values. Here, the sign can also become a signifier of another sign (connotation) or second order of meaning, which signifies cultural values such as status structure in society. The level of connotation may also develop further when it combines with denotation to

produce ideology. The sign becomes its own referent as a third order of meaning (myth), where it becomes a hypostatization that condenses an entire ideology in a single word or image (Barthes 1967). In other words, the function of myths is to help us to make sense of our experiences within a culture. Myth also expresses and serves to organise shared ways of conceptualising something within a culture (Barthes 1988). An example is a daily use object such as a 'pen'. At the denotative level, this object is generally associated with its daily function as a writing tool. The 'pen' however may also be susceptible to other meaning when it is linked or being connoted by ideology of high status. At a connotative level the pen may parade a certain sense of wealth, status or position. This meaning could also include other associations through condensation and hypostatization at the mythic level such as progress, technology or intellectuality (Barthes 1988:182).

The first (denotative) order (or level) of signification, therefore is seen as primarily representational and relatively self-contained. The second (connotative) order of signification reflects 'expressive' values which are attached to a sign. In the third (mythological or ideological) order of signification, the sign reflects major culturally-variable concepts underpinning a particular worldview, such as masculinity, femininity, freedom, individualism, objectivism, Englishness and so on (Chandler 2002). To understand how Barthes' theory of orders of signification relates to the present study, the diagram below can be referred to as an example (Figure 4.7).

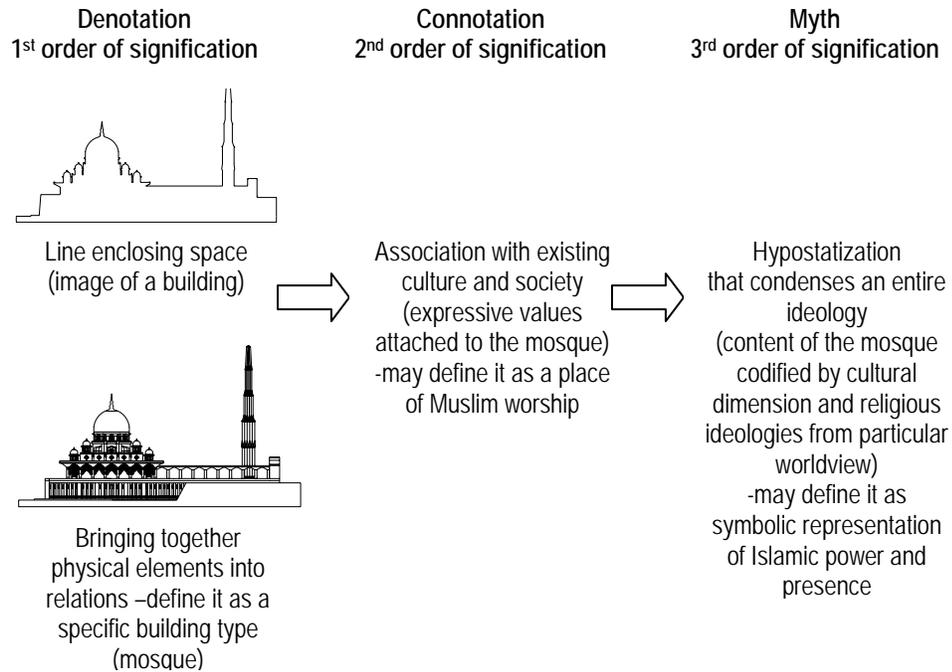


Figure 4.7 Example of denotation, connotation, myth (1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> level of signification)

At the denotative level, the above is a diagram of an image of a building, and by bringing together all its physical architectural elements such as dome, minaret, arches, entrance portal, into relations, we then identify it as a mosque. At a connotative level, we then associate mosque with the existing culture and society. The mosque therefore is viewed as a place of Muslim worship, a religious learning center for the Muslim, a Muslim communal place and a spiritual place. At a mythic level, we understand the mosque as a sign, activating the myth of Islamic religion, status, identity, power and glory. In this case, the mosque may be a statement of Islamic ruling, ideological symbol for the propagation of Islamist thinking, symbolic representation of Islamic power and presence, dominion of Islamic government and so forth.

Barthes' work, therefore, is of greater value for the current research, as the aim of this study is to read and interpret the meaningful nature and concepts that are embodied in the state mosque as a sign which is bound to a particular social context and cultural setting. In this regards, Barthes' interactive idea of meaning is relevant for this work because he clearly defined

that signs work in order of signification, and, during the process of signification, interaction occurs between the sign with the user's experience and his or her social cultural position. As a result, diversity of interpretations is obtained, instead of one defined or literal meaning.

In order to understand further how socio-semiotics is applied in analysing the built environment, the work by Mark Gottdiener will be referred to next, as the main reference for this study. This is because he explicitly focuses on the subject of socio-semiotics and its application to analyse the phenomena of material culture. Gottdiener uses the organisation of signs for his research to understand how ideology articulates with material forms or, in other words, how material forms are encoded through ideological meanings which are engineered into form. By understanding this, one will be able to decode and 'read' the meaning of the material culture. Although his research focuses on Las Vegas as an environmental setting, his study provides methodological insights for the study of other settings such as state mosques which are also products of social and political contexts.

iii. **Work of Gottdiener - the relation between socio-semiotics and the material culture**

Gottdiener (1995) introduces the socio-semiotic model of the sign to describe the way ideology articulates with material forms. According to him, socio-semiotics accounts for a two way process to present symbolic interaction in daily life: first, is the articulation of ideology and second, is the material forms. The term 'ideology' here is defined as the value system of a social group. A value system is correlated to the content of a sign, whereas materiality is correlated to the expression of sign (Gottdiener 1995:27) (Figure 4.8)

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available from the QUT Library

Figure 4.8 Decomposition of sign (socio-semiotic model of sign) Gottdiener (1995:28)

The 'content' then can be divided further to 'substance' and 'form'. The contents of form and substance are determined by the ideological culture of the society. This ideology, which belongs to a particular cultural practice, may be codified or non-codified ideology (Gottdiener 1995). The 'expression' is also divided further by substance and form. Both of these, however, refer to the object. In the case of the object, it may refer to the specific morphological elements or material existence of the object (Gottdiener 1995). In order to understand the way ideology relates to the built environment, Gottdiener also produces another type of socio-semiotic model using the same format as the above (Gottdiener 1995:84) (Figure 4.9).

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Figure 4.9 Decomposition of architectural sign (socio-semiotic model for architectural sign) Gottdiener (1995:87)

To explain how this socio-semiotic model (Figure 4.9) works for the built environment, Gottdiener carried out an analysis of the mall as his case study (Figure 4.10). In the study of the mall, Gottdiener (1995:84) outlined that the mall as a built form is best understood as the intersecting site of two distinct structural principles. These two principles are the mall 'content' and its 'expression'. Since every sign is also a part of system of signification, which is structured by the paradigmatic and syntagmatic axes, these two separate orders of meaning are also important in reading the sign system which can be found at the mall. Gottdiener (1995:84) also states that the paradigmatic axes of the mall can also be referred to as the 'content' of the mall which involves the mall design motif, while the syntagmatic axis is referred to as the 'expression' of the mall. This second axis consists of the way the separate

elements within the mall produce meaning through metonymy<sup>2</sup> and contiguity<sup>3</sup> (Gottdiener 1995:84).

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Figure 4.10 Reading of sign systems for the mall as a built form (Gottdiener 1995:84)

Since the mall 'content' also involves the design motif of the mall which is to sell consumer goods, the codified ideology of the building hence articulates an ideology which is driven by the culture of the society that relates to consumption and consumerism (Gottdiener 2003:131). The mall 'expression', on the other hand, refers to the morphological elements of the mall that can stimulate consumer fantasies and at the same time attract shoppers, to promote purchasing. In this case, the 'expression' or syntagmatic axes of the mall involve the articulation of design elements within the built form such as the built form interior façade, its spatial layout and decorative features (Gottdiener 2003:132).

For the purpose of this research, the decomposition of architectural signs proposed by Gottdiener seems suitable in describing the case study to elucidate the state mosque as an object of social culture. This is because by looking at the content and expression of the state mosque it is possible to describe the way cultural and political codes are articulated within the built form. This also includes an explanation of how the codified ideology of the state mosque articulates a particular ideology belonging to a society and culture.

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<sup>2</sup> A metonym is a figure of speech involving using one signified to stand for another signified which is directly related to it or closely associated with it in some way, notably the substitution of effect for cause.

<sup>3</sup> Contiguity refers to something which touches or adjoins something else; some semioticians use it to refer to something which is in some sense part of (or part of the same domain as) something else. Contiguity may be causal, cultural, spatial, temporal, physical, conceptual, formal or structural.

iv. **Indicators to read the case study -- the state mosque as a 'sign'**

Since the present study involves the reading of the state mosque as a sign, there is a need to identify the architectural elements within the state mosque. This is because Gottdiener's work focuses on describing the mall as a social product. Therefore, only two elements within the mall were identified by him. These are the spatial layout, and the facades and decorative elements of the mall.

However, since the present research is about the state mosque as a symbol of political ideology and belief system, the selection of elements within the state mosque should be more specific and appropriate. For that reason, the work by Hold and Khan, Hammuda and Mahrok on mosques is referenced as they generated the appropriate elements for reading state mosques found in Muslim countries (not including Malaysia) as a symbol of political power. They identified four main elements. These are size, spatial organization and treatment, setting, and structural form and material expression (see section 2.4.2). Therefore by combining principles from both Gottdeiner's research and Holod and Khan's, Mahrok's and Hammuda's study, a suitable framework for the current study was generated. These new indicators to read the state mosque as a sign are set out in the model below (Figure 4.11).

$$\text{State mosque (sign)} = \frac{\text{Content}}{\text{Expression}} = \frac{\text{Paradigmatic (design motif of the state mosque)}}{\text{Syntagmatic (elements within the state mosque): scale, setting, access, spatial organisation, facades and structural arrangement}}$$

Figure 4.11 Reading of sign systems for the state mosque as a case study

Based on the above model (Figure 4.11) , the reading of the state mosque sign system is possible by recognising that signification that occurs with reference to two separate orders of meaning, - the paradigmatic and syntagmatic axes. During the process of investigating the three state mosques

in Western Malaysia, the design motif and elements within the state mosque will be read, to unpack their symbolic meaning.

### 4.3.2 Hermeneutics

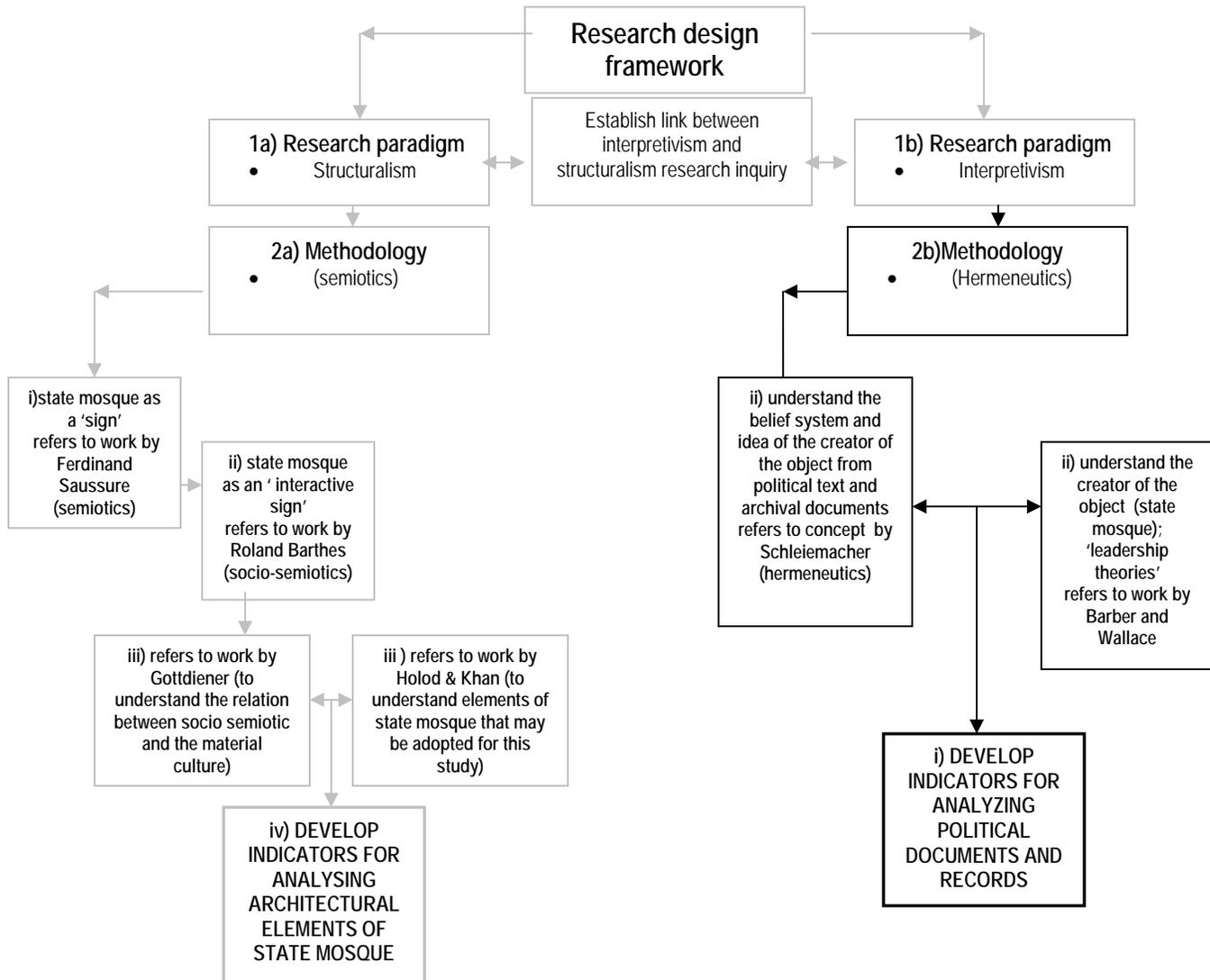


Figure 4. 12 Research methodology (hermeneutics)

Hermeneutics is a “particular approach used in the study and interpretation of texts” (Johnson 2000:142). The term ‘text’ here “applies to anything which can be seen as signifying something or refers to anything that can be read. Texts (be they written discourse, oral narratives, aesthetic

object, architectural buildings and others) are understood as 'conventionalized expressions of the experiences of their authors' (Johnson 2000:142).

Although the term 'text' can be defined in many ways, for this study the term specifically refers to the documentation on state mosque and archival records on the Islamic policy and political agenda of Malaysian leaders who are involved in the establishment of the state mosque. Texts attempt to communicate and transmit the experiences, ideas, beliefs and values of the author and his or her community to intended audiences and their communities. A text acts as a messenger, from someone to someone. The messages contained in the text are framed within cultural, historical, and intellectual contexts. Therefore, an interpretation of a text not only will reveal the meaning of the words of the text, but includes the cultural and intellectual contexts in which it was formed. This provides a better understanding of the original experiences and ideas of the author of the text. There are four forms of hermeneutics to help refine understanding of the interpretative approach as introduced by previous scholars and philosophers (Fischer & Arnold 1994). These are hermeneutical theory, hermeneutical philosophy (the work of Heidegger and Gadamer), critical hermeneutics (the work of Habermas) and phenomenological hermeneutics (the work of Ricoeur) (Fischer & Arnold 1994).

However, for the purpose of this study, hermeneutical theory influenced by Friedrich Schleiermacher is adopted. His theories of interpretation and translation rest on two main principles: the hermeneutic circle followed by two sides of interpretation, one linguistic, the other psychological (Schleiermacher 1998).

According to Schleiermacher, hermeneutics cannot be approached using a pre-determined set of criteria because of its interpretive nature. Therefore, an approach known as the 'hermeneutic circle' is introduced. The hermeneutic circle involves a logical contradiction; for we must grasp the whole before we can understand the parts. Yet the part derives its meaning from the whole (Schleiermacher 1998; Bernofsky 2004). In this case, the analysis process occurs in a circular way until the entire text is interpreted. In this sense, the interpretation does not only involve making sense of the wordings or sentences in the text, but also the need to interweave all passages and integrate a comprehensive account of specific elements in the text into a coherent interpretation - to form an understanding which is free from any contradictions (Schleiermacher 1998).

The next step is to complement the linguistic interpretation with psychological interpretation. Schleiermacher implies that linguistic interpretation is mainly concerned with what is

common or shared in a language, whereas, psychological interpretation mainly deals with what is distinctive to a particular author (Schleiermacher 1998; Bernofsky 2004). In other words, the linguistic interpretation refers to interpretation of evidence, by looking at particular actual uses of words to the rules that are governing them, in examples of their usages and thus to their meanings (Schleiermacher 1998; Bernofsky 2004). Psychological interpretation, on the other hand, focuses on the author's psychology which is the conceptual-intellectual distinctiveness of individuals and the context that he or she is situated in (Schleiermacher 1998; Bernofsky 2004).

In this hermeneutic inquiry, the interpretation and construction of reality greatly depends on the researcher's awareness of the text, and its position in specific context. In this sense, "the epistemological position for hermeneutics become a 'transactional and subjectivist' one, in which the investigator and investigated object are linked interactively" (Guba & Lincoln 1998:205). In other words, hermeneutical interpretation is a dialectic process as the synthesis of the text and the extrapolated cultural and intellectual contexts of the author are juxtaposed alongside with the researcher's own cultural and intellectual contexts. Hermeneutics, therefore, rests on the discussion of human sciences that involves the interpretation of the human phenomena and refers to the human world, not through introspection, but through the understanding of expressions of life (Schleiermacher 1998; Bernofsky 2004).

Since the focus of the present research is to investigate the state mosque as a case study, Schleiermacher's concepts are useful in two main ways as technique of analysis. First, referring to his concept of linguistic interpretation and hermeneutic circle, will guide the reading and interpreting of the political text and archival documents. Second, his concept on psychological interpretation is useful during the process of interpreting leaders' political speeches and government policies in order to grasp a clear understanding of the leaders' ideology and the political climate that they are situated in. This is because Schleiermacher's hermeneutical theory took the position that understanding is the objective recognition of the author's intended meaning - in which there is a need to see the world from the author's perspective (*verstehen*) and recognise what the author originally felt or thought. In brief, Schleiermacher's hermeneutics approach is appropriate for interpreting written text that relates to the state mosque historical development and political agenda of Malaysian leaders. This is important to achieve the objective of this study, which is to understand how political ideas of Malaysian leaders affected state mosque development in

Malaysia. Next step is to determine the indicators for analysing the documents and archival records.

**i. Indicators to interpret text on documentation and archival records on Malaysian leaders' Islamic policy and political agenda**

Before conducting hermeneutical analysis on the text, there is also a need to determine the indicators that relate to Malaysian political leaders and their agendas. This is vital, as by defining these indicators a thorough and systematic analysis on the documents and archival records can be conducted. These indicators are important, because they will give a clue to define what kind of leadership style was employed by Malaysian political leaders, and what political agendas were evident during the course of their administration in the country.

To determine the indicators, work by Barber (1972) and Wallace (1992) are considered, due to three main reasons. First, Barber's and Wallace's leadership theories have been widely applied by many scholars in the field of politics to analyse influential leaders' political styles and their personality throughout history, in different contexts and settings. These include studies done by Schreiber (1982), Kaarbo and Hermann (1998), Tamir Sheafer (2001), Palmer (2003) and Rahman Azly (2004). Second, Barber's and Wallace's studies adopt the interpretive method of inquiry, where the focus was to interpret and reconstruct meaning from biographies of prominent political leaders and influential figures in history. Third, their work offers a typology which will be useful in providing the framework for this research to critically analyse the leadership style of Tunku Abdul Rahman, Tun Abdul Razak and Tun Mahathir Mohamad as the Malaysian political leaders and patrons for the three state mosques in Western Malaysia.

Barber (1972) carried out a study on United States' presidential characters based on biographical data, while Wallace (1992) wrote on the meaning of creative development based on influential personalities in history. In Barber's study (1972), he outlined that there are five main elements that make up a

political leader's personality. These are character, worldview, style, climate of expectations, and power situation.

The term 'character' here relates to how a leader positioned his own self to face confronting issues. Character is "the way the (leader) orients himself toward life - not for the moment, but enduringly. Character is the person's stance as he confronts experience". (Barber 1972:8). 'Worldview', on the other hand, is much related to the leader's political agenda and his strategies to overcome the conflicts affecting his administration. A leader's worldview consists of :

"...his primary, politically relevant beliefs, particularly his conceptions of social causality, human nature, and the central moral conflicts of the time. This is how he sees the world and his lasting opinions about what he sees. (A leader's).....world view affects what he pays attention to, and great deal of politics is about paying attention". (Barber 1972:7-8)

'Style', however, is much about the leader's habitual pattern and his personalities. It is "the leader's "habitual way of performing his three political roles: rhetoric, personal relations, and homework. No (leader) can escape doing at least some of each. However .....the balance among the three styles elements varies" (Barber 1972:8-9).

'Climate of expectations' deals with the situation the leader faced and interacts during the time he serves as an administrator" (Barber 1972:9). "Power situation' is defined as the political situation that influences his decision making as the leader of the nation" (Barber 1972:9).

If Barber's work outlines a model of leadership typology, Wallace on the other hand, looks upon the subject's internal system of thinking. Wallace concluded that there are six concepts of personalities to interpret an influential person. These are: his outlook in life; his achievements (epitome); his central conflict in life; the range of activities his involved in; his skills; his development ideas; and his successful interpretive work. Although Barber's (1972) and Wallace's (1992) concepts are pertinent to form the framework for the present research one difference is important. To analyse the political leaders'

character and their leadership type, Barber and Wallace's research included personality tests on the leaders' psychological traits and were therefore very specific.

The present study's scope is to understand of the leaders' political ideologies, their achievements and contribution to the social context and built environment from interpreting the political text and archival documents. Therefore, it is important to carefully select the most appropriate concepts of personality proposed by Barber (1972) and Wallace (1992); and then synthesise these concepts, to develop a typology to suit the need of this study. These typologies will act as indicators to help in the analysis of the political documents and archival records of Malaysia's political scene. The indicators are:

- a. Individual personal character
- b. Political climate and context
- c. Individual intention; strategy; action (with a general focus on their overall contribution for the country's development, politics, society and economy)
- d. Individual Islamic approach, practice and ideas
- e. Individual intention; strategy; action (with a specific focus on their contribution towards Islamic development in the country including mosque development).

All of these five indicators are important to help reveal if the built form (state mosque) may be shaped by the patron's system of thinking including individual character values, as well as the political–economic context.

#### 4.4 Case study: as research strategy

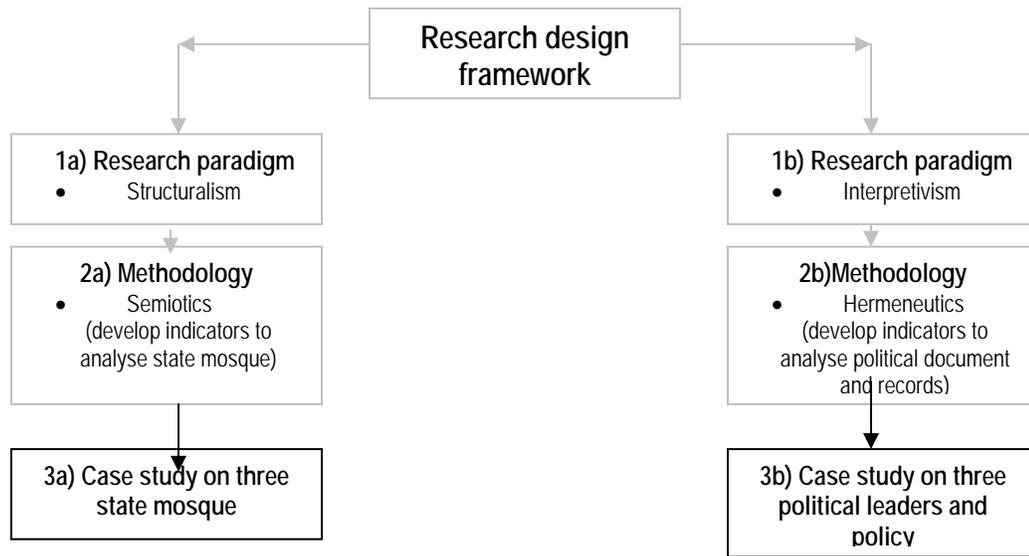


Figure 4.13 Case study (three state mosques and political leaders)

Since this research seeks to investigate and cover the contextual conditions of the state mosque in Malaysia with particular reference to political and historical events that affect its design, the case study model is chosen as the main strategy. Case studies potentially capture all of the real life contextual factors and contemporary events concerned with the study. In addition, the case study research approach enables the researcher to elaborate and explain in detail all the theoretical issues pertinent to the phenomenon of the study in order to produce a holistic and meaningful result (Yin 2003). There are two potential types of designs proposed by Yin (2003) suitable for the current research project - the single case and multiple case designs. For the purpose of this study the multiple case design is chosen as the main strategy. Multiple case designs, which are defined as a collection of several cases, have the advantage of being more distinct compared to the single case study (Yin 2003). Yin (2003) states that evidence gathered from multiple cases is often more plausible and compelling as it achieves reliable data in order to produce a robust study.

For this research, the multiple case design is chosen as it will enable the study to show the relationship that exists between three state mosques built during the post-independence period with leaders' political ideologies. The multiple case designs consist of three state mosques in West Malaysia built during the post-independence period 'in its own contextual setting' and link the mosque design to the various political periods of Malaysian prime ministers in the administration

era from Tunku (1957-1969), Razak (1970-1976) and Mahathir's ruling government (1981-2003). It is anticipated that this approach will answer the research question and the objective of the research will be achieved. Criteria to determine the suitability of each potential example for the case study have been determined. There are:

- i. The case study subject consists of state mosques which have been officially termed and categorised as a 'state mosque' by the Department of Malaysian Islamic Development (JAKIM)
- ii. The state mosque building project is fully funded, patronised and authorised by the ruling government and placed under the same authority of control which is Malaysia's Prime Minister's Department (JPM).

#### **4.4.1 Reasons for choosing the case study**

Before conducting the site visit, all state mosques in Malaysia were firstly identified from the literature review. Altogether, there are 16 state mosques, of which 13 of the mosques are located in West Malaysia, whilst the rest are situated in East Malaysia (refer Appendix E).

However, five of the state mosques in Western Malaysia were built during the colonial period, whereas eight of the mosques were built during Malaysia's post-independence era (refer Appendix E).

Since this study focuses on state mosques which were built during Malaysia's post-independence era, these eight state mosques were then categorised based on the year each building was constructed according to the administration period of each Malaysian prime minister from Tunku Abdul Rahman, Tun Abdul Razak, Tun Hussein Onn and Tun Mahathir Mohamad (Table 4.0). During the site visits from July to December 2006, all of these eight state mosques were thoroughly investigated. However, only three state mosques located in Western Malaysia were chosen as the case study; these are - the National Mosque (1965), the Penang State Mosque (1972) and the Putra Mosque (1999). Reasons as to why these particular three states mosques were chosen for this research are as follows.

The Penang State Mosque was selected as it was the only state mosque built during Razak's administration (Table 4.0). An exception was given to Hussein's (Malaysia's third prime

minister) administrative period as there was no state mosque constructed in the country during his time, due to his short ruling term from 1976 to 1980 (Table 4.0). Although there were other state mosques that were built during Tunku's and Mahathir's administrative period (Table 4.0), the decision to choose and only discuss the National and Putra Mosque in this study is because these mosques are the most prominent state mosques in the Malaysian context. These state mosques furthermore, are also governed directly by the federal government of Malaysia and the Malaysian prime minister's office (JPM) (refer Appendix D and E). Their prominence and governance potentially amplifies 'how' the Malaysian government including the leaders may be involved in the building design and construction process, thereby enabling the research to identify the nature of the relationship between the state mosque and their mundane settings including the leaders intentions during the creation of the state mosques in post independence Malaysia.

State mosques in Western Malaysia built in the independence period (1957-2003)	
Malaysian Prime Ministers (1957-2003)	Name of state mosques
Tunku Abdul Rahman (1957-1969)	<u>National Mosque (1958-1965)</u> ; Negeri Sembilan State Mosque (1967); Perak state mosque (1968)
Tun Abdul Razak (1970-1976)	<u>Penang State Mosque (1969-1976)</u>
Tun Hussein Onn (1976-1980)	<u>Nil</u>
Tun Mahathir Mohamad (1980-2003)	Malacca State Mosque (1984); Selangor State Mosque (1986); Pahang State Mosque (1991); <u>Federal Territory of Putrajaya Mosque (1993-1999)</u>

Table 4.0 State mosques in Western Malaysia built in the independence period (1957-2003)

## 4.5 Data collection

In order to conduct the case study, data collection methods have been identified below for case study on three state mosques and on three Malaysian leaders' policy and political agenda. Each of these sources of evidence will be discussed below in detail.

### 4.5.1 Data collection methods on state mosques

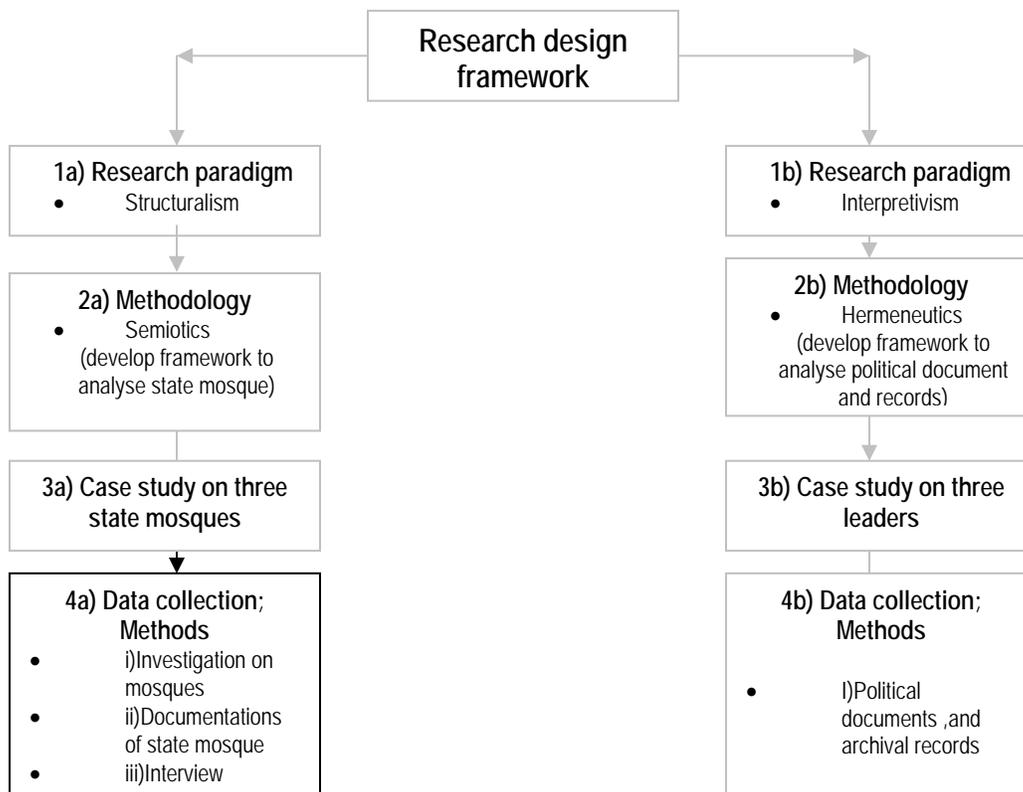


Figure 4.14 Data collection methods (three state mosques)

#### i) Investigation on state mosques

The objective of the state mosques investigation is to gain information on the architectural elements in detail with ideas on the design features. Therefore, field visits to the 'case study' sites are important in order to understand the phenomenon being studied and to perceive the existing state mosque context first-hand. For this research, the investigations are conducted on three state mosques built in the post-independence period in West Malaysia in different states in West Malaysia. The National Mosque in Kuala Lumpur (1<sup>st</sup> federal

territory state), Putra Mosque in Putrajaya (2<sup>nd</sup> federal territory state) and Penang State Mosque in Penang, are visited and investigated. The process for a formal format for investigating the state mosques on-site had been identified earlier referring to Hammoda, Mahrok, Holod and Khan's work including Gottdiener's study based on socio-semiotics theory. From this framework, it showed that the state mosque as a 'sign' can be read in a structured manner in order for it to symbolise various meanings to its receiver based on:

- i. Design motif of the state mosque (known as paradigmatic axes)
- ii. Elements within the state mosque which include : the scale of the state mosque, its setting, access to the building, spatial organisation of the mosque, facades of the built form, and structural arrangement of the form ( known as syntagmatic axes).

The investigation process on each state mosque design features is performed with reference to the above framework.

**ii) Documentation of state mosques**

An important supplement to the information from on-site investigations is to collect data from documentation for each of the three state mosques. The aims for collecting information from the state mosque documents are for two main purposes. First, it is to identify the actual intention for the building project, and indirectly also becomes part of historical review. Second, it is to identify whether there are any correlations between the local political factors that initiated the building project and its later development.

The documentation of the state mosques can be divided into two categories of building source materials. These are the primary building sources: notes obtained from interview with the professional group (architects, designers and etc) who involved in the building design process as well as government administrative files and reports. The secondary sources consist of interpretations of the chosen buildings by later historians, researchers, critics or writers that includes the client's brief, bill of quantities, surveyor's report,

press coverage of the opening of the building, diary description, proposals and progress reports, agendas, announcements, minute meetings, letters, memoranda, project brief, plan layout and blueprint of the building. This is considered useful, as it helps to identify the actual intention for the building project and indirectly, also becomes part of the historical review. These secondary sources support the data obtained from the first-hand building study. Tables 4.1, 4.2 and 4.3 below present the type of documents that relate to each state mosque, including the year it was published for each case study.

State mosque	Source	Documents	Date range	Quantity	Example
National Mosque	Primary source Original sources describing and related to the National Mosque	Government and Administrative Files	(1956-1965)	6	For full data list refer to Appendix F (Documentation on state mosques)
		Government Report	(1956-1965)	1	
		Interview notes with experts on the development of National Mosque	(2007)	3	For full data list refer to Table 4.4 page 139
	Secondary source Description of National Mosque by later historians, researchers, critics and writers	Mosque News Bulletin	(1965-1968)	4	For full data list refer to Appendix F (Documentation on state mosques)
		Pamphlet	(1965)	1	
		Booklet	(1965 ;1995 ;1996 )	5	
		Photos from press coverage	(1956-1969)	13	
		Newspaper	(1965; 2001; 2001; 2002)	8	
		Articles and Journals	(1965; 1966; 1967;1978;1994;1998;1996; 1997; 1998;2001; 2004; 2006)	14	
	Books, theses, dissertations	(1968; 1984;1994;1995;1997;1998; 2001)	7		

Table 4.1 Documentation on state mosque (National Mosque)

State mosque	Source	Documents	Date range	Quantity	Example
Penang Mosque	Primary source Original sources describing and related to the Penang mosque	Government and Administrative Files	(1968-1980)	2	For full data list refer to Appendix F (Documentation on state mosques)
		Government Report	(1968-1978)	1	
		Interview notes with experts on the development of Penang mosque	(2007)	3	
	Secondary source Description of Penang mosque by later historians, researchers, critics and writers	Booklet	(1980)	1	For full data list refer to Appendix F (Documentation on state mosques)
		Articles and Journals	(1999; 2001; 2004)	3	
		Books, theses, dissertations	(1984;1987;1992;2000)	5	

Table 4.2 Documentation on state mosque (Penang Mosque)

State mosque	Source	Documents	Date range	Quantity	Example
Putra Mosque	Primary source Original sources describing and related to the Putra mosque	Government and Administrative Files	(1993; 1994;1995;1996;1997;1998; 1999)	9	For full data list refer to Appendix F (Documentation on state mosques)
		Government Report	(1995;1996;1997;2000)	5	
		Interview notes with experts on the development of Putra mosque	(2007)	4	
	Secondary source Description of Putral mosque by later historians, researchers, critics and writers	Mosque News Bulletin	(1998;1999)	6	For full data list refer to Appendix F (Documentation on state mosques)
		Pamphlet	(2001)	1	
		Newspaper	(1995-2002)	11	
		Articles and Journals	(1995-2007)	49	
		Books, theses, dissertations	(1999-2004)	9	

Table 4.3 Documentation on state mosque (Putra Mosque)

**iii) Interview**

In addition to on-site observation, another appropriate technique for this case study research is to collect data by interviews. Interviews are conducted in person to explore a subject in detail or to investigate concealed viewpoints (Yin 2003).

The interview has three main purposes. First, it is to gain knowledge on state mosque historical background. Second, it is to obtain government documents, files and meeting minutes relating to the state mosque construction process and the parties involved in the development of the state mosque, including state mosque project management. Third, it is to gain state mosque working drawings (including detailing) and knowledge on design process from initial proposition, conceptual phase, and design approval to construction stage.

This study used open-ended interviews where the key respondent were asked about facts such as: who are the actual people involved in the building project and what is the extent of their level of political engagement with the state mosque project itself (refer to Appendix G - Interview sheet for a list of participants in this study). Therefore for this study, interviews were conducted by way of gathering opinions from experts from related fields of professional groups such as architects, developers, contractors, and government bodies namely the City Council and Department of Works, engineers, civil servants, politicians, architectural historians, religious scholars and leaders including academics and historians. Table 4.4 below presents the detailed interview conducted with the selected authorities for each of the three state mosques.

State mosque	Source	Interviewee	Location
National Mosque	Primary source Gathering the opinion from experts on the development of state mosque	National Mosque public relation officer	National Mosque, Mosque administration and management office, Jalan Perdana, Kuala Lumpur
		National archive public relation officer and research staff	Malaysia National Archive, Research and Development Center, Wisma Warisan, Jalan Duta, Kuala Lumpur
		PWD authorities (Building Department) senior architect and draftsman	Director's office (Architect branch), Level 11, Bangunan PNB, Tun Ismail Mohamed Ali Tower, Kuala Lumpur  PWD Director's office Federal Territory of Kuala Lumpur, Block D, Lot 8, Jalan Chan Sow Lin, Kuala Lumpur
Penang Mosque	-as above-	Penang State Mosque public relation officer	Penang Mosque, Mosque administration and management office, Jalan Ayer Hitam, Georgetown, Pulau Pinang
		PWD Penang authorities (Architect Department) senior architect and draftsman	PWD Pulau Pinang, Level 18 & 19, KOMTAR, Georgetown, Pulau Pinang
		National Archive of Malaysia (Penang Branch) public relation officer and research staff-	National Archive of Malaysia (Penang branch) Level 38, KOMTAR, Georgetown, Pulau Pinang
Putra Mosque	-as above-	Putra Mosque public relation officer	Putra Mosque, Mosque administration and management office, Basement Level 1, Federal Government Administrative Centre Putrajaya
		Senireka Architect firm (senior architect and draftsman)	Wisma Bunga Raya, Level 13 A, Jalan Raja Laut, Kuala Lumpur
		PWD Putrajaya authorities (Building Department) senior architect and draftsman	PWD Federal Territory of Putrajaya, Level 3, Blok C7, Federal Government Administrative Centre of Putrajaya
		Perdana Putra library public relation officer and research staff	Resource Development, Information Research & Reference Services, Putra Perdana Library, No. 1, Jalan P8H, Precint 8 Federal Government Administrative Centre of Putrajaya

Table 4.4 Interviews with state mosque authorities (National, Penang, Putra Mosques)

After conducting data collection for the state mosques from investigating the three state mosques and collecting information from state mosque documents and interviews, the next step is to collect data relating to leaders' policies and political agendas.

#### 4.5.2 Data collection methods on leaders' policies and political agendas

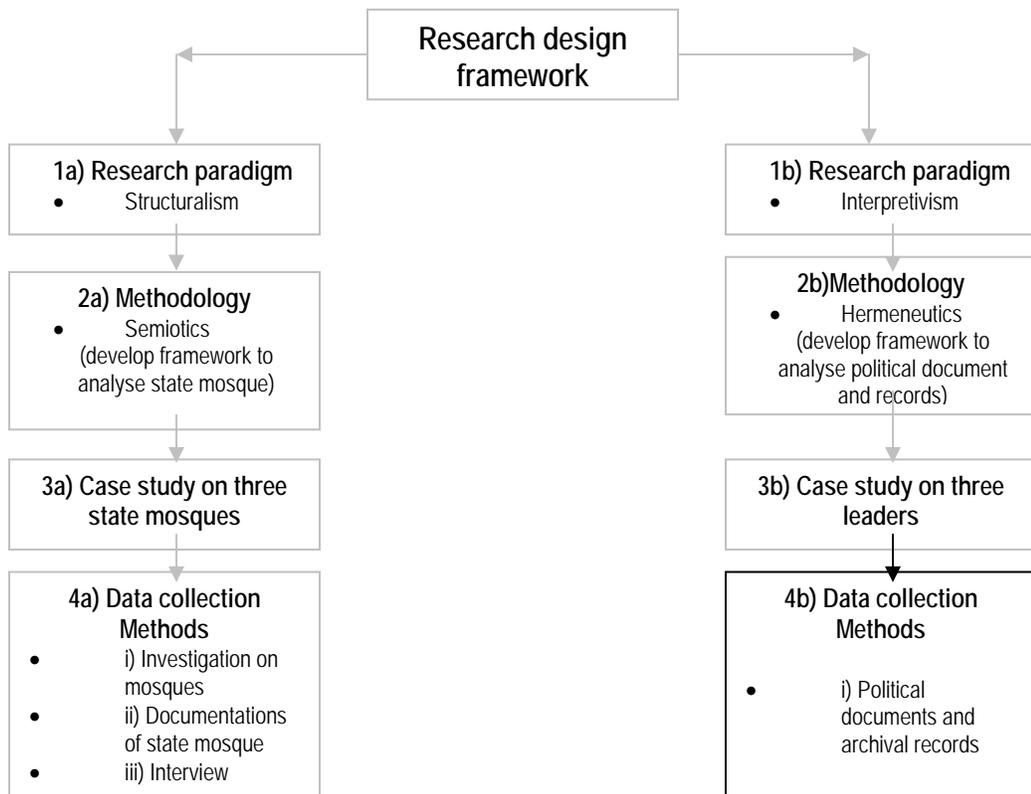


Figure 4.15 Data collection methods (three political leaders)

##### i. Political documents and archival records

Data are collected from political documents and archival records for three main reasons. First, it is to gain information about the historical development of Islam and politics in Malaysia (1957-2003). Second, it is to gain information about government policy at the national and international forefront propagated by the ruling government (1957-2003) which involves Islamic policy on politics, economics and social issues. Third, it is to gain information about the Islamic

agenda in the country which involves building development (including mosque) programs (such as campaigns, seminars, celebrations, competitions), and mass media.

Data collection from political documents and archival records are important, as this research involves the political development between years 1957 to 2003 in Malaysia. Therefore, government building policy during this period is sourced from various private and government bodies including academic institutions, the prime minister's department office, ministries and government departments, federal statutory bodies, federal agencies and private bodies such as National Archive of Malaysia, Public Works Department (PWD), the Institute of The Malay World and Civilization (ATMA), the Center for study of the Built Environment In The Malay World (KALAM), Malaysian Association of Architects (PAM), Malaysia's Prime Minister's Office (JPM), and Department of Malaysian Islamic Development (JAKIM).

Other sources were reviewed from the academic and non-academic publications. For instance, the Journal of the Malaysian Branch of The Royal Asiatic Society (JMBRAS), Malaysian Historical Society Journal and the Journal of The Federation of Malaya Society of Architects (PETA). Monographs and newspapers articles were also included in the review, namely the Utusan Melayu, New Straits Times, The Star, Berita Harian. Online databases were also used to locate additional sources in regard to the theoretical study of this research.

All documented works about Malaysian politics and government projects and events connected to the four post-independence Malaysian prime ministers, their policies, strategies and initiatives as set out below in Tables 4.5, 4.6 and 4.7 were reviewed.

Political leaders	Source	Documents	Date range	Quantity	Example
Tunku Abdul Rahman	<b>Primary source</b> Original sources written by the leader and directly related to the leader	Ministerial speeches	(1956-1977)	90	For full data list refer to Appendix H (Leaders political documents and records)
		Essays articles and book	(1962-1984)	23	
		Government letters	(1956-1969)	7	
		Government files	(1960)	1	
		Interviews	(2001)	1	
		Film	(1968; 2007)	2	
		Government policies and development plans	(1956-1970)	3	
	<b>Secondary source</b> Description of the leader by later historians, researchers, critics and writers	Scholarly journals and articles	(1969-2007)	36	For full data list refer to Appendix H (Leaders political documents and records)
		Theses, dissertations, reports	(1985-1991)	4	
		Internet (related websites)	(2000-2007)	4	
		Magazines and newspapers	(1957-1991)	23	
Books		(1957-2007)	39		

Table 4.5 Political documents and archival records (Tunku Abdul Rahman)

Political leaders	Source	Documents	Date range	Quantity	Example
Tun Abdul Razak	Primary source Original sources written by the leader and directly related to the leader	Ministerial speeches	(1960-1975)	83	For full data list refer to Appendix H (Leaders political documents and records)
		Books and articles	(1969-1976)	4	
		Film	(1976)	3	
		Government letters	(1967-1970)	5	
		Government files	(1969-1970)	6	
		Government policies and development plans	(1971-1975)	7	
Tun Abdul Razak	Secondary source Description of the leader by later historians, researchers, critics and writers	Scholarly journals and articles	(1969-2005)	34	For full data list refer to Appendix H (Leaders political documents and records)
		Theses, dissertations, reports	(1995-2004)	3	
		Internet (related websites)	(2000-2007)	6	
		Magazines and newspapers	(1969-1999)	35	
		Books	(1976-2007)	40	

Table 4.6 Political documents and archival records (Tun Abdul Razak)

Political leaders	Source	Documents	Date range	Quantity	Example
Tun Mahathir Mohamad	<b>Primary source</b> Original sources written by the leader and directly related to the leader	Ministerial speeches	(1981-2003)	100	For full data list refer to Appendix H (Leaders political documents and records)
		Essays and articles	(1947-2002)	105	
		Books	(1970-2002)	32	
		Working paper	(1981-1991)	5	
		Interviews	(1981-2003)	24	
		Government policies and development plans	(1981-2003)	6	
Tun Mahathir Mohamad	<b>Secondary source</b> Description of the leader by later historians, researchers, critics and writers	Scholarly journals and articles	(1982-2006)	74	For full data list refer to Appendix H (Leaders political documents and records)
		Theses, dissertations, reports	(1977-2003)	17	
		Internet (related websites)	(2000-2007)	20	
		Magazines and newspapers	(1976-2007)	35	
		Books	(1990-2007)	79	

Table 4.7 Political documents and archival records (Tun Mahathir Mohamad)

This section has set out all the data collection methods for the research. The next section will set out the ways for analysing the data in a systematic manner in order to produce and to achieve valid and reliable findings.

## 4.6 Techniques for analysing qualitative data

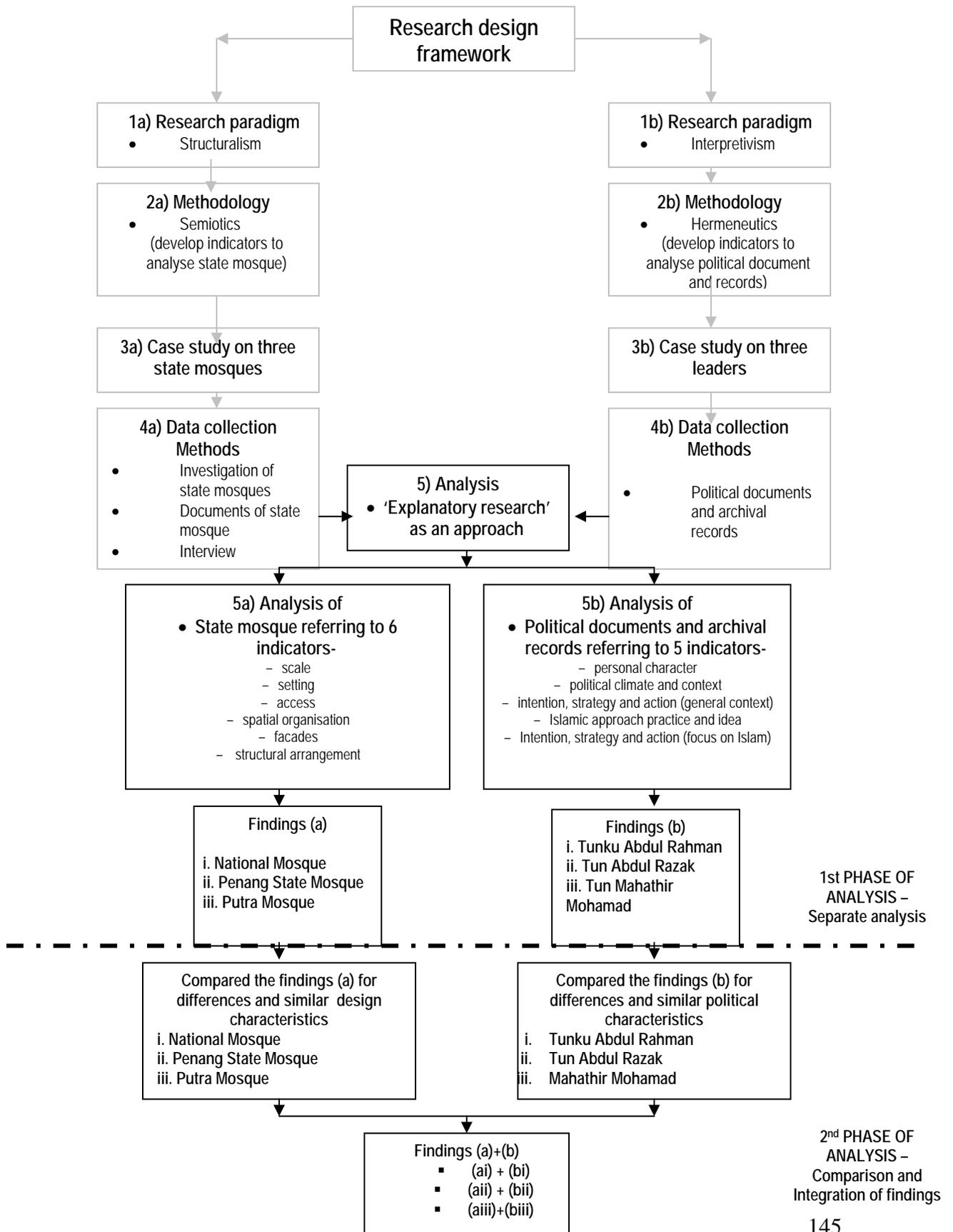


Figure 4.16 Research analysis

Yin (2003) suggested five specific methods of analysis of case study evidence. They are: pattern matching, time series analysis, logic models, cross case synthesis and explanation building. For the purpose of this research, the explanation building technique will be applied to analyse the data. This is because the study is explanatory in nature, as it attempts to explain how a phenomenon occurs by identifying the cause and effect of conditions that lead or contribute to the phenomenon. In addition, this study seeks to establish the relative importance of those contributing conditions. In this case, the causes and effects are the political leaders' Islamic ideas and the phenomenon stands for the design of the state mosque in Malaysia. The analysis of the state mosques and the political documents and archival records consists of two phases (Figure 4.16).

- i. The first phase is a separate analysis for each of the three state mosques – the National Mosque, Penang State Mosque and Putra Mosque as well as the state mosque documents and interview notes obtained from the experts (state mosque architects and designers) that describe their involvement during two main work phase — the state mosque design and construction stage — including analysis of political documents and archival texts relating to each leader —Tunku Abdul Rahman, Tun Abdul Razak and Tun Mahathir Mohamad. The analysis is conducted based on the indicators established earlier.
- ii. The second phase compares the findings for each state mosque for the differences and similarities in design characteristics, followed by a comparison of findings regarding each political leader to search for the differences and similarities in their political ideologies and agendas. This then moves on to the integration of the findings for each state mosque with the findings for each leader's political policies and agendas, gathered from the political documents and archival records, to see how these leaders' political ideas influenced the design of three state mosques in West Malaysia.

**i. First phase of analysis**

**a. Analysis of the state mosque**

The state mosque architectural design will be analysed based on the six indicators developed earlier. The technique of analysis for each indicator is summarised in Table 4.8 below (see page 146-152).

Architectural elements (indicators)	Technique of Analysis	Details and Criteria of Analysis	Outcomes
<p><b>Setting</b> (location of state mosque in existing context)</p> <p>(Refer to Appendix A: (iv)-on Articulation for details)</p>	<ul style="list-style-type: none"> <li>▪ An analysis of the site plan to determine the setting of the state mosque is conducted by reviewing the blueprints and working drawings obtained from the architects and Public Works Department authority</li> <li>▪ Site visit to the building on-site was also carried out.</li> </ul>	<ul style="list-style-type: none"> <li>▪ To get the exact setting and position of the building-               <ul style="list-style-type: none"> <li>– The positioning of the building is investigated on-site to see whether it is located on an island site or dis-integrated from the urban fabric.</li> <li>– This is important as according Dovey (1999:15) "if a building stands as a dominant built mass or volume, may signify idea of domination , which may render it particularly vulnerable to ideological appropriations of its patron."</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ Refer to Appendix I (Tables 1.1; 1.2 ; 1.16)</li> </ul>
<p><b>Scale</b> (the urban scale, scale of form itself, scale of building form elements)</p> <p>(Refer to Appendix A: (ii)-on Proportion for details)</p>	<ul style="list-style-type: none"> <li>▪ To obtain the urban scale, the size of the mosque in a particular setting or the context of the city is compared with the size of other existing things in its surrounding. This was done by conducting investigation on the building on-site.</li> <li>▪ An analysis of the building section and elevation to determine the scale of the building are also conducted by reviewing the drawing of the state mosque taken from blueprints and working drawings</li> </ul>	<ul style="list-style-type: none"> <li>▪ To obtain the exact scale of the form-               <ul style="list-style-type: none"> <li>– The overall vertical height of the state mosques (roof, wall, base) are investigated. The overall roof height is constituted of the vertical height of the roof, which is from the tip of the roof to the mezzanine floor ceiling level, the wall height of the mosque from the upper floor ceiling level to ground floor level and finally the base height which is the height of the building raised from the ground.</li> <li>– The overall horizontal length of the building is also recorded by looking at the longitudinal sections of the overall building. These measurements are important as it gave an overall view whether the built form dominantly stands vertical in height, that projects a distinct form in space, or stands low and horizontally stretched, which portrays a broad face feature on-site.</li> </ul> </li> <li>▪ To obtain the urban scale –               <ul style="list-style-type: none"> <li>– The floor area of the mosque is also calculated to determine the built size area of the mosque. This will help to indicate how much area of the site had been utilised to build the mosque and how much remaining</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ Refer to Appendix I (Tables 1.6; 1.7)</li> </ul>

	<p>obtained from the architects and Public Works Department authority.</p>	<p>site area is left for the mosque supporting facilities such as car park, roads, pedestrian walkway, garden and others. This finding is essential because if the mosque occupies a large site area, it indicates that the state mosque can accommodate a large number of worshippers and is built in a monumental scale. In addition, the vertical and horizontal scale of the building are compared to the scale of other buildings in the surrounding area as it will help prove whether the building is miniature or monumental.</p> <ul style="list-style-type: none"> <li>▪ To obtain the scale of building form elements-             <ul style="list-style-type: none"> <li>– The measurement of elements such as openings – doors and windows, arches, columns and beams and other elements are also compared with the whole building composition.</li> </ul> </li> </ul>	
<p><b>Access to the building</b>  (Refer to Appendix B: (iv)- on Circulation Through Space for details)</p>	<ul style="list-style-type: none"> <li>▪ An analysis on the state mosque access and approach is conducted by reviewing the state mosque site plan taken from blueprints and working drawings obtained from the architects and Public Works Department authority.</li> <li>▪ This also includes an examination of the building from a distance and on-site.</li> </ul>	<ul style="list-style-type: none"> <li>▪ To determine the access to the state mosque-             <ul style="list-style-type: none"> <li>– The way the mosque entrances are positioned and the number of secondary accesses are also identified and investigated.</li> <li>– The mosque entranceway is investigated to see whether or not they are open to a high density area or face a low density area that is far from public gathering nodes. In addition, the number of other access ways like service entry ways to the mosque is also considered.</li> <li>– This is important as they will portray whether the mosque is an accessible building for the user or treated as a separated structure that is secluded from public gaze. If the building has single, linear access from an axial pathway, the building therefore portrays a sense of privacy and restrictions. If the mosque has multiple entranceways it will portray that this building is accessible for the public.</li> <li>– As Dovey (1999: 21) puts it, “positions of power were located deep within linear structure. The linear structure controls circulation and social interaction</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ Refer to Appendix I (Tables 1.3; 1.4; 1.12)</li> </ul>

		<p>in key spaces. The linear structure therefore produces a spatial narrative with very strong levels of control in all segments.” This explains that a degree of control exist within a linear flow of movement to enter the building, which may mediate the form of authority for the patron.</p>	
<p><b>Spatial organisation</b></p> <p>(Refer to Appendix B: (iii)-on Organisation of Space for details)</p>	<ul style="list-style-type: none"> <li>▪ An analysis of the state mosque spatial organisation is conducted by reviewing the state mosque floor plans taken from blueprints and working drawings obtained from the architects and Public Works Department authority.</li> <li>▪ Work on-site is also conducted to study the flow and movement within the spatial layout.</li> </ul>	<ul style="list-style-type: none"> <li>▪ To examine the space layout of the state mosque, the internal spaces in their organisation (between primary and ancillary space and the overall spatial organisation as a whole unit) are investigated.</li> <li>▪ In this sense, the method of space syntax of analysis developed by Hillier and Hanson (1984) is important as a key reference to analyse how the arrangement of spatial spaces may present a degree of movement and control based on the placing of the segments within the entire spatial organisation.</li> <li>▪ Their study mapped the interior spaces into the cellular structure. Both of them termed these structures as genotypes, which are defined as clusters of spatial segments that are arranged in a series of sequent configuration.</li> <li>▪ There are two important steps for a building plan to be translated into a structural diagram to frame the life of the inhabitants that contained within it.             <ul style="list-style-type: none"> <li>– In this method, the building plan is firstly divided into various constituent of spaces known as cells. According to Hanson and Hillier (1988) the cell is conceptualised as a point, which is represented in circles, whilst lines were used to represent the movement that links to all cells. In this sense, a single entrance to the cell is conceptualised as a ‘unipermeable point’ whereas a cell with more than two entrance is known as a ‘ bipermeable point’. The point outside the cell is marked as a cross circle.</li> <li>– In the second step, the spaces (of each inner cell or subdivision of cells) are then translated into gamma maps or ‘syntactic structures’ to identify the spatial</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ Refer to Appendix I (Tables 1.5; 1.18)</li> </ul>

		<p>ordering that exists between all cells. Based on this mapping, a pattern can be constructed which presents the flow of the inner cells whether it is symmetry, asymmetry, distributed-ness or non-distributedness .The importance of this space mapping system is that it can indicate the significance of the spaces in terms of their hierarchy and placement. In addition, it explains how these spaces are related to the building complex as a whole.</p> <ul style="list-style-type: none"> <li>- The above methods, however, only analyse space based on the sequence of movement process, instead of investigating the interior space in a perceptual manner.</li> <li>▪ Based on Hillier and Hanson’s method, the planning layout of the state mosques are interpreted and mapped into cell structures or segmental diagrams starting from the entry point to the building.             <ul style="list-style-type: none"> <li>- This is done by drawing the spaces inside the state mosque into syntactic structures along with all the possible pathways, boundaries or points that may transverse or intersect the spaces.</li> <li>- This will help to investigate and determine whether the spaces present the free flow of movement with many branching systems (known as looped or ringy) or restricted to singular branching system (known as linear and fanned) structures.</li> <li>- For instance, if the external entry to range of spaces is from a single access and there is no choice of various pathways or transverse points to penetrate other segments, known as the fanned and the linear structures, a higher level of control therefore exists. This situation is possible as monitoring or ‘gaze’ more visible when the movement is restricted, thus forming the idea of surveillance.</li> <li>- Surveillance, according to Foucault (1994), is also a form of control as it is commonly practiced by an</li> </ul> </li> </ul>	
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		<p>organisation to manage its institution and to achieve disciplinary individuality. The method of surveillance may then express a pattern of authority in an organisation as the bodies' gestures, habits, and movements are controlled and constricted due to constant visible observation by those with authority (Foucault 1994)</p>	
<p><b>Structural and sectional arrangement</b></p> <p>(Refer to Appendix B: (i)-on Configuration of Plane Elements In Space &amp; (ii) Openings in Space for details)</p>	<ul style="list-style-type: none"> <li>▪ An analysis of the state mosque structural and sectional arrangement is conducted by reviewing the state mosque sectional and detailing drawings taken from blueprints and working drawings obtained from the architects and Public Works Department authority.</li> <li>▪ Investigation on-site is also conducted to study structural elements by examining the elements contained within the enclosed space.</li> </ul>	<ul style="list-style-type: none"> <li>▪ To analyse the sectional and structural arrangement of the state mosque, there are two important aspects to investigate, which are the closure of a space and the structures within the spaces. For closure of space, elements such as spatial density and periphery need to be investigated. In structures within the spaces, elements such as physical elements within the space and how the elements divide the internal spaces also need to be examined.             <ul style="list-style-type: none"> <li>– In investigating closure of space, one has to go through a sequence of successive perceptions of different locations then fuse them into one single cognitive image. In other words, the subject needs to move around them in order to perceive or sense the space. The size and mass of the inner architectural boundaries which perceptually enclose the space will be observed. In this case, the height, width, length and depth ratio of the enclosed volume are observed. This sense of closure in space is important as it may have the tendency to express political ideology and authority, if the space is presented in a secluded and constricted manner, with exaggerated height and depth or monumental scale (Conway &amp; Roenisch 1994).</li> <li>– In investigating structures that exist within the spaces, placement of physical elements (such as structural and aesthetic elements –decoration and embellishment), their position, size and how the visual concavity is created within the space by these elements are important to study as they may</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ Refer to Appendix I (Tables 1.6 ; 1.7)</li> <li>▪ Refer to Appendix I (Tables 1.7 ; 1.8;1.9;1.11)</li> </ul>

		<p>present the ideology of patron and his political authority (Conway &amp; Roenisch 1994). For instance, if the space is wide open without boundaries, adorned with exaggerated pillar size and lavish decoration it may produce a sense of awe and dominancy. Therefore, the roof, columns, walls and opening treatment, character, placing, proportion and materials used will also be studied.</p>	
<p><b>Façade (exterior and interior)</b></p> <p>(Refer to Appendix A: (iii)-on Façade for details)</p>	<ul style="list-style-type: none"> <li>▪ An analysis of the state mosque exterior and interior façade is conducted by reviewing the state mosque sectional and elevation drawings taken from blueprints and working drawings obtained from the architects and Public Works Department authority.</li> <li>▪ Observation on-site is also conducted to study the exterior and interior facades by examining the elements, composition, materials and finishes used for these facades.</li> </ul>	<ul style="list-style-type: none"> <li>▪ To examine the state mosque exterior façade, the method of façade analysis developed by Shatha (2004) is an important as a key reference.</li> <li>▪ Using her method to read and analyse the façade will help to prove or dis-prove whether or not the state mosque façade may portray the political ideologies of the patron and his authority. Although Shatha's (2004) study focused on reading the façade of villas in Amman, her method nevertheless seems to suit the present study on reading the façade of the state mosque , as her works also concerns investigating the meanings and composition of architectural forms.</li> <li>▪ According to Shatha (2004), in order to analyse the meaning of the architectural façade, one should look at it in layers since the façade is represented in layering of abstraction and cumulative complexity. In relation to this, Shatha (2004) outlined six important steps to conducting analysis on the façade of a building:             <ul style="list-style-type: none"> <li>– Layer 1: The architectural composition of the facade is outlined in this first layer to clarify the basic structure which generated the form.</li> <li>– Layer 2: This level enhances the articulations on the basic masses of the facade, so that the major volumetric alterations within or on the basic masses and resulting in an addition to or subtraction from the basic form are presented.</li> <li>– Layer 3: This stage reinforces the perception of variety across buildings; it began by adding basic piercing(s) of the structure of the facade and was</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ Refer to Appendix I (Tables 1.12 ; 1.13;1.14;1.17)</li> </ul>

		<p>extended to include all basic attributes, such as false screens and attached garages. It identified the relationship between piercing by windows and doors as the products of their own system of relations.</p> <ul style="list-style-type: none"> <li>- Layer 4: This stage focuses on appearance in more detail; it selects and organises the geometric description of piercing(s), showing the contextual relationship of piercings with each other and with surrounding walls.</li> <li>- Layer 5: At this stage, the constructive and decorative details of stone finish, columns, cornices and roofing are added to provide the final image. By the end of this stage, the facade is fully drawn, with its minute details appearing as in reality.</li> <li>- Layer 6: Along with these five stages, a sixth stage was developed to give an account of the entire range of stylistic features appearing in the building. This level of detail dealt separately with all dependent forms as elements that are wholly optional and not enfolded into the basic form. In order to support the analysis, these dependent forms were removed from their real facades and grouped into a category labelled 'stylistic features'. Within this category, several successive sub-categories were generated (window, door shapes, etc.).</li> </ul> <ul style="list-style-type: none"> <li>▪ Referring to Shatha's (2004) layering method, the façades of the state mosque are able to be analysed in a more systematic manner from all sections – the roof, body and base section in detail.</li> <li>▪ From this, the architectural treatment of four sides of the building that are comprised of the vertical and horizontal elements can also be examined to see how they are composed and arranged. This is important as the arrangement of the vertical and horizontal element</li> </ul>	
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		<p>may form an expression of the patron's political ideologies and his authority.</p> <ul style="list-style-type: none"> <li>▪ For example, if a façade presents a distinct focal point at all subordinate levels and is over decorated with heterogenous vertical and horizontal elements at all levels with hierarchical and regimented arrangements it gives perceptual weight to the built form. In this case, this type of arrangement will evoke a feeling of awe and allow perceptual arousal that indirectly portrays and signifies the patron's status and rank in society (Weber 1995).</li> <li>▪ To examine the state mosque interior façade, the four sides of the mosque enclosed space, the treatment and decorative finishes are examined to see how intricately the surfaces' decoration, finishes and detailings are composed and arranged on the ceiling plane, floors and wall planes. This is important as excessive decorative embellishments may also form expression to the audience.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Refer to Appendix I (Tables 1.8;1.9;1.10;1.11; 1.15)</li> </ul>
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Table 4.8 Analysis of the state mosque

During the analysis process, six aspects that make up the components of the state mosque such as the state mosque setting, scale, access, spatial arrangement, façade, and structural and sectional arrangement were investigated to look for the representational meaning of the six elements of a state mosque that is also known as the first level of signification (denotation), by reading the surface structure of the state mosque as a building form. Findings are set out in more detail in Chapter 5 and Appendix I (Tables 1.0 - 1.18).

The analysis of the data from state mosque documents and interview notes with the state mosque authorities underwent a similar process of analysis and synthesis as the political documents and archival records explained below. The coding process outlined was used to interpret the data.

**b. Analysis of political documents and archival records**

Earlier, five categories as indicators to help analyse the political documents were identified. Although these document and records represent a similar context of the study by focusing on the political climate during the period of post-independence Malaysia and the country's government building policies, they came in various forms.

The identified records and documents will firstly be classified into primary and secondary sources. According to Lincoln and Guba (1985:277), "this is important, as information provided may differ".

This is possible as texts which are written by first-hand experience may provide different meaning compared to those that resulted from interpretation of someone else's work even though they discussed similar subjects and fall within the same context. In relation to this, the primary sources for this study will be comprised of first-hand written reports and records that are officially produced by the government including documents related directly to the actor's life description, such as biographies and memoirs, collections of speeches, testimonies and oral interviews, letters, memorandums and manifestos, resolutions, government legislations, agendas, reports and policy papers.

The secondary sources will consist of interpretative works by historians, intellectuals, scholars, researchers, writers and critics regarding the Malaysian political system, Islamic policies and on leaders' personalities and achievements. These will be in the form of journals, periodicals, monographs, seminar papers, newspapers, articles, magazines, books, paperwork, theses, dissertations, electronic resources (microfilm, slides, photos, video footage, sound recordings, the internet).

For the purpose of this study, only one full excerpt of Tun Mahathir Mohamad's political speech (1994) (Figures 4.16, 4.17, 4.18) from primary sources will be used as a sample of analysis for this study, in order to illustrate how the coding process was conducted. This is because there are number of Mahathir's political speeches on Islam, 100 in total, ranging during 1985 to 2003. In order to analyse data of the identified records and documents, there are four important steps used for this study which involve the combination of open, axial and selective coding technique (Strauss & Corbin 1998).

The first step of analysis relates to the open coding technique which involves the open reading of the documents. This is important to understand and identify the general

ideas, thoughts and meanings contained within the documents (Figures 4.18, 4.19, 4.20,4.21).

The second step involves the axial coding process, where detailed line-by-line analysis for each paragraph of the document is conducted. Through this process, questions are asked about the phenomena as reflected in the data. This process is vital because it will help to generate a variety of concepts and sub-concepts in terms of their properties (characteristics or attributes of a concept) and dimensions (location of a property along a continuum or range). This process is done by breaking down the data into separate parts, examining and comparing for similarities and differences. Regardless of language used in the documents, the documents were also coded using the original Malay language they were written in (Figures 4.17, 4.18, 4.19)

1st and 2nd step of Coding process

Oleh/By: : DATO' SERI DR. MAHATHIR BIN MOHAMAD  
 Tempat/Venue : THE ISLAMIC CENTRE, KUALA LUMPUR  
 Tarikh/Date : 17/06/94  
 Tajuk/Title : THE OPENING CEREMONY OF THE WORLD ISLAMIC CIVILISATION FESTIVAL

I wish to thank the organising committee for giving me the opportunity to be here today and to officially open the World Islamic Civilisation Festival 1994, which is the first of its kind to be held in this country and probably the region also.

DISCOURSE  
 CONSOLIDATION:  
 'ISLAMIC IDEALS'

2. A festival of this nature should help to enlighten Muslims and non-Muslims alike regarding the achievements of the Muslims in the past. But that is not the main reason for this festival. The more important objective is to show to Muslims today that if they are prepared to acquire the relevant knowledge and use it for the benefit of the Ummah it is not impossible to revive the glory and the achievements of the Islamic civilisation.

DISSIPATION:  
 GROWTH

3. After the death of Prophet Muhammad, peace be upon him, Islam spread widely outside the Arab world, and finally covered about three-quarters of the known surface of the earth then. Though military strength and sophistication played a role, the lasting contribution of the Muslims was in the fields of mathematics, science, medicine, astronomy and other areas of human knowledge. This was possible because in the early period of Islam, the quest for knowledge was not restricted by narrow interpretations of the religion. In other words, the early Muslims followed closely the examples of the Prophet in leadership, in acquisition of wealth and knowledge while not neglecting the performances of the compulsory ibadah. It was when knowledge and skills for the advancement of the Muslims were neglected that decline set in for the great civilisation the Muslims had built. Attempts were repeatedly made to revive the glory of Islamic civilisation after the decline but they all failed because those who fear that worldly progress would result in neglect of religion insisted and persisted in dividing knowledge into the religious and the secular and regarding or condemning the so-called secular knowledge as inimical to Islam. Coincidentally, it was about this time that in the Christian world the church was separated from the state, with the consequent loss of power by the church. It was felt that secular knowledge could reduce the influence of religious leaders on the state and on society. This may be denied but we know of many instances where professionally-trained people are persuaded to give up their professions in favour of what is regarded as a religious calling.

← CONSOLIDATE  
 ISLAMIC IDEALS

← HISTORICAL  
 SIGNIFICANCE

BELEIFS:  
 OUTCOME/IMPACT  
 'WRONG DISCOURSE'

BELEIFS:  
 'APPROPRIATE DISCOURSE'  
 COMPATIBLE ISLAM + MODERN LIFE

4. Clearly if we want to regain the glorious age of Islam, we have a great need to learn the history of the founding and the spread of Islam. History is the greatest teacher. Unfortunately because of the downgrading of knowledge that is regarded as non-religious, Muslim historians concentrated almost exclusively on the contribution of the spiritual to the successes of the Muslims. On the other hand, Western historians tend to be biased. We are thus left with the artifacts and relics of the Islamic civilisation in order to learn and to assess the other causes for the early successes of the Muslims. Still there is much to be gleaned from these which can help us to reconstruct the past and teach us about how the greatness of Muslim civilisation was achieved and how we can go about trying to revive it.

DISSIPATION:  
 EFFORT

DISSIPATION:  
 STRATEGIES ACTION  
 'RECALLING PAST ISLAMIC GREATNESS'

BELEIFS:  
 CAUSE 'WRONG BEHAVIOUR'

5. But first there is a great need to debunk some of the beliefs which had contributed towards the decline. Principal among these is the teaching that the world is not meant for the believers. It is meant for the non-believers to enjoy. While some things which the non-believers enjoy are things which Muslims should not hanker after, is it true that we should also not benefit from the abundant bounty that Allah Subhanahu wa Ta'ala has bestowed upon this planet? The world is not a gift of Allah to the non-believers but it is a gift to the believers. Not to appreciate and not to use this gift seems to be particularly ungrateful and Allah does not like those who are not grateful, not just for His blessings but for anything good that is done to us, even by mere man.

6. In no other religion is there so much stress on observing our surroundings; the fields, the mountains and the seas and the bounty they hold for man; the animals and the plants and how they contribute to life; the rain and the sunshine and how they bring to life that which we would have assumed to be dead.

7. Does observation mean that we should only make a casual glance and then mechanically praise Allah? Is it not true that the more we observe, the deeper we study the creations of Allah the more we would be amazed and beholden to His greatness? For while our studies into the minutest structure of matter, the atoms and beyond can contribute to our understanding of how all matters are formed and structured, we can never discover why they are so structured; why they function as they do; why they react with each other and form substances which are ever more complex; and most puzzling of all, why they contribute to life on earth. We can explain at length as to how all these happen: but we can never understand or explain why they happen: why one atom of oxygen combining with two atoms of hydrogen, two invisible gases, would form the ordinary water that is so tangible and so essential to life? Why not atoms of other gases? Why water? Why is water a source of life and its sustenance? We, through the most thorough observation, i.e. study, can understand and unravel how all these matter and compounds and actions and reaction take place, but we can never answer the question why they are so or they do so. The only conclusion we can make is that it must be a power beyond human understanding, it must be God, it must be Allah.

BELEIFS:  
 ACTION 'APPROPRIATE BEHAVIOUR'

8. Surely our studies would make us appreciate and believe in Allah even more strongly. Surely the deeper and the more

COMPATIBILITY MODERN LIFE WITH ISLAM

Figures 4.17 Sample of Tun Mahathir Mohamad speech pg 1 and 1st and 2nd step of coding process

extensive the knowledge, the greater would be the faith for what we discover through our studies to be even greater miracles than we thought after a casual glance; miracles which only Allah can create.

9. Yet Muslims are afraid to study all the mysteries around them, to discover the wonders of Allah's creation, and to utilise them even as we utilise plants and animals for food and all the other creations of Allah to sustain and enhance the quality of our life. Because we do not study in depth, Muslims today have to rely on the results and the discoveries of those of other faiths. Today many of us are totally dependent on the results of the non-Muslims' application of their knowledge for our food, transport, defence, clothing and the roof over our heads. Indeed, even in the performance of our religious duties we depend on the non-Muslims. If this life, this bounty on earth is not for us, then why do we share the discoveries and inventions of the non-believers who study the creation of Allah, and use their knowledge to better their life on earth?

10. Yet we know that during the glorious centuries of Islamic civilisation, it was the Muslims who led, who discovered the bounties of Allah through their learning, and made them available to the non-Muslims then. And the Muslims led because they were very advanced in all fields of learning, in the sciences, in medicine, in mathematics, biology, astronomy and in a whole lot of other disciplines.

11. Unless and until we stop dividing knowledge into the religious and the secular, unless we regard all knowledge as faith enhancing and therefore not only permissible but vital to the Muslims and their faith, we are never ever going to rebuild Islamic civilisation. Worst still, we are going to remain in the modern equivalent of the Dark Ages.

12. And so the first step towards an Islamic renaissance is to debunk the belief that the world is not for us, that knowledge, other than spiritual knowledge, is secular and must be proscribed. Instead, such knowledge should be sought for they can truly strengthen faith and revive the greatness of the Islamic civilisation.

13. We know the great scholars of the golden period of Islamic civilisation were not just specialists in their fields but almost invariably they were learned in the teachings of Islam. They were thus able to relate their knowledge to their faith. Today Muslims either know the teachings of Islam exclusively or they are learned in other subjects, equally exclusively. They are therefore unable to relate the one with the other. As a result they either become spiritually fanatical and reject anything they do not know as being secular and proscribed, or having studied non-religious subjects they find themselves unable to defend their knowledge as it relates to their faith. When challenged by religious fanatics as to the relevance of their knowledge to Islam they are at a loss for an acceptable answer. They often feel guilty or alternatively they reject religion because of their inability to reconcile what they have learnt with the teachings of Islam. For as long as this dichotomy remains, there will always be a dearth of scholars, of subjects, which are not specific to the faith among Muslims, thus condemning the Muslims to backwardness and preventing the achievement of a glorious Islamic civilisation.

14. But when we talk of recreating the Islamic civilisation we do not mean to build a fair copy of the Muslims' world from the 7th century until the decline of the Turkish Sultanate. Even when we are enjoined to seek guidance from the Sunnah of the Prophet we are not expected to reproduce exactly the achievements and the life of the Prophet. Indeed the golden period of Islamic civilisation was not brought about by the reproduction of the life and times of the Prophet in Makkah and Madinah. The Islamic civilisation was the result of following the true teachings of Islam which the people in the lifetime of the Prophet were not able to benefit from fully because of time. In size and in the span of knowledge and achievements, the Islamic civilisation that was built after the demise of the Prophet was far greater than the Muslim world in the Prophet's time. This is because the application of Islamic teachings and creed over the centuries was able to bring about the maximum results.

15. Similarly, the building of the modern Islamic civilisation should be in the context of the achievements of humanity at the present time. It should reflect contemporary life and thoughts which are relevant to modern times but still compatible with the teachings of Islam. If we believe that Islam is for all ages, then we will be contradicting this belief, if we consider Islamic civilisation possible only in conditions prevailing in the 7th century of the Christian era in Madinah.

16. But even if we have disabused ourselves of the restrictive compartmentalisation of knowledge into the religious and the secular, and if because of that we have the knowledge compatible with modern civilisation, there are still many conditions to be met before a great civilisation can be achieved. Chief among these is the establishment of a workable system of administration and Government compatible with both Islam and the needs of modern times. Again it must be remembered that the forms of governments in the Muslim empires were not identical with the Madinah or the Makkah Governments of the Prophet, peace be upon him. Many different forms of governments were practised without in any way making these un-Islamic. It is not the form of Government that matters. It is whether they are compatible with Islam or not.

17. It is sad that anarchy or at least bad Government prevails today in most Muslim countries. We are quite unstable. Unseemly struggles for power take place everywhere, resulting in millions being killed or forced to migrate, properties being destroyed, anarchy prevailing, food being so short that death from starvation becomes almost a regular feature of some Muslim countries. Still the fighting and the conflicts go on simply because one person or one group wants to grab power. It is to our utter shame that the faithful have to appeal to the non-believers to help bring about peace or to feed the starving.

BELEIFS :  
APPRORATE  
'DISCOURSE  
'CONSOLIDATE  
ISLAMIC  
IDEALS'

DISSIPATION:  
STRATEGIES ;  
ACTION

HISTORICAL  
SIGNIFICATION

BELEIFS :  
(WRONG  
BEHAVIOUR)

DISSIPATION  
'STRATEGIES +  
ACTION'

APPRORATE  
'CORRECT  
BEHAVIOUR'  
'COMPATIBILITY ISLAM +  
MODERN LIFE'

STRATEGY :  
GOV ACTION +  
COMMITMENT

HISTORICAL  
SIGNIFICANT  
'PRESENT',  
EVENTS

'WE' :  
GOVERNMENT  
+ MUSLIM  
COMMUNITY

'THEY' :  
SOME  
SECTION OF  
MUSLIM  
COMMUNITY

'WE' ;  
GOVERNMENT  
RECALLING  
PAST ISLAMIC  
GREATNESS  
DISSIPATION ;  
STRATEGIES  
CORRECT  
BEHAVIOUR

'WE' :  
GOVERN-  
MENT

Figures 4.18 Sample of Tun Mahathir Mohamad speech pg 2 and 1<sup>st</sup> and 2<sup>nd</sup> step of coding process

GOVERNMENT STRATEGIES  
'CORRECT APPROACH' + 'COMMITMENT'

RECALLING PAST ISLAMIC ACHIEVEMENTS  
COMPATIBLE ISLAM + PRESENT LIFE

DISSIPATION MUSLIM IDEALS

18. Are we incapable of administering our own people? Are we incapable of using modern concepts of Government, of administering justice, of dealing with an ever more sophisticated society with its complex social and economic imperatives? If 'WE'; we look around, it would seem so. For so many Muslim countries are unstable, insecure and unable to develop. Yet the modern systems of Government are more in keeping with the sunnah of the Prophet than the authoritarian governments which existed during the past Islamic civilisation.

19. Of course we need not accept systems developed by non-Muslims wholesale. Like everything else there are good and bad points. And the bad points can be as damaging as any. We see anarchy and moral collapse in the Western democratic system which has brought about their decline. But we can avoid them and practise only those that are not against our own beliefs and values. But we cannot recreate the society as it existed in the Prophet's time or even those which prospered during the golden age of Islamic civilisation as a prerequisite for the revival of the golden age.

20. The civilisation that we build must not be for the purpose of confronting other societies or civilisations. It should contribute towards the sum total of human progress. It should show the compatibility and balance between the spiritual and the material, between progress and moral values, between religion and worldly concerns. It should provide the alternative to a world that has so obviously lost its direction. It should be a viable and an acceptable alternative, based on reasoned arguments rather than blind faith in certain tendentious interpretations of Islam.

21. Islam can still show the way. There can be a modern Islamic civilisation which is not an attempt to reconstruct life in the Arabian Peninsular in the 7th century nor a slavish copy of a decadent Western system. There can be a modern Islamic civilisation which can provide both the spiritual and material answers to modern man's needs. If we say that these are but dreams, that they are worldly and irrelevant, that the only way is to recreate the life in the 7th century, then we should accept that Muslims will forever be oppressed and impoverished. In that state we can be separated from our faith. If therefore the faithful decrease in number and in some places are wiped out completely, then we must only blame ourselves. It is we who have sinned, for we insist on doing what is obviously wrong because we dare not question the correctness or otherwise of the popular contemporary interpretation of our faith.

22. Perhaps it is too much to expect that our Islamic Civilisation Festival would awaken us all from the stupor that we are in. But we would be failing in our duty to our religion if we do not try to seize the opportunity to learn from the lessons that the history of Islamic Civilisation holds for us. There is more to this exhibition than to bask in the glow of a great past. Those who harp on the greatness of the past are in fact admitting and accepting their present decline. This exhibition is not for reflected glory. It is a reminder and lesson on how a great faith can lead to greatness, to the establishment of one of the greatest, if not the greatest civilisation on earth.

23. What has been done once by man can be done again. It is for us to decide.

24. Insha-Allah, we will awaken and we will decide.

25. With this, I declare open the World Islamic Civilisation Festival 1994.

\*\*\*\*\*

'WE'; GOVERNMENT

'WAYS OF CONVERSING TONE'

Figures 4.19 Sample of Tun Mahathir Mohamad speech pg 3 and 1<sup>st</sup> and 2<sup>nd</sup> step of coding process

In the third step, concepts and sub-concepts with similar meanings, properties and dimensions in nature or related to each other from overlapping data are then grouped together (Figure 4.20).

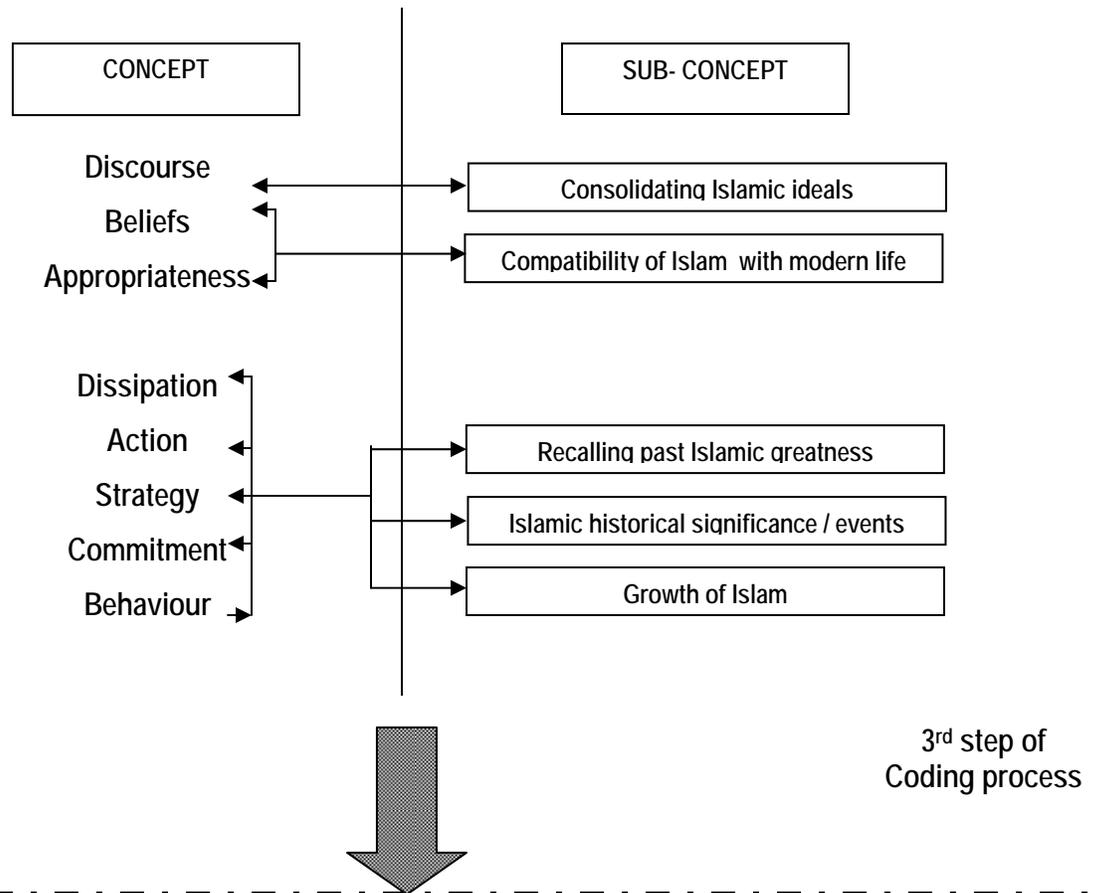


Figure 4.20 3<sup>rd</sup> step of coding process for Tun Mahathir's speech

The fourth step involves deciding on the core concept which emerges from the grouping of similar concepts and sub-concepts. This step, which is known as selective coding, involved the process of refining the concepts and sub-concepts. There is an important criterion to note during this stage, which is to select the core concept where the name or phrase used to describe the concept and sub-concept frequently appears or is mentioned in the data (Figure 4.21).

4<sup>th</sup> step of Coding process

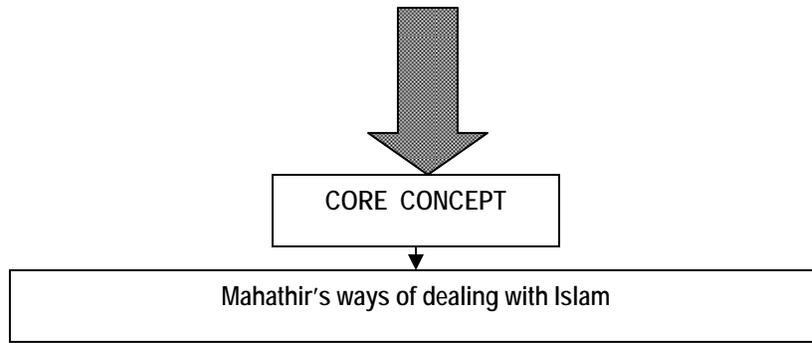
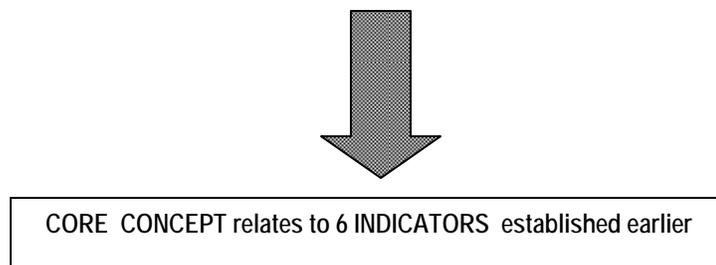


Figure 4.21 4<sup>th</sup> step of coding process for Tun Mahathir's speech

The final step was to relate these core concepts with the six indicators developed earlier. In the case of this study, the core concept derived from Mahathir's political speech presents that his main motif was on ways of dealing with Islamic faith and delivering his kind of Islamic belief to Malaysian society. The content of his speech, thus, is about his individual Islamic approach, practice and ideas of Islam as a Muslim leader, as outlined in one of the six indicators. The identification of core concepts in this final step is important because it will systematically specify what was found from the documents and situate the core concepts within the study of politics and state mosques (Figure 4.22). A more detailed explanation of the outcomes on the core concepts of Tun Mahathir and two other Malaysian leaders –Tunku Abdul Rahman and Tun Abdul Razak – is set out in Chapter 5 and Appendix J (Tables 1.0, 1.1, 1.2).

Final step of Coding process



6 indicators		Relevance
a. Individual personal character	X	Implicit
b. Political climate and context	X	Implicit

c. Individual intention; strategy; action (general focus on their overall contribution for the country's development; politics, society and economy)	X	Implicit
d. <u>Individual Islamic approach, practice and idea</u>	/	<u>Explicit</u>
e. <u>Individual intention; strategy; action (specific focus on their contribution towards Islamic development in the country)</u>	/	<u>Explicit</u>

Figure 4.22 Final step of coding process for Tun Mahathir's speech

ii. **Second phase of analysis**

After data from both sources has been analysed separately, findings in relation to each of the three state mosques are compared with each other to seek similarities and differences in design characteristics. Findings of each leader's political ideologies and the relevant political context are also compared with each other to seek differences and similarities between them. This is then followed by integration of the findings based on six indicators for each state mosque with the findings relating to five indicators for each leader's political policies and agendas, from the political documents and archival records to seek the cause and effects of the Malaysian leader's Islamic political ideas, which influences the design of the state mosque in West Malaysia (Figure 4.23). The comparison and integrative findings of the case study on the state mosque and three Malaysian leaders are discussed in detail in the following chapter.

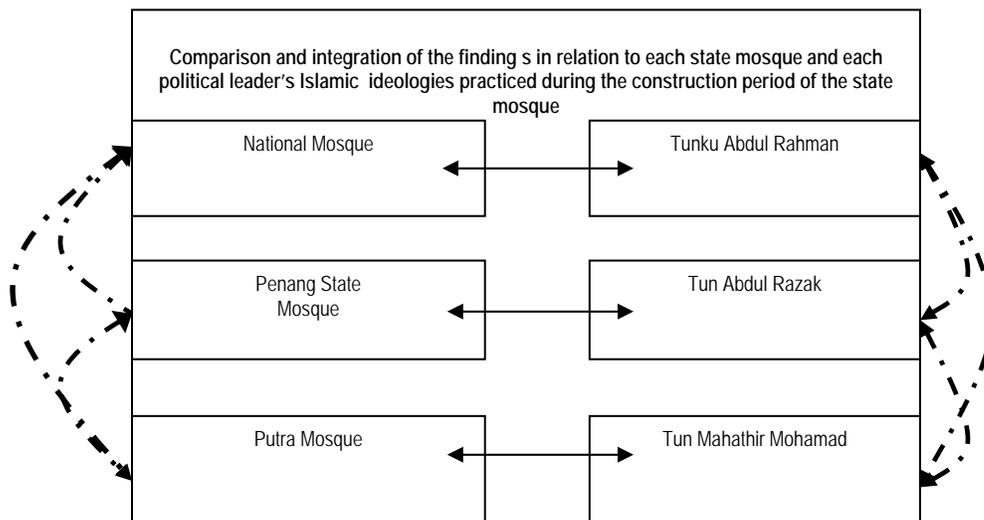


Figure 4.23 Second phase of analysis

## **4.7 Summary**

This chapter elaborated in detail how structuralism and interpretive research paradigms were adopted as a way of inquiry, using semiotic and hermeneutic methodology as approaches for the study and applied qualitative methods as ways of analysing the gathered data. The next chapter will describe the findings on the case study of the analysed three state mosque architectural features and three Malaysian leaders' political ideologies on Islam practiced in the country, which are obtained from the first phase analysis process referring to the suggested indicators. This is then followed by Chapter 6 which will further elaborate upon the integrative findings of the political leaders' ideology and state mosque architectural features to see whether or not Islamic political ideas of Malaysian leaders are manifested in the design of the state mosque, and to identify the extent to which its design has been influenced by these leader's political ideas. Both Chapter 5 and 6 are important for this research, as they answer the research question and fulfill the objectives of the study.

## Chapter Five

# ANALYSIS OF THREE STATE MOSQUES ARCHITECTURAL FEATURES AND THE POLITICAL LEADERSHIP OF THREE LEADERS IN THE MALAYSIAN CONTEXT

### 5.1 Introduction

The aim of this chapter is to set the scene and to build an argument through the description of the findings for the discussion in the following chapters. This chapter is divided into two main sections and each section demonstrates how the review of the findings from the first phase of analysis took place (see Chapter 4 and Figure 5.0).

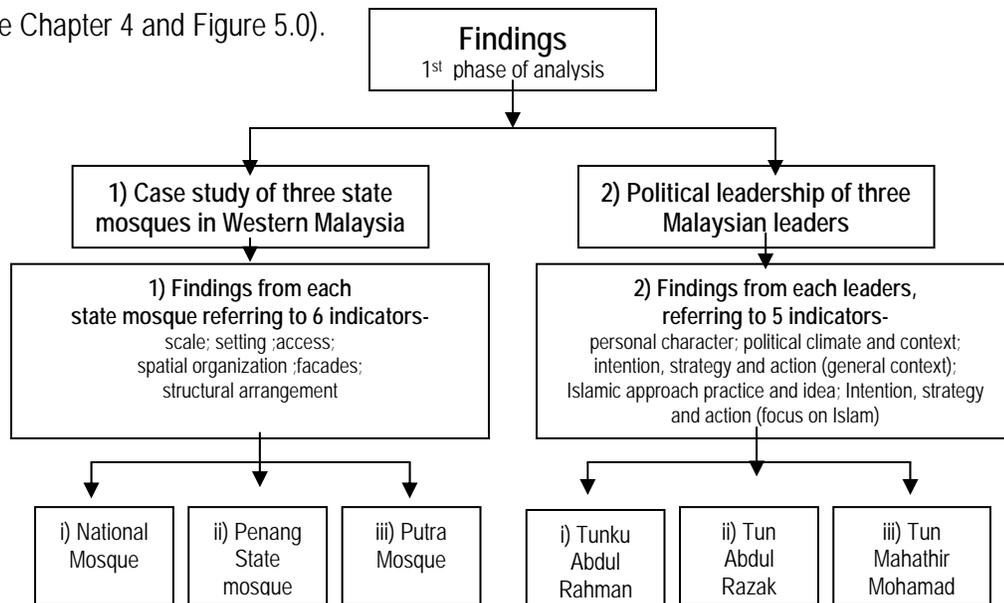


Figure 5.0 Findings from 1<sup>st</sup> phase of analysis of three state mosques and leaders in Malaysia

Section 5.2 contains the architectural description of selected significant physical elements of three state mosques in West Malaysia. This is followed by Section 5.3 that includes a descriptive political review of three Malaysian leaders, where the findings are obtained from the analysis of the political documents and archival records through a coding process.

This chapter is then concluded with a summary in Section 5.4 that explains the need to link the findings on state mosque design with leaders' political ideologies for the discussion to follow in Chapter 6.

## **5.2 Case study of three state mosques in Western Malaysia: Architectural descriptions and design features**

In this section, three state mosques – the National Mosque, Penang State Mosque and Putra Mosque will be described individually, from its historical background to its design features, which are dependent on the six indicators drawn from the methodology. These indicators are: the state mosque's setting, scale, access, spatial organisation, facades and structural arrangement (Figure 5.0). The information given in this section not only describes the selected significant design elements of three state mosques in West Malaysia but is also essential for this study in three main ways.

First, the information provides a new approach to read the state mosque -- as a social product and as a self-contained 'sign' system which is capable of communicating its function when 'sign' users decode the state mosque physical attributes, as represented by the six indicators established earlier in the methodological framework (Chapter 4 and Section 4.3.1).

Second, it introduces various techniques in describing state mosques design features in a structured manner, as proposed by previous architectural scholars, such as adapting Hillier's approach for describing the state mosque's spatial organisation and using Shatha's, Weber's and Ching's ways of delineating state mosque form, façade and treatment (Chapter 4 and Section 4.6).

Third, the information outlined in this section on state mosque design features based on the developed six indicators, will be used as a tool to draw conclusions for the discussion to follow in Chapter 6 about the symbolism of the architectural features of the three state mosques in question.

Since this section is an important contribution to the study in order to understand the state mosque as a potential 'sign' and to comprehend the various forms of architectural language

associated with the description of three state mosques in West Malaysia, each of these three state mosques will be reviewed in turn.

## **5.2.1 National Mosque**

### **5.2.1.1 Historical background of the National Mosque**

The plan to construct the National Mosque was expressed by the Federal Executive Council on 30<sup>th</sup> of July 1957, a month before the country declared its independence from the British (JPM 1965). The Federal Executive Council decided to name the mosque after Tunku Abdul Rahman, as a gift from the people to Tunku for his service to the country by leading Malaysia along the road of independence.

The ambition to build this mosque, however, was postponed and the project was officially declared by Tunku Abdul Rahman after Malaysia (previously known as Federated Malaya) formally achieved its independence on 31<sup>st</sup> of August 1957. With the approval of Tunku and the Council of Rulers, a Central Organising Committee was formed. Tun Abdul Razak, Malaysia's deputy prime minister was appointed as the chairman for the committee whilst the city commissioner, Tuan Haji Ismail Panjang Aris was elected as the committee's secretary. Tunku declined to name the mosque after himself. He recommended that the mosque be known as the National Mosque. A working committee was formed in October 1958 comprised of nine prominent figures from government ministries and cabinet. Among them were Abdul Rahman Talib, Mohd Mohiaden Mohd Ibrahim, Datuk Saadon Jubir, Datuk Jamil Rais, Tuan Haji Ibrahim T.Y Ma and others (JKR 1959). The main responsibility of this working committee was to oversee the entire building project.

A different committee was formed to manage the financial matters and raise funds to pay for the construction. Five figures from the government ministry were elected and among them were Haji Ali Taib, Datuk Abdul Jamal bin Abdul Rais and K.N Abdullah. The United Commercial Bank was appointed as the official financial agency to manage the mosque funding account.

By the end of 1959, a total sum of 10 million RM (Malaysian ringgit) was collected as donations. This included the federal government contribution of 4.5 million RM, 2.5 million RM from the state government and 3 million RM from public donations. The next step was searching for a suitable site for the National Mosque (JKR 1959).

A 13 acre piece of Selangor State-owned land close to the railway station, the General Post Office, the Merdeka Stadium and the National Stadium was chosen as the site for the state mosque. To complete the task on-site, the central organising committee had to overcome two problems. First, they had to fill in the proposed site using excavated soil from the Merdeka Stadium and secondly, extend the site through the acquisition of the adjacent land. In this process, private landowners were approached and after agreeing to the terms offered by the government, they were accordingly compensated and shifted to a new area. Existing buildings surrounding the site such as the Galloway Club, Railway Station council office and the Masonry organisation building were demolished to make way for the project. "The central organising committee then appointed a senior engineer, Mr Kow Tat Chong from the Public Works Department (PWD), (presently known as JKR) to lead the land leveling project for the entire chosen site" (Dewan Masyarakat 1965:5).

In preparing for the mosque design brief, Tunku was responsible for outlining the general instructions for the state mosque before handing it over to the senior architect, R. Honey at the PWD for refinement. The central organising committee's original plan for an international design competition was called off due to cost and time constrain. The responsibility to design the mosque and supervise its construction was handed over to the PWD (JKR 1959). Baharuddin Abu Kassim, a graduate from the University of Manchester, was appointed as the principal architect. "Two other associates involved during the design stage were Howard Ashley, a British architect, and Hisham Albakri, a western educated local architect" (Utusan Melayu 1965:9; Berita Harian 1965:9).

Prior to the commencement of the design for the mosque, the architectural team was sent to Muslim countries such as the United Arab Republic and Brunei to visit significant mosques and to seek advice from mosque authorities. The final design of the mosque was approved by Tunku and the central organising committee in June 1960. Work on-site began in December 1960 conducted by Messrs K.C Boon and Cheah Contractors (JKR 1959). "On the 29<sup>th</sup> September 1961, with the assistance of religious Ulama', Tunku proclaimed the accurate direction of qiblah which is at 292 degrees and 30 minutes" (JPM 1965:37). The foundation stone was then laid by His Royal Highness, Tuanku Syed Putra Jamallulail on 27<sup>th</sup> of February 1963 in a formal ceremony conducted at the proposed site. The construction process took two years and was finally completed in 1965, and on 27<sup>th</sup> of August 1965, the National Mosque was officially open to the public.

### 5.2.1.2 Architectural elements of the National Mosque

Since the aim of this study is to identify whether or not the state mosque in Malaysia symbolises the political ideology and authority of its patron, the National Mosque architectural elements will be reviewed in detail using the framework on ways to read the state mosque as a 'sign', by referring to the six indicators which were established earlier in the methodology chapter.

#### i. Position and setting

The National Mosque is strategically located in a section of the government administration enclave in Kuala Lumpur. It stands diagonally opposite the Central Railway Station on 13 acres of low, flat land along Sultan Hishamuddin Road at the east, Young Road at the north and Lembah Venning Road at the south boundary (Figure 5.1). The mosque faces the main road where public facilities like schools and other prominent buildings such as the railway station, General Post Office headquarters and recreational parks like the Lake Garden are located (Figure 5.2).

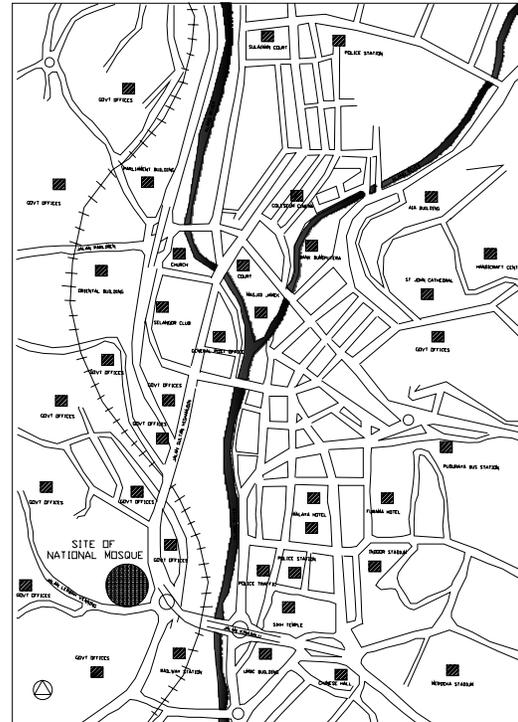


Figure 5.1 Site plan of National Mosque (Ismail 2007)

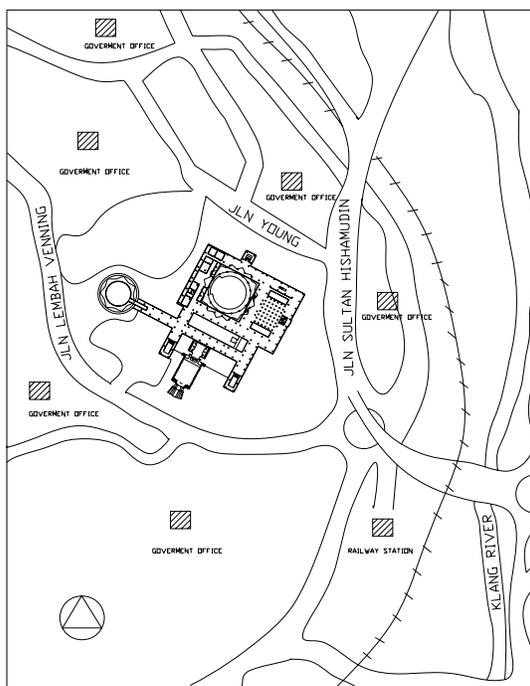


Figure 5.2 Position and setting of National Mosque (Ismail 2007)



ii. Size and proportion

The National Mosque is 29 meters high from the ground to the peak of the roof. The roof, which is the most assertive feature of the building, is 21 meters in overall vertical measurement. The wall is 7.5 meters and the base is 0.5 meters. This gives a ratio of 1:15:42 between the height of the roof and that of the wall and the base. The width of the prayer space at the main prayer hall is 61 meters and the height of the roof is 2.6 times higher than the wall and base height (Figure 5.3). The main prayer space and verandah area are 9,515 square meters and can accommodate 8,000 worshippers. The overall gross floor area for this mosque is 20,229 square meters.

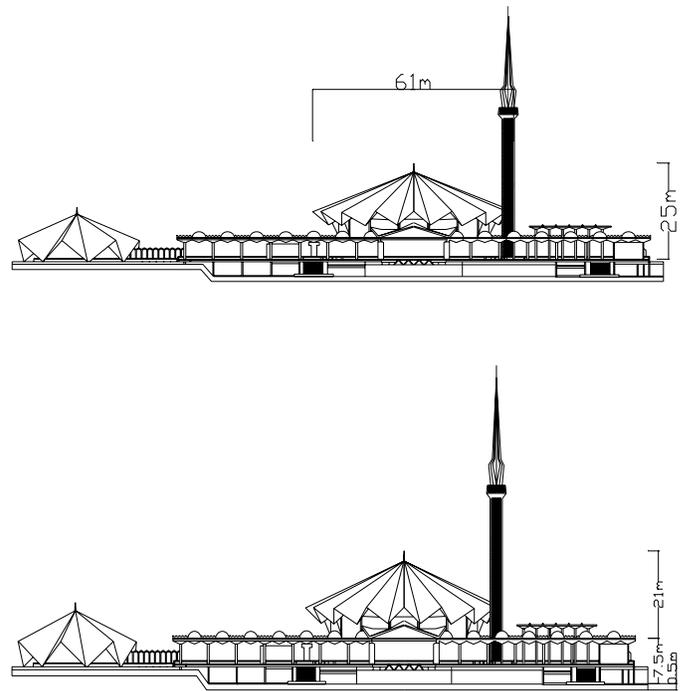
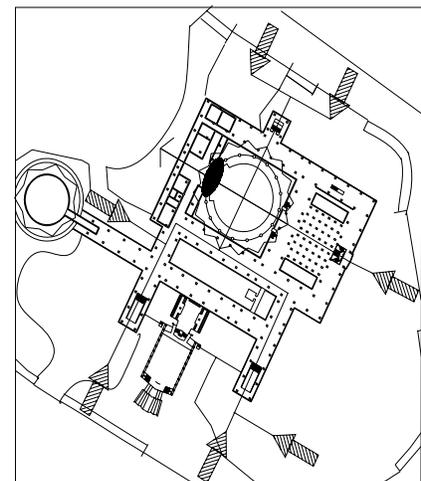


Figure 5.3 Proportion of National Mosque (Ismail 2007)

iii. Access and approach

The National Mosque has multiple entrances. There is no monumental or formal gateway to define its entrance. The oblique approach does not promote any overpowering view at the front façade or along its path. It also reduces the effect of perspective on the frontal building elevation and form (Figure 5.4).

Two vehicular entrances are located at the south-west and north-east side of the site and directly lead to an open car park. Other entrances for pedestrians are from the south-east, north, west and north-east side overlooking



LEGEND  
Access to the building  
Mihrab wall  
Axis line

Figure 5.4 Relationship of access to National Mosque site (Ismail 2007)

the three main roads. The mosque is enclosed by a 1 meter high concrete boundary wall (Figure 5.5).

#### iv. Spatial layout and arrangement

The mosque complex is comprised of two levels. The first level consists of main prayer hall, administrative office, library, royal antechamber, imam's room, verandah area, conference hall, mausoleum, and rectangular pool where the minaret is located and a covered walkway which provides access to the mausoleum (Figure 5.6).

The separate women's prayer space is on a mezzanine floor above the main prayer hall. This space is accessible by two concrete staircases located on either side of the front entrance to the main prayer hall. The classrooms, service areas and ablution facilities are located at the ground floor area (Figure 5.7).

The configuration of the National Mosque layout portrays a 'space within space' spatial relationship. In this type of space relationship, there exists visual and spatial continuity between the inner and external spaces. The prayer hall is also positioned and orientated according to the same grid lines of the verandah area. The verandah acts as an ancillary or transition space

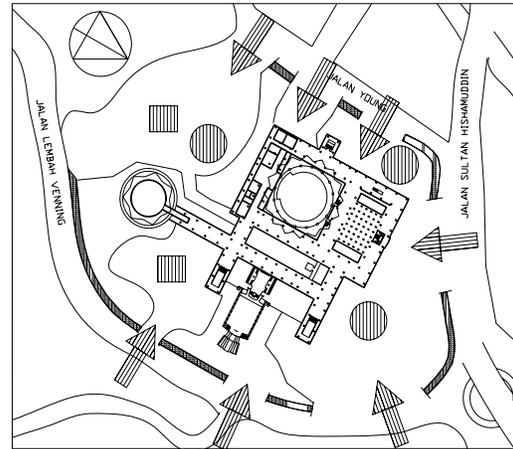
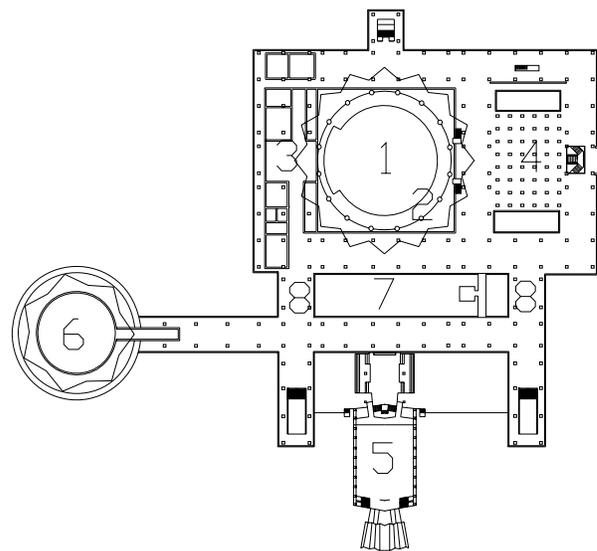


Figure 5.5 Access and compound wall of National Mosque (Ismail 2007)



LEGEND (Ground and 1<sup>st</sup> floor)  
 1 Main prayer hall  
 2 The women prayer hall  
 3 Administration office; library; royal antechamber; imam's room  
 4 Verandah  
 5 Conference hall  
 6 Mausoleum  
 7 Rectangular pool where the minaret stands  
 8 Open walkway

Figure 5.6 Ground and first floor plan of National Mosque (Ismail 2007)

before entering the primary area. Although the overall spaces in the mosque complex are in the form of one assemblage focusing at the center, it presents a loosely controlled combination of spaces.

This is due to the existence of pathways from multiple entrances that link the main prayer hall and secondary areas (Figure 5.8). The path configuration inside the mosque is not based on a straight linear path where a dominant axial path organises the series of spaces and movement. Instead, it portrays a configuration of pathways that is designed based on 'ringy syntax' (see Appendix B for more details), where it is punctuated by a series of important nodes like the reflecting pool and covered pavilion (Figure 5.9). This 'ringy syntax' employs a combination of movement patterns due to nodes like the reflecting pool, covered pavilion and open courtyard that punctuate the paths of movement throughout the building.

This series of nodes not only serves as a visual counterpoint for the users, but also allows them to have a different experience each time they move throughout the inner areas of the mosque. Here the designers seem to succeed in the spatial arrangement since the building no longer acts as block of built form but as a series of spaces connecting the outside and inside. Instead of placing all the spaces into a single

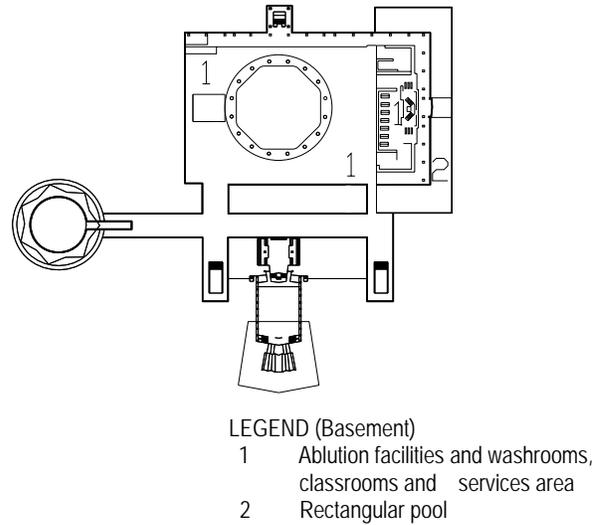


Figure 5.7 Basement plan of National Mosque (Ismail 2007)

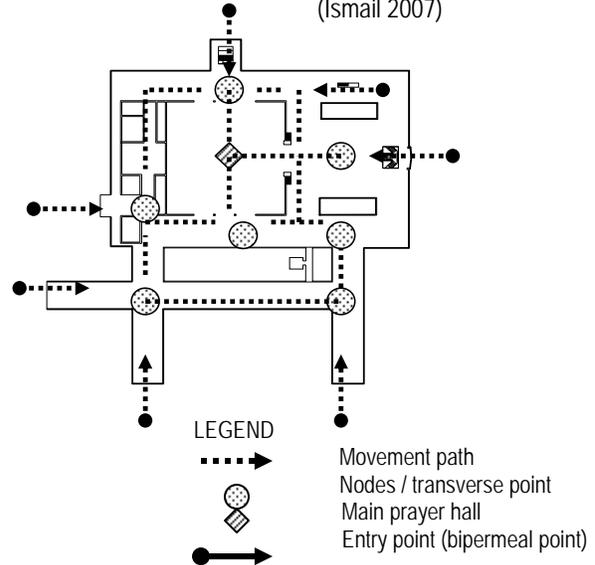


Figure 5.8 Movement through spatial layout of National Mosque from entry point (Ismail 2007)

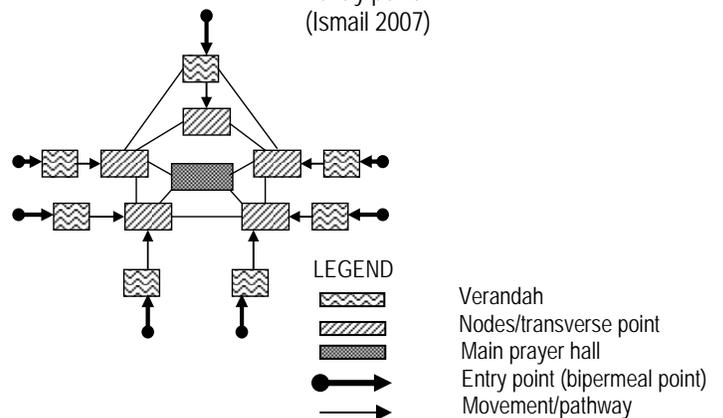


Figure 5.9 Movement in space mapped into structural diagrams 'cellular structure' referring to Hillier and Hanson method of space analysis (Ismail 2007)

mass, the designers have separated it into various sections connected by verandah. This kind of space arrangement creates lower visibility of surveillance and control.

#### v. Facades- exterior

The façade of the National Mosque does not present a hierarchical composition or order of vertical elements (Figure 5.10). The dimension of the horizontal elements at the north, south, east and west facades are extended further and emphasised horizontality. This results in a stable overall exterior form. The horizontal element visually lowers the overall building height. Although there are elements that are drawn vertically, such as the minaret, the exterior facade does not present any distinct fulcrum at all subordinate levels at the roof, wall and base sections which can produce perceptual dominance (Figure 5.11).

Here, the configuration of figures (vertical and horizontal elements) at the three levels of the exterior facade is not overtly articulated. This forms unity and rhythm, as the background spaces between these figures are not segregated but homogenous in character. The vertical and horizontal elements are also assymmetrically arranged and present a varied interplay of void and solid features (Figure 5.12).

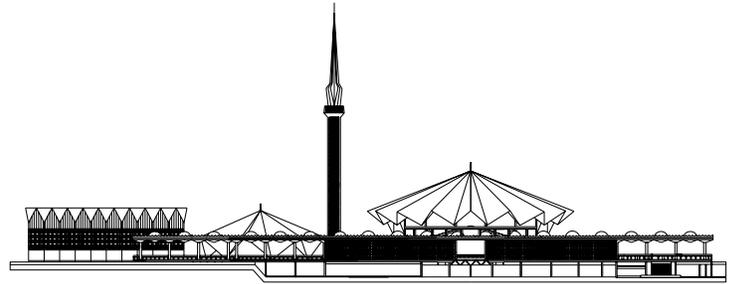


Figure 5.10 Simple division of elements on façade : base: wall: roof (Ismail 2007)

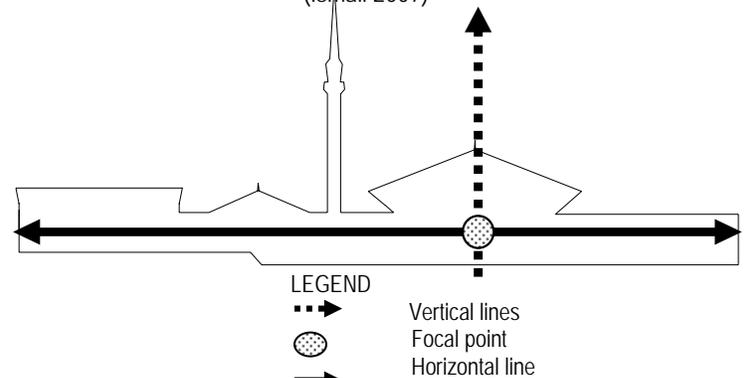


Figure 5.11 Division of overall form-roof;wall;base ratio with no distinct focal point at each level (Ismail 2007)

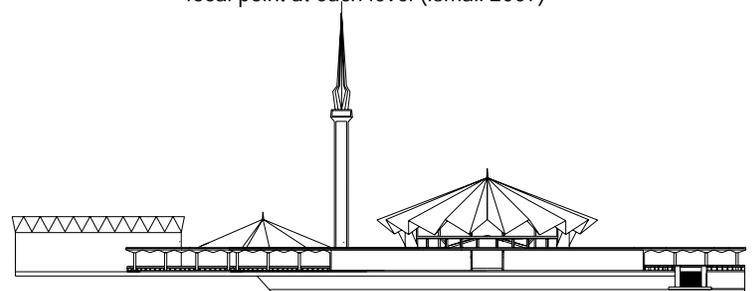


Figure 5.12 Unsymmetrical division of solid and void (Ismail 2007)



The north and east sides of the exterior façade are screened with concrete geometrical grilled patterns whereas the south-east, south and south-west sides of the façades are plain white concrete walls and open verandah, supported by rectangular-shaped columns faced within glazed black ceramic tiles, bordered by wrought iron railings (Figure 5.13). The mosque shows no lavish and extravagant decorative treatment presented at its exterior facades. The four façades are made of plain white concrete walls and geometrical concrete screens including unpretentious finishes for the folded plate roof faced with layering blue and green tiling. The 70 small domes above the flat concrete slab at the verandah area are also sheathed in unglazed blue tiles (Figure 5.13).



Figure 5.13 Concrete screen with geometrical patterns; open verandah ; small domes above flat concrete slab roof (Ismail 2007)

#### **Facades- interior**

The interior façade of the mosque portrays minimal decorative elements for a mosque of such significance. The decorative elements are limited to the main prayer hall. The north, south and east walls, except for the mihrab wall, are faced with plain cream colored marble (Figure 5.14). The use of marble as its main material gives a clean, smooth and reflective surface. These walls are also detailed with a band of Quranic verses written in gold that runs across these walls (Figure 5.15).



Figure 5.14 North, south and east walls faced with cream colored marble (Ismail 2007)



Figure 5.15 Band of gold Quranic verses on top of north, south and east walls (Ismail 2007)

This band is about 4.5 meters high from floor level. These Quranic verses are written in 'thuluth' script and made of mosaic. The measurement of this Quranic band is 0.5 meters in width and 195 meters in length across the four walls (Dewan Masyarakat 1965). Intertwined with the Quranic verses is a band of geometric patterns made from blue, brown and green colored glaze ceramic tiles with light blue background (Figure 5.16). Across the base of these walls are decorative bands measuring about 0.9 meters high from floor level (Figure 5.17). These bands, which are made of glazed ceramic tiles, are arranged in a geometrical pattern and are bordered by horizontal strips of dark blue triangular tiles.

Entrances to the prayer hall are made of aluminium sliding glass windows with iron frame (Figure 5.18). The qibla wall which at the north-west side of the building was previously faced with plain black marble flanked with a cream colored marble wall on two sides (Figure 5.19). The north side wall was decorated with a band of Quranic verses written in gold, running across the top of the wall.



Figure 5.16 Band of geometrical pattern intertwine with band of gold Quranic verses on top of north, south and east walls (Ismail 2007)



Figure 5.17 Band of geometrical pattern run across the base of north, south and east walls (Ismail 2007)



Figure 5.18 Aluminium glass window at the north, south and east walls (Ismail 2007)

However, after renovations in 1987, the prayer hall was redecorated. The design of the qibla wall changed. The entire qibla wall area is faced with geometrical patterns made from glazed ceramic tile with white plastered muqarnas running across the top of the qibla wall (Figure 5.20). The mihrab area, previously bordered by a band of gold Quranic verses with rectangular-shaped mihrab, is presently redecorated with white plastered muqarnas and geometrical tiling at its base. The shape of the mihrab also differs which is semicircular in design (Figure 5.20). The pulpit was also changed in the 1987 renovations. The previous pulpit was in a form of cantilevered concrete structure laced with white marble. The present pulpit is a timber structure.

Both the present and previous structures, however, are adorned in minimal use of embellishments (Figure 5.21). The mezzanine floor in which the women's prayer area is located was previously sheltered from view by a concrete screen with Saracenic patterns similar to those seen in the mosque of Agra and Fatehpur Sikr (Figure 5.22). The screens have been changed into timber grilles decorated with stained glass (Figure 5.23). The ceiling underneath the cantilevered mezzanine floor also underwent changes. It was previously faced with dark brown timber strips but at present it is faced with white



Figure 5.19 Design of qibla wall before 1987 renovation (Ismail 2007)

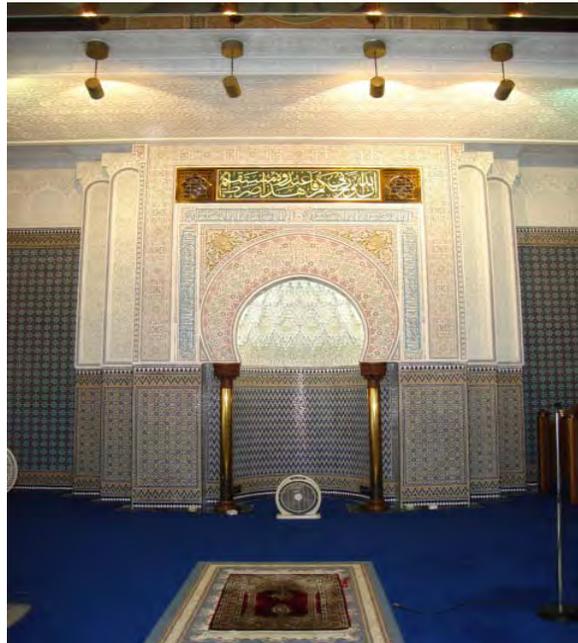


Figure 5.20 Design of qibla wall after 1987 renovation (Ismail 2007)



Figure 5.21 The design of the pulpit before and after 1987 renovation (Ismail 2007)

plaster muqarnas<sup>1</sup>, lit with concealed lightings and sixteen ornamental lamps.

The walls surrounding the women's prayer space, by contrast, are of geometrical concrete grilles, and clerestory windows run across the top of these grilles, with the words 'Allah' and 'Muhammad' in each of its screen (Figure 5.24). The main prayer hall is covered by a folded plate concrete roof with the centerpiece of the dome made of an aluminium rosette, which replicates the design found at the dome of Sultan Ahmad in Istanbul (Figure 5.25). There are 16 main concrete columns in the main prayer hall measuring about 4 meters high, up to mezzanine floor level. These columns were previously faced with white plastered muqarnas from top to base with a strip of gold anodized band at the top as a finishing touch, but after the renovation all of these columns are faced with white detailed plastered muqarnas at the top and glazed ceramic tiles arranged in a diamond pattern at the base (Figure 5.26).



Figure 5.22 The design of the saracenic pattern screen before 1987 renovation (Ismail 2007)



Figure 5.23 The timber pattern screen after 1987 renovation (Ismail 2007)

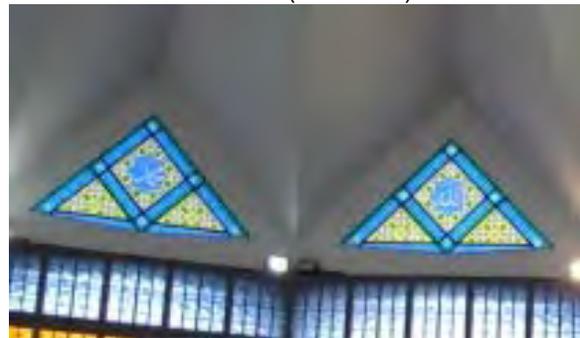


Figure 5.24 The clerestory window with the word of Allah and Muhammad (Ismail 2007)



Figure 5.25 The centerpiece of the dome made of aluminium rosette (Ismail 2007)

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<sup>1</sup> Muqarnas is define as stucco decorations of Islamic buildings in which stalactite –like decorations break up the structural appearance of arches, transforming them into near-organic form

The flooring in the main prayer hall was laid with a plain blue colored carpet imported from Scotland but it was replaced with blue carpet with a simple star-shaped design (Dewan Masyarakat 1965) (Figure 5.27). This shows that the walls, columns, roof and floor in the interior of the main prayer hall, before and after the renovation, consist of minimal embellishments for a mosque of such significance, even though the designer imported a few characteristics from the mosque design of other Muslim countries to portray the Islamic identity. A similar situation is experienced at the verandah and pavilion areas.

The verandah floor area is terrazzo (Figure 5.28), whilst the 154 concrete columns that support the billowy concrete roof are faced with unglazed black mosaic tiles with strips of anodized gold colored aluminium at the top and base (Figure 5.29).

The pavilion area located at the east side of the prayer hall has 48 concrete columns faced with unglazed white tile mosaic to support the parasol roof structure (Figure 5.30). The decorative finishes and detailing in the National Mosque are unpretentious, the chosen materials are also inexpensive and easy to maintain for a mosque of such importance (Holod & Khan (1997:72).



Figure 5.26 The top and base of 16 main columns in the main prayer hall (Ismail 2007)



Figure 5.27 Carpet at main prayer hall (Ismail 2007)



Figure 5.28 Terrazzo flooring at verandah area (Ismail 2007)



Figure 5.29 Columns at verandah area faced with black mosaic tiles and strips of anodized gold colored aluminium at its top and base (Ismail 2007)

vi. **Structural and sectional arrangement**

The structural system of the National Mosque, in general, is a combination of post and beam concrete structure (Figure 5.31). The floor for the main prayer hall and the verandah area are raised 3.5 meters above ground level (Figure 5.32). These spaces are reachable by five separate concrete staircases located at the north, south and east side of the building (Figure 5.33).

The prayer hall can be appreciated as a double volume area at the center and single volume for the surrounding spaces. These surrounding spaces are about 4 meters in height. The main prayer hall however is covered by a concrete folded plate roof resembling a parasol measuring about 61 meters in diameter, and 25 meters high from the apex of the roof till the floor level of the main prayer hall (Figure 5.34). Structural elements such as columns and beams in this mosque not only function to support the main roof, but they also help to subdivide and differentiate the inner spaces.

They also act as visual indicators for the volume of inner spaces they enclose. Since the columns are 4 meters in height and measure about 0.9 meters in diameter, they portray an appropriate scale for the interior spaces in the verandah area, main prayer hall and the administrative office. In other words, the inner spaces of the National Mosque are not immense



Figure 5.30 Columns at pavilion area faced with white mosaic tiles and strips of anodized gold colored aluminium at its top and base (Ismail 2007)

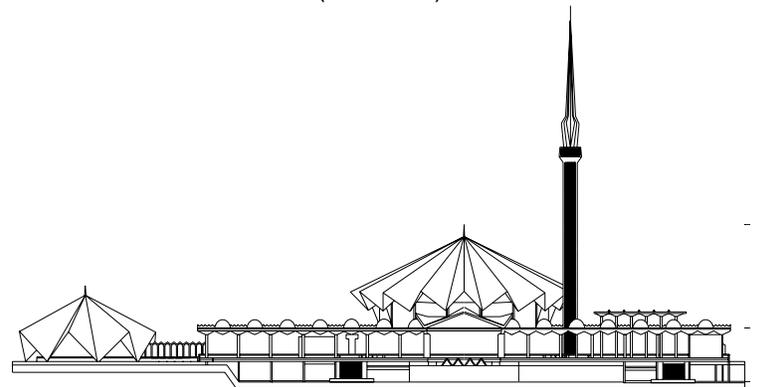


Figure 5.31 Section of National Mosque : combination of post and beam structure (Ismail 2007)



Figure 5.32 The floor of main prayer hall and verandah area are raised above ground (Ismail 2007)

in size or lofty in height but measured to human proportion (Figure 5.35). It can be said that the height-width-length and depth ratio of all enclosed volume are not designed with exaggerating height and depth, but are constructed accordingly.

Even though the pavilion area for the overflow of prayer space, located at the east side of the main prayer hall has tall columns which are about 14.6 meters high and 0.9 meters wide, these columns do not draw any vertical visual perceptual but, instead, blend in well with the rest of the other structural elements. The designer raised these columns higher compared to other columns, for the reason of supporting the concrete parasol roof structure to allow natural light to enter the wide verandah area (Figure 5.36).

Another important structural element to discuss is the minaret. Unlike other state mosque designs, the minaret is not treated as a separate entity but as part of the overall structural form. It sits in a rectangular pool at the south side of the main prayer hall and stands at 75 meters high (Figure 5.37).

The minaret is definitely tall compared to the horizontality that dominates the mosque complex. However, this minaret is not bold or dominant in design and its size measures about 13 square meters in plan. Its four sides are faced

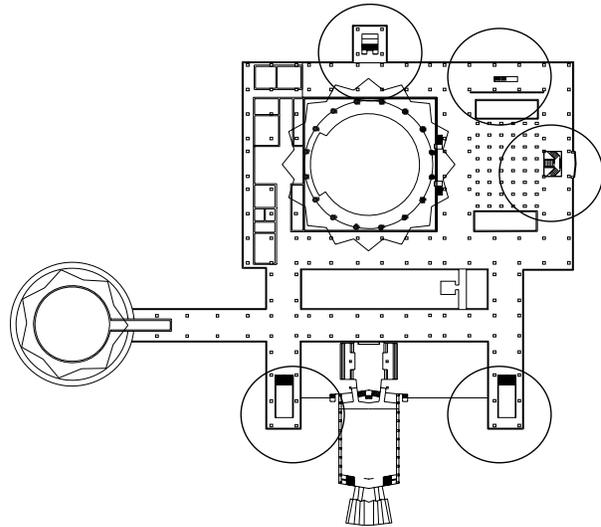


Figure 5.33 The floor of main prayer hall and verandah area reachable by five separate staircase (Ismail 2007)



Figure 5.34 The main prayer hall is covered by folded concrete plate roof (Ismail 2007)



Figure 5.35 View in the main prayer hall (Ismail 2007)

with concrete grills and rectangular-shaped terrazzo slates. The minaret is accessible and functions as a lookout tower and to call for prayer. There is a lift which can reach a height of 43 meters where a concrete platform is located. The minaret presents a modest and functional vertical tower whereas the mosque's structural framework portrays the use of moderate size columns and proportionate dimension of beams to support the roof structure. Since the findings on the design characteristics of the National Mosque have now been reviewed, the next section will describe the architectural elements of the Penang State Mosque in detail.



Figure 5.36 The raised columns at the pavilion area to allow natural lighting to enter the open space (Ismail 2007)

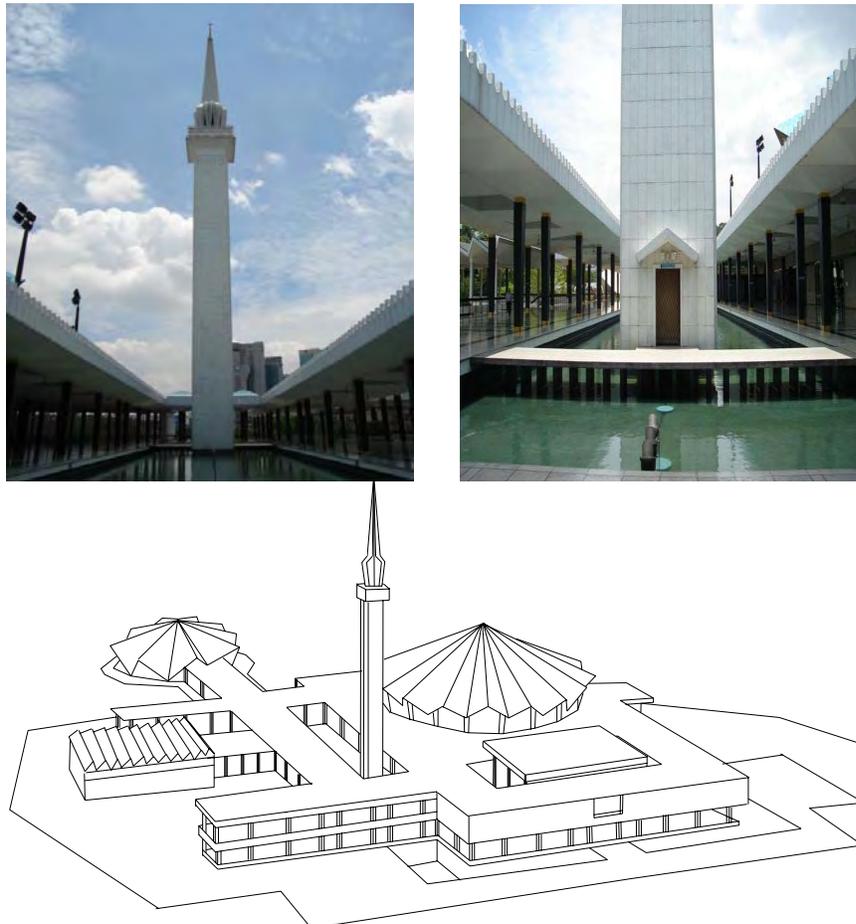


Figure 5.37 The minaret that is located at the rectangular pool divides the verandah area into two sections (Ismail 2007)

## **5.2.2 Penang State Mosque**

### **5.2.2.1 Historical background of Penang State Mosque**

The construction of Penang State Mosque underwent a long process, continuing into three terms of Malaysia's prime ministers beginning from Tunku's administration to Tun Abdul Razak and finally Tun Hussein Onn's government. However, Onn did not contribute or get involved in the mosque development and construction process because the Penang State Mosque was completed and ready for public use in his first year of administration.

The initial idea to construct the Penang Mosque came from Tunku in early 1968. He proposed a state mosque to be built with an assurance of one million RM as financial assistance from the federal government as there was no state mosque on this island.

Tunku's optimistic suggestion to construct the Penang State Mosque was warmly accepted by the Penang state government under the leadership of Dr Lim Chong Eu, Penang Chief Minister. His Royal Highness, Sultan Haji Ahmad Shah Al-Mustain Billah, the Supreme Head of The Federation (Yang DiPertuan Agong) as Head of Islamic Religion for the state of Penang also agreed with Tunku's proposition.

In order to fulfill Tunku's aspiration and the needs of all Muslims in the state of Penang, a working body known as the 'state mosque working committee' was established in June 1969, to ensure that all matters relating to the construction of the mosque ran smoothly and according to plan. Their responsibilities included raising funds and proposing a site for the mosque project. The committee was chaired by Datuk Haji Harun Sirat (speaker of the state legislative council) and Datuk Haji Mohd Sidek Elamdin was appointed as the committee secretary.

The fundraising process took nearly ten years and by the 31<sup>st</sup> of July 1980, a total sum of 5 million RM was successfully collected to achieve the overall building cost. The financial sources for the state mosque were mainly from the federal government which contributed an amount of 2.1 million RM, along with 1.5 million RM from the state government and the remaining 1.2 million RM was raised from public donations (ANMPP 1980:10).

During the fundraising process, the committee also proceeded with the search for a suitable site for the state mosque. The committee suggested a number of places in the state for the building site. Among them were the Esplanade, Dato Keramat Field, the junction of Scotland Road and Goal Road (Prison) (JKRPP 1968-1980).

On 4<sup>th</sup> of March, 1971 the four nominated sites were tabled during the conference on the National Islamic Affairs Council, chaired by Tunku who acted as an overseer for the mosque project. After reviewing and assessing the suggested site characteristics and existing features, Tunku and the committee members finally decided to choose a piece of land with an area of approximately 11 acres belonging to the state government at the junction of Ayer Itam Road and Green Lane.

Tunku's role in the state mosque project however ended after he resigned from the administration office in September 1970. Tun Abdul Razak then continued Tunku's efforts. After the land of the construction site was approved, and an allocation from the federal government to finance part of the state mosque cost was agreed by Tun Abdul Razak in 1974. The next stage was the preparation of the mosque master plan.

This task was handed over to Mr EB Paz on February 1975, a Filipino-born architect who worked with the Penang Public Works Department on a special contract. He was chosen for this task as he was well known in the field and had designed several prominent mosques in West Asia. Mr EB Paz was also assisted by Datuk Koh Ee, the director of the Penang Public Works and member of other mosque steering committees.

The election of EB Paz occurred after the working committee decision to nominate the Jurubena Bertiga Architects, a private architectural firm, was not approved by the Penang state council due to budget constraints. As for the mosque design brief, Razak was also concerned about the issues of national identity and hoped for the working committee to take into account the existing traditional values and culture to be implemented in the building design. Razak's suggestion therefore was brought forward during the first meeting of the Penang State Mosque building committee on 24<sup>th</sup> February 1975 (JKRPP 1968-1980).

During the second meeting of the working committee on 14<sup>th</sup> of April 1975, the members advised the state architect to design a religious structure that is easy to maintain, yet functional.

The architect should also take note of Razak's proposition to portray a design of state mosque which has the characteristics of national identity and Islamic values. In relation to this, the working committee had also outlined four general instructions as a design guideline.

First, the mosque should portray the combination of modern and local traditional elements. Second, the mosque plan layout should include a large prayer hall and verandah able to

accommodate 5000 congregants, a well-equipped public library for a capacity of 100 people, a lecture hall for 200, and an administration area for the mosque authorities. The administration area must be a separate structure but linked to the main building.

Third, there should be a separate praying area for women, preferably located at a different level of the mosque for privacy.

Fourth, the state mosque should face Green Lane Road and the main highway should be considered as an important feature to locate the main entrance.

In addition, they also recommended the architect to study the design of other existing state mosques in the country namely the Negeri Sembilan, Perak, Pahang and the National Mosque as main reference, in preparing for the Penang State Mosque master plan (JKRPP 1968-1980).

From April 1975, EB Paz and the local design team started work on the architectural design scheme and structural drawings. In order to ensure the mosque design was completed within the specified period, EB Paz and his team were supervised by the state mosque working committee.

With the appointment of Loh Thow Yoong Sdn Bhd as the official contractor for the project, the land leveling process and excavating work for the state mosque begun to take place on the site from 1<sup>st</sup> of February 1976 until the end of October 1976. This process, which took nearly eight months to complete, was done after the soil breaking ceremony on 12<sup>th</sup> of January 1976 by the Penang Governor (Timbalan Yang di Pertua Negeri Pulau Pinang) (TYT).

Within this period also, the structural design and architectural details of the state mosque were approved by the state mosque committee on 9<sup>th</sup> of April 1976, and a proper work schedule was produced for the contractor to follow. Following that, the mosque committee also instructed the Penang Survey Department to decide on the direction of the 'qibla' for the state mosque and this task was completed on the 18<sup>th</sup> of August 1976.

A week later, an official ceremony was held on 23<sup>rd</sup> of August 1976 to mark the beginning of the initial structural work on-site, and in this ceremony, Penang Governor (Timbalan Yang di Pertua Negeri Pulau Pinang) (TYT) performed the planting of the first piling.

In conjunction with the Penang Governor (Timbalan Yang di Pertua Negeri Pulau Pinang) (TYT) birthday anniversary on the 16<sup>th</sup> of July 1977, the foundation stone laying ceremony for the mosque also took place, and was performed by him in full traditional custom.

During this occasion, the TYT expressed that, "This state mosque which we labored together will become a symbol of the official religion's grandeur for the federation and will resemble a symbol of unity and understanding as well as harmony for all citizens" (ANMPP 1980:17).

Four years later, on the 29<sup>th</sup> of August 1980, the inauguration of the state mosque took place and it was formally performed by His Royal Highness, Sultan Haji Ahmad Shah Al-Mustain Billah, the Supreme Head of The Federation (Yang DiPertuan Agong) as Head of Islamic Religion for the state of Penang. Subsequent to this historical event, the Penang State Mosque was then officially open to the public.

#### **5.2.2.2 Architectural elements of the Penang State Mosque**

Before drawing any conclusion that the architectural features of three state mosques in Western Malaysia may or may not symbolise the political ideology of Malaysian leaders, it is necessary to describe the second case study, namely the Penang State Mosque architectural elements in reference to the six indicators developed earlier, in order to identify this state mosque as a potential 'sign'.

i. Position and setting

The Penang State Mosque sits in the fringe town area of Georgetown, on 11 acres of low and flat land owned by the state government along the Ayer Itam Road at the north boundary and Masjid Negeri Road at the east boundary (Figure 5.38). These two main roads are busy thoroughfares linking the southern and northern part of the island to the city of Georgetown which is located at the eastern tip of the island (Figure 5.39).

This site was chosen by Tunku and the working committee because of three main reasons. Firstly, it is chosen due to the land availability as it is owned by the state government. Secondly, the site is nearby to community services, government housing, schools and private organisations such as the YWCA hostels. Thirdly, the site has direct access to public transport and is near to the main Muslim community settlements such as Kampung Baharu Itam, Kampung Melayu and Kampung Makam (JKRPP 1968-1980).

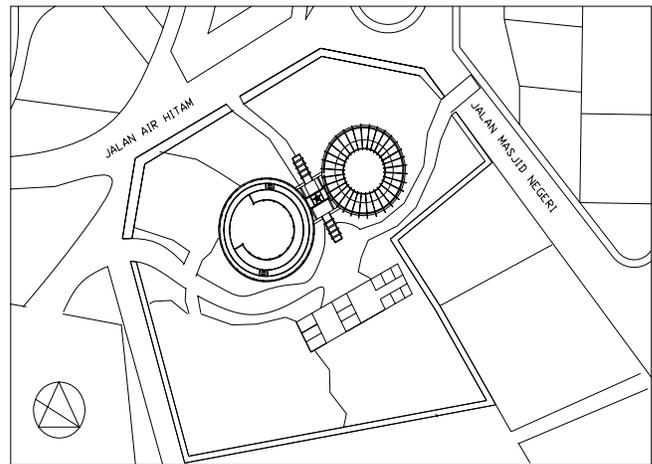


Figure 5.38 Site plan of Penang State Mosque (Ismail 2007)

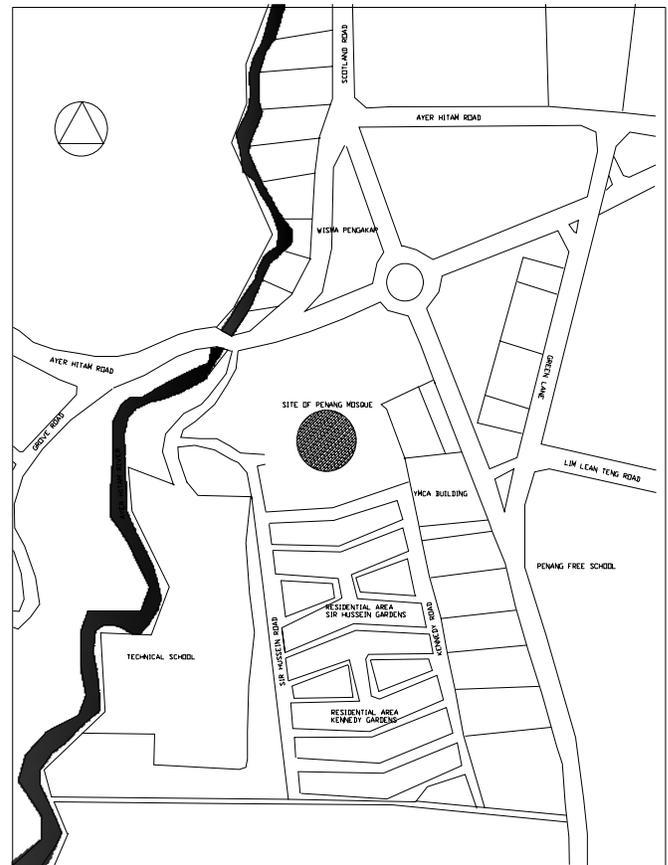


Figure 5.39 Position and siting of Penang State Mosque (Ismail 2007)

ii. Size and proportion

The Penang State Mosque stands at 24 meters in height from the tip of the dome until the ground level. The curved ribbed roof structure made of thick shell concrete is the most distinctive feature of the building. This roof stands at 15.6 meters in overall vertical dimension from tip of dome until the ceiling level of the mezzanine floor. The walls are 8.4 meters high and the base height is 1.8 meters. This gives a ratio of 1:5:9 between the height of the base, the wall and the roof (Figure 5.40).

The width of the prayer space at the main prayer hall is 61 meters. The height of the roof is 1.8 times higher than the wall and base height but the width of the main prayer space and verandah area are 3.0 times wider compared to the roof height (Figure 5.40). Both of these spaces are approximately 11,689 square meters and can accommodate 9,000 worshippers. The gross floor area and overall size of the mosque is 13,957 square meters. This shows that this mosque has a wide base and low roof height.

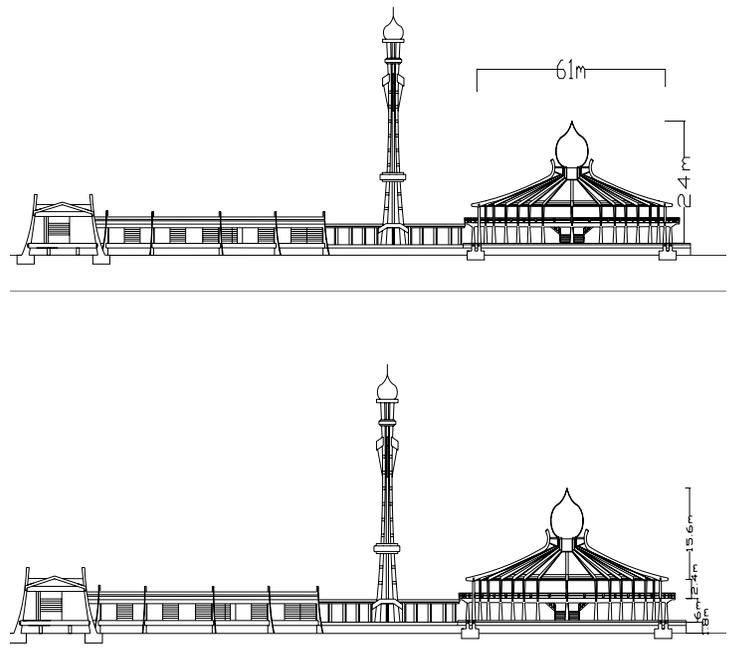


Figure 5.40 Size and proportion of Penang State Mosque (Ismail 2007)

iii. Access and approach

The Penang Mosque has multiple pedestrian and automobile accesses from the north, north-east and north-west side of the building (Figure 5.41).

The pedestrian entrances lead the visitor to an open garden before arriving at the mosque portico. These informal gardens and landscaped areas provide higher sense of welcoming for the visitor. The pedestrian accesses are also connected to the public bus stand and taxi booth. A considerable part of the compound is reserved for pedestrians, while vehicular activity is limited to the mosque periphery.

The vehicular entry is located at the north-west side that directly leads to an open car park. This state mosque has multiple approaches by pathway to the building, instead of a dominant and single axial entry that leads directly to the entrance (Figure 5.42). This form of spiral walkway not only prolongs the sequence of movement but indirectly helps to enhance the experience of approaching the mosque, as the entrance path moves around its perimeter. In addition, this type of entry also provides a strong sense of visual experience for the visitor with the surrounding context of the building.

This mosque is also surrounded by a boundary wall measuring about 1 meter in height (Figure 5.43). The low height boundary wall helps the visual continuity between the gardens to the adjacent site. In addition the posts of the wall are similar to the columns of the mosque, thus providing visual continuity.

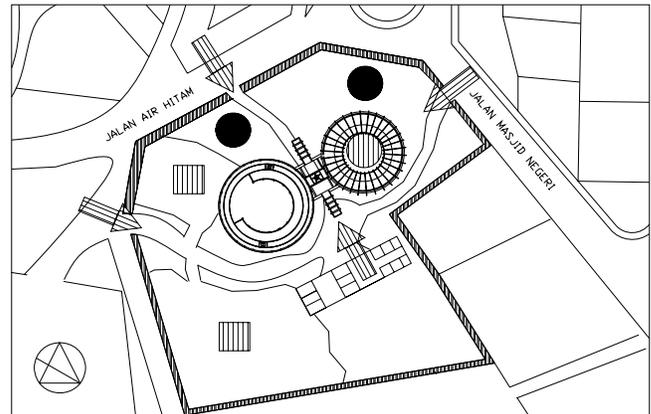


Figure 5.41 Position and setting of Penang State Mosque (Ismail 2007)

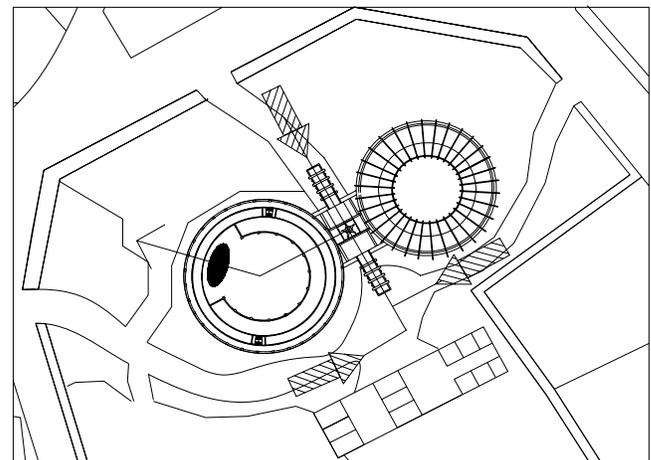


Figure 5.42 Relationship of access to Penang State Mosque site (Ismail 2007)

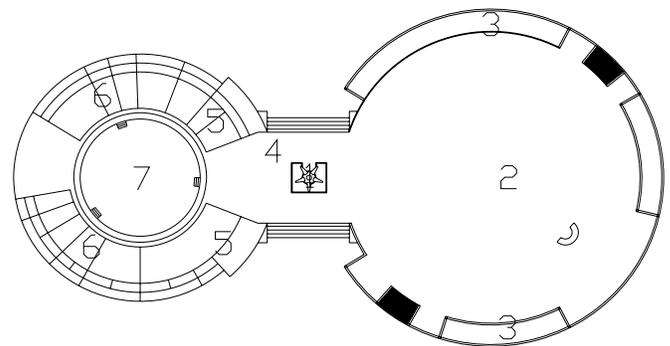


Figure 5.43 Low height compound wall (Ismail 2007)

#### iv. Spatial layout and arrangement

Spatially, the mosque is designed in two compartments linked by an open foyer area to form a single radial organisation of spaces (Figure 5.44). The foyer, in which the minaret is located, also functions as a transitional space that connects the various secondary spaces to the main prayer hall.

The configuration of this layout portrays a 'space linked by a common space' relationship. The two compartments however present a well-balanced composition, based on radial symmetry of arrangement that has equivalent elements on each side. The overall layout therefore forms a centralised organisation where all of the circulation terminates in or around the central space. In this ensemble, it is interesting to note that the architect came up with a simple and functional solution by adapting the circular shape



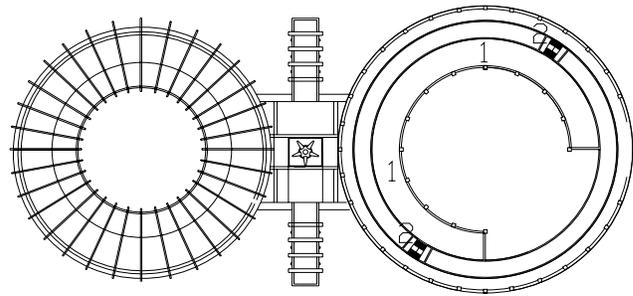
- LEGEND (Ground floor)
- 1 Minaret
  - 2 Main prayer hall
  - 3 Open verandah connects the main prayer hall to the foyer
  - 4 Foyer
  - 5 Ablution facilities and washrooms
  - 6 Administrative office, library and imam's room
  - 7 Enclosed courtyard

Figure 5.44 Ground floor plan of Penang State Mosque (Ismail 2007)

as the main concept in his design. According to the Penang State Mosque design report, EB Paz sought to move away from rectilinear designs, towards a more flexible design approach to produce a spatial layout that differed from other state mosques designs in Malaysia (JKRPP 1968-1980).

The library, lecture hall, room for the imam, ablution facilities, and administrative offices are one circular structure whilst the main prayer hall is located in the other circular structure. The separate women's prayer space is a mezzanine floor above the main prayer hall (Figure 5.46). The floor of the main prayer hall is raised approximately 1.8 meters above ground.

Even though the building is raised from the ground, there is still spatial continuity between the interior and exterior spaces. This is possible as a portion of the exterior space, which is the foyer area, is extended out to the covered entrance area (Figure 5.46). This space however, has a deep entranceway with low and wide opening. There is no monumental or articulated gateway with elaborate decorative features to



LEGEND (Basement)  
1 The women prayer area above the main prayer hall  
2 Concrete staircase to the women prayer hall

Figure 5.45 First floor plan of Penang State Mosque (Ismail 2007)



Figure 5.46 The foyer area is extended from the verandah (Ismail 2007)

mark the entrance. This mosque has various pathways from three different entrances that link to the primary and sub ancillary spaces (Figure 5.47).

Similar to the path configuration of the National Mosque, the Penang Mosque also does not have a single, dominant axial path that organises and control all paths of movement through the series of spaces within its building, but is based on a 'ringy intersection' mode.

This type of pathway configuration presents a series of pathways which are punctuated by nodes or intersection points like courtyards and foyers to provide visual counterpoint and different experience for the user (Figure 5.48). This situation therefore results in a building space with lesser sense of authorisation as the visitors seem not to be visibly monitored and observed. This lower visibility of surveillance and minor level of control thus allows the movement of the visitor not to be restrained or constricted.

#### v. Façades - exterior

In terms of the façade, the elevation of the building can be perceived in sequence, which is from a harmonious whole to the condition of each element in parts. In the overall facade composition, it has a unique roof design which

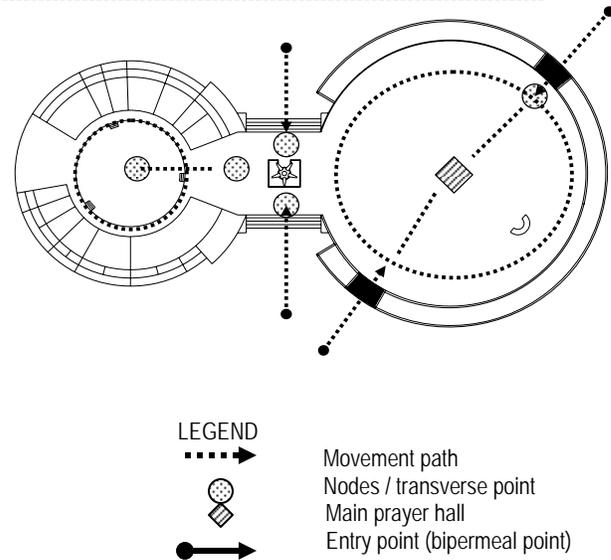


Figure 5.47 Movement through spatial layout of Penang State Mosque from entry point (Ismail 2007)

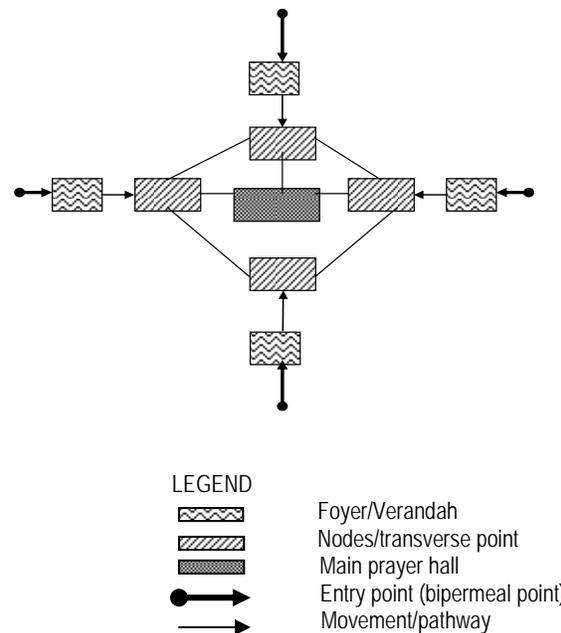


Figure 5.48 Movement in space mapped into structural diagram 'cellular structures' referring to Hillier and Hanson method of space analysis (Ismail 2007)

determines the order of other architectural features such as the vertical and horizontal elements from elevation view (Figure 5.49).

The architect's initial concept was to adapt the roof structure that is inspired by the tiered pyramid shape of the traditional Malaccan roof form, since the committee urged the designers to produce a mosque with an image of national identity that has both combinations of traditional and modern elements (JKRPP 1968-1980). Nonetheless, to produce something different without using direct interpretation of the traditional shape, the architect resolved the problem by metaphorically adapting the hibiscus flower which is the country's national floral emblem as the main design concept for the roof structure (JKRPP 1968-1980).

This decision was approved by the committee as it presents a design that portrays a universal architectural language which can be accepted by many. The hibiscus flower is reinterpreted and presented in a modern roof structure made of curved concrete thin shell, supported by 32 concrete columns (Figure 5.50). Here, the shape of the hibiscus flower is turned upside down and topped with a golden colored dome that is 9 meters in diameter resting on a concrete concentric ring to cover the overall main prayer hall. The reason for adapting this dome

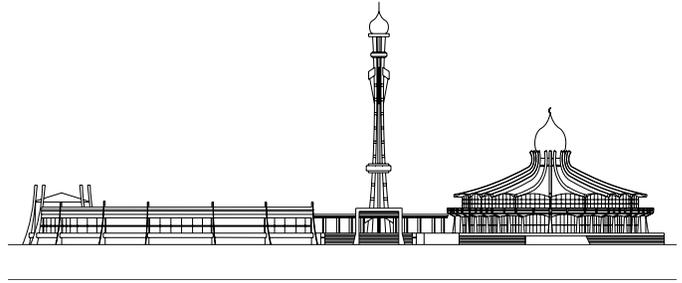


Figure 5.49 Simple division of elements on façade: base; wall; roof (Ismail 2007)

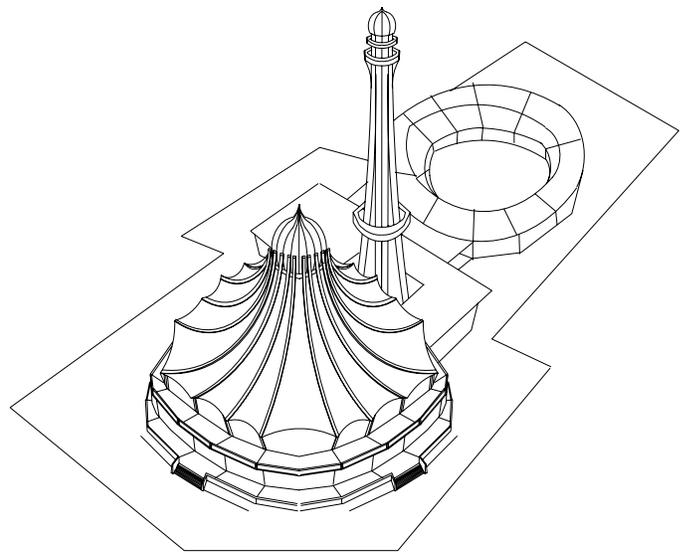


Figure 5.50 The modern roof structure in shape of hibiscus flower, which is turned upside down (Ismail 2007)

was due to the state government desire to express an 'Islamic' image for the building design. Apart from this, the state government also felt that there was a need to symbolise the glorious past, present, and future of Islam in the country and to mark this building as a recognisable place of worship for Muslims. The architect and his team therefore blended historic models in a contemporary idiom to make it a unique designed structure in the country and an identifiable landmark from afar.

The north, south, east and west side of the main building façades have horizontal elements like plinths and floor beams including the verandah extended from the mezzanine floor (Figure 5.51). These elements break the verticality of the height and lowers down the scale of the mosque from exterior view. Vertical elements such as full height windows with linear iron paneling are also arranged repetitively at each façade of the main building (Figure 5.52).

These openings extend across the walls, from the floor and to the ceiling plane. Although the top and bottom of these openings are bounded by heavy frames made of concrete beams, they still emphasise the individuality of the enclosing planes as these windows are in different sizes (Figure 5.53). For example, the windows at the mezzanine floor are 0.6 meters in width and 1.5 meters in height compared to the



Figure 5.51 Horizontal elements of building façade like floor beams and plinths break the verticality of the mosque height (Ismail 2007)



Figure 5.52 Vertical elements such as full height window with repetitive paneling emphasize the façade of the building (Ismail 2007)



Figure 5.53 Heavy frames bounded the openings divide the façade into two main sections—the top and base (Ismail 2007)

openings at the ground floor which are 1.0 meters in width and 4.0 meters in height at each bay. There are 18 bays altogether and each of these bays are defined by 6 meter high concrete columns placed at 1.8 meter centers. Apart from supporting the verandah extended from the mezzanine floor, these exterior columns also help to visually reinforce the lower section façade by articulating the plain glass window elevation.

The extensive width and height of these openings at the lower section also help increases the primacy of the lower facade, which makes the base look wider and more stable (Figure 5.54). As for the administrative façade, the north, south, east and west elevations are anchored by 10 concrete columns each measuring about 6 meters high. As well as functioning as structural elements to support the flat concrete slab roof, these columns also become aesthetical features as they protrude slightly from the plain white concrete walls.

The exterior façade of the administrative area also has openings but they are not full height windows and do not extend across the wall planes unlike the main building. Overall, the exterior façade of the mosque does not present any distinct ornamental features or extravagant decorative treatment at all subordinate levels that may give perceptual dominance at the roof, wall and base sections (Figure 5.55). The



Figure 5.54 Extensive opening size at the lower façade makes the base look wider and more stable (Ismail 2007)

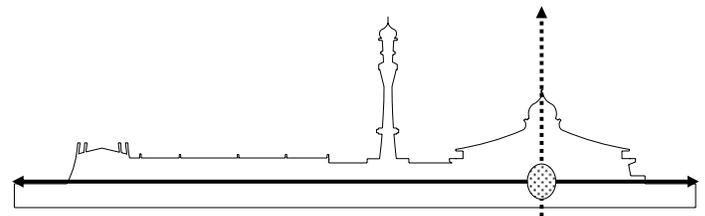


Figure 5.55 Division of overall form-roof, wall and base ratio with no distinct focal point at each level (Ismail 2007)

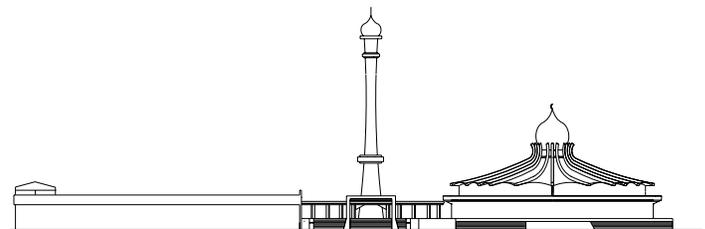


Figure 5.56 Unsymmetrical division of solid and void on the façade (Ismail 2007)

configurations of the vertical and horizontal elements at the exterior facade are all equally articulated in simple and unpretentious manner which presents a balanced interplay of solid and void (Figure 5.56).

This mosque did not portray any regimented architectural treatment with colossal structures, but the horizontal and vertical elements are in proportion between the parts of the building as well as between the parts and the whole. In other words, the exterior façade portrays a well-balanced three-dimensional composition that is scaled to human proportion.



Figure 5.57 The horizontal and vertical elements on the building façade are proportioned with each other (Ismail 2007)

### **Facades - interior**

The interior, particularly in the main prayer hall, presents no ornamentation. There is no band of Quranic verses or geometric patterns running across the walls. The north, north east, north west and south west facade except for the qibla wall are made of full height glass windows bounded by frames made of arched shaped concrete beams (Figure 5.57 and 5.58). These concrete beams are faced with plain white plaster. The use of full height windows allows ample natural



Figure 5.58 Glass window framed by concrete arches (Ismail 2007)

light to enter the inner space and enhance the luminosity level in the main prayer hall. Three large openings are also punctured through the north and south west façades for the entrance to the prayer hall. These entrances are made of sliding glass windows with aluminium frames (Figure 5.59).

The wall at the north-west side of the building is made of concrete due to the placement of the AHU service room behind it (Figure 5.60). The qibla wall is flanked with walls that are faced with dark brown polished marble bordered by grey colored marble on its top and base (Figure 5.61). The entire qibla wall is faced with imported onyx polished marble in light brownish color area, and has a long band of Quranic verses written in gold engraved on a black iron plaque hanging across the concrete plinth (Figure 5.61). This long iron plaque measures about 0.9 meters in width and about 15 meters long.

Behind this iron plaque are floral motif screen panels made of timber measuring about 2.0 meters in height and 15 meters long. These timber panel screens run across the qibla wall and are attached and hung from the concrete beam structure (Figure 5.62). The timber panel screen in front of the qibla wall does not present any floral motif design but instead, has Quranic verses written in 'thuluth' script. The inner and



Figure 5.59 Entrance to the main prayer hall (Ismail 2007)



Figure 5.60 North west side wall made of solid concrete due the AHU service room behind the wall (Ismail 2007)



Figure 5.61 Qibla wall area with Quranic band ran across the top (Ismail 2007)

outer areas of the mihrab are faced with cream colored imported onyx polished marble (Figure 5.63).

The inner mihrab area is darker in color compared to the outer area. There are two rectangular plates of gold colored verses which each have the word 'Allah' and 'Muhammad' on the top right and left side of the mihrab. The mihrab is an onion shape form, measuring about 2.0 meters high and 1.0 meter wide. Although the qibla wall has Quranic verses to indicate its importance in the main prayer hall, there are no excessive decorative elements or embellishments at other facades. A similar characteristic is also seen for the pulpit (Figure 5.64).

The pulpit is in a circular form made of timber decorated with floral motif timber panels. The mezzanine floor on which the women's prayer area is located is sheltered by timber panel screens bounded by frames made of concrete beams and rectangular-shaped posts (Figure 5.65). Ornamental lamps hang from each of these concrete posts whilst the air-con ducting hangs from the concrete beams. The ceiling underneath the mezzanine floor is faced with plain white plaster. This main prayer hall is covered with concrete ribbed roof structure held by a metal ring structure (Figure 5.66). This curved reinforced concrete roof of the main



Figure 5.62 Timber panel screens which run across the qibla wall (Ismail 2007)

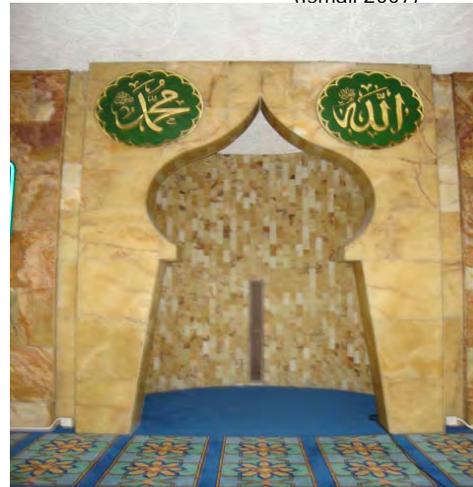


Figure 5.63 Mihrab faced with cream colored polished marble (Ismail 2007)



Figure 5.64 Simplistic design of pulpit (Ismail 2007)

prayer hall is also left exposed without any decorative elements, to give an honest appearance and feeling of modernity in the interior space.

The details of the roof structure are designed to be part of the building's decorative elements. In one sense, this kind of ornamental detail not only portrays unique aesthetical values but also functional qualities. There are 17 plain white concrete columns measuring about 6 meters each to the mezzanine floor level.

The flooring in the main prayer hall is laid with light blue colored carpet with yellow geometrical patterns (Figure 5.67). Therefore, the wall, floor, columns and roof in the main prayer hall are not decorated with excessive embellishments or decorations. These structural elements are also proportioned in height, measuring to human proportion and not colossal in scale.

The verandah, foyer and administrative areas also have structural elements similar to those in the main prayer hall and are designed in appropriate size, height and width according to human scale. The columns, walls and beams are not adorned with any decorative carvings or finishes. They are simply faced with plain white plaster to give a clean, smooth surface. This unadorned structure, with simplistic and minimal aesthetical elements does not portray a sense of



Figure 5.65 Mezzanine floor for women prayer area sheltered by timber panel screen in geometrical design (Ismail 2007)



Figure 5.66 Concrete ribbed roof structure with metal ring (Ismail 2007)

dominance or prominence, but instead provides a strong statement of functionality and modernity.

#### vi. Structural and sectional arrangement

The Penang State Mosque is a post and beam concrete structure. The main prayer hall and verandah floor are raised relatively higher from ground level at 1.8 meters high, creating the base of the building (Figure 5.68).

These spaces are reached by two separate concrete staircases located in the foyer area at the north and east side of the building (Figure 5.69). The main prayer hall is a double volume space whereas the rest of the spaces are single volume. The height of the main prayer hall from the tip of the dome till the floor level of the main prayer hall is 24 meters high, whereas the diameter of the concrete ribbed roof is 61 meters. As for other spaces such as the verandah, foyer and administrative area, the height of the columns is only 6 meters from floor level till ceiling plane.

This proportionately designed structural element in these inner spaces thus helps to define the modules of space and minimises the spatial density in this area. As a result, the height-width, depth and length ratio of the



Figure 5.67 Geometrical design carpet at the prayer hall (Ismail 2007)

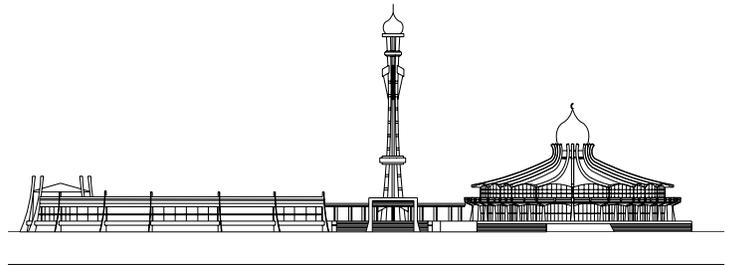


Figure 5.68 Penang State Mosque using post and beam structure (Ismail 2007)

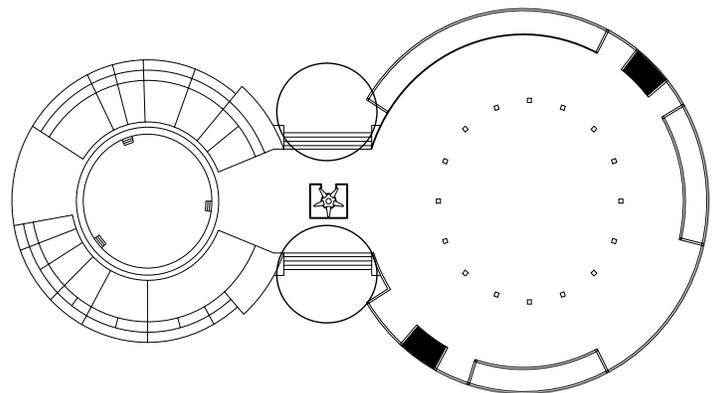


Figure 5.69 Entrance to Penang State Mosque from foyer area (Ismail 2007)

enclosed volume are not lofty in scale or imposing in size.

The minaret is also an important structure for this state mosque, besides being a recognisable feature for the built form as a place for worship. This is because it helps to draw the individual's perceptual vision and enhance attention to the foyer area, since it is placed between the two circular planning layouts.

Although the minaret stands at 52 meters in height (lower than the height of the National Mosque minaret), it portrays one of a kind design in the country as it is topped with a golden onion-shaped dome placed on a concrete ring shape structure, whereas its four sides are supported by five concrete skyward pillars (Figure 5.70).

This minaret not only functions as a place to call for prayer but also as a lookout tower for visitors. There are also a passenger lift and staircases which lead to a concrete platform below the concrete ring. The design of the minaret is simple with no surface decoration except using glass windows and protruding concrete beams for its façade.

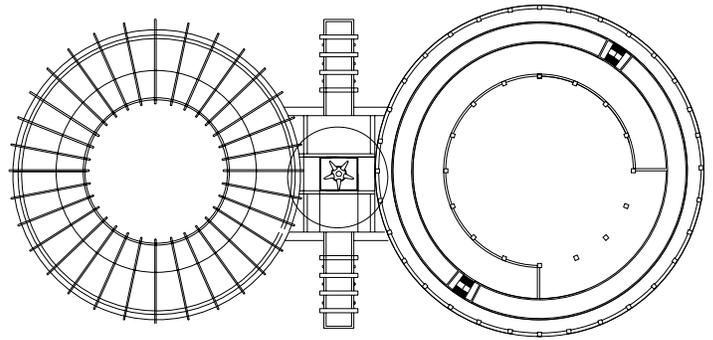


Figure 5.70 Minaret of Penang State Mosque (Ismail 2007)

From the analysis of the mosque structural arrangement, it presents that the Penang Mosque shows moderateness, simplicity and functionality in design. The above section has reviewed the findings on the design characteristics of the Penang State Mosque. The next section will describe the architectural features of the third case study, which is the Putra Mosque, based on the six indicators developed earlier in the methodology chapter.

### **5.2.3 Putra Mosque**

The Putra Mosque holds the status as 'a new state mosque model for Malaysia' and was designed as an integral part of a large new urban scheme (MPPJ 1993-1996). It is one of a number of new buildings and public spaces that occupy the city of Putrajaya, Malaysia's new federal government administrative capital. Before reviewing the findings on the Putra Mosque as the topic of investigation, it is important to understand the historical background of the physical characteristics of the capital city of Putrajaya in which the mosque is located. This is because the position, setting, image and appearance of the Putra Mosque is also affected by the city's master plan scheme and guidelines set by the planners of the city.

#### **5.2.3.1 Development of the Putrajaya administrative city**

According to Shahoran, one of the planners for the Putrajaya capital, "the creation of this city was to become a model for Malaysia's urban development in the new millennium" (Shahoran 2003:40). In other words, this new capital is the 'visionary city' for Malaysia and the designated the new seat of the federal government. It was named after and in memory of Malaysia's first prime minister, Tunku Abdul Rahman Putra Al-Haj on 12<sup>th</sup> of October 1994. Shahoran added that the idea to move the national administrative machinery away from Kuala Lumpur had been mooted by the government during the early 1970s under the administration of Tun Abdul Razak, but because of the financial considerations, this idea was abandoned.

The vision to build the city, however, was then brought forward by Mahathir, who was the chief proponent of the project, in early 1993. According to Mahathir, the concept of a separate Federal Government Administrative would alleviate Kuala Lumpur of many financial, socio-economic and environmental problems. Mahathir personally stated this during the declaration of Putrajaya as the country's third federal territory. The other two are Labuan and Kuala Lumpur. The creation of a new city and the shifting of the administrative center from Kuala Lumpur to Putrajaya was due to four main reasons as underlined in the report published by the prime minister's office in 1992 (see JPM 1992, Final Draft Report Vol 1).

After a long review process, the southern Prang Besar District of Selangor State was finally selected and approved by the cabinet led by Mahathir on the 2<sup>nd</sup> of June 1993. This land was owned by Golden Hope Plantations Berhad, a subsidiary of Permodalan Nasional Berhad, which is the federal government's investment company. This site was chosen due to its strategic location and accessibility since it is located 25km south of the old capital city of Kuala Lumpur and 20km north of the new Kuala Lumpur International Airport at Sepang.

Furthermore, the intelligent city of Cyberjaya, with the latest infrastructure, telecommunications and technology, also is nearby. The next task was to produce a master plan for the site. The federal government invited six local consulting firms together with the Federal Town and Country Planning Office in association with the Public Works Department to produce a proposed master plan for Putrajaya.

In 1994, out of five presented schemes, the one produced by BEP Architects was chosen by Mahathir. "The designer who initiated the winning the proposal was Mr Kun Lim who was the main architect for the BEP architectural firm" (King 2007:124).

"His winning design scheme portrayed an abstractive idea of a long axis that linked one high point to the other with the main focus towards the National Parliament building that is located at the north" (King 2007:124).

To develop this winning scheme, Mahathir also instructed the formation of the Putrajaya Consortium Group (KPKB). This consortium encompassed the Department of Town and Urban Planning, the Public Works Department and Kumpulan Perunding Kota Bistari Sdn Bhd made up of six private consultancy firms.

"These firms are the Arkitek Jururancang Malaysia Sdn Bhd, BEP Arkitek Sdn Bhd, Hjjas Kasturi Associate, Minconsult Sdn Bhd, Perunding Alam Bina Sdn Bhd and Reka rancang Sdn Bhd"(Putrajaya Holdings 2003:29). "Although there were problems on-site due to its undulating contour and converging Sungai Chuau and Sungai Bisa Rivers in the middle of the proposed site, cut and fill work had been proposed as Mahathir insisted the axis to be in the master plan scheme" (King 2007:124). Although the master plan scheme kept changing under the KPKB, the ideation of a dominant axis on the site was still maintained.

During the preparation of the master plan, Mahathir also outlined four general instructions for the planners to consider.

Firstly, the city should be striking and distinctive, appropriate to its status as a federal government administrative center. The city should also be envisaged as a paradise with running water, beautiful gardens, birds, and animals in their natural habitat with a pleasant environment for the people.

Secondly, it should be designed to meet the needs of present and future populations. Thirdly, its design should be timeless in aesthetics and function. Fourthly, it should embody elements that are rooted in the tradition and the culture of the people even though it is projected in a contemporary outlook using advanced materials and technology, complete with modern infrastructure and amenities.

"The development plan should also portray a built form that presents both Malaysian and Islamic identity" (MMPJ 1993 -1996; Zakaria 2005:6). Mahathir also proposed a city that made reference to traditional Islamic cities as they had been long established as among the best planned cities in the world. These medieval cities furthermore present advanced achievements in planning aspects and building tradition that was ahead of its time (Putrajaya Holdings 2003:29).

"The design of the master plan, which took nearly a year to complete, was approved by the cabinet on 22 February 1995. This master plan was labeled as 'the stage 1 plan' and then went to Perbadanan Putrajaya (Putrajaya Corporation) for another reconsideration" (King 2007:126).

"During this 'stage 2 plan' revision process, the previous master plan underwent slight change. The grand axis was shifted to focus on the prime minister's office. The government ministries were rearranged and placed with the commercial precinct along the axis. The proposal for a Telecom Tower was removed from the master plan. A large circular plaza, known as the Dataran Putra was added to become the major set piece of the city. This large plaza would face the prime minister's office and the Putra Mosque. The Putra Mosque would be placed beside the prime minister's office. A convention center would replace the stadium and terminate the southern end of the axis" (King 2007:127).

Throughout the preparation of this master plan, Mahathir played an important role in supervising and deciding all significant decisions and changes. On 29<sup>th</sup> of August 1995, Mahathir officiated the launching of Putrajaya at the site project (Putrajaya Holdings 2003). The scale of the Putrajaya project was grandiose and it was publicised as Malaysia's biggest real-estate project and

one of the largest and most costly developments in South East Asia. "The final cost of the overall project was projected to be 24 RM billion" (Putrajaya Holdings 2003: 74).

By the end of August 1995, the Government of Malaysia formed the Putrajaya Holdings as the financier, concession holder, land owner and master developer of the Federal Government Administrative Capital of Putrajaya (PJH 2001). Its mandate was to raise funds, construct government buildings, government staff quarters, commercial premises and private residential houses including local infrastructure for commercial and residential areas. In addition, it was also responsible for producing a set of urban guidelines and series of master plans for planners and designers to follow to ensure that all forms of development and details are in line with each other to produce a unified design within all of the different precincts (PJH 2001). Nevertheless, the government still acted as the project coordinator to administer, manage, supervise and approve the entire development in Putrajaya. "In order to run this project, it was handled by the Putrajaya Holdings which was formally incorporated on 19<sup>th</sup> October 1995 with three dominant shareholders: Petroliaam Nasional Berhad (PETRONAS): 40 percent; National Treasury, 40 percent; and National Trust Fund (KWAN), 20 percent" (Putrajaya Holdings 2003:47).

After the ground breaking ceremony for the Putrajaya's Government Precinct (Precinct 1) by Mahathir on the 10<sup>th</sup> of September 1996, construction work began to take place on-site with the erection of the Putra Mosque along with the Prime Minister's Office Complex. Other government structures and offices followed later and were completed in stages. This new capital city was unveiled to the public on the 4<sup>th</sup> of June 1999 followed by the shifting of some government ministries including the Prime Minister's Department Office. It was expected that by the end of year 2006 all government ministries would be relocated to Putrajaya. On the 1<sup>st</sup> of February 2001, Putrajaya was officially declared by Mahathir as the third federal territory (Putrajaya Holdings 2003).

### **5.2.3.2 Historical background of the Putra Mosque**

The initial idea to construct the Putra Mosque was in response to the whole development of the Putrajaya city master plan, which is to have a landmark building that could become a symbolic representation for the new administrative city and Islamic religion in the country (MMPJ 1993-1996).

The site for the Putra Mosque was determined by Mahathir. This was obvious when he initially outlined seven general instructions, which involved the building setting and appearance during the Putrajaya central committee meeting in February 1995 (MMPJ 1993 -1996).

At this meeting, Mahathir instructed the planners to have a long boulevard to serve as the central spine running through the entire city. All government buildings must be rearranged and realigned to be along the straight axis. In other words, the straight monumental axis and series of large open public spaces known as the 'dataran' will define the arrangement of the city. The site for the mosque should also be at the end of the boulevard that symmetrically faces the large 'Dataran Putra' (Putra Square) in the government precinct, beside the Prime Minister's Office Complex, whilst another government building, the Putrajaya Convention Centre, terminates the other end (MMPJ 1993 -1996).

Mahathir also outlined that buildings constructed at the edge of the lake should be six feet above the water level, attractive in design with a touch of Islamic character and tall in height for these buildings to be a landmark in the new administrative capital. This includes the Putra Mosque. (MMPJ 1993-1996). Thus, Mahathir made his preferences for the Islamic tradition quite clear. The mosque was to be treated as an important structure within the new city's structural order and composition. Mahathir's ambition was to build a new administrative capital that carries the characteristics of traditional Islamic cities like Isfahan in Iran and others (MMPJ 1993-1996). Following the planning concept of the old Islamic cities, the mosque is the first structure to be built followed by the rest of the city.

Upon selection of the site, the design of the mosque was handed over by the Putrajaya Consortium Group (KPKB) to the Public Works Department on the 23<sup>rd</sup> of November 1995 (MMPJ 1993-1996). At this meeting, the central committee chaired by the Secretary of State decided that the PWD also acting as a consultant, will complete the design work and then hand it over to Putrajaya Holdings Sdn Bhd (PHSB) to administer and oversee the mosque project to progress on-site according to plan (MMPJ 1993-1996). During the preparation of the design brief and schematic layout, the PWD worked together with a private local architectural firm.

The Kumpulan Senireka Sdn Bhd led by Dato Nik Mohamed Nik Mahmood who was previously involved in the design of Malaysia Islamic Center (Pusat Islam Malaysia) for the

Malaysian Islamic Development Department (JAKIM) in 1984, was again nominated as the main architect for the Putra Mosque. "The central committee decided on the overall budget of the mosque to be 250 million RM. The mosque project was funded by the federal government and not by public donations" (Putrajaya Holdings 2003:47).

"The committee decided that the mosque be named after the late Tunku Abdul Rahman Putra Al Haj in commemoration of his contribution for the country's independence" (Azlan 2003:3). The committee also decided that the mosque should accommodate 15,000 worshippers. Of these, 10,000 would be accommodated in the prayer hall, while the remaining 5,000 would use the courtyard area facing the prayer hall. In addition to the praying area, the mosque complex should also have a religious learning centre and other facilities. "These facilities include lecture rooms, a manuscript room, VIP rooms, an administration office and function area that consists of a 420-capacity auditorium, exhibition foyer, a large dining room for 400 guests, living quarters for the caretakers, ablution areas and rest rooms" (Salamat 2004:5).

Even though the details and design brief of the mosque was proposed by the committee, it was refined under the consultation and supervision of the prime minister (MMPJ 1993-1996). The local architects did not have full say in preparing the architectural design scheme and structural drawings, as the production of the Putra Mosque design had to undergo various stages of inspection by the prime minister.

The work on-site along with other buildings which included the Prime Minister's Office complex and the government ministries began to take place in early 1997. This construction work took place after the revised master plan was certified by the Putrajaya Holdings Berhad which is the central organising committee of Putrajaya, under the approval of the Prime Minister's office. Overall, the construction process on-site took nearly 25 months to complete before it was handed over to JAKIM on September 1999, which is a government department directly under the Prime Minister's Department (JPM) to administer and organise the mosque activities.

"After the completion of the leveling process and excavating work on 5<sup>th</sup> of November 1996, three main buildings at the first precinct were constructed in stages. This task was handed over to the Putrajaya Holdings Berhad to oversee the construction work to run smoothly according to plan" (Putrajaya Holdings 1999:12). "A local contractor named Putaran Mutiara Sdn Bhd was

nominated to carry out the piling and construction works on the 23<sup>rd</sup> of December 1997 and it took nearly eight months for the work process to be completed" (Azlan 2003:3).

On the 3<sup>rd</sup> of August 1998, the first level of the mosque had been completed and the final work on the installation of the main dome and the minaret was carried out on the 30<sup>th</sup> of January 1999. This process took two months (Putrajaya Holdings 2003:67). The most historical event of all was the inauguration of the Putra Mosque on the 9<sup>th</sup> of March 1999 that was formally performed by the Head of The Federation (Yang DiPertuan Agong) as Head of the Islamic Religion for the country, His Royal Highness, Tunku Jaafar Ibnu Al Marhum Tunku Abdul Rahman. Three months later, on the 25<sup>th</sup> of June 1999, the mosque was officially unveiled to the public and the first Friday prayer was conducted to inaugurate the opening of the mosque.

### **5.2.3.3 Architectural elements of the Putra Mosque**

In order to examine whether the political ideology of Malaysian leaders may or may not have had a profound effect on the state mosque design, the third case study on the Putra Mosque architectural features is described next. This review is done based on the indicators established in the methodology chapter on ways to read the mosque as a potential 'sign'.

#### **i. Position and setting**

The Putra Mosque site is part of the 645 acres of land in the Government precinct, on the west side of the palatial Prime Minister's Office Complex facing a large circular plaza known as the Dataran Putra (Putra Square) which is 300 meters in diameter. The mosque sits on an island site of 6.4 acres size of concrete platform that floats 6 feet above water level on the edge of the 1606 acre



man-made Putrajaya Lake (Figures 5.71 and 5.72) (Putrajaya Holdings 1999). It stands isolated from the urban fabric in a low density area and terminates the 4.2 km long axis boulevard at the northern end of the site.

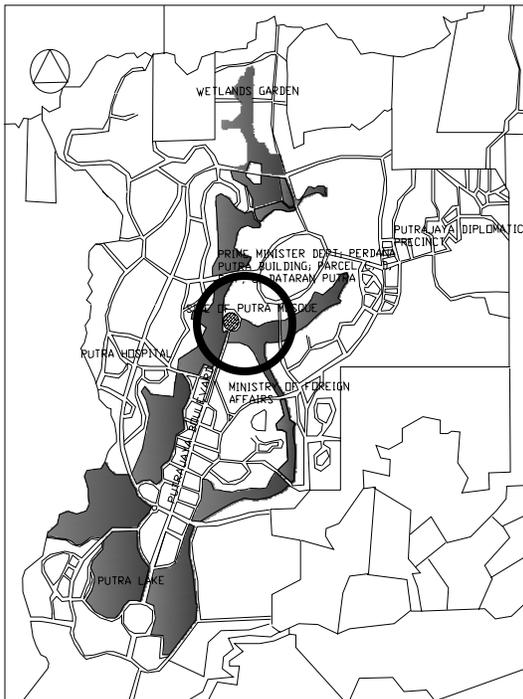


Figure 5.71 Position and setting of Putra Mosque (Ismail 2007)

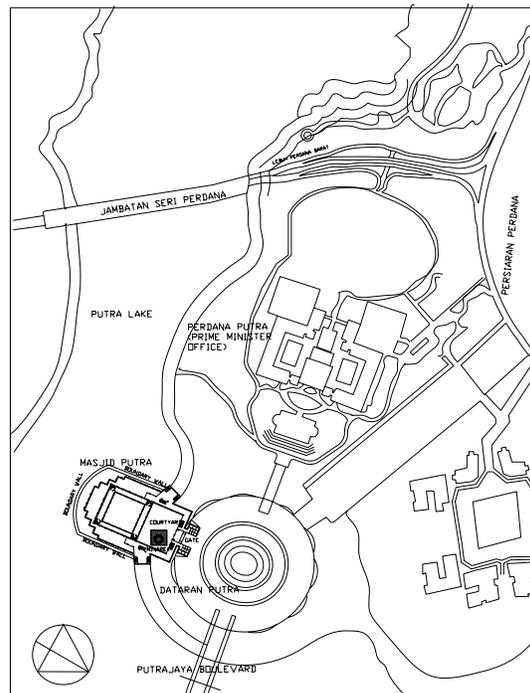
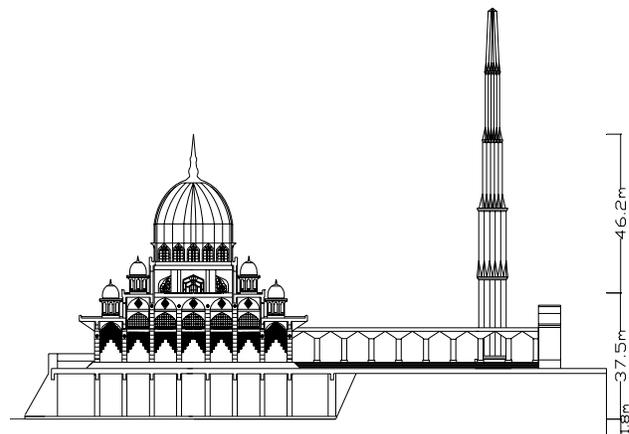


Figure 5.72 Site plan of Putra Mosque (Ismail 2007)

ii. Size and proportion

The Putra Mosque stands approximately at 85.5 meters in height from ground level until the tip of the dome. The mosque is covered by a composite dome structure which employs a glass fibre fabric mixed with epoxy resin composite shell for its panels. The dome stands at 46.2



meters in vertical height from the tip of the dome until the ceiling level of the mezzanine floor (Figure 5.73). The wall stands at 37.5 meters high and the base height is 1.8 meters. This gives a ratio of 1:21:26 between the height of the base, the wall and the roof. The width of the prayer space at the main prayer hall is 108 meters (Figure 5.74).

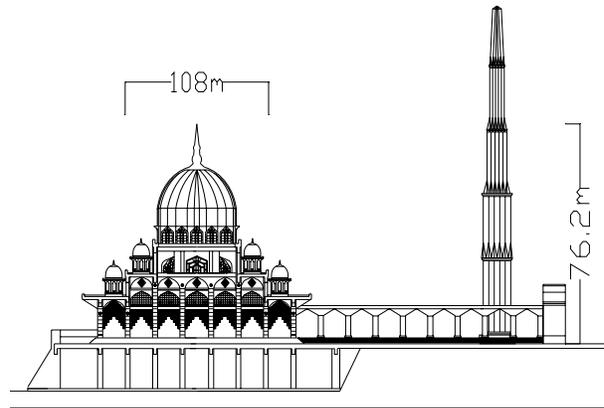


Figure 5.73 and 5.74 Size and proportion of Putra Mosque (Ismail 2007)

The height of the roof is 1.3 times higher than the wall and base height but the width of the main prayer space and verandah area are only 1.2 times wider compared to the overall roof height. From this measurement, it shows that this mosque has a tapered base and high roof height. The built form therefore seems to stand as a distinct form and dominates the space which provides focus for the open site. The gross floor area and overall size of the mosque is 32,400 square meters. Both of the prayer and verandah areas, however, are approximately 23,899 square meters and can accommodate 15,000 worshippers.

The enclosed spaces such as the main prayer hall and other ancillary spaces are colossal in scale. The width, length and height of these spaces are not in proportionate dimension which is not relative to the structural elements and to the whole building composition.

For instance, the overhead ceiling planes at the verandah at the north, south, east and west of the main prayer hall are about 15 meters high till the ceiling level of the mezzanine floor, whereas learning facilities and function rooms which are located in the basement north, south and east wing are about 7.5 meters high from the floor level till the tip of the flat slab concrete roof. From the cross-sectional view, these spaces are cavernous in size and have maximum spatial quality, as the structural elements like beams and columns, openings and doorways are oversized.

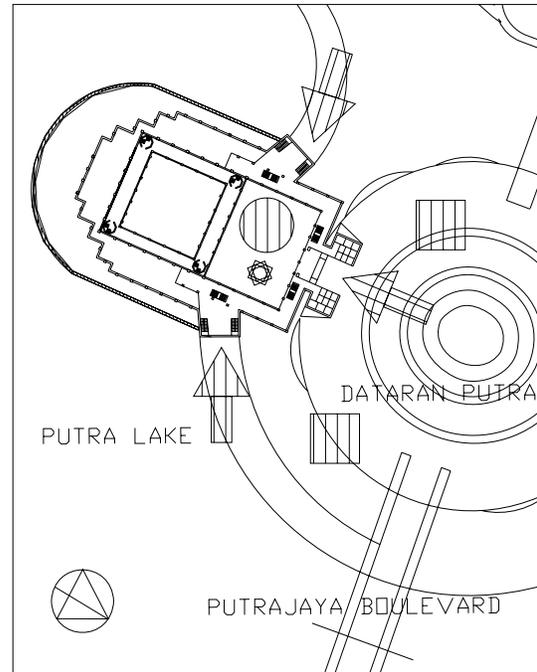
### iii. Access and approach

The Putra Mosque has three entrances located at the periphery of its building. Of these, two entrances can be found at the north and south side of the mosque (Figure 5.75).

These two entrances however are directly linked to the promenade area located at the basement of the mosque. These entrances are also utilised as service roads for maintenance. The public, nevertheless are only allowed to use the front entrance which is the south-east side of the building to enter the mosque, which symmetrically faces the large circular open plaza.

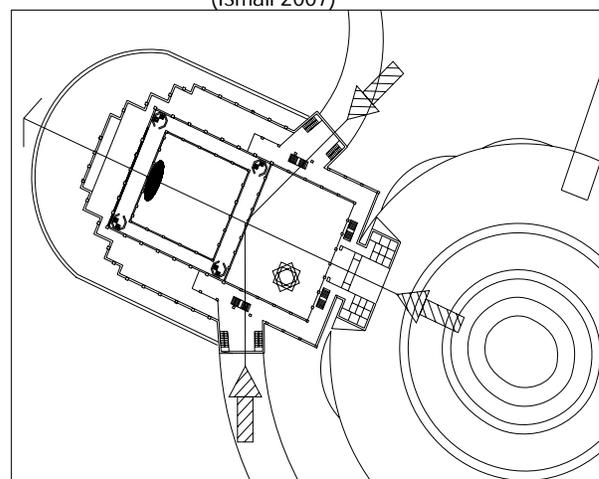
Here, the relationship of the whole structure to the surrounding network of the city is presented by the use of one directional axis, where the main gateway to the Putra Mosque conforms to the direction of the qibla (Figure 5.76). The mosque is bounded by a massive wall, which make it resemble a fortress.

The high boundary walls, measuring about 1.8 meters in height, provide an uninviting sense as the structure seems secluded, and does not form any sense of strong visual relationship with the surroundings (Figure 5.77). A considerable part of the mosque periphery up to the main gateway is also reserved mainly for vehicular activity and parking space. This kind of design limits the area for pedestrian movement.



LEGEND  
 → Access to the site for public, pedestrian and services  
 ⊙ Courtyard  
 ■ Compound wall  
 ▨ Carpark

Figure 5.75 Position and setting of Putra Mosque (Ismail 2007)



LEGEND  
 ▨ Access to the building  
 ● Mihrab wall  
 > Axis line

Figure 5.76 Relationship of access to Putra Mosque site (Ismail 2007)

The mosque also adopts a direct approach and entrance from the parking area and open plaza.

This shows that the Putra Mosque design access intended to give strong visual impact to the visitor since the positioning and the massive scale of the gateway seem to overawe the surrounding context (Figures 5.77 and 5.78).



Figure 5.77 Guarded entrance to enter the Putra Mosque (Ismail 2007)

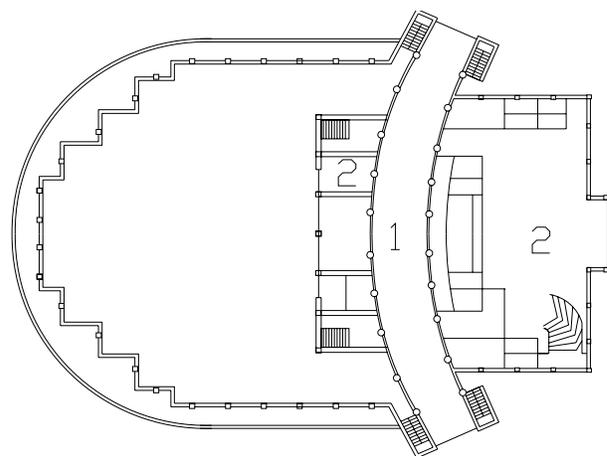


Figure 5.78 High compound walls surround the Putra Mosque (Ismail 2007)

#### iv. Spatial layout and arrangement

The Putra Mosque consists of four levels which are vertically arranged in a hierarchical manner according to its function. These levels are two basements (level two basement and level one basement), ground floor and first floor.

Each level consists of public and private spaces to cater for the needs of the congregants and mosque authorities. The level two basement is directly connected to the promenade. This



LEGEND (Basement level 2)  
1 Large walkway that leads to an open promenade overlooking the Putra Lake  
2 Services area

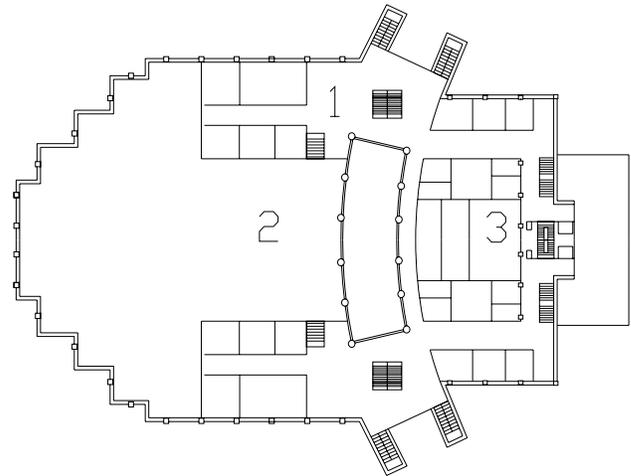
Figure 5.79 Basement level two floor plan of Putra Mosque (Ismail 2007)

level has a large podium to allow visitors to appreciate the beauty of the lake (Figure 5.79).

The level one basement also consists of several facilities, and is divided into three wings (Figure 5.80). The North Wing is comprised of the religious learning center, with lecture rooms, a manuscript room and an administration office. The South Wing contains staff quarters and funeral services room. The East Wing houses a 420-capacity auditorium hall, exhibition foyer, and a large dining-hall, as well as a place for ablution and washrooms. The women's prayer area is situated at the gallery in level one, above the main prayer hall and overlooking it (Figures 5.81 and 5.82). Lobby lifts are located at each two corners of the main prayer hall to transport the women to the gallery area overlooking the main prayer hall (Figure 5.83).

The configuration of the Putra Mosque portrays an 'adjacent spaces' spatial relationship. In this type of spatial relationship, the continuity and degree of visual connections between exterior and interior spaces (the open courtyard and the main prayer hall) are defined and separated by vertical rows of columns and the verandah area which surrounds the prayer area.

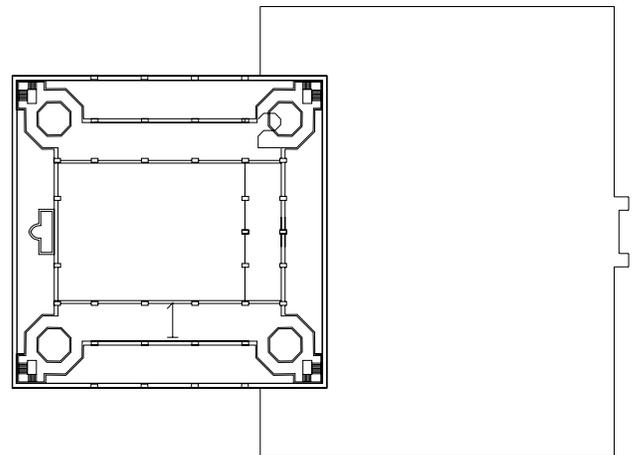
These elements not only reinforce the individuality of the prayer hall and courtyard but also accommodate their differences in functional terms. The overall spaces in the mosque



LEGEND (Basement level 1)

- 1 Dining Hall, lobby and exhibition area
- 2 Auditorium
- 3 Administrative office, library, imam's room, classrooms, lecture rooms, ablution facilities, and washrooms, room to prepare for dead before burial, staff quarters

Figure 5.80 Basement level one floor plan of Putra Mosque (Ismail 2007)



LEGEND (1st floor)

- 1 The women prayer area
- 2 The hexagon shaped staircase to the women prayer hall

Figure 5.81 First floor plan of Putra Mosque (Ismail 2007)

complex are also contained within a defined boundary; a number of ancillary spaces form one assemblage that focuses on the center (Figure 5.83).

The articulation in the Putra Mosque thus presents a pathway configuration known as the fanned mode which portrays a constrained, restricted and controlled segment of spaces (Figures 5.83 and 5.84). This is due to the existence of a singular pathway where all series of spaces and movement are organised along a dominant axial path which runs from single entry point (known as the unipermeable point) from the main entrance to other spaces.

There are no nodes within this axial pathway to punctuate movement or serve as a visual counterpoint, allowing users to have different experience each time they move throughout the inner areas of the mosque. This kind of restrictive pathway configuration and space arrangement therefore creates higher visibility of surveillance and control as access to range of spaces is determined by a single segment of control at the main entry with no multiple choice of movement.

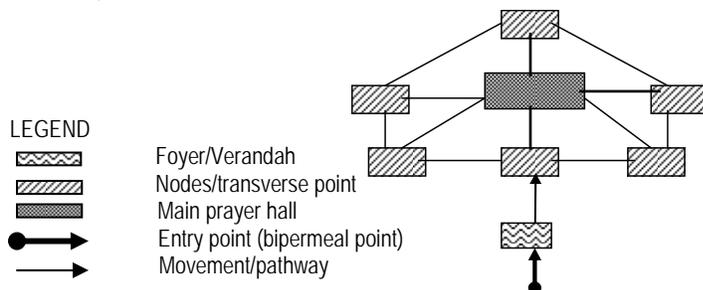
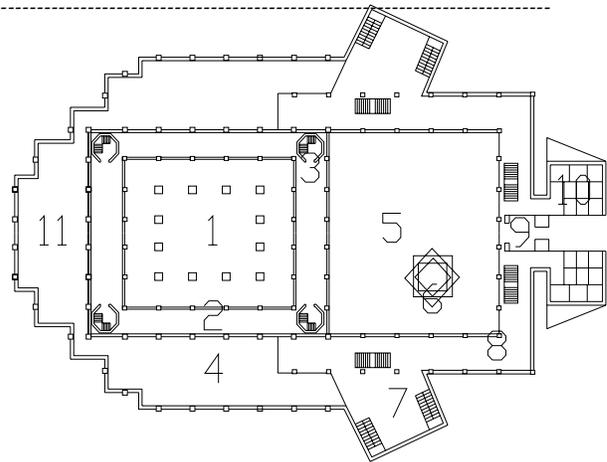
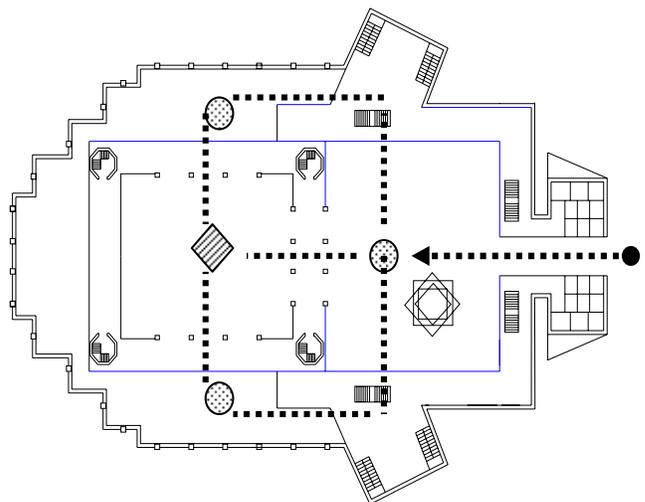


Figure 5.83 Movement in space mapped into structural diagram 'cellular structures' referring to Hanson and Hillier method of space analysis (Ismail 2007)



- LEGEND (Ground floor)
- 1 Main prayer hall
  - 2 Verandah
  - 3 Staircase to women prayer area
  - 4 Open courtyard facing the Putra Lake
  - 5 Enclosed courtyard where the minaret is placed
  - 6 Minaret
  - 7 Staircase to basement area
  - 8 Open corridor linking to the basement area
  - 9 Main entrance for public
  - 10 Services room
  - 11 Open courtyard facing the Putra Lake

Figure 5.82 Ground floor plan of Putra Mosque (Ismail 2007)



- LEGEND
- Movement path
  - Nodes / transverse point
  - Main prayer hall
  - Entry point (unipermeable point)

Figure 5.84 Movement through spatial layout of Putra State Mosque from entry point (Ismail 2007)

v. Façades - exterior

The exterior façade is divided into three sections, the roof, wall and base level, that are arranged in a hierarchical manner (Figure 5.85). The dome is encircled with stained glass windows covered with hoods to reduce glare from entering the prayer space (Figures 5.86 and 5.87). The walls are divided into three sections arranged in three multi-tiered levels. The top wall section has four pointed arched shaped stained glass windows on each side flanked by protruding semicircular-shaped structures made from rose tinted granite on its four corners (Figure 5.88). This top wall section is smaller in width than the middle wall section. The middle wall section has stained glass diamond-shaped windows symmetrically arranged in horizontal line on each of the four sides (Figure 5.88). There are also four mini domes on top of the middle wall section flat slab roof at each of its four corners.

The base of the wall has a different treatment. The four sides are bordered by a series of pointed arch-shaped colonnades decorated with geometrical patterns made of iron grilles (Figure 5.89). These colonnades are symmetrically designed to surround the prayer hall. Here, each three wall section portray a different composition of elements.

The base level portrays a massive and solid buttress wall that sits on a concrete platform

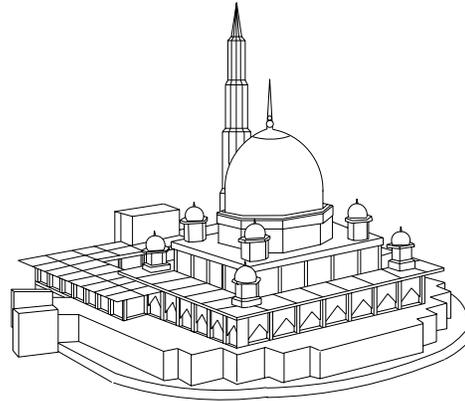


Figure 5.85 The Putra Mosque exterior façade is arranged in hierarchical manner (Ismail 2007)



Figure 5.86 The Putra Mosque dome encircled with stained glass window (Ismail 2007)

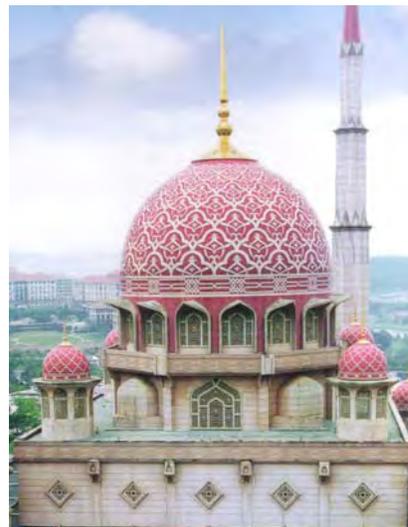


Figure 5.87 The second and third level of the exterior façade (Ismail 2007)

which floats on the man-made lake (Figure 5.90). This fortified walls with small arched openings arranged in a horizontal manner give strong visual weight to the overall building exterior elevation from afar (Figure 5.91). Although there are parapet walls that frame the tops of the wall at each level which act as a horizontal band to break the verticality and overall proportion of the height, the designer's attempt seems unsuccessful as the façade is arranged in a tiered and hierarchal manner.

Since the height ratio of this building ranges from about 26 times height from its solid base and the ratio of the overall body to the roof, it presents the height of roof to be about 1.3 times higher than body. Thus, the roof of the mosque, which is the dome structure, seems to dominate the overall mosque form. In other words, the dome becomes a distinct focal point that governs the whole building composition (Figure 5.91). As a result, it creates a dominant vertical axis which heightens the scale of the building upwards instead of allowing the building to stretch out on site (Figure 5.92).

At close proximity, the placements of heterogeneous vertical and horizontal elements at all subordinate levels (roof, wall and base) are also at equal position and order, where they are arranged symmetrically in accordance with the roof treatment (dome). This gives perceptual



Figure 5.88 The fourth level of the exterior façade (Ismail 2007)



Figure 5.89 The fifth level of the exterior façade (Ismail 2007)

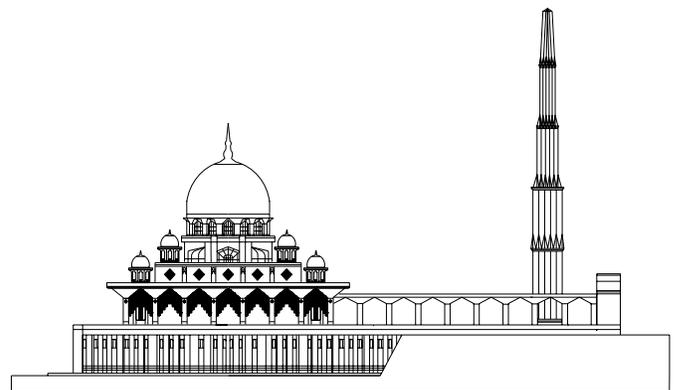


Figure 5.90 The dome dominates the entire exterior façade (Ismail 2007)

weight to the overall building, particularly the roof treatment, and heightens the viewer's emotion towards the structure (Figure 5.91).

This mosque also portrays regimented architectural treatment due to its dominant vertical elements such as tall columns that are not in proportion with the subordinate levels of the building. As a result, the exterior façade does not present a well-balanced three-dimensional composition that is scaled to human proportion. The overall exterior façade also shows distinctive ornamental features and extravagant decorative treatment at all subordinate levels, which are the roof, wall and base sections. The vertical and horizontal elements on the exterior facade are all equally articulated in lavish manner with geometrical and floral patterns. However, there is no indication of obvious interplay of solid and void on the exterior, as void elements such as windows and openings seem fully enclosed (Figure 5.92).

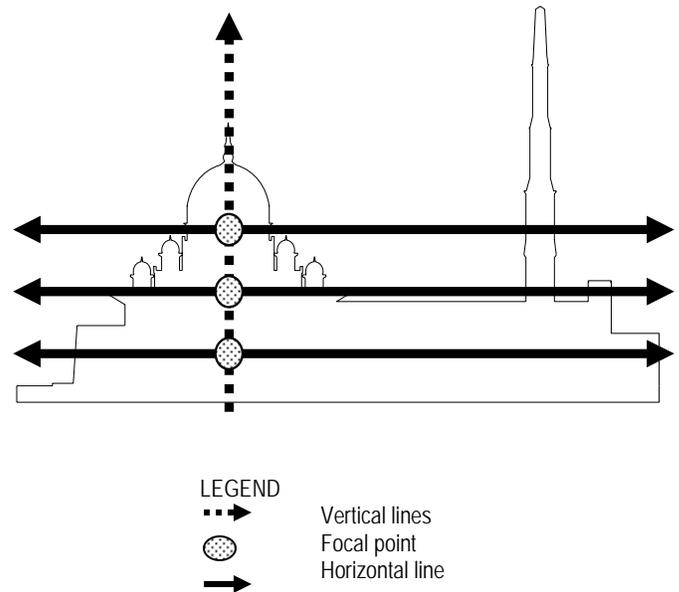


Figure 5.91 Division of overall form- roof; wall; base ratio with distinct focal point at each level (Ismail 2007)

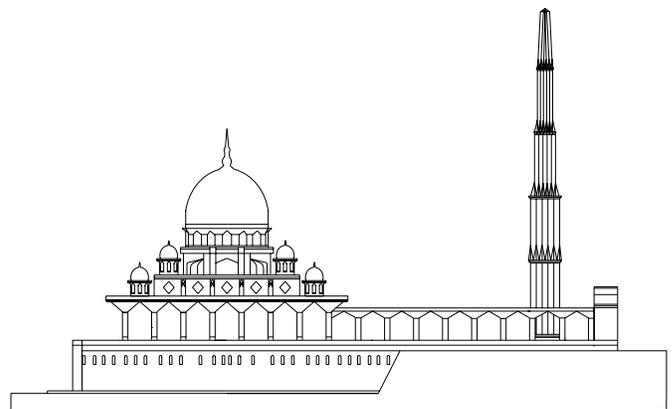


Figure 5.92 Symmetrical division of solid and void at façade (Ismail 2007)

### Facades – interior

The interior prayer hall portrays elaborate use of ornamentation and finishes. The north, south, east and west inner façade of the main prayer hall, except for the qibla wall at the ground level, are made of six large glass windows framed by

geometrical patterned timber grilles. These glass windows are also bordered by 15 meter high pink polished granite-faced columns from the floor level to the ceiling tip of the mezzanine floor (Figure 5.93).

These columns are projected slightly from the inner façade. On top of each of these columns are decorative brackets made of pre-cast concrete which are entirely ornamental and serve no supporting purpose (Figures 5.94). There are six large openings punctured through the north, south and east inner façades for the entrance to the prayer hall bounded by timber frames. The ceiling underneath the first floor is faced with intricate plaster molding and trimwork details with ornamental lamps hanging from each ceiling bay (Figure 5.95). This leaves a big impact on the view of the inner space. The north, south, east and west interior façades of the women's prayer area on the first floor are horizontally divided into three sections (Figures 5.96 and 5.97). The first section has a pointed arch glass window with timber grilles. The second section, where these glasses windows are, is framed by a floral motif in pink and beige in color.

There is also a band of Quranic verses written in maroon color placed on top of it. The third section, which is the stained glass window in diamond shape, is located on top of this



Figure 5.93 Glass windows at the north, south, east and west inner façade of the main prayer hall (Ismail 2007)



Figure 5.94 Concrete brackets as ornamental features (Ismail 2007)



Figure 5.95 Ceiling underneath the first floor (Ismail 2007)

Quranic verse feature to allow natural lighting in the prayer area. The north, south, east and west interior façades are also divided into bays, bordered by columns which are projected slightly from the inner façade. These columns are 15 meters in height from the women's praying area to the tip of the ceiling (Figures 5.97 and 5.98).

Each of these columns has a decorative bracket made of pre-cast concrete painted in pink and beige color. These brackets are extended across the flat ceiling to form an arch and attached to the 12 inner main columns that support the dome structure (Figure 5.98). The 15 meters high ceiling also has concealed lighting in diamond shape form for each bay. The ceiling in the women's prayer hall is decorated with crown molding painted in pink and beige which is made of plaster and is applied along the seams where the ceiling meets the wall. The first floor on which the women's prayer area is located is also sheltered by 2 meter high timber panel screens adorned in floral motifs (Figure 5.99).

The dominant structure in the main prayer hall is the dome which is supported by the 12 main inner columns measuring about 30 meters high from the ground floor to the ceiling level at the women's prayer area. These 12 main columns are evenly arranged to support the concrete beams.



Figures 5.96 The north, south, east and west interior façade of the women's prayer area at the first floor are horizontally divided into three sections (Ismail 2007)



Figure 5.97 The columns at women's prayer area at the first floor (Ismail 2007)

On top of these decoratively adorned concrete beams are series of colored stained glass windows with muqarnas at the four corners of the wall underneath the dome (Figure 5.100). The dome is completely covered with interlocking floral motifs as well as friezes containing geometrical abstract patterns (Figure 5.101). The series of stained glass windows also highlights the decorative elements of the dome.

The concrete qibla wall at the north-west side of the building is faced with plastered geometrical and floral motifs in pink, maroon and beige (Figures 5.102 and 5.103). This qibla wall is flanked on either side with plastered geometrical patterns and floral motifs in pink, maroon with beige backdrop on the right and left sides. These geometrical and floral motifs are framed by pointed plastered arches. There are also layers of Quranic verses in maroon placed on top of this pointed semicircular-shaped plaster. The center of the qibla wall has Quranic verses presented in a mix of styles of scriptures such as the square kufic, the rihani and taliq style. These Quranic verses are plastered on almost more than half of the qibla wall area particularly on the upper side. Four round pilasters faced with cream colored marble border the mihrab area (Figure 5.103). Two small pilasters are placed in the inner area of the mihrab whereas two of the columns, which are

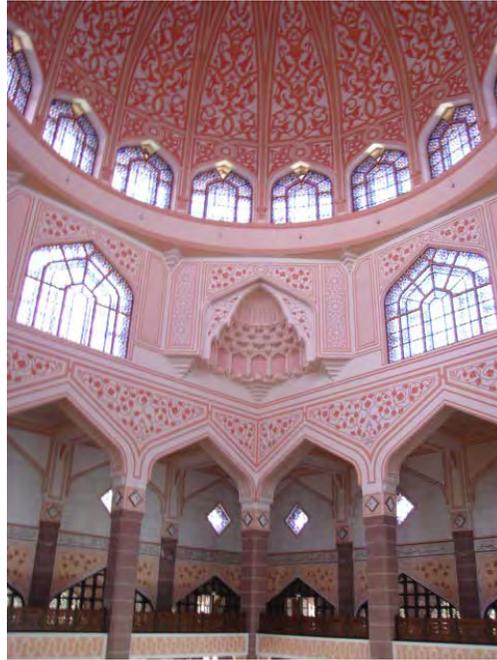


Figure 5.98 The twelve inner main columns that support the dome structure (Ismail 2007)



Figure 5.99 The timber panel screen adorned in floral motifs (Ismail 2007)

larger in size and taller in height, are placed outside the mihrab. The inside and outer area of the mihrab are also faced with cream colored polished marble. The ceiling plane of the mihrab is painted in white with a small chandelier hung from its top.

The mihrab is semicircular in shape and measures about 2.5 meters high and 1.5 meters wide. The qibla wall has repetitive Quranic verses to indicate its importance in the main prayer hall, and excessive use of decorative elements and embellishments at its right and left facades. A similar characteristic is also seen for the pulpit. The pulpit is square in shape, and is made from cengal timber with floral motifs engraved on its top, its balustrades and its base (Figure 5.104). Overall, the pulpit structure is over-decorated with floral motifs and is about 2.0 meters in height from floor level. The flooring in the main prayer hall is laid with locally manufactured carpet with floral patterns.

It can be concluded that the wall, floor, columns, ceiling and roof in the main prayer hall are decorated with extravagant embellishments and decorative carvings from top to base level. The decorative elements are entirely ornamental and do not have any functional purposes such as supporting weight or carrying load.

These interior decorations also present a version of copy and paste elements that are



Figure 5.100 series of colored stained glass windows with muqarnas at the four corners of the wall underneath the dome (Ismail 2007)



Figure 5.101 Dome is fully decorated from its base to its apex with interlocking floral motifs (Ismail 2007)



Figure 5.102 Qibla wall at the north west side of the building (Ismail 2007)

based on existing designs found in a variety of mosques throughout the world. The interior of the Putra presents an attempt to combine Quranic versus carved on gypsum by craftsmen from Morocco, with floral carvings done by local Malay craftsmen on cengal hardwood decorative panels. The local woods which are brought from Kelantan and Trengganu States are mainly used on the balcony, main frame for doors to the prayer area and the multi-purpose hall.

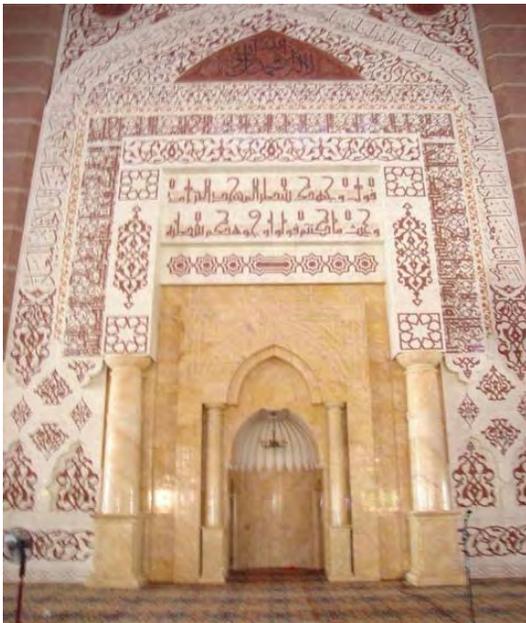


Figure 5.103 Qibla wall at the north west side of the building with quranic writings (Ismail 2007)



Figure 5.104 The pulpit in the Putra Mosque (Ismail 2007)

#### vi. Structural and sectional arrangements

The Putra Mosque is a post and beam concrete structure. The main prayer hall and verandah floor are raised 0.5 meters high from the sunken paved courtyard to create the base of the building. These spaces are reachable by staircases which are made of polished granite.

The main prayer hall is a double volume space with a total height of 76.2 meters from the tip of the dome to the floor level of the praying

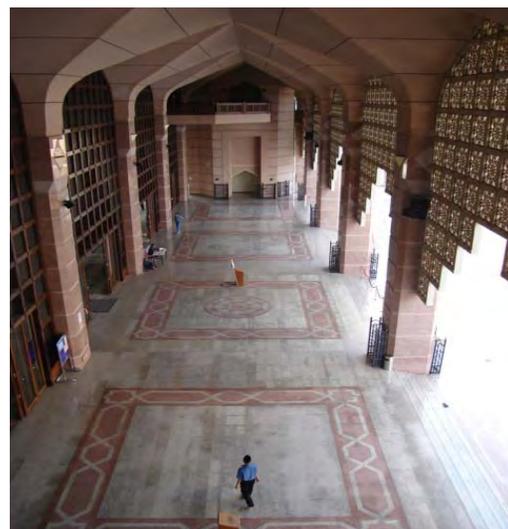


Figure 5.105 The verandah area at the Putra Mosque (Ismail 2007)

area, whereas the rest of the spaces are single volume. The verandah area surrounding the prayer hall is about 30 meters high (Figure 5.105) and the basement levels at the north, south and east wings are about 7.5 meters high from the floor level to the ceiling panel (Figure 5.106).

The structural elements in the interior such as the columns and beams are finished with pink polish granite cladding and not only provide color and smooth texture to the inner surface but help to present a rich outlook. However, these structural elements which support the dome structure are sheer in size. These massive scaled structures not only accentuate the figural aspect of the space by increasing its visual concavity, but they also heighten the depth, width and length ratio of the enclosed volume which results in maximum spatial quality. As a result, a lofty and dominant monumental interior space is formed. Such a dominant inner space draws perceptual attention to the interior and its peripheral boundaries, which creates an impression of awe to visitors. The minaret is also an important structure for the Putra Mosque to highlight (Figure 5.107). This minaret not only dominates the Putrajaya skyline due to its vertical height that measures at 116 meters high, but it also helps to define the vast space of the sunken open courtyard.



Figure 5.106 The basement area at Putra Mosque (Ismail 2007)



Figure 5.107 The minaret measuring at 116 meters in height (Ismail 2007)



Figure 5.108 The minaret located in the open courtyard separated from the main building (Ismail 2007)

The minaret stands as a separate entity from the overall structure within the enclosed compound (Figure 5.108). This minaret however, does not function as a place to call for prayer or as a look-out tower, but serves entirely for aesthetical reasons as it is made of solid concrete faced with rose tinted granite. The uniqueness of this minaret design nevertheless is its four faced façade as it is divided into five tiers to represent the five pillars of Islam. The minaret acts as an indicator to attract visitors and becomes a recognisable landmark from a distance to stand as an Islamic symbol in the country.

#### **5.2.4 Summary: descriptive review of three state mosques**

From the above review, it is shown that each of these three state mosques in West Malaysia is capable of acting as a 'sign' which may convey messages not only for individual users but also for large audiences. This is because the state mosque architectural attributes as underlined by the six indicators not only allow 'sign-users' to invest meaning in these architectural attributes with reference to the recognised 'codes', but the design function of these architectural attributes also help to translate the building 'form' and 'space' into non-verbal coding language, which is capable of communicating the intentions of the patron to the user.

Having reviewed all the possible findings on the design characteristics of three state mosques located in Western Malaysia in depth based on the six indicators, and having established how these three state mosques have the potential role as 'signs', the next section will describe the political leadership of three prominent Malaysian leaders. This is done by referring to the five indicators established earlier in the methodology Chapter 4, to understand the leaders political leadership and their approach to Islamic development in Malaysia.

### **5.3 Case study of three political leaders in the Malaysian scene: Political leadership and Islamic approach**

In this section, three prominent Malaysian leaders - Tunku Abdul Rahman, Tun Abdul Razak, and Tun Mahathir Mohammad will be described individually, based on the five indicators developed earlier in the methodology chapter (Figure 5.0). These indicators are: leader's personal character; political climate and context; leader's intention, strategy and action for country's development in general; leader's Islamic approach, practice and idea; leader's intention, strategy and action specifically focusing on Islamic development in the country .

The information outlined in this section is of value for this study, as it not only provides a biographical description of Malaysian political leaders, but also gives detail information on the nation's political leadership. Insight into the kind of leadership style employed by the selected Malaysian leaders will afford the reader some ground upon which to understand the dynamics situation of Malaysian politics and the Islamic political discourse in the Malaysian scene under the administration of each prime minister.

In addition, this section presents new techniques in describing Malaysian political leadership characteristics in a systematic manner based on Barber's and Wallace's models of leadership, in which they provide a framework of analytical description about political leaders and political systems across other cultures and political settings.

The information outlined in this section is also essential for this study as it will be used as a tool to draw conclusions in the study and for the discussion to follow in Chapter 6 on two main areas. The first area of discussion is on Malaysian leaders Islamic political ideology and how that influences the architectural design of the three state mosques in question. The second area is about the struggle going on within the Malaysian Islamic scene and how that reflects the atmosphere in which the three state mosques were built. Each political leader will be discussed in chronological order of the administration period.

### 5.3.1 Tunku Abdul Rahman (1957-1969)

#### i. Personal character

Tunku Abdul Rahman was the first Malaysian prime minister and was responsible for leading the newly independent Malaysia towards building development and national progress.

Most historians view Tunku as a moderate individual, a liberal Muslim leader, a pragmatic person and as a modern conservative Muslim who was able to bridge the rifts between the West and Malay culture (Shome 2002; Kheng 2002; Yong 2004). This was much influenced by his upbringing, as the son of Sultan Kedah, an aristocratic and royal family in the Malay Peninsular with a western education background from primary to tertiary level and a Law degree from University of Cambridge in 1925. As a result of this upbringing, he developed strong affection for British institutions and was prone to western ideas. Due to this, Tunku's political approach reflected the blending of both aspects, which is the modern and traditional.

Despite his royal background, Tunku had a compromising character and the ability to relate to people of all classes and background. It is said that he was "easy going and displayed strong belief in power-sharing" (Kheng 2002:110). Although Tunku introduced modern ideas in his administration, he still had great respect for culture and custom. For example, he promoted the idea of national unity and national identity. Furthermore, Tunku also presented a fascinating political style with a highly nationalistic and patriotic spirit (Shaw 1977; Yusuf 1991). He is noted as a 'non interventionist' leader and unorthodox yet a devout 'nationalist' where he preferred to make decisions based on intuition rather than as the result of a disciplined intellectual process. In this sense, Tunku "much preferred the idea of bargaining, compromising and persuasions as manner of dealing with political issues to win affection and disarm criticism from the public" (ATMA 1988:98).

Tunku was originally a legal officer working in the British government public service in Kedah, and then transferred to Kuala Lumpur to become a Deputy Public Prosecutor and later was appointed as president of the Sessions Court. He had the strong advantage of being involved in the government service due to the British colonial administrative system, where the policy making levels of the bureaucracy were reserved to the British officials and aristocratic Malays who were given education in elite English public schools. During his early career in the public service, he joined the SAHABAT PENA, an organisation that was comprised of Malays

educated in various states and backgrounds who discussed the Malay plight. He also joined SABERKAS, a radical group of young educated Malays, which had developed from the influence of Indonesian nationalist ideas.

Tunku, however, resigned from SABERKAS due to difference of opinion as he did not agree on their views against the colonials. He believed that allying with British officials would help to produce stable self-government and protect Malay interests. SABERKAS is one of the 41 Malay organisations that took part in the National Congress of Malay Organisations led by Dato Onn Jaafar on 1 March 1946, which later led to the formation of UMNO on 11 May 1946 (the dominant Malay party that continues to dominate politics in Malaysia). However, due to the departure of Dato Onn to the Independent Malay Party (IMP), Tunku was invited by Tun Razak and elected as the UMNO president and as the Chief Minister in the Federal Legislative Council to lead the country to independence. This became the starting point of his career in the local political scene at the age of 45. Tunku's administrative period belonged to a new era of independent ruling government.

## **ii. Country's political climate and context**

During Tunku's administrative period, the country was left in control of its own economic, political and social destiny, to overcome few unsettling conditions left by the colonials particularly in the aspect of social and economic development. High expectations of economic and social change such as demand for increased standards of living, prosperity and unity therefore were expected by the populace from Tunku's government. During this period too, the country faced internal crisis and external events that tested his leadership and government, and which shifted his political direction.

The first issue was the emergency situation in the country that occurred during the early years of independence till 1960, where the ruling government had to battle with the communist insurgents who sided with the dissatisfied non-Malays causing inter-communal friction in the country. This delicate situation apparently persuaded Tunku to put much effort and be more cautious in dealing with intra-ethnic matters between Malays and non-Malays.

The second issue was the formation of Malaysia where Malaya merged with Singapore, Sarawak, and North Borneo in August 1963 and became known as the Federation

of Malaya. During this period Tunku faced opposition at home and oversea due to his decision. His attention towards national development therefore was diverted. Instead of focusing towards the development of the country he had to give priority to issues at the international level.

The third issue was the separation of Singapore from Malaysia in August 1965. The country's economic and social development was effected due to misunderstandings between two dominant parties - the PAP in Singapore led by Lee Kuan Yew, and the ruling government party, UMNO. This unsatisfactory situation was brought about by UMNO Malay members who believed that the territory was unfairly seized from Johor, the southern Malaysian state.

The fourth issue was the diplomatic problem with Indonesia when Indonesian Prime Minister, Sukarno, broke diplomatic relations with Malaysia since he disagreed with the formation of the Federation of Malaya and declared 'konfrontasi' that lasted till 1966.

The fifth issue faced by Tunku was the dissatisfaction of three difference races: Malay; Chinese, and Indians regarding their position, treatment and special rights in the country which later led to the May 1969 racial riot. Tunku as a leader of the country, however, presented an accommodative political approach when handling matters relating to ethnic pluralism and multi-racialism. This was seen particularly during the early post-independence years and after the formation of the Federation of Malaysia where the country frequently faced political crisis and instability such as racial conflict and disintegration between the Malays and non-Malays. There are various factors that sparked this dispute in the Malaya Peninsular. Controversial issues like deciding on the national language policy, unequal job opportunities and the subject of Malay special rights and position were the prime reasons that led to much dissatisfaction and among the exclusivist Malay and non-Malays, particularly the Chinese during Tunku's administration (Kheng 2002). These conflicting matters were also the ones that left a significant impact on the country's political sphere (Milne 1966).

**iii. Tunku's political intention, strategy and action (general contribution to the country's development, politics, society and economy)**

Tunku's immediate agenda and priorities during these fragile periods therefore focused on the development of rural-agricultural sector, followed by an education program as a form of national investment. In the 1<sup>st</sup> Malaya Plan (1956-60), the agricultural and rural development

plan received 23 percent of the country's budget, education programs received 20 percent, followed by the industrial development plan, 1.3 percent (Bowie 1991). In the 2<sup>nd</sup> Malaya Plan (1961-70) and the 1<sup>st</sup> Malaysia plan (1966-70), industrial development received 2.5 and 3.3 percent respectively (Bowie 1991). From this, it shows that Tunku's government's main objectives were to promote the welfare of all citizens, and improve the living conditions in rural areas, particularly among low-income groups, namely the Malays.

During this process, Tunku also strove to understand the complexity of multi-ethnic politics and equally considered the rights of Malays and non-Malays. This was important to avoid dissatisfaction and rifts in both parties, as political opponents may have taken advantage if differences occurred between them. In relation to that, Tunku formulated the idea of national integration to promote cooperation among the masses including the formation of national identity. As a leader of a newly developed nation, Tunku felt that it is his responsibility to lead the country and ensure unity for the benefit of all races, not only side with the interest of Malays as the majority group in the country.

As Kheng (2002:110) puts it, "Tunku's transformation "from a Malay exclusivist to that of a multi-racial inclusivist was due to his consciousness that as the prime minister of a multi-racial country, he could no longer just represent his UMNO party or the Malays but that of a whole multi-racial society, who had chosen the Alliance Party to led them". He felt that it was important to emphasise this matter to ensure that this country became one united nation with a stable society, where all races lived in peace and prosperity. Furthermore, "multi-racial harmony was essentially needed for the survival of the nation" (Berita Harian 1965: 2), and "to help overcome those that may pose a threat to the country's national security" (Berita Harian 1965:3).

#### **iv. Tunku's Islamic approach, practice and idea**

Following independence, Islam was given a special position in the constitution and was accepted as the country's official religion under Tunku's administration. Nevertheless, the country was not treated as an Islamic state and this was well expressed and supported by the ruling Alliance Party and most Malays (Mehden 1963). Tunku himself, also personally stated this matter in comments such as: "I would like to make it clear that this country is not an Islamic

state as is generally understood, we only merely claim that Islam shall be only the official religion of the state" (in Hashim 1962:12).

Tunku also stated through the media that Malaysia " has many races and unless we are prepared to drown every non-Malay, we can never think of an Islamic administration. The country should not be dogmatic in religious affairs in order to maintain internal peace, to draw support from other minority groups in the country" (NST 1959). This is important as Tunku felt that, "there was a need to soften the Malay nationalism by playing down 'the four pillars' which were Malay rights, the Malay language, Islam and the royalty, so that it would not upset the non-Malays and in order to promote pluralism in the country" (Kheng 2002:78).

However, Tunku's Alliance Party had a fundamental commitment to the development of Islam. This was able to occur as "the tolerance of the constitution does not inhibit the Federal or state government from passing legislation favorable to Islam and that the Islamic religion will also receives special considerations in education, state expenditure, and public protection of Muslim religious practice" (Mehden 1963:609). As part of its agenda, the ruling Alliance Party vowed to promote the advancement of Islam as the 'modus vivendi' for all Muslims in the country (Funston 1980).

**v. Tunku's intentions, strategies and actions (focusing on Islamic development in the country)**

Tunku's involvement in Islamic development in the country can be viewed on both the national and international stage. However, he was more actively involved in promoting Islam at the local forefront rather than at the international scene. At the local stage, the Federal Government provided funds and invested large sums of money for the development of Islam in the country. In 1957, about 4.6 percent of state expenditures went towards Islamic support and the total doubled about five years later. These supports were for Islamic education and training, sponsorship for Islamic conferences, public events and the construction of Islamic institutions including mosques and prayer houses (Federation of Malaya 1962). For instance, between 1957 to 1966, over two thousand mosques were constructed throughout the country (Means 1978). The most expensive one was the National Mosque located in Kuala Lumpur where the Federal Government spent about 10 RM million on its construction (NST 1963).

Special attention was also given to the expansion of religious education where an Islamic college was built. Many religious schools were established and the government gave financial assistance to privately-run religious schools. In 1962, the Federal Government provided approximately 6 RM million for Islamic education. Grants were also given of about 7RM per each Muslim pupil plus 863 RM for teacher salaries and training in the field of Islamic education at primary level (NST 1962). This included private Islamic institutions and it is estimated that by year 1966, about 467 private religious schools were constructed throughout the country with the assistance of the Federal Government (Mehden 1963). The Federal Government also introduced extensive Islamic laws to control Muslim living habits in order for them to lead their life according to the teaching and requirements of Islam. However, these laws were not enforced for non-Muslims. Such extensive laws are for 'khalwat' (close proximity between sexes), non-fasting during the month of Ramadan, non-attendance of Friday prayer, drinking intoxicating beverages, non-payment of the zakat and the use of banned religious books' (Mehden 1963).

In 1968, a National Council of Islamic Affairs was established by the Federal Government to co-ordinate the Islamic affairs in the country through consultation and co-operation under a centralised body. The idea to form this body was initiated by the Council of Rulers (Majlis Raja-raja)<sup>1</sup>. This is because misunderstandings and different interpretations of Islamic law often occurred at the Department of Religious Affairs at state level in each state, particularly in addressing issues relating to deviant sects and improper conduct of religious practice. Before the independence period, every Malay Sultan had full authority in introducing and practicing Islamic law for each state, and this led to conflicting practices of Islamic law in the country. The National Council on Islamic Affairs, therefore, was an important body, as it not only managed Islamic affairs but became the highest religious forum to discuss, coordinate and determine the advancement and progress of Islamic affairs in the country.

Soon after its establishment, the National Council of Islamic Affairs was placed directly under the Prime Minister's Department (JPM) and changed its name to Bahagian Hal

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<sup>1</sup> The Conference of Rulers, officially known as Majlis Raja-Raja, is a formal body established by Article 38 of the Constitution. It consists of the nine Rulers and the four Yang Dipertua Negeri (formerly called Governors). It provides an intimate link between the Federal Government and the State Government at the highest level.

Ehwal Islam (BAHEIS). Tunku was appointed as its first chairperson. This council had two main functions, which were: i) to discuss, consider and organise any matters proposed by the Council of Rulers (Majlis Raja-raja), State Islamic Council (Majlis Agama Islam Negeri) with the intention to give advise or give assurance; ii) to advise the Council of Rulers (Majlis Raja-raja), State Islamic Council (Majlis Agama Islam Negeri) on any matters relating to Islam including development, religious law, administration, or education.

Other positive support by the Federal Government towards Islam can also be seen during Tunku's administration when a centralised body known as LUTH (Lembaga Urusan dan Tabung Haji) was established in 1969 to manage the pilgrimage activity (hajj) to Saudi Arabia. Muslim public servants were also given direct subsidies by the government through the paid leave system when they traveled to Mecca for pilgrimage (hajj).

Tunku also established Islamic organisations such as the Islamic Welfare and Missionary Association (PERKIM) in 1960 that directly operated out of the Prime Minister's Department and was unconnected with any state religious council. The primary objective of PERKIM was not only mean to promote and teach the Islamic faith to the Malays but was also for the purposes of strengthening national unity and loyalty using the Islamic religion. PERKIM also showed concern towards the new Muslim converts by providing them with Islamic educational programs to help them understand the religion better. This particular association furthermore indirectly used Islam as a unification device to integrate the plural society by giving non-Muslim and new converts background knowledge relating to the Islamic religion and the Malay-Muslim society. The government also put great emphasis on promoting the symbolic aspects of Islam. This included sponsoring the Pan-Islamic conference and public Islamic events. An example is the Quranic recitation competition that took place annually during the fasting month of Ramadan. This competition was held at both the local and international levels and broadcasted live in the mass media. This contest was fully sponsored by the government with generous prizes (Faruqi 1987).

Although Tunku did not make overt contribution to Islam and involvement in Islamic activities at the international scene, he still took part in international Islamic organisations such as the Organization of Islamic Conference (OIC) including a few other prominent occasions

linked to worldwide issues such as the Indo-Pakistani war in 1962 and the Arab-Israeli war in 1967 (Widowwsen 1976).

An overview of Tunku's administration thus shows that Islam was accepted as the country's official religion, incorporated as part of the country's policy and had a special position in the constitution. The Federal Government passed legislation favorable to Islam even though Tunku's main political agenda was focused on pluralism and national integration (Means 1978). Having completed the review of the findings on the first case study of Tunku's Abdul Rahman's political stand in the country, the next section will describe the second case study of Tun Abdul Razak's political administration and his approach to Islam with reference to the five indicators.

### 5.3.2 Tun Abdul Razak (1970-1976)

#### i. Personal character

Tun Razak's approach and political objectives were more defined and focused than those of Tunku, particularly on ways to handle the inter-ethnic issues in the country to appease the Malay exclusivist and pacify the non-Malays (Rogers 1971). According to Kheng (2002:127), Razak's political style "owed much to his personal character and upbringing in an aristocratic and political family, where his father was an influential chieftain in Pahang". He was noted for being an efficient and hard working bureaucrat and a capable administrator in taking fast action to tackle issues that were deemed to be politically sensitive (Means 1991).

Razak also had a multicultural background due to his Malay cultural upbringing and Western education. He attended Malay school at Jambu Langgar, Pahang, one of the northern states of Malaysia for early education before proceeding to a pioneer elite English-language school in the country known as the Malay College Kuala Kangsar. He then continued his study in Law at Lincoln's Inn and graduated in 1950. Due to his educational background, most historians view Razak as a leader who was prone to western ideas, and as a liberal and moderate Muslim leader (Shaw 1976; Maidin 1997; Kheng 2002).

Razak had an early experience in the field of politics as after completing his high school education he entered the Malay administrative service in 1939 at the age of 17. He then continued his study in England, where he was also actively involved in British Labour Party and the Malay Association of Great Britain, a Malayan forum to discuss issues of nationalism and local politics (Shaw 1977). Upon his return to Malaya in 1953, he immediately joined the Malayan Civil Service, became part of the local political arena and was elected as president of UMNO youth. Two years later, he worked as the Assistant State Secretary of Pahang and in February 1955, at just 33 years of age, he became Pahang's Chief Minister.

He stood in and won the country's first general elections in July 1955 and was appointed as the Education Minister. Tun Razak was also a member of the February 1956 mission to London to seek the independence of Malaya from the British. Being the Deputy Prime Minister, Razak was automatically nominated as the second Malaysian Prime Minister directly after Tunku's resignation from the ruling government in 1970 (Zurina 1985). The succession of Tun Abdul Razak as the second Prime Minister of Malaysia marked a new

dimension in the country's political scene, and left several important legacies for the country, particularly in the nation's building programs and political agendas.

**ii. Country's political climate and context**

Razak's administrative period belonged to the second era of independent ruling government. High expectations of economic and social change were held of Razak's government by the populace of all races. During his early period in the office, he had to face dramatic political events in the country when the government cabinet was revamped. This was due to the resignation of Tunku following the 1969 multi-ethnic riots because of the Malay economic disparity and discontentment of minority (Chinese and Indians) towards Malay special rights (Means 1972).

During the middle and later period of his administration, he also faced internal political crises that threatened the country's national security.

First, "was the unlawful demonstration organised by Malay Muslim university students throughout the country" (Mutalib 1993:11-12). These students were disconcerted with a wide variety of government issues, and stressed the ineffectiveness implementation of the National Economy Policy (NEP), which according to them "showed a lack of moral values in the government leadership as there was inequality in law and justice in the country and a gap between the rich and poor" (Nagata 1980:412). There had been innumerable issues of mismanagement, corruption and inefficient services in the post-independence government top administration, where all of the economic benefits were seen to have centered in the hands of the few ruling elites and not equally distributed.

Furthermore, "the government's agenda to reduce the poverty rate in the country particularly among the Malay farmers was failing as the income from the generating projects and subsidization did not reach the very poor in the rural areas but directly went to the landholders who received all the benefit" (Nagata 1980:412). The northern states of the Malaysian Peninsular particularly Kedah, Perlis and Perak, "are the ones that suffered the highest levels of Malay poverty for small estate holders due to the fall of rubber prices in the mid 1970s" (Nagata 1980:412).

During this period too, there had been a growing number of Malay students sent abroad due to Razak's educational policies. Some of these students, who were educated in Cairo for instance, were widely exposed to the Islamic revivalist wave in the Middle East and also by their fellow students from other Muslim countries (Nagata 1980). They not only introduced new Islamic ideology and teachings in the country but also began to show doubt and question the government's political, economic and social policies that were seen to be prone to Western values (Nagata 1980). "This new generation of students formed independent youth groups, which later on developed into prominent Islamic organisations at the national forefront known as ABIM (Malay Islamic Youth Association) and Darul Arqam" (Mutalib 1993:34). In later years, "both of these organisations also produced charismatic leaders who greatly contributed to the struggle of Islam and the rise of dakwah movement in the country, and who demanded change in the country's social, economic and political system including implementing the fundamental Islamic principles in Malaysia's governmental affairs" (Mutalib 1993:34).

The second crisis during the Razak administration was the internal political crisis and factionalism that occurred among the high ranks in UMNO contesting for top posts in the party, which challenged his leadership and the establishment of UMNO as the dominant Malay party in the country (Kheng 2002; Shome 2002). The third crisis was the communist activities that threatened the country's national security caused by the split of the Communist Party of Malaya into three factions, with each faction trying to rival one another in militancy and violence; and fourth, was the secession threat from Sabah under Tun Datu Mustapha who raised the issue of state rights and complained that state demands had not been met since the formation of Malaysia (Yong 2004).

**iii. Razak's political intention, strategy and action (general contribution to the country's development: politics, society and economy)**

Under Razak's six years of administration, his political focus was to vigorously tackle the economic and social disparities particularly among the Malays. This was due to the inequality

of wealth distribution, economic imbalance and unequal job opportunities between races, where the non-Malays were over-represented in the country's professional and government services including at subordinate levels of white collar employment. To overcome this, Razak introduced the Second Malaysia Plan, which was an economic development plan with the goal of implementing the Malaysian New Economic Policy (NEP) (Milne 1976; Shome 2002). The NEP policy was not only aimed at helping the Malays by overcoming their social and economic disparities, but also focused on reducing the percentage of Malay unemployment in the country and increasing the Bumiputera capital shares and ownership properties by setting up special funds known as the National Equity Fund and National Trust Fund. The main target of the NEP was to move the ratio of economic ownership for the Malays in Malaysia from 2.4% to 30% of the share of national wealth (Milne 1976).

Although Razak gave primacy to the economic development of the Malays in his NEP policies, his government still provided economic assistance for the non-Malays by introducing two-pronged approaches in the Second Malaysia Plan (Kheng 2002). These approaches promised to raise all income levels and increase employment opportunities for all Malaysians, irrespective of race; and also to reduce and eliminate the identification of race with economic situation (Kheng 2002).

To ensure racial stability, Razak also upheld the 'constitutional contract' to curb the democratic excesses among the races as previously allowed by Tunku during his administrative period. The 'constitutional contract' introduced by Razak accommodated the interests of both races, whereby the Malays were entitled to get full support from the government in all aspects whilst the non-Malays on the other hand, had the rights of citizenship, and freedom to participate in the economy and the administration but they were not allowed to question or defy the 'sensitive provision' pertaining to the prerogatives of the Malay rights and the Malay rulers (Milne 1976). These new acts were officially announced in 1970 and the sensitive issues bills were incorporated in the Articles of the Federal Constitution after they were approved by Parliament on 17<sup>th</sup> February 1971.

In spite of that, Razak also formed the Department of National Unity to help restore inter-racial goodwill in the country, by drafting the 'rukunegara' national ideology and the national culture. Razak was also responsible for the formation of the government's 'national

unity' plan by forming a broader alliance of coalition political parties replacing the tripartite UMNO-MCA and MIC parties to present the unity of three major ethnic groups in Malaysia. He also introduced massive infrastructure development in rural areas and provided funding for the agricultural sector; including the introduction of an education policy which implemented the usage of Malay language as the sole medium in primary and tertiary institutions. More government agencies and corporations therefore were created to support the urban sectors of industry and commerce to provide jobs opportunity among society (Sulasteri 1997).

In order to ensure that Malays could secure political legitimacy and political power in the government, Razak also invited numerous young charismatic Malay leaders such as Mahathir Mohamad and Musa Hitam to strengthen the party's position, due to their strong stand and principles in fighting for the rights of the Malay race and culture (Kheng 2002). He also increased the membership of parties and coalitions in an effort to establish national strength through political stability.

**iv. Razak's Islamic approach, practice and idea**

Razak basically followed his predecessor's ideologies and maintained Islam's position in the same manner, which was very much in the old-ritual-devotional-symbolic mould (Nair 1997).

Although Islam was moderately promoted at both international and domestic levels, Razak showed much concern towards promoting Islam at the global level. Therefore, the high profile of Malaysia's involvement at the global level in Islam under Razak's administration represented a positive Islamic image to the Malaysian populace (Nair 1997).

**v. Razak's intentions, strategies and actions (focusing on Islamic development in the country)**

Razak showed his high commitment to Islam by stressing its ties with other Islamic states in the international scene. For instance, in June 1974, Malaysia hosted the 5<sup>th</sup> Islamic Conference of Foreign Ministers. Razak's government played a major role during this conference by highlighting the issue of rapid increase of oil prices, which was affecting poorer

Islamic countries (Malaysian Digest 1974). Here, the Malaysian government pleaded the oil-rich countries to assist those destitute Islamic countries through the establishment of programs and investment policies.

Razak's commitment to international Islamic affairs continued in the following year, where he made official visits to Saudi Arabia and seven Gulf states to promote his ideas (Means 1991). Malaysia's involvement in international Islamic affairs and committed relationship with the Muslim countries reaped significant benefits for the ruling government and for the country's development. This involvement also attracted considerable Arabian investments and joint-stock ventures which later produced a large number of developments and building projects in the country (Lim 1976).

Despite Razak's Islamic involvement abroad, he was also involved in promoting Islam at the domestic level. For instance, Islam was promoted in the form of religious programs, public events and dakwah activities. Events such as the Quran reading competition, Islamic courses, conferences and seminars were held across the country. This scenario can be seen in the 1971 International Quran Reading Competition at Kuala Lumpur where the main theme was 'Islam in the field of science and technology'. In the opening speech in this competition, both key figures, the Malaysian Prime Minister and the Yang di Pertuan Agong (paramount ruler) accentuated the teaching of Islam and urged all Malays to have a true understanding of the Islamic religion in order to achieve economic and social progress (Malaysian Digest 1971).

These activities were sponsored by the government to check declining morals through media publications on Islam and to propagate 'Islamic modernism' to demonstrate the capability of Islam to provide the ethical achievement required in modern society (Means 1972). In addition, the government gave special consideration to Islamic education, and provided expenditure for the erection of research centers for Islamic studies and government Islamic buildings.

An example of this is the Islamic complex for the Bahagian Hal Ehwal Islam (BAHEIS) where Razak laid the foundation stone in 1970 near the National Mosque at Lembah Road in Kuala Lumpur. Under the management and supervision of BAHEIS, headed by Razak as its chairperson, Malaysia's first Islamic Research Center in 1971 was also erected followed by the Maahad Tahfiz al-Quran Wal Qiraat, the Institute of Islamic Missionary and Training (INDAH)

and the establishment of the Malaysian Foundation of Islamic Missionary (YADIM) in 1974 (Abdullah 2003). Muslim prayer houses such as musolla and mosques were also erected in rural and urban areas using funds provided by the government. The most prominent one was the Penang State Mosque.

Razak's administration hence showed that Islam was also given special consideration by the government through the promotion of Islamic programs and activities throughout the nation, even though his main aim was to tackle the economic imbalance and to overcome racial disparity in the country. Having completed the review of the findings on Tun Abdul Razak's political leadership in the country, the next section will describe the political stand of Tun Mahathir Mohamad by referring to the five indicators.

### 5.3.3 Tun Mahathir Mohamad (1980-2003)

#### i. Personal character

Tun Mahathir was the son of a school teacher. He was brought up in a Malay cultural environment that promoted Asian instead of Western values. This background is thought to account for his aggressive, even abrasive, approach to championing more towards pro-Malay policies (Teik 1994). He attended a Malay school in Sebrang, Perak, before enrolling in Sultan Abdul Hamid College in Alor Star and then moving to Singapore to pursue his medical studies at the University of Malaya. His humble origins perhaps explain why he did not qualify for legal studies abroad, as during that time study privileges were exclusively for elitist Malays (Kheng 2002). During his medical studies at the University of Malaya he already had established a pattern of participation in literary and nationalist studies and discussion groups, and he soon developed a reputation as a bold and skillful debater. Due to his educational background, Mahathir is perceived as a modern, moderate and progressive Muslim leader, pro-Malay and not westernised in the way previous prime ministers were (Teik 1994).

Mahathir was a medical practitioner before he became deeply involved in politics. His political involvement however started when he first won a seat in the National Parliament in 1964 due to his popularity and contribution as a doctor in his hometown in Kedah. Nevertheless, he was expelled from the UMNO party in 1970 by Tunku due to disagreement with Tunku's policies that had shown favoritism to the Chinese and led to the inter-ethnic violence in May 1969 (Shome 2002). Mahathir was, however, invited to be part of UMNO and the government cabinet by Razak after Tunku resigned due to the 1969 riot. After his rehabilitation in the party, Mahathir began a rapid ascent through the ranks of the government. In June 1972 he was the leading vote-getter in the election of UMNO's Supreme Council. Two years later he was named to the cabinet as Minister of Trade and Industry and then as Minister of Education, and later in 1976 became the Deputy Prime Minister (Yong 1998). After Hussein Onn decided to retire from office in 1981 due to serious health problems, Mahathir succeeded to the post and was elected as Malaysia's 4<sup>th</sup> Prime Minister in July 1981.

Mahathir projected a new political style, which differed from his predecessors. He presented strong, dynamic leadership and preferred to follow his own judgment rather than compromise or listen to second opinions (Means 1991). Means observes that "this situation

can be seen throughout his administration, where Mahathir preferred to have bilateral negotiations instead of multilateral dialogues in dealing with political affairs whether at the domestic or international level" (Means 1991:85). According to most political scholars, Mahathir's political style can be viewed in stages throughout his administration period (Jomo 1988, 1999; Gomez 1996; Wan Hashim 1996). During the early 1980s, Mahathir was viewed as a liberal, socialist and ultra-Malay leader, but in the late 1980s until his later years, he was perceived by many as a dictator, capitalist nationalist and bureaucratic authoritarian due to his austere leadership that brought drastic changes to the government's policy and UMNO ruling party (Jomo 1988, 1999; Gomez 1996; Wan Hashim 1996).

## **ii. Country's political climate and context**

Mahathir's administrative period belongs to the fourth era of independent ruling government. From 1981 until the early 21<sup>st</sup> century, many changes took place in the local scene particularly to the government policies and agenda due to major internal and external political crises (Teik 2001; Pandian 2005).

The first crisis was the revival of Islamic fundamentalist ideology following the Iranian Revolution in 1979 that spread rapidly in the country among Malay Muslim intellectuals, professionals groups and the civil service (see Pandian 2005; Kheng 2002; Shome 2002; Teik 1994). As a result, the dakwah movement represented by ABIM and the Al Arqam group in the country was at its peak. They not only demanded for the government to return to puritan and strict Islamic practices but also adopted an anti-government posture which opposed UMNO's moderate policies on Islam. In addition, Parti Islam SeMalaysia (PAS), which was the dominant opposition Islamic party, also begun to play their 'Islamic cards' on the country's political platform by gaining strong support from the two prominent dakwah groups. Throughout Mahathir's years of administration, this Muslim fundamentalist issue not only challenged the government on matters affecting Islam but also threatened Mahathir's position as the country's prime minister and his role as the leader of the UMNO party.

The second issue was the contest and conflict between the Malay rulers and the government over administrative issues in the country, such as matters regarding the

appointment of the Chief Ministers and the state executive council members (see Kheng 2002; Shome 2002; Teik 1994). This situation occurred during the early years of Mahathir's administration and drove him to reduce the monarch's absolute authority, special prerogative rights and position. As a result, the exercise of the monarch's powers was to be on the advice of the Prime Minister, a Minister, the Cabinet, the Conference of Rulers and some other recognised body or institution.

The third issue was the political conflict and internal struggle within the UMNO party due to the factionalism that occurred among the high ranks in UMNO who contested for top posts in the party between two different teams after the formation of UMNO baru (New UMNO) in 1987 (see Teik 2003; Pandian 2005). As observed by many of his critics, this situation was the major turning point for Mahathir's leadership from a 'liberal' leader to the term 'dictator' when Mahathir decided on a mass arrest under the Internal Security Act (ISA) to detain religious groups, his own party UMNO baru, university academics and NGOs who showed serious threat to his leadership (Kheng 2002). Such repressive action was the beginning of his 'authoritarian' leadership which then continued on to his later administration period.

Fourth, was the 1997 economic crisis which hit ASEAN countries including Malaysia and resulted in the drop of share prices on the regional stock exchanges including the Malaysian Ringgit's value against the US dollar. This situation not only sparked rifts between Anwar Ibrahim as the country's Finance Minister and Mahathir due to disagreement in the economic mismanagement in the country that later lead to the dismissal of Anwar from the cabinet, but also raised local and international concerns over human rights and democracy, when Mahathir continued to use the ISA to arrest those who challenged his leadership and who accused him of cronyism, nepotism and corruption for over-extending credits to bail his mega-projects throughout the nation from 1997 to 2001 (see Kheng 2002; Shome 2002; Pandian 2005).

As Kheng (2002:228) puts it, "under Mahathir's years of administration he not only successfully transformed the face of Malaysian politics while consolidating UMNO's hold on power but also shifted his authority towards the overtly political executive branch". Although Mahathir had to face internal struggle in the UMNO party and other confrontational issues

locally and abroad, he had successfully triumphed in all political battles to maintain his position as Malaysia's longest serving prime minister for 23 years.

**iii. Mahathir's political intentions, strategies and actions (general contribution to the country's development: politics, society and economy)**

Mahathir's greatest contribution towards the country's political agenda not only focused on the positioning of the Malay race and the Islamic religion as integral parts of the nation building process, he also placed high interest on the aspect of economic and social development by introducing various nation building policies in the country from the early 1980s until 2003 (Teik 2003).

Since his main aim was to improve the economic standard of the populace particularly the Malays, Mahathir implemented the New Economy Policy (NEP) to initiate an approach for the country's 20 year development program to build a unified nation and reduce economic disparity, social and cultural differences among multi-ethnic groups (see Yong 1998; Pandian 2005). Following that, the government also introduced the National Development Policy (NDP) to reduce the economic imbalance and disparity among society based on balanced economic principles and equal distribution of wealth. These economic policies were not only successful in shaking off the 1987 economic depression but also increased the yearly economic growth in the country at a rate of 9 percent for almost a decade (Kheng 2002). More job opportunities were also created, particularly for Malays, to venture in businesses and industrial activities, and more government services were privatised and corporatised.

In order to increase the country's productivity and working standard, he also introduced the 'Clean, Efficient and Trustworthy' slogan to build a positive and productive work ethic in all government and public services (Yong 1998). Efforts to urge Malaysian workers to achieve high economic success also continued, with the introduction of the Look East Policy in 1983. This policy not only redirected the gaze of Malaysian citizens, particularly the Malays, from West to East, but also urged society to increase their management system and possess positive work ethic, hard work values, and become highly productive workers like their East Asian counterparts (Stewart 2003).

Realising the importance of industrialisation for the benefit of the country's future success, Mahathir also introduced the Industrialization Policy to form a progressive industrial sector as catalyst for the nation's development. A significant increase in research and development programs based on transfer technology particularly from the East Asian countries was also implemented in order for Malaysia to become an advanced industrial country (Hilley 2001). The national success continued to grow when Malaysia, with the assistance of Japanese manufacturers, produced the first national car, followed by the opening of the Penang Bridge, one of the longest bridges in the world completed by a Korean engineering firm in 1985. In addition, Mahathir introduced the National Culture Policy (NCP) to strengthen the unity among races by elevating quality of life with spiritual values balanced with socio-economic progress and development (Pandian 2005).

Mahathir's nation building programs, however, introduced additional policies beginning from the early 1990s to 2003 such as the enunciation of 'Vision 2020' to create a well-developed multi-racial Malaysia and the reintroduction of English as medium of instruction for science, engineering and medical subjects in institutions of higher learning through the Malaysian Education Policy. Additional policies such as Privatization Policy, Science and Technology Policy and SOGOSHOSHA Malaysia were also introduced (see Kheng 2002; Shome 2002; Teik 2003).

However, it was during the period from 1997 to 1999 that Mahathir's involvement in various large-scale nation building projects was most evident. The erection of these mega-projects was not only meant to yield a direct return to the economy due to creation of jobs along with other multiplier effects, but also to serve as the country's national icon and pride. Examples include the North-South Expressway, the Multimedia Super Corridor and the Cybercity of Cyberjaya, Malaysia's new administrative capital Putrajaya, the Kuala Lumpur International Airport, the Sepang Formula One circuit, the 2.4 billion Bakun Dam and the Petronas Twin Towers as symbols of modern Malaysia (see Kheng 2002; Shome 2002; Teik 2003).

**iv. Mahathir's Islamic approach, practice and idea**

Many commentaries have been put forth by political scientists to explain Mahathir's perceptions of Islam as put forward in a publication he called *The Challenge* (1986) since it contains some of the most important ideas after his book *The Malay Dilemma* (1970)<sup>1</sup>. According to Teik (1994), *The Malay Dilemma* focused on old values, which Mahathir claimed held the Malays back. *The Challenge* "on the other hand specified a new system of values, ethics and attitudes in regard to Islamic religion, education and economy which addressed the modern world in general, and Malaysia's Malay community in particular. Its aim was to help the Malays tackle the modern world on an equal basis with other communities" (Teik 1994:236-235).

Mahathir presented his ideas on Islam in two main chapters of *The Challenge*. According to Teik, "the substance of Mahathir's thinking in *The Challenge* offers the reading of Islam not from the view of an Islamic theologian but from a Malay nationalist" (Teik 2001:38). Milne and Mauzy agree and add that "Mahathir's view on Islam was quite decided since his belief in the Islamic religion was made to suit the political circumstances in which it was delivered" (Milne & Mauzy 1999:84).

In other words, "Mahathir's views of Islamic tradition in *The Challenge* are informed by his own knowledge to substantiate his political ideas, that put a stress on material advancement and wealth for Malays to progress rather than providing a discussion from the aspect of Islamic study" (Milne & Mauzy 1999:40-41). This is so, as Mahathir "literally interpreted the Quranic verses based on '*tafsir bil ra'y*' (rational commentary study of the Qur'an according to his own intellectual capacities and terms), instead of '*tafsir bil mathur*' (traditional commentary or valid precedent to interpret the text of the Quran that depends on the traditions attributed to the Prophet his companions and the tabi'een or 'followers')" (Martinez 2003:243).

Teik (2001:40) and Hilley (2001:48-49) also agree that Mahathir "seemed to create a new understanding of Malay development in the country by associating the idea of modernization with Islamic values". To reinforce the Islamic 'modernist image', Mahathir introduced the conception of 'Melayu Baru' or 'the new Malays' and discouraged the practice of

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<sup>1</sup> The 'Challenge' and the 'Malay Dilemma' were books written by Mahathir to express his views on the social values of Malay society

traditional Islamic belief. According to Mahathir, "it is important to depict a corporate image of a new Malay race that possessed a balanced attitude between the secular and spiritual in order to progress" (in Yong 1998:85). As put forth by Teik, "...to Mahathir's mind ...what Islam most urgently required of the Malays was for them to attain 'a balance between this world and the next'...or...worldly wealth and worldly knowledge...without which Muslims will be oppressed and finally spiritual values too will be lost" (Teik 2001:41). Martinez also states that Mahathir's intention "was only to raise the economy of the Malay Muslims by assuring them that it was right to seek wealth and material gain in order to progress and this did not challenge one's spiritual beliefs" (Martinez 2003:245). This is seen in *The Challenge* in the chapter on, 'Materialism and Spirituality', where Mahathir repeatedly voices his view on materialism and wealth:

.....Wealth does not mean materialism and poverty does not mean spiritual strength. Wealth and poverty have no direct bearing on materialism or spirituality. Materialism can exist in poverty and spirituality can be strong in wealth. (Mohamad 1986:71)

In the chapter 'Spirituality and Modern Challenge', Mahathir also states that:

In Islam there are no hermits and no religious order, which reject the world. For the rejection of the world and its wealth does not necessarily affect or enhance adherence to spiritual values. (Mohamad 1986:109)

A Muslim is not asked to reject the world totally and isolate himself from society.....A person who rejects the world also rejects society. The rituals of worship he performs are for himself alone. If everybody did this conditions in society would worsen and society itself might disintegrate. For instance, if all the males become monks, and all the females nuns, it would be a society of

pious people but would soon be extinct. When society becomes extinct so does religion, for a religion without living followers is totally meaningless. A religion lives while its followers live. The survival of the pious group depends on those who are not pious, who do not reject worldly concerns. Without the worldly endeavors of ordinary people, such groups or individuals who seek happiness solely for themselves would not be able to do so. This again shows how important worldly concerns are even for those who reject them. (Mohamad 1986:111)

Nevertheless, according to Teik (2001:85), "the reinforcing of an Islamic 'modernist' image, was actually meant to convince the Malay, that the programs and ideas propagated by the opposition party PAS did not concern the future of Muslim umma. This was due to the PAS ideology that was only based on traditionalist Islamic ideology which did not favor progress and modernization and was only concerned with issues relating to fundamental religious precepts". In other words, Mahathir tried to outmaneuver the PAS party and the dakwah movement's popularity in society by presenting UMNO as the sole party in the country which was concerned about the future of the Muslim umma.

Mahathir also stressed 'moderation' in the practice of Islam and civil-Islamic law as it would fit in with the multi-ethnic Malaysian context (NST 1997). According to Hilley (2001:192), "Mahathir's innovative move for introducing a moderate approach to Islam gave full confidence and assurances to all levels of society including the non Muslims. Mahathir's acts seemed to claim that there would be no Islamic extremist actions or rules for them to fear". In his keynote address delivered at Al-Azhar University on May 10<sup>th</sup>, 1998, Mahathir "pointed to the idea of moderate Islam as important element to unite different races together by citing the Quranic verses Surah Al Mumtahinah: Verse 8 that talks about inter-religious toleration and understanding in Islam" (Mohamad 2001:107). This moderate Islamic approach also helped to secure the status of Malaysia as a leading known Muslim state among other nations in the Islamic world (NST 1982).

Correspondingly, Mahathir promoted "his version of 'progressive Islam', which should be in line with country's social and economic development" (Martinez 2003:253). In relation to this, "the idea of progressive Islam is not only promulgated to legitimize the country's development project but also to fulfill his 'Vision 2020' and to achieve his political ambitions" (Martinez 2003:254). Liow states that "the propagation of progressive Islam in the country was an important political strategy since it could convince the entire population. This was because progressive Islam would promise a better future and prospects for the development of Malaysia as the centre of Islamic civilization" (Liow 2004:190). Milne and Mauzy add that Mahathir's progressive Islamic approach "can gave full confidence and assure the populace that UMNO is the sole party that is concerned about the Malays and the multi-ethnic community in the country" (Milne & Mauzy 1999:84). According to Martinez (2003:257) and Teik (2001:38), Mahathir's idea of progressive Islam is based upon material wealth as its main priority. Both of them stated that Mahathir often urged the Malays to be a successful umma where he advised them to be well equipped with material wealth in this modern world. Only then can they continue to secure and preserve spiritual values, which would later help them to ensure their happiness in this world and hereafter. In other words, without material wealth, Muslims would feel repressed and be easily dominated by others, therefore it was important for them to accentuate materialism in order not to lose spiritual values (Kua 1996). Mahathir also placed great value in regaining the past greatness of Islam, and making the past glory of Islamic history a model for the Malay Muslim to follow due to their remarkable advances in all fields (see Pandian 2005; Yong 1998).

Most political scholars including Martinez, Teik, Hilley, Milne and Mauzy agree that Mahathir's definition of Islam can be classified and interpreted under two main headings. First, Islam is utilised for legitimising the ruling government's political authority. Second, Islam is used to authorise the country's capitalist development. According to these scholars there are four main reasons why this situation occurred during Mahathir's administration.

First, Islam was employed to anchor the idea of Malay identity and safeguard Malay paramountcy in the political sphere and the plural society (Martinez 2003; Teik 2001; Hilley 2001; Milne & Mauzy 1999).

Second, to evoke the nationalistic sentiments among the Malays since Islam could be a unifying tool to unite the Malays. This is important for the ruling government to acquire more support from them (Martinez 2003; Mutalib 1990; Said 1992).

Third, Islam is used to restructure and safeguard UMNO's supremacy as a reliable and dependable party in the country (Arakaki 2004; Means 1991). This was Mahathir's primary aim during his ruling years, where he tried "to convince the Malay to make UMNO the legitimate guardian of the Malay ethnicity and Islamic religion" (Milne & Mauzy 1983:643). Even though this had been the concern of UMNO since 1946, during Mahathir's administration this issue was brought to the forefront of UMNO and local politics and it was well addressed. As a result, the identification of UMNO with the Malay ethnicity and the practice of Islamic religion intensified.

Fourth, to encounter retrogressive interpretation of Islam promulgated by some section of the Malay Muslim community that upholds fundamentalist Islamic ideology, such as the dakwah Islamic movement represented by PAS, ABIM and Darul Arqam (Teik 2001; Liow 2004). The notions of Islam promulgated by these groups seemed to get in the way of Mahathir's political agenda and were seen to be incompatible with the present social context by Mahathir. One clear example is the Hudud law (Islamic criminal code) proposed by PAS to address the spread of social problems and development process in Malaysia. Mahathir fiercely resisted the imposition of Hudud law, as according to him, it did not reflect practical reference to the ideals of mercy or social justice as stated in Quran. He claimed that it was unfair to apply this law to Muslims alone as it would result in only outwardly true Muslims (Milne & Mauzy 1999; Hilley 2001). Moreover, it would suppress Malay cultural, social, political, and economic primacy (STAR 1992).

**v. Mahathir's intentions, strategies and actions (focusing on Islamic development in the country)**

Under Mahathir's administration, "the Islamic policies in the country were drastically changed to a more centralized decision making process that focused on the office of the prime minister and unified it under the Federal government" (Martinez 2001:476). This shift happened due to

two main reasons. First, there had been several incidents of disagreement in the country on the practice of Islamic laws and affairs between the Malay rulers and Mahathir, where the state actions often overshadowed the federal decisions and interpretations on Islam (see Means 1991; Teik 2001; Kheng 2002). Second, it coincided with the cooption of Anwar Ibrahim into UMNO and the inculcation of Islamic value policy in the government machinery in 1984, in which Mahathir urged upon every federal and state council to enforce Islamic values and principles at every state government level (Jaafar 1980).

Thus, all Islamic activities and development were regulated under the Department for the Advancement of Islam (JAKIM, previously known as BAHEIS) with the help of several other government-created agencies such as the Islamic Center, the Islamic Training Dakwah Institute and the Islamic Research Center (Nagata 1984). The Islamic Center is an important establishment and served two main purposes. First, it provided authority for the 'ulama' (religious scholars) to represent and promote their views on matters relating to religious issues in the country. The Islamic Center acted as the official supervisory body or watchdog over non-state organisations involved in dakwah activities (Camroux 1996). Second, it ensured that the Malay community followed and adhered to true Islamic teachings and becomes familiar with its practice and value system, instead of being influenced by other deviant sects and unauthorised dakwah bodies. Martinez (2001:476) explains that JAKIM "played an important role as it formulated policy on Islam for the states and drafted laws, which then sends out to the various states, urging them to enact legislation. Even though, it depended on the State Islamic Department to enact the law, nevertheless the power over Islam in state level is administered by the Chief Minister, who was typically associated with UMNO and the Federal government in UMNO controlled states. Hence, this situation reflected the extension of Federal power to control and administer and legislates Islam in Malaysia".

The Federal Government "thus monitored all affairs relating to Islam. This allowed them to have full control over Islamic developments and enabled the government to promote its own interpretation of Islamic ideas to the masses"(Ackerman & Raymond 1988:44). In this sense, the Federal Government under Mahathir's administration "had more authority and ultimate power in administering, supervising and making decisions over the development of Islamic affairs in the country" (Means 1991:100). This included "coordinating the practice of

Islamic religious law in every state including giving funding and approving Islamic development projects at state level, except in states that it has lost to PAS" (Means 1991:100). Since the symbolic meaning of Islam is important for legitimisation of Mahathir's government, the Federal Government therefore carefully supervised the religious institutions at state level.

Mahathir's support for Islam at the international and domestic levels was in the form of Islamic policies, programs, ritual acts and development projects and can be seen in two different phases of development, first from 1981 until 1990 and later from 1991 until 2003.

According to Camroux (1996), the Islamization policy at the international level during the Mahathir government was employed in order to fulfill three main purposes. First, Islam was made an instrument for the nation's identity building project in order to gain recognition and carve a niche for itself on the world stage as a successful Muslim nation.

Second, Islam was made as an ideological stage to engage with the worldwide Muslim ummah and nations by portraying Malaysia as a leading well-developed Islamic state compared to other Muslim countries.

Third, Islam was used as a tool to instigate a modern Malay-Muslim revival by rebuilding and bringing forth the Malay-Muslim profile abroad as the leading race that was capable of competing with other ethnicities. This commitment was proven when Malaysia set up a diplomatic representation with Middle Eastern countries particularly Egypt, Saudi Arabia, Kuwait and Iran to achieve recognition in political and economic terms. This statement was clearly elucidated during the Deputy Prime Minister's visit to Egypt and Jordan where he stated that "other Muslim countries had recognized Malaysia as one of the leading Muslim countries and they had great confidence in Malaysia's development and growth as a champion in the Muslim world" (in UM 1982).

On the international scene, Mahathir's involvement was seen when he took part in conferences that touched on Islamic issues. An example is the Regional Islamic Dakwah Council of South East Asia and the Pacific (RISEAP) that dealt with technology and Islam. Its first general assembly was held in Kuala Lumpur in 1982, sponsored by the Malaysian government and attended by delegates from South-East Asia, East Asia and the Pacific Region. During his early period of administration, Mahathir also strengthened ties with other Islamic nations particularly from the Middle East and showed concern on issues such as the

Palestinian – Israel conflict and the Afghan War. For example, in the 1981 Organization of Islamic Conference (OIC) General Assembly he personally requested military and economic aid for the Afghani Mujahideen (Camroux 1996).

Moreover, Malaysia under Mahathir played a major role in helping to support unfortunate Muslim societies in other nations who faced external crisis in places such as Palestine, Bosnia, Chechnya, The Philippines, Southern Thailand, and Afghanistan. Over time, this mutual relation with other Muslim countries was used to legitimise UMNO's own brand of Islamic ideology in the country and to challenge the opposition Islamic party and to promote the ruling party's view of the right kind of Islam to be practiced in other Muslim countries (Nair 1997). Thus, it is implied that the status of Islam whether locally or abroad was actually aimed as part of the UMNO-led government's strategy for the resolution of political conflict and the centralisation of authority. Clearly, Mahathir showed strong leadership as a Malay nationalist and a dedicated Islamic leader at the international level. Nonetheless, the aim of Islam under the administration of Mahathir was to safeguard and strengthen the position of UMNO as a dominant Malay-Muslim party in Malaysia and among other Muslim nations.

The role of Islam at the national level emerged directly after the 1982 UMNO General Assembly. A national seminar on the Concept of Development in Islam was called by Mahathir to provide guidelines for the government and civic servants to implement Islamic principles in public departments and institutions. The promotion of the Islamic religion was also demonstrated in the country's economic schemes and financial policies to replace the previous Western-based economic system where Islamic principles were to be implemented in the Third (1976-1981) and Fourth (1981-1986) Malaysia Plan. In relation to this, many financial institutions based on Islam were established in the country such as the Islamic Banking, Islamic Development Foundation and the Islamic Insurance Company. In 1982, the government established the Islam Bank of Malaysia and operated it based on strict Islamic principles which opposed usury or interest for both the lender and borrower. Within a short period, this bank became the third largest bank in Malaysia and was popular among Malays in rural areas. Indirectly, the establishment of an Islamic bank by the government was seen as an encouraging political act, which gained increased support from rural Malays towards the government's new policies. This was considered a major achievement for the UMNO party in

campaigning against PAS. The Islamic Economic Development Foundation was also formed by UMNO in July 1984 to provide substantial economic welfare for the Islamic community in Malaysia who handled small business and trading projects by providing them with financial and physical support. In mid 1984, the government introduced the 'Guidebook on Islamic Ethics and Islamic Development In Malaysia' to ensure that future developmental projects and programs in the country would be carried out according to Islamic precedents (Islamic Herald 1984).

The government also showed interest in Islam through public campaigns, seminars, exhibitions, national processions and ceremonies. This can be seen from grand occasions such as the celebration of National Dakwah Month which had the theme "Islam guarantees nation's security" and the 1500 year of Hijrah Festival at the federal level where it was accompanied by a wide media blitz. Other initiatives included the annual Quranic recitation competition, extended celebrations to commemorate the Prophet Muhammad's birthday and the Muslims Eid Ul Adha and Eid Festivals in the country. From 1982 onwards, there was a substantial increase in the number of Islamic programs broadcasted over the mass media particularly on radio and television and special airtime was given for this purpose.

Significant changes also occurred in terms of education where the UMNO-led government put much effort into building Islamic educational facilities in the country by establishing the Islamic Teacher's Training College in Petaling Jaya and the opening of International Islamic University in 1983. Adding to that, provisions were made by the government for the International Islamic Youth Complex. The main objective of these particular institutions was to provide a balanced education for Muslim intellectuals that cover both the worldly and afterlife relating to scientific technology and the religious Islamic teachings. Mahathir's deputy minister, Musa Hitam, stated these government Islamic projects were important as they proved that Islam is not a backward religion but it is modern, dynamic and adaptable to present days (NST 1983). In the following year, the Ministry of Education also sent circulars to all schools in the country to encourage Muslim students to dress according to the Islamic code (UM 1984).

During this decade too, the International Institute of Islamic Thought and Civilization (ISTAC) was founded on 27<sup>th</sup> February, 1987 by Professor Dr. Syed Muhammad Naquib al-

Attas and officially launched by Mahathir on 4<sup>th</sup> October, 1991. Its purpose was to be the centre of Islamic research and postgraduate study in Malaysia offering degrees in Islamic civilisation and Islamic science. The Tithe Collection Agency (PPZ) was also introduced under Mahathir's rule and was meant to collect alms according to the requirements stated in one of the fifth pillars of Islam. This corporate organisation was formed by the government's Islamic Council Federal Territory and operated from January 1991. The main aim of the PPZ was to systematically collect the alms under one foundation to distribute the funds to the eligible for instance the *fakir* or the poor. More funds were also allocated by the Federal Government in order to construct religious centers "such as mosques and suraus in urban and village areas in every state – many quite new ones were made of cement and in imposing new styles" (Means 1991:102).

The rapid construction of mosques in the country, particularly in major cities like Kuala Lumpur, can also be seen in the country's new master plan, drafted by the Federal Government. In this planning layout, there was planning for mosques and Malay cemeteries (FEER 1984). By the end of 1986, it was estimated that Kuala Lumpur alone had a total number of 69 mosques and 165 suraus. The number of mosques in the country continued to increase during the later years of Mahathir's administration. This included the erection of seven state mosques throughout the nation. These are the Malacca State Mosque, Sabah State Mosque, Federal Territory of Labuan Mosque, Selangor State Mosque, Pahang State Mosque, Federal Territory State Mosque, and Putra Mosque.

#### **5.4 Summary: Description of three state mosques and political leadership of three leaders**

This chapter reviewed in detail the first phase analysis of the findings on architectural design features of the three case studies on state mosques in Malaysia, including the political context and the administration of three political leaders that took place during the construction of these state mosques with reference to the established indicators. The findings in this chapter set the scene for the discussion to be conducted in the next chapter. In order to fulfill the objective of the study and for the purpose of building an argument through the description of the findings, there is still a need

to integrate and link the findings based on the six indicators for each state mosque with the findings relating to five indicators of each leader's political policies and agendas.

This second phase of analysis (see Figure 4.22 and Chapter 4), which is to be discussed in the next chapter, is important as it will help to identify whether or not these three leaders' political ideas on Islam influence the architectural design of these three state mosques. In order to comprehend how these leaders' political ideas may be manifest in the design appearance of the three state mosques, comparative analysis of the integrative findings also need to be conducted. To understand how this next process of analysis works and to ascertain how and why this interrelationship between state mosque and politics existed. The following chapter will explain this matter in depth.

## Chapter Six

### SYNTHESIS AND DISCUSSION

#### 6.1 Introduction

The objective of this chapter is to interpret and explain the findings as outlined in the previous chapter. Four main aspects will be addressed during this process.

First, this chapter briefly states the original intent of the study by restating what is missing from the literature and why is it important to address this gap. Second, the process involved in the analysis and synthesis is identified to consolidate the initial assumption. This is done by briefly revisiting the emerging theories which play a role in the investigation of the study to highlight what can be revealed from the study. Third, the chapter aims to identify how the findings from the selected West Malaysia settings are significant; and finally, position the overall study within the existing body of knowledge.

This chapter is important for this study, as it helps to build on the findings, as outlined in Chapter 5 from the analyses of three state mosques and the three political leaders, by making comparison and synthesis of the leaders' political ideologies and the state mosque design principles. This chapter, which describes on the second phase of analysis, is organised into three main sections. In the first section, the outcomes of the findings relating to the Malaysian state mosques and political leaders will be outlined (Figure 6.0).

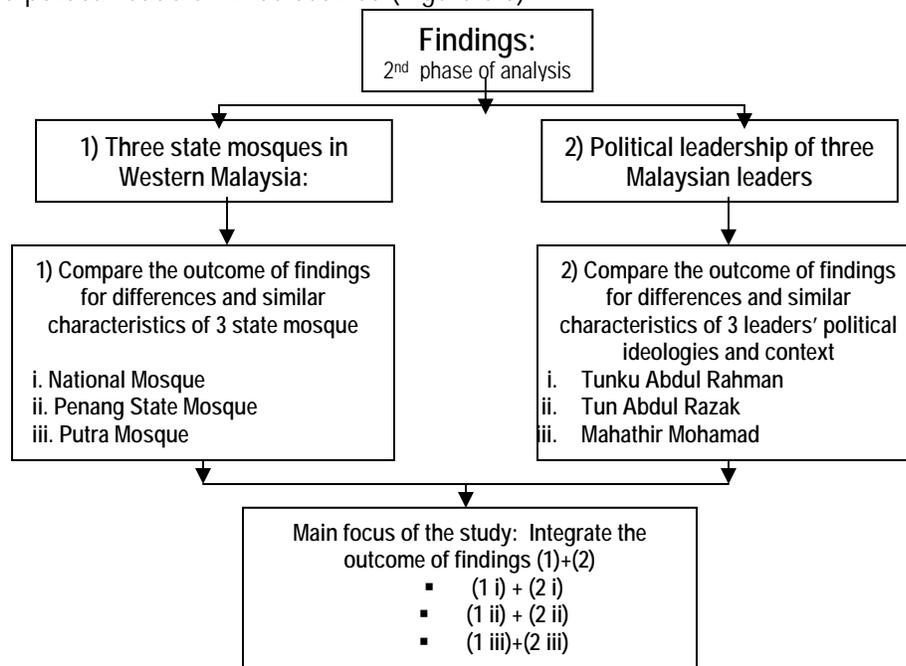


Figure 6.0 Findings from 2<sup>nd</sup> phase of analysis of three state mosques and leaders in Malaysia

The second section, which is the main focus for this study, then links the findings of the case study of three state mosques in Malaysia with the political ideas of three Malaysian leaders (Figure 6.0). This discussion is important as it will explain how the various perspectives and Islamic political ideas of these leaders influenced the design of three state mosques built during the post-independence period. This is then followed by the third section, where attention is focused on the significance of the findings and the main contributions that this study has made to the current knowledge.

## **6.2 Discussion of findings on the outcomes of Malaysian state mosques and leaders**

This study introduces a new form of analysis for the research of the relationship between state mosques and politics. It builds on past literature concerning mosques in Muslim countries. In this case, this study deals with specific interpretations of the state mosque as a social-physical phenomenon which demands multi disciplinary form of inquiry. It therefore combines structuralist and interpretive paradigms to capture the complexity of the relationship.

This analytical framework enabled the structural relationship, which exists between the state mosque and social culture, to be revealed as well as the meaningful concepts that are embodied in the state mosque in its specific context. Both semiotics and hermeneutics enable the symbolic meaning anchored in the state mosque in its social and cultural setting to be understood. In addition, hermeneutics specifically enabled human intention and associated actions in the creation of the state mosques to be identified from the analysis of the political texts.

### **6.2.1 The state mosque as a 'sign': case study similarities and differences**

Framework for encoding the potential meanings of the state mosque in West Malaysia through its design elements had been established in Chapter 4 (Section 4.3.1). This is possible, as by applying semiotic analysis it provides a clear understanding of how this state mosque acts as a 'sign' (Section 4.3.1) in two important ways:

- a) literally as a representational physical entity (denotative) by looking at the building content (design motif) and architectural expression (morphological units that make up the built form) (Sections 5.2.1; 5.2.2; 5.2.3) and;
- b) as a social object and product of human culture, as embodiment of the conceptual codes and social conventions of Malaysian society (connotative).

#### 6.2.1.1 Similarities of the state mosques

After reading the case study of three state mosques in Malaysia in a denotative manner, it reveals that they share similar characteristics in four main aspects:

- i) Firstly, function as a state mosques. All three were built as a place for performing Muslim religious rites, to serve the purpose of a religious learning centre and for conducting religious communal activities.
- ii) Secondly, have the obligatory features of a mosque. All three portray the use of basic elements such as the minaret (tower used to call for prayer or the azan), mihrab (niche in the middle of the qiblah wall for the imam), mimbar (pulpit where the imam gives the sermon), qiblah wall (wall orientated to the Ka'ba in Mecca), a separate prayer space located for women and facilities for ritual ablutions to indicate and identify it as a prayer house for the Muslim worshipper.
- iii) Thirdly, the three state mosques are built from the contemporary materials that were possible due to the latest building technology available during the period it was constructed.
- iv) Fourth, each of the state mosques acts as a dominant structure in its own contextual setting and location where it was placed. In other words, they became a recognised landmark, which can be

identified from miles away as a place to practice religious rites and worship.

The three state mosques in West Malaysia shared similar functional purposes in which they serve as a space for social as well as religious purposes. Those studied each have the standard feature elements found in state mosques in other Muslim countries.

### 6.2.1.2 Differences between the state mosques

After tracing the evolution of the architectural design through these three state mosques, which were constructed during the period from 1963 to 1997, important differences in the design were also evident in three main aspects:

- i) Firstly, is national identity. The National Mosque and Penang State Mosque portray designs that flag the characteristic of national identity which refers to the local cultural heritage as its design precedence. This situation, however, differs for the Putra Mosque as it does not present the characteristic of national identity at all but instead features imported idioms from the great mosques of the Islamic world as its design precedents.
- ii) Secondly, is Islamic representation (see Appendix I Tables 1.8-1.15 and Table 1.17). The National Mosque and Penang State mosque portray no elaborate use of Islamic elements for their exterior and interior treatments. In contrast, the Putra Mosque presents a prominent Islamic images and uses an eclectic array of Persian (Iranian) features for its structural details. These include a large scale dome, monumental gateway and high pointed semicircular arches. In addition, it portrays exterior and interior façade treatments that use sumptuous classical Islamic decorations for the mosque design vocabulary such as

calligraphic inscriptions, geometric ornaments and muqarnas, including a spatial layout that refers to Arabian hypostyle planning composition that is surrounded by lavish courtyards.

- iii) Thirdly, the morphological elements of the state mosque. This is seen in examples such as the access and approach to the building, the spatial organisation, organisation of form and space, setting, proportion and scale of the building (see Appendix 1 Tables 1.3 - 1.18). The National Mosque and Penang State Mosque more or less share similar design characteristics, but the Putra Mosque presents a distinct design appearance for all of its morphological building aspects, which includes the physical representation of the interior and exterior treatment.

### **6.2.2 The political leader as generator of the state mosque: case study similarities and differences**

Due to the differences revealed and described during the first stage of this project, in regard to the design of state mosques during Malaysia's post-independence period, the possible factors from a political perspective which may have influenced these differences were sought. The interpretive logic of inquiry enabled the state mosque's creator's belief systems and intentions to be revealed from the political and associated documents. Hermeneutics as defined by Scheleimacher, Barber and Wallace informed the analysis of reading the archival documents and political text by:

- a) providing an understanding of the contextual setting and political climate of the leaders in which they were situated in as the creator of the state mosques (Sections 5.3.1; 5.3.2; 5.3.3) and;
- b) providing an understanding of Malaysian leaders' belief system, values and intentions as an individual being.

### 6.2.2.1 Differences between the leaders

Three main differences are identified in regard to the contextual setting and the political leaders associated behavior, during the construction period of these three state mosques from 1957 to 2003:

- i) The political climate within the Malaysian society. (see Appendix J Tables 1.0-1.2) Each period is shown to have a unique focus that underpinned its development. The concerns during Tunku's administrative period (1957-1969) were with early independence issues such as the unification of society, development of national identity, consolidation of society's self identification and ways to uphold society's loyalty, particularly the majority ethnic group, to the state and government are evident.

Razak's administrative period (1970-1976), on the other hand, showed concerns with nation building strategies such as mending the fractured scene due to the 1969 racial riots and overcoming the internal crisis such as the proliferation of the dakwah movement in the country due to the return of Malay Muslim students educated from the Middle East. These students not only introduced reformists Islamic ideology in the country but also spread this new Islamic teachings to the local populace.

Mahathir's administrative period (1980-2003) showed strong interest in competing with other secularist nation-states from well-developed states and Muslim leaders from other Muslim countries in the aspect of nation building and material development. Mahathir's period also portrayed the ongoing battle against the radical fundamentalist opposition group and their critiques of the ruling government policies, development projects and social programs.

- ii) Leaders' Islamic practices (see Appendix J Tables 1.0-1.2). Over the three periods, the emphasis and characteristic style of the leaders' Islamic practice are as follows. During Tunku's administration, Islam

was perceived as the official religion of the state and legislation favorable to Islamic development in the country was passed by the government. Islam was also acknowledged to be part of the country's national identity, and as the basic criteria of nation building, in order to unify the majority ethnic group in the country. However, Tunku did not show much involvement with Islamic affairs at the global context.

Although Razak's Islamic practice was similar to Tunku at the domestic level, he gave more emphasis towards Islamic affairs in the global context. In other words, Razak showed strong Islamic commitment at the international level by embarking on a series of initiatives in foreign policies such as building economic ties and making business ventures with other well-developed Muslim nations in order to attract Muslim investors to invest in Malaysia's economy for the future development of the country. This was an important strategy to portray the country as a modern and progressive Muslim nation that was equally developed with other Muslim countries.

The practice of Islam under Mahathir's administration was a major expansion compared to previous leaders. Islam was widely employed and emphasised by Mahathir at both the local and global levels. At the national level, Islamic principles were implemented in all government machinery and closely monitored under a centralised Islamic government body. The practice of Islam under Mahathir's leadership was associated with the idea of progress, modernisation and to legalise the country's capitalist development. In the international context, Islam was also utilised as a political tool to engage with the worldwide Muslim ummah and nations by setting up a diplomatic representation and ties with Middle Eastern nations and other Muslim countries, to present Malaysia as a centre of Islamic civilisation as well as a leading well-developed Islamic state and a successful Muslim nation.

iii) The individual personalities, political administration and leadership (see Appendix J Tables 1.0-1.2). Analysis of the documents reveals that most scholars and historians such as Miller (1959), Lim (1982), Healy (1982), Sheppard (1987), Gill (1990) and Hng (2004), agreed that from the evolution of Tunku's leadership, many categorised him as an astute politician who had incisive political judgment. However, due to his vague administrative policies, he was also perceived by many scholars as having a lack of driving fervor in tackling political issues in the country. This is so, as he preferred to engage in areas of little controversy and favored the idea of bargaining and compromising in handling most political affairs in the country, particularly the inter-racial affairs.

His intensity towards political practice in the country therefore was defined as tolerant, liberal and moderate. The shaping of this kind of political approach may be because of his unstructured educational experiences at a young age, his late entrance in the local political arena at the age of 45, and the fact that his recruitment into UMNO was as much by pursuance from others rather than his own will to be involved in the country's political activity. This situation is also added by his wealthy upbringing in a royal family and a relaxed environment that indirectly shaped his personality as an easygoing, cooperative person, more oriented towards human relations rather than being a person of independent action, or an assertive and aggressive individual.

In contrast to Tunku, Razak reflected a different kind of administrative approach. He was more politically active and possessed an outstanding drive for politics. His national policies in dealing with the country's development in the local and global context were well defined and structured, and provided new directions for Malaysia to succeed politically and economically after the 1969 racial riot. Due to his achievement in generating unprecedented economic

growth in the country and the introduction of various development policies, scholars such as Shaw (1976), Hng (1996), Zainudin (1997) and Yaakub (2007) describe him as a rigorous leader, self-disciplined administrator and an intellectual bureaucrat. The molding of his orientation towards life and politics, including his motivation in the introduction of new development policies which showed concern about Malay poverty during his administrative years, may also owe to his structured educational experiences in the West, being brought up in an aristocratic political family in a Malay rural environment, and his involvement in politics at a young age.

Unlike Tunku and Razak, Mahathir is perceived by many scholars such as Milne (1990), Teik (1994), Kuo (1996), Martinez (2001), Kheng (2002) and Rahman (2004), as an extreme, outspoken, achievement-oriented and active leader in character. Being Malaysia's longest serving and most controversial prime minister, he presented a dynamic, independent action and more aggressive leadership than the others in pursuit of his political goals and success. This is portrayed in his political approaches that are characterised by his tactician character to survive in Malaysian politicians and in his authoritarian style in seeking control over Malaysia and the masses.

Although he gave Malaysia a respected position on the global stage and instilled pride in the Malaysian society due to his development policies based on technology, industrialisation and economy, nevertheless, his ambitious nation building programs seemed to present that Mahathir was seeking power as an end in itself for legitimising his ruling party and his government in the country. His bold nation building policies and dominant political orientations may have been driven by his personal dynamism to achieve recognition and impress others. This situation may owe to his upbringing in a commoner family in a harsh rural environment, and never having gone abroad for tertiary education like other prime

ministers, thus shaping his ideas towards homegrown nationalism and an intensely anti-Western outlook.

Clearly, each leader had a distinct administrative style and personality. The most significant case, however, is presented under the political leadership of Mahathir Mohamad due to his dynamic personality and the introduction of bold development policies in leading Malaysia towards a well-developed nation during a 23 year administration.

### 6.2.2.2 Similarities between the leaders

Although there are differences evident in the political climate and leadership for each Malaysian prime minister, the analysis of the literature also reveals that there are similarities. These similarities can be identified in two main ways:

- i) The leader's Islamic ideals and principles (see Appendix J Tables 1.0-1.2). Many scholars such as Funston (1980), Milne (1999), Mauzy (1999) and Hilley (2001), perceive the Malaysian government's ideological approach towards Islam, led by Tunku, Razak and Mahathir under the UMNO ruling party, as 'practical'. Their ideologies were more concerned about progress unlike members of the contending Malaysian Islamic Party (PAS) who had a conservative stronghold and traditionalist Islamic beliefs.

This is because UMNO's strand of Islamic thinking was prone to modernist Islamic ideology, as most of the leaders were Malay royals and aristocrats with Western influence (Abdullah 1988:188). As put forth by Firdaus (1985:98), "although UMNO can be deliberately seen as a party that defended the prerogative of the Malays with nationalistic sentiments, who seemingly showed interest towards Islam, on the other hand, it actually portrayed an inclination towards the colonialist ideology. This is so

as UMNO was a party that was partly induced by the Western systems and ideas ever since its establishment in 1946".

Western-trained Malay administrators such as Tunku, Hussein and Razak thus emphasised the correlation of Islamic religious principles with theological and worldly matters. Belief towards the Islamic principles hence was flexible and can be synchronised and adjusted in order to fulfill individual needs. In other words, UMNO's view towards Islam "was considered vague as it seemed to hold on to the political form of 'compromised and pluralism' where its Islamic principles keep changing according to time and place. Since the party's main objective was to achieve success, popularity, legitimacy and power control" (Funston 1980:137). Although it may be argued that Mahathir did not receive his political training from the colonials like the previous prime ministers, he nevertheless "was still much influenced by the UMNO's party model of thinking which was embedded with the Islamic modernist strand, that was somehow prone to secularism" (Abdullah 1988:187).

This situation "in time becomes a ritual tradition in the UMNO party where the interpretation towards Islam was merely professed in a moderate manner, being assumed as a symbolic and cultural rite rather than practicing it as a way of life (ad-deen) in the conduct of public affairs" (Teik 1995:162). This matter also was clearly proven in the 1970s during the gradual return of educated Malay students from abroad who were notably influenced by the fundamental streams of Islamic ideas: "These fanatic fundamentalist students who sought to bring a foreign 'Arabist Wahabist' heresy into Malaysia, thus openly denounced that the UMNO ruling party is a Malay nationalist party and all of its implied policies are un-Islamic because purely based on material progress" (Anwar 1987:30).

These fundamentalist groups also stated that, "the role of UMNO is more predisposed towards the nation building agenda where Islam was treated as a form of culture and custom in order to strengthen the spirit of Malay nationalism. Although Malaysia had achieved its independence nearly 43 years ago, until the present day the ideology of UMNO leaders is still strongly influenced by Western ideology and culture of modernization, materialism and secularization that is deeply engrossed in the country's political system, economic growth, social development as well as its religious belief and cultural system" (Fadzil 1986:76).

Although there were vast government support programs and funding given by UMNO toward Islam, this gesture seemed to be a token of concession where it was firstly intended as a political gesture for internal political affairs and secondly to strengthen socio-economic ties with foreign Muslim nations (Martinez 2001; Milne & Mauzy 1999).

Politically, "the pursuance of Islamisation in the country indirectly acted as a strategy to placate the rival party PAS besides suppressing the resurgence of other Islamic dakwah movements in the country such as ABIM and Arqam" (Ayoob 1981:165-189).

This was proven when the UMNO government sponsored various activities, based on the theme of money by erecting many religious institutions throughout the country such as building mosques, suraus, Islamic universities, banks, research centers, missionary foundations, publications of Islamic literature, proclamation of dakwah month and implementation of Islamic values in society, international and national Islamic conferences, Quran reading competition and others. This act was even clarified

by Hussein Onn the former Malaysia's prime minister in 1982, when he openly announced that:

You may wonder , why we spent so much money on Islam...  
If we don't, we face two major problems. First, Party Islam will get at us. The party will, and does claim we are not religious and the people will lose faith. Second, we are to strengthen the faith of the people, which is another way to fight other ideological groups. (Yasin 1996:183)

The government's action towards Islam were also criticised by a fanatical minority of the local Malay Muslim community who claimed that UMNO was only building trust in order to gain more popular support with the Islamic religion being utilised as a political instrument to sustain the position of the UMNO party and its leaders (Teik 1995; Funston 1981; Hilley 2001).

In order to contend with the incomers who were the non-Malay citizens from other races and to survive materially and emotionally, "UMNO also turned to Islam as an instrument to give them self awareness and self assurance" (Mutalib 1990:877-891). The UMNO party clung to Islam, made it a direct source for political struggle, and incorporated it as part of their identity in order to preserve and safeguard their position from the intrusion of the non-Malays towards their prerogative rights in the country (Bahri 1997).

This situation can be seen in the UMNO party manifesto and its leaders where it continuously defended the role and position of Islam in its society and safeguarded all matters relating to Islam and the Malay culture (Bahri 1997).

- ii) The intention of embracing Islamic ideals. By tracing the evolution of Malaysian leaders' Islamic objectives for the past 50 years, it

appears that all of them shared a similar political intention. Islam was not only utilised as a political tool to combat the dakwah movement and the opposition party in the country, but also for maintaining the position and safeguarding the stature of UMNO as the dominant and reliable Malay Islam ruling government party in the country. These intentions are important for two main reasons.

First, the ruling government under these three leaders intended to gain acknowledgement by showing to the populace, particularly the majority ethnic group, that the government was concerned about the development of Islam in the country compared to the opposition party and that it was able to guarantee progress and modernisation for the masses.

Second, the leaders' intention was to mobilise support from the Muslim group towards their administration by showing significant Islamic support such as promoting Islamic programs, including the erection of Muslim places of worship and religious institutions, throughout the nation.

All three leaders' shared similar Islamic principles and intentions of embracing this Islamic ideal. They utilised Islam as a political tool to legitimise their political authority, to counteract the retrogressive dakwah movement; to anchor the idea of Malay identity; to safeguard the Malay paramountcy in the country's political sphere and to legalise the country's development. Through this combination of strategies, in time, the modernist Islamic ideology associated with the idea of moderation, modernisation, and material progress as practiced by these leaders became incorporated as part of the country's social growth, political agenda and development of the built environment, particularly during the post-independence period until the present context.

### 6.3 The impact of political ideology on the design of state mosques

In the above sections, the similarities and different characteristics of both the state mosques and the political leaders in Malaysia are clearly identified. To see how such political ideas of Islam propagated by UMNO leaders, Tunku, Razak and Mahathir are manifested in the design of the Malaysian state mosque, the findings on these two aspects of post-colonial Malaysia will be integrated and discussed. In Chapter 2, it was shown that architecture is an agent for mass communication, which can convey messages to an audience. Therefore it potentially may symbolise the ideology of political leaders and their authority in society. Architectural properties and design attributes, such as form and space, are possible attributes of the 'sign' system.

This second phase of the discussion (see Figure 6.0) is important as it not only helped to consolidate the hypotheses that political ideas of Islam influenced the three state mosque designs in Malaysia, but it also describes how architectural attributes and properties of state mosques symbolise the political ideology of Malaysian leaders by reading the state mosque at a connotative level (see Section 4.3.1). Each of the state mosques and each of the leader's political ideas will be discussed in turn. What is revealed is that the nature of the built form as a 'sign' complements the style of the political leader in power at the time of its design and construction. To demonstrate this, the details will be outlined in three distinct case studies which will be discussed separately. These are summarized in the Table 6.0 for ease of comparison.

Case study	Period of time	State mosque and political leader	Leaders' political intention	State mosque dominant characteristics
1	1957-1969	Tunku Abdul Rahman (National Mosque)	<ul style="list-style-type: none"> <li>• To evoke nationalistic sentiment</li> <li>• To unify majority ethnic group (Malay Muslims)</li> <li>• To promote the idea of progress</li> <li>• To gain acknowledgement from local and global audience (Muslim nations)</li> </ul>	<ul style="list-style-type: none"> <li>• Malay vernacular (parasol and traditional Malay house as metaphor)</li> <li>• 'Communal' design concept</li> <li>• Moderate expression and representation</li> <li>• Non-isolated context</li> <li>• Contemporary technology and material</li> <li>• Accessible access, no gateway</li> <li>• 'Ringy' spatial syntax</li> <li>• Assymetrical massing</li> </ul>

2	1970-1976	Tun Abdul Razak (Penang State Mosque)	<ul style="list-style-type: none"> <li>• To consolidate feeling of nationalism</li> <li>• To ensure solidarity among majority ethnic group (Malay Muslims)</li> <li>• To present the idea of modernisation</li> <li>• To gain recognition from local and global audience (Muslim nations)</li> </ul>	<ul style="list-style-type: none"> <li>• Post colonial identity (national floral as metaphor)</li> <li>• 'Communal' design concept</li> <li>• Moderate expression and representation</li> <li>• Non-isolated context</li> <li>• Contemporary technology and material</li> <li>• Accessible access, no gateway</li> <li>• 'Ringy' spatial syntax</li> <li>• Assymetrical massing</li> </ul>
3	1980-2003	Tun Mahathir Mohamad (Putra Mosque)	<ul style="list-style-type: none"> <li>• Rebuilding Islamic imperial power and reviving past civilisation</li> <li>• To enhance image as powerful Malay Muslim leader</li> <li>• To secure political legitimacy and authority</li> <li>• To portray material progress and achievement</li> <li>• To gain acceptance from local and global audience (Muslim nations)</li> </ul>	<ul style="list-style-type: none"> <li>• Foreign historical revivalism (Middle eastern referencing- Safavid dynasty)</li> <li>• 'Confined' design concept</li> <li>• Monumental grandeur appearance</li> <li>• Palatial setting</li> <li>• Contemporary technology and material</li> <li>• Restrictive access, massive gateway</li> <li>• 'Fanned' spatial syntax</li> <li>• Symmetrical massing</li> </ul>

Table 6.0 Impact of leaders' political ideology on state mosque design in West Malaysia

### 6.3.1 Case Study 1: National Mosque and Tunku Abdul Rahman's vision of Islam

During the building process of the National Mosque, Tunku Abdul Rahman was the political leader responsible for nation building in the country. His administration period faced various internal issues, particularly the disintegration of plural society and racial disharmony. This was because during the early stage of post-independence Malaysia, "the country was divided into mutually opposed groups due to the previous colonial policy of 'divide and rule'" (Geertz 1973:252). The formation of the Islamic opposition party (PAS) in the early 1950s had also indirectly disintegrated the Malay Muslim group in the country due to their influence on the Malay society. As a result, the

Malay group was divided along state divisions since they placed their loyalty and affiliation to this Islamic party and its movement instead of the ruling government (Abdullah 1997).

In order to promote social harmony and to evoke nationalistic sentiment particularly among these Malay Muslim groups, Tunku's political strategy was to place a great degree of attention on the development of national identity as the basic criteria of nation building. Tunku's idea of promoting the national identity was exclusively defined and implemented in the public sphere, embracing the country's built environment. Works of architecture are a meaningful symbol, able to consolidate the society's self identification and loyalty to a particular state and government (Vale 1992).

According to Geertz, "there are six kinds of ties that may help to determine architecture and other visible forms as symbol of national identity. These are assumed blood ties; language; region; custom; race and religion" (Geertz 1973:261-263). Geertz (1973) adds that the consolidation of a national identity, particularly in post-colonial states, is typically identified along the lines of religion. The religion of the majority group is commonly included as an integral part of the nation building process since it is easy to define and accepted by all. From this, it may be said that the notion of religion would tend to be used by political leaders who want to assume national identity to evoke the feeling of nationalism. As a result, a place of worship that belongs to the religious majority is commonly utilised as an iconographical imagery of promoting the idea of national identity in order to foster the feeling of nationalism among the populace.

A similar situation occurred in the context of post-independence Malaysia, in which the religious facilities belong to the majority group such as the National Mosque played a real part in expressing and consolidating this idea of national identity. This is because the mosque has traditionally played an important role and has been closely affiliated with the majority group since the arrival of Islam in the country until the present context.

To project the National Mosque with national identity characteristics, the design team led by Baharudin Kassim referred to the outlines laid by the 1961 Architectural Congress. This congress was conducted by the Federation of Malaya Society of Architects (FMSA) and was concerned for the future of Malaysian architecture as a newly developed nation. In the 1961 Architectural Congress Report, there are three important guidelines for the local designer to follow. First, the local architects should understand the existing social elements such as the historical

context of the site. Second, was the use of local materials and technology, and third, should adopt the local cultural heritage for design form (PETA 1961).

Before this congress, the interest on national identity had also been widely expressed in mainstream journals. In the 1960 August edition of *The Progress*<sup>1</sup> for instance, a full page article stated that, "this country's national identity should get its inspiration from Malayan climate, Malayan pattern of living, the unity of many peoples and culture and the limited traditions that exists" (Progress 1960:43)

By following this national identity guideline, the design of the National Mosque thus displayed the culture of the dominant ethnic group in the country, and featured the design of the Malay traditional house with a mix of Islamic element. For instance, "instead of using clichéd Indian-styled onion domes prevalent during the colonial days, the National Mosque adopts a folded concrete plate roof"(Rasdi 2003:20). According to the architect, Hisham Albakri, "the roof for the mosque is redesigned and reinvented to echo the shape of the parasol which was the traditional emblem of Malay royalty, to produce a unique roof form for the National Mosque" (in JKR 1959). He also added that, "the 18 spokes of the main roof at the main prayer hall also symbolize the unity of 13 states in the country and 5 pillars of Islam" (in Badan Warisan 2006:3).

The National Mosque also displayed a distinguished design feature, referring to the design form of the traditional Malay house, which was the use of a post and beam structure raised on concrete stilts with a large and open verandah area to preserve the privacy of the interior section. The proclamation of the national identity also existed, in that the scale of traditional domestic architecture is inflated into this place of worship to reinstate the Malay prototypes as living practice. There are no other mosques to date in Malaysia designed with stilts or that have a large verandah space under the parasol roof. "By expressing the image of national identity this mosque would help to elevate the populace above ethnic interests, particularly the majority group towards a positive nationalism" (Crimson 2003:159).

Tunku's Islamic political idea to unify Malay Muslims was also evident in the function of the National Mosque. In order to promote Muslim brotherhood and unity, the mosque was created for a communal function and to fulfill social integrative use. This mosque, therefore, had similar characteristics resembling the design concept of a communal mosque which merged and

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<sup>1</sup> Progress was the first architectural magazine published in Malaysia by the Straits Times Publication in the early 20<sup>th</sup> century.

integrated into the social fabric. This is so, as Tunku felt that the National Mosque would not just be erected to be a national monument to symbolise a newly independent state, but the mosque should also serve as a communal building, accessible for the use of all Muslim people, rich or poor alike (Berita Harian 1965:3). In one of his articles 'For The Progress of Our Independence'<sup>2</sup>, Tunku expressed his concern for the planning of the mosque where he noted that, "the poor had also to be attended to, so when planning the building of the National Mosque, accommodation and amenities for weary travelers who could not afford to stay in hotels and lodging houses, had to be provided "(Tunku 1983:112). During the occasion of the inauguration of the National Mosque, Tunku in his speech stated that "the purpose of this mosque is not only to function as a place for prayer, but it is also a center for educational and communal activities. Therefore this mosque is equipped with various facilities such as libraries and classrooms ..... This mosque will become a symbol of Muslim unity for the country" (in Berita Harian 1965:2).

In that regard, the mosque was sited in a high-density townscape site open to the public, where it blends in with the surrounding context. Even though there were objections by the organising committee and critics at first regarding a ravine that existed between two major roads in the area, Tunku was adamant to construct the mosque in this particular site. In an interview, Hisham Albakri, the mosque architect stated that "the chosen location was personally suggested by Tunku as he wanted the mosque to be easily accessible. Apart from this, "Tunku also insisted on a mosque that could be fully utilized by the public and not as a decorative monumental structure just to be admired from afar" (in Badan Warisan 2006:3). To fulfill Tunku's request, the central organising committee therefore had to overcome two problems on the site. First, the proposed site had to be filled in using excavated soil from the Merdeka Stadium and secondly, the site had to be extended through the acquisition of the adjacent land. In this process, private land-owners were approached and after agreeing to the terms offered by the government, they were accordingly compensated and shifted to a new area. "Existing buildings surrounding the site such as Galloway Club, Railway Station, council office and the Masonry organisation building were demolished to make way for the project"(Dewan Masyarakat 1965:5).

The choice of the site appeared to be successful as the mosque is strategically located near to public community areas, facilities and government offices. Since the mosque is built in an

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<sup>2</sup> 'For The Progress of Our Independence' is among one of the 41 articles written and compiled by Tunku during his early administrative years as Malaysia's first prime minister.

open manner with no boundary walls and has multiple accesses for pedestrians as well as vehicular traffic from all directions, the building attracts continuous gatherings of large crowds and worshippers even during public holidays. The building has become a focal point for office workers from nearby areas to perform their religious duty especially for the Friday prayers and urban residents are involved in communal programs such as educational, social, economic, welfare and judicial activities.

The spatial organisation of the mosque also contributes in functioning as a symbolic representation for the idea of unity. This is possible as the planning layout designed by the architects according to the brief outlined by Tunku portrays various choices of pathways, entry points, transverse nodes and is defined by multiple connections of spaces segments. As a result, the flow of movement within the spaces from various entry points is not constricted and a lower control of movement within the segment of spaces exists. This kind of space arrangement within the building produces much circulation for the user, thus high social interaction exists within the main spaces such as the prayer hall, open courtyards and verandah areas.

In addition, Tunku preferred the architect to produce a building that retained a direct relationship with the environment and not be so overwhelming that it dominates the existing context (JKR 1959). This was because the main function of the building is to accommodate the needs of the populace. In this case, the mosque has a 'sense of place' and takes into account 'the spirit of place and time' in its design scheme, as it was designed in proportionate scale, interiorly and exteriorly. The overall building form is not arranged in a hierarchical manner with wide scale base or high scale tapered roof to cover the main prayer hall.

The architect was also instructed by Tunku to create a building that is unique to its place, and at the same time did not present the feeling of dominance or prominence (JKR 1959). In carrying out the wishes of the state commission to build a structure for the use of the people, the mosque thus was presented in a modest manner in order for it to be easily appreciated and admired by all, due to the numerous mosque features that add to its attractiveness such as smooth and glossy wall surfaces, freestanding self-contained block with non-symmetrical elevations, leveled skylines, low height ceilings, projecting concrete roof slab, cantilevered verandah that stands on concrete columnar supports, and simply designed ornaments in the form of patterned screens of grilles made of cast stones and concrete. As stated by mosque architect, Hisham Albakri, "it is always my objective to advocate when talking to non architects or layman to

convince them of the philosophy 'appreciation of architecture' different from talking about property development, building industry, and commercialism of buildings. The term 'architecture appreciation' is used to promote the idea that architecture can be enjoyed much as performing or visual arts, physically through the senses. Architecture appreciation like music appreciation or like art appreciation is learned. In music, it is learning to hear. In art it is how to see. But in architecture, it is learning how to perceive" (in Badan Warisan 2006:4). As a result, no perceptual weight, monumental ambience or massive appearance exists within the overall composition that can indirectly heighten the emotion to signify or verify authority or supremacy. The façade treatment also shows the existence of horizontal lines created by plinths, floor beams and verandah cantilevered from the main building. These elements break the verticality of the height and lower the scale of the mosque from the exterior view.

Tunku also placed great interest in presenting his ruling government and UMNO as the sole party concerned with Islamic development in the country which promotes Islam with material wealth and progress, including the future of the Malay Muslim society. Tunku hoped that by promoting a progressive Islamic trend and upholding modernised building development, particularly religious institutions, as its main priority, he will gain more acknowledgment, recognition and acceptance from the local populace including global viewers and particularly those from other Muslim nations. This is important for his administration as being a newly independent state, Malaysia needed to position itself and stand equal with other well-developed nations in order for it to be recognised - politically, socially and economically. As described by Vale (1992:53), "the challenge for developing countries is to find a balance between cultural self-determination and international modernity". In accord with this, the erection of national monuments such as the National Mosque becomes a visible symbol of progress for Islamic development and Malaysia's success.

This is because public buildings may indirectly promote national pride by bringing national recognition. As explained by Vale (1992:53-54), " the built environment is closely related to the political structure of the state, which may help to demonstrate the developing country's ability to equal the West in its own terms". In this case, the National Mosque was designed to flag the idea of 'modernisation' in that it was built using the latest available technology and contemporary materials. An example is the mosque roof design that uses a folded plate concrete roof. This kind of long span roof design was the first in the country using the latest available technology at the time

(JKR 1959). Thus, in spite of assertions concerning the expression of 'Islamic identity' with local traditional forms, the National Mosque also was created to present a modern appearance to present Tunku's political idea of modernisation and progress.

Holistically, Tunku's political intentions are clearly manifested in the design of National Mosque whereby this mosque not only symbolises the idea of unity among the Muslim populace and the country's progress, but also evokes nationalistic sentiments among the masses due to the representation of the national identity image.

#### **6.3.1.1 Case Study 1: Summary**

The above analysis shows that there is a link between politics and the state mosque, in which Tunku's political ideas of Islam had a profound effect in determining the architectural appearance of the National Mosque.

This is possible, as the National Mosque is a potential 'sign', capable of conveying Tunku's political intentions as the patron of the mosque and as a modern Islamic leader for a newly independent state. In this case, the mosque features representations of built form that showed the synthesis of traditional design and modernity by reinterpreting the historic Malay architectural form executed with the use of contemporary technology.

In addition, it portrays the concept of 'communal' design in which the built form is translated to define a prescribed space that can foster the feeling of Muslim brotherhood and caters for the essential needs of Muslim society. As a result, this mosque not only stands as a symbol of Malay Muslim unity and Islamic progress, which expresses the country's Islamic vision to the local and global audience, but it also verifies Tunku's political authority in the country.

#### **6.3.2 Case Study 2: Penang State Mosque and Tun Abdul Razak's vision of Islam**

Similar to Tunku's government, Razak also faced the problem of racial disharmony and disintegration, agitated by wide variety of issues, such as the 1969 ethnic riot, implementation of the National Economic Policy, language policy, and rural poverty. This second decade portrayed a

serious division, particularly within the majority ethnic group in the country, since the loyalty of the Malay Muslims was diverted to the dakwah group which began to flourish in the country, influenced by the Islamic revivalism wave in the Middle East.

To quell this problem, Razak's administration had to put much effort in devising new nation building strategies. This included consolidating the feeling of nationalism in the country by fostering national identity and culture. Although Tunku's government had previously emphasised the role of national identity, it took a long period of time to be well cultivated in the social culture. As put forth by Vale (1992:45-46), "national identity is not a natural attribute that precedes statehood but is a process that must be cultivated for a long time after the regime has gained political power."

In order to evoke the feeling of nationalism, particularly among the Malay Muslim, Razak's government therefore attempted to define the sense of national identity by careful manipulation of the built environment, since architecture was a meaningful symbol which may provide significance to the activities of the state. As expressed by Razak during the national architectural exhibition, "the government would like to see some Malayan touch in our new buildings. It may be Malayan motifs in decoration, it may be a mural of Malayan scene, and it may be just the line of the roof" (in *Progress* 1960: 6). During the 1975 Malaysian Association of Architects Annual Dinner, Razak also stated, "We should have our own standards, compatible with our progress as well as the culture, ecological and climatic conditions of our country" (in *ANM* 1975:134).

Since the fostering of national identity was important in promoting the spirit of nationalism, a national congress on identity and cultural policy was formulated during Razak's administration, based on the following principles-

- the national culture and identity of Malaysia must be based on cultures of the people indigenous to the region
- elements from other cultures which are suitable and reasonable may be incorporated into the national culture and identity
- Islam will be an important element in the national identity and culture (KKBS 1973:vii).

Considering that the symbols of national identity may also be derived from national religion as stated earlier by Geertz (1973), built form such as mosques may therefore metaphorically become

visible symbols to promote the idea of national identity. This was because religious facilities like mosques represented the Islamic faith which was the religious majority of Malaysia and closely associated with the Malay society.

Since Razak's political idea of Islam was to promote the feeling of nationalism among Malay Muslims by promoting the idea of national identity, the erection of monuments such as a state mosque was an important strategy to fulfill his political ambition. As a result, increasing attention was given to the building of mosques in the country in both the rural and urban areas. Between 1970 to 1976, there were over one thousand mosques and suraus being built throughout the country (ANMPP 1980). This included the prominent Penang State Mosque.

The Penang State Mosque was designed to symbolically define both the national identity and Islamic terms. This was seen in its design concept where the mosque roof portrayed a unique form which resembled the shape of a hibiscus flower – the Malaysian national flower. Though national identity may be promoted through attempts to demonstrate architectural evidence of the national flora into a new iconic form, interestingly, the adaptation of Islamic features such as the use of dome on top of the roof structure and minaret topped with star and crescent finial was also visible.

Although one might say that the use of the dome and minaret was to metaphorically identify the building as a spiritual center for Muslims and as a symbol of Islam, the notion for this appropriation symbolically suggests that Razak not only attempted to present Islam as the official religion of the country, but he also sought to portray to the Malay Muslim community that his ruling government (UMNO) is the sole Islamic party concerned about the future of Islamic development. This act was vital as it would help to regain the Malay Muslim support to the UMNO party as well as maintaining and safeguarding the ruling government's political position and status in the country. The tendency of adopting recognisable Islamic features thus may be viewed in the political context of that which preceded the design of this state mosque, especially in relation to the uprising of the dakwah movement and other Islamic groups that occurred in the country during that period.

Razak's political idea of Islam to unify and ensure solidarity among the majority ethnic groups was also symbolically portrayed in the Penang State Mosque. The building portrays a similar design concept to the communal mosque and is treated as a place for social integration among the Muslim society. During the 1975 Annual Dinner with Malaysian Association of Architects, Razak clearly underlined his interest to ensure that the role of public buildings built

during his administration should be fully functioned and utilised by the society. He stated that "it is true that in some of government projects such as hospitals, clinics, schools and other public buildings we like to see a bit of beauty, but we should endeavor to balance it with utility" (in ANM 1975:133).

To make his point, during the 1975 State Mosque General Committee Meeting, Razak instructed the committee and approved for the location of the state mosque to be situated within the urban vicinity, which is near community services and a Muslim settlement that has direct access to public transport for the convenience of mosque users. In this case, the mosque was designed without a formal gateway and surrounded by a low boundary wall which helps the visual continuity to exist between the gardens to the adjacent site. This presents the mosque as an unenclosed form and not secluded from public view. The mosque also portrays a spiral kind of approach which allows visitors to move around the perimeter of its building. As a result, strong visual experience is formed for the visitor with the building's surrounding context. The mosque accessible setting allows easy access for the public and travelers to visit this location, therefore every activity that is conducted here such as celebrations of ritualistic formal practices, marriage, the qurban, and religious studies attracts large crowds from all groups and ages (Abdul Jalil 2006).

The arrangement of spaces within the mosque is defined by multiple connections of segments, with various transverse nodes which results in a free flow of movement. The interior space also merges with the surrounding outdoor spaces. This produces much circulation for the user and high social interaction exists in the key spaces. The enclosed spaces have minimum spatial quality and intimate settings which are relative to the structural elements and to the whole building composition. From the cross-sectional view, the structural elements of the mosque such as its beams and columns, openings and doorways are not oversized but are all scaled to the size of spaces within the buildings and to the human proportion.

In comparison to the size of other existing building in its surrounding, the mosque did not represent a distinctive scale. Based on Razak's general design instructions, EB Paz and his team successfully designed the state mosque by taking into account the existing elements on-site such as the flat land and greenery in the landscape as main physical features to achieve a relationship of integration between the mosque and the surrounding buildings. The mosque built form is designed in proportionate scale with moderate height ratio, where the overall organisation of form and space is stretched out and presents broad feature to the site instead of standing as a distinct

form in space which dominates the existing context. The façade treatment of the mosque also shows the existence of horizontal lines created by the verandah extended from the main building and floor beams which break the verticality of the building height to base, wall and roof levels. This lowers the scale of the mosque from the exterior view.

From these design descriptions, it shows that this state mosque not only is a symbolic representation for the unity of Muslim brotherhood due to its social integrative function but also that it acts as a community development center rather than limiting its role as a state monument or place to conduct prayers. As stated by Razak during the inauguration of the mosque, "Even though there are hundreds of mosques and suraus in the country, the development of Islam would not be complete if there was no state mosque representing every state in the country. This state mosque will not only be the symbol of pride for all Muslim people but also be the symbol of unity of the Muslim in the state" (in ANMPP 1980:2).

Razak's political idea concerning Islam also was to present a progressive Islamic image for the country at the local and international front. Razak's strategy on progress was important not only to express Malaysia as a newly independent country, but at the same time to be noticed as a modern Muslim state which has the capability to stand equal with other well-developed nations. The desire to be recognised at both internal and global level was vital for Razak to gain public acknowledgement and to convince Malay Muslims that unlike the dakwah movement, the traditionalist Islamic groups, or the opposition party (PAS), UMNO is a much better and capable ruling party in promoting progress and defending the stature of Islam in the country. The task for the development of Islam and nation-building throughout the country therefore was aligned with the philosophy of modernisation.

As stated by Razak, "I say categorically that the Alliance has a philosophy, a philosophy that is bearing fruit in actual practice and the evidence of its success lies in the progress that we as a young nation, have achieved since independence. We have achieved results from Merdeka to Malaysia from stability to success from peace to prosperity and the Alliance philosophy is modernization" (in ANM 1970:46).

In the attempt to ensure Malaysia's and Islamic progress, Razak's main aim was focused on the country's built environment which included public buildings and government projects. However, the progress and advancement of the country's building industry during this period were identified with the idea of 'modernisation' as termed by the well-developed countries. In other

words, the local built environment was attuned to Western trends and preferences which tended toward the use of contemporary materials and the latest available technology. Similar to the National Mosque design appearance, the Penang State Mosque also exhibited the image of modernisation. The design features of the state mosque are displayed in a progressive look using the latest available technology made from contemporary materials. For instance, the long span roof was made from curved reinforced concrete ribs, held together by a concentric metal ring. This state mosque is considered the first in the country to employ such a design for its roof construction. In addition to the use of contemporary roof technology, it was the first mosque in the country to use a circular shape plan. Not only that, the atmosphere of the interior was also generously illuminated by full height curved glass walls, with simple detailing and surface made of plain white concrete.

Similar to the National Mosque, this mosque also portrayed no elaborate use of applied ornaments but showed an honest expression of concrete structure and material use. In this case, it shows that Islam is utilised as a political tool by Razak for safeguarding his stature as well as means to achieve his political ambitions as Malaysia's political leader, in which his Islamist intentions are manifested in the design of state mosque in the country.

### **6.3.2.1 Case Study 2: Summary**

The above review shows a link between politics and the state mosque. Due to the nature of the state mosque as a 'sign' which can convey the intention of the patron to its user, this state mosque presents the extension of social control and political manipulation of Tun Razak as Malaysia's second prime minister.

The Penang State Mosque projects a design that invokes a sense of 'communal ties' which symbolises Muslim unity and the presence of Islam in Malaysia's multi-racial society, as well as signifying sign of 'progress' due to its specified modern features and contemporary design idiom.

In addition, the mosque design offers an 'Islamic image' that may also be viewed as Razak's Islamist thinking to mobilise political support from the local Muslim community and the nations of the Islamic world, including his desire to promote the spirit of nationalism among the majority ethnic group. From this discussion, it is clear that Razak's commitment to Islam in erecting

the religious institution was for serving public needs and for securing his political legitimacy in the country.

### 6.3.3 Case Study 3: Putra Mosque and Tun Mahathir Mohamad vision of Islam

The development of Islam under the leadership of Mahathir was a major expansion compared to Tunku's and Razak administrations. Mahathir's Islamic intentions and approaches were well addressed and defined. As a result, his Islamic agenda not only reformed the country's social structure or restructured the entire government machinery, but also intensified the identification of UMNO with Islam and the majority ethnic group in the country.

Since Mahathir's political ideas of Islam were to project Malaysia as the center of Islamic civilisation, one that was successful in every developmental aspect and balanced between religious and worldly concerns, and to show that Malay Muslim society under the leadership of UMNO was a well advanced community capable of competing with other ethnicities, the Putra Mosque was designed in reference to past history of Islamic glory.

Referencing to past civilisation is important, as by establishing a connection with specific historical cultures it can create a picturesque and prominent architectural effect which benefits the present political context. Al-Assad, an Islamic scholar in mosque architecture explains that "the return to the past be it architectural or not, holds an important level of significance....to many Muslims, the Islamic past is a romanticized one, which is idealized and exclusively associated with greatness and splendor" (Al Assad 1990: 205). This is also important, as a sense of reflected glory can come from adopting the style of a conspicuously victorious power, synonymous with efficiency, valour and success (Sudjic 2005).

Haque (2004:109) adds that, "Mahathir often used the example of past golden age of Islam as major reference for the Muslims to follow since that period showed remarkable advances in the cultural, intellectual and scientific fields." This was commonly propagated in his political speeches where Mahathir repeatedly stated that the present Muslim ummah should regain the past greatness of Islamic civilisation in order for Malaysia to be advanced in various fields and to be able to compete with other races, but to be in the context of the achievements of humanity in the present time:

...once upon a time, the Muslim civilization was highly respected. Muslims were economically wealthy and very learned in all fields, in the sciences and mathematics, in navigation and astronomy, in engineering and in construction. Muslim countries were united under one caliph and were powerful. (Mohamad 2006:121)

Due to Mahathir's political intentions to revive the past glory of Islam, the designer of the Putra Mosque was therefore urged "to adopt the Persian (Iranian) style to suit Mahathir's ambition" (King 2007; Castor 2003). This was proven during the Putrajaya Central Committee meeting on the 22<sup>nd</sup> of February 1995, where Mahathir outlined his interest and preferences towards architectural features for the new administrative city to show an Islamic design character referring to traditional Islamic cities like Isfahan in Iran and Persian Islamic architecture of the Safavid period (MMPJ 1993-1996)

"The choosing of Persian architectural features is also due to historical evidence, as many experts believe the period of Persian architecture from the 15<sup>th</sup> through 17<sup>th</sup> centuries to be the most brilliant of the Islamic era" (Talinn 2004:38). Even though the Persian past was not synonymous with Malaysian history, it was still effective in legitimising Mahathir's Islamic ideas in society. By recalling the Persians, the Malaysian government associated itself with a history of power, victories, and achievements, since Iran was one of the cradles of civilisation.

For that reason, referencing the glory of past Islamic heritage particularly the Persians can be seen in the design features of the mosque such as the dome structure, the mosque main entrance, the placement of the mosque and its minaret design. This is because these design features act as 'icons' which can be translated immediately by the viewer (Al-Assad 1990).

The dome structure of the Putra Mosque is similar to the dome of Iranian mosques. Its appearance is faced with mosaic to create a resplendent view, portrayed in massive vertical height with a round-shaped dome stem. The dome is also double layered where the interior part is intricately decorated to simulate the celestial dome, reminding Muslims of man's place in the cosmos *vis a vis* God and creation.

The main entrance is also patterned after the gateway to the public buildings found in Muslim Persia with a grand appearance and pointed-shaped arch form. The Putra Mosque gateway however is not intricately faced with cornices and floral tiles on the frontal and rear side of

the portal but is made of rose-tinted granite, and offset by brown-stained cengal woodwork and Quranic verses engraved on stone with grayish color background. Similar to the positioning of gateways belonging to the Shah and Sheikh Loft Allah Mosques in the city of Isfahan, the Putra Mosque main gateway too is also tilted 45 degrees from the open square (maidan) in order to achieve the correct orientation of the Qibla wall, and to give access to the open paved courtyard (sahn) in front of the mosque prayer hall.

The placement of the Putra Mosque in the urban development of Putrajaya administrative city also resembles the positioning of Shah and Sheikh Loft Allah Mosques in the urban layout of the city of Isfahan. Similar to the function of the Shah and Sheikh Loft Mosque where they are used as magnets to attract the population to the adjacent bazaars on the Shah Abbas 'maidan' (open square), the Putra Mosque also becomes the focal point to draw the visitors to the government precinct area and to the large open plaza (Dataran Putra). "This is due to the arrangement of its three main components which are the mosque (Putra Mosque), the administrative building (Putra Perdana) and the premier official residence (Seri Perdana) that converge at one large open square (the Dataran Putra) Putra Square" (Zakaria 2005:27). The design of the minaret is also inspired by the Sheikh Omar Mosque in Baghdad, Iran.

Mahathir's ruling government also relied on a considerable degree of Islamic progress for the purpose of proclaiming his political legitimacy in Malaysia. In order to achieve this, the Putra Mosque was constructed from the latest modern technology and contemporary materials. An example was the roof structure which was made of a fibre dome. This was the first dome construction technology in Malaysia and employed a glass fibre fabric mixed with epoxy resin composite shell panels that are lightweight, stronger and more durable than conventional domes.

The mosque external walls were made from high quality materials finished with rose tinted granite-chip textured coating. This kind of material creates shades of pink and rose on its surfaces. Sudjic (2005:131) explains that "colors are an important signal for built form, as they may indirectly provide functional alibis and signaling clues that define status or act as symbol of identity markers". In the case of the Putra Mosque, the choice of these colors was hoped to showcase it as a distinct, outstanding and unique structure that is in contrast to other mosques found in Malaysia which are usually in monotonous color (Zakaria 2005; Kamaruzzaman 2006). "Such adaptation of new technology reflects that landmark buildings such as the Putra Mosque raised the standard of dome and building construction to a higher level in Malaysia" (Putrajaya Holdings 2003:167).

In order to present his ruling government and UMNO as the sole Malay party capable of securing the future development of Malay Muslim society and safeguarding the Islamic position in the country unlike other opponent parties such as PAS - who, according to Mahathir only showed concern with form, attire, and spiritual adherence instead of thinking about modernization in the country – the Putra Mosque is also treated as a prominent Islamic symbol (Milne 1983). These political intentions are symbolically represented by the setting of the mosque in the context of the city.

“The Putra Mosque is placed in the government precinct and sits beside the Prime Minister’s office. This kind of placement metaphorically shows that a strong bond exists between Mahathir’s government and the Islamic institution in Malaysia” (King 2004:127). Interestingly, the Putra Mosque along with three other sets of built form in this administrative city (the Prime Minister’s Office, Prime Minister’s Residence and the Federal Supreme Court) all use the dome as its roof structure. From this it implies that Malaysia’s identity of a new administrative city is closely tied to the Islamic beliefs of its Malay citizenry and the stature of the ruling government. “This symbolically portrays that the law, Islamic religion and the prime minister as the ruler of the country are closely interrelated” (Marshall 2003:182).

As stated by King (2007:131), “the symbolism of the Putra Mosque architecture links it to the PM and Islam.” King also adds that, “the imagery is inseparable from the ambiguity of the UMNO political agenda to be more Islamically practical than the strident, fundamentalist leaning and ever threatening Islamist opposition” (King 2004:134). In this case, the Putra Mosque takes on a special meaning which was to fit the grander political agenda of Mahathir’s government, that was to show that his brand of Islam is much more practical since his emphasis is on advancement compared to the belief of the opposition groups.

Mahathir also placed great importance on gaining acknowledgement from the local populace and global audience in order to show that Malaysia is a well-developed Muslim country. In order to be a well-known Malay Muslim leader at the local stage and international scene particularly among other leaders in Muslim countries, he used building development as a tool to project his political intentions and ambitions. His aim was to cover Malaysia with monuments and mega-development projects in order to represent the spectacular achievements of his political leadership. What was particularly important to Mahathir was not who should design the building but

rather that the monumental structural form it took should surpass all existing architectural expressions found in other places in the world.

Political scientists Milne and Mauzy who studied Mahathir's politics, policies and personality explain that Mahathir "has been a builder, but some of his constructions were designed not just to be serviceable or to meet economic needs, but to impress, or even embody some aesthetics aspirations" (Milne & Mauzy 1986:67). They also add that, Mahathir "could be described as an idiosyncratic person with an idiosyncratic category...He is happiest when dealing with the world of objects, constructions and gadgets....His interest is greater if they are huge or fast, or both" (Milne & Mauzy 1986:183). Rehman Rashid of the New Straits Times wrote that, "under Mahathir, it was more about quantity like the number of tall buildings" (in Netto 2004). KS Jomo, a University of Malaya economist wrote that Mahathir "has a pharaonic side to him,...These are the modern pyramids--the biggest this, the tallest that" (in Clifford 1996). In Mahathir's 1999 political speech during the Opening Ceremony of the Petronas Tower in Kuala Lumpur, he stated that:

When the government decided to proceed with the so-called mega projects there were more than one dimension of tangible and intangible benefits to be realized. There is no denial that large projects, by virtue of their size alone will bring attention to this nation, the first step towards telling the world of our existence. (Mohamad 1999).

It is thereby evident that his main political ambition was to mark Malaysia as the 'beacon of emerging nations'. In addition to his towers and monuments, the Putra Mosque is also considered as one of his greatest edifices to represent his Islamic stand that emphasised material progress. In regard to his ambitious development plans, the Putra Mosque was designed as an identifiable structure which can be viewed from miles away, in that it is presented in massive and monumental scale.

The built form presents a height of 76.2 meters high from the tip of the roof until the floor level .As for the gross floor area, the Putra Mosque is also twice larger than the size of the other two mosques, at about 32,400 square meters. Not only that, the ratio between base, wall and roof

of the Putra Mosque also stands at 1.8: 37.5: 46.2 meters - four times higher compared to the other two mosques.

The Putra Mosque also stands as a distinct form in an open space in which it sits on a man-made platform floating on the Putrajaya Lake. In addition, the built form dominates the open site due to its outstanding vertical elements such as the minaret which stands at 116 meters tall and the large dome that stands at 46.2 meters high. The exterior façades are elaborately treated with articulated vertical elements such as wide openings, pointed arch shaped colonnades and mini domes which are arranged in a symmetrical and hierarchical manner from the base, wall to roof level.

The interior façades are also equally articulated in lavish manner with distinct decorative features of calligraphic writings, geometrical patterns and floral motifs at all subordinate levels from its structural elements, walls to ceiling level.

These architectural features of the mosque, such as columns and beams present within the interior layout, are massive size with an outstanding and lavish appearance. The resultant impression is awesome. As a result, "it attracts the audience attention and announces the presence of the country's leader, as the building patron in the local and global context"(Huysen 1996:191). As noted by Kirch (1990:217), "monumental architecture came to play a significant role as visual symbols of chiefly hegemony and dominance because it is tied to the vision of projecting the achievements of the leader, especially in the eyes of the communities".

"Mahathir's political interest also was to carve a niche for himself, by portraying and enhancing his image as a powerful Malay Muslim leader among its populace" (Milne 1983:84). His autocratic and authoritarian political leadership is also manifested in the design of the mosque.

In this case, the built form features the use of a single directional axis as a public access point to the building in which this single access is fully guarded by mosque authorities. This restrictive entry point thus projects a controllable access for the public to enter the mosque. This kind of access does not seem successful in presenting the built form as an open and inviting place for communal assemblage. Apart from this, there is also the north-side entrance which faces the promenade that directly links to the Prime Minister's office. This shows preferential treatment is given to the Prime Minister as the main user, instead of the public. The symbolism of this mosque from its approach and access presents that strong associations exist between Mahathir as the mosque patron, to Islam and to his political stature as the country's leader. From this, it clearly

shows that the mosque is used as an expression for hegemony to convey his political power and position to the subjects.

The mosque is also bounded by a massive wall, which make it resemble a fortress. This provides an uninviting sense as the structure seems secluded, and does not form any sense of strong visual relationship with the surroundings. Furthermore, the spatial organisation of the Putra Mosque portrays few choices of entrance for the public, due to its restricted transverse points, and limited looping pathways. As a result, it produces lower social interaction within major spaces in the building. This constricted and restricted flow of movement within the inner segments also results in extreme control of movement within the space segments.

This kind of spatial arrangement symbolically suggests that Mahathir, as the mosque patron, intended to assert his political authority manifested through the built form instead of treating the mosque as a public and communal space. "This is so as Mahathir as a political leader had distinctive taste for grandiose, expensive, prestigious and honorific projects as he thought this to be 'good for the ego' of a developing nation" (Keong 2006:862).

### 6.3.3.1 Case Study 3: Summary

The above analysis indicates that there is a link between Putra Mosque and politics. This is possible, as the state mosque is a self-contained sign system which has the potential to communicate the intentions of the patron to the building user through the physical manifestations of its architectural attributes.

In this case, the significant appearance of the Putra Mosque which was portrayed in a contemporary design idiom tempered with elements of historicism not only symbolises Mahathir's political ambition of progress for the country's development, but also signifies his intentions to become a well-known Malay Muslim leader in the country and abroad.

The mosque boasts the element of monumentality for its dominant features and this also reflects Mahathir's political assertiveness to show his authority as the leader of the dominant Malay ruling party, UMNO, to the mass populace. From this, it may be said that this Putra Mosque was not only built for serving the fundamental purpose of its user, but its presence also concerns the manifestation of Mahathir's political interests as the prime minister of the country.

## 6.4 Outcomes of case study on three state mosques and political leaders in West Malaysia

In concluding this chapter, these three case studies indicate that there is a connection between politics and the state mosque in West Malaysia. The outcomes of the case study also consolidate the assumption of the study that the designs of the three state mosques are influenced by the political ideas of Islam propagated by Malaysian political leaders.

The discussion in this chapter also shows that each of these state mosques can be considered as a system of 'signs', which can be experienced as a form of communication while recognising the functionality of its design attributes. Since these state mosques have the capability of conveying meaning through physical and visual form, they may also be said to have the tendency to communicate the intentions of their patrons to the building user, as well as offering messages that have mass appeal (see Chapter 2 and Section 2.3).

In this sense, these three state mosques were used as visible symbols to represent the political ideology and interests of the state leaders for the sake of country's development and to elevate their stature in the local and global context.

This can be seen in the design appearance of the state mosques from the aspect of building 'form' and 'space' which include its setting and position, scale, access and approach, spatial organization, structural organisation and façade treatment. For example, these three state mosques were built in prominent size which portrayed them as dominant structures in urban space.

This kind of design appearance is not only to signify Malaysia as a well-developed Muslim country, but also to symbolize the leaders' political hegemony and authority in society. Furthermore, these mosque designs' use of contemporary technology and materials was also to project the leaders' political ambition in gaining acknowledgement and recognition from local and global audiences particularly other Muslim nations.

Although all three mosques stipulated the use of contemporary idioms and are accompanied by expressed desire to offer an 'Islamic' image, the Putra Mosque nevertheless is considered as an extreme case. This is so, as it features ubiquitous images by referring to Safavid monuments as precedence for all of its architectural aspects. This may be viewed as Mahathir's political thinking to project Malaysia as the centre of Islamic civilisation and to portray the status of Malay Muslims as the leading community in the country.

As a result, there is nothing identifiably Malaysian in identity in the design of the Putra Mosque in comparison to the design of the state mosques constructed during Tunku's and Razak's periods, which clearly expressed the national identity vocabulary in design form. In this regard, it can also be argued that the country's political climate during Mahathir's administration period may have played an important role and indirectly shaped his bold Islamist thinking to influence the design of the Putra Mosque in such a manner.

This is because during Mahathir's 23 years of administration, the struggle for credibility and power between the modernisers of the nation state and the populist group represented by the ruling government party, UMNO, and the Islamic traditionalist party, PAS, and the dakwah movement in the country was at its peak. Therefore, a drastic shift of government strategies and concerns about Islam was more prominent under Mahathir's leadership compared to the other two prime ministers. In this case, Mahathir strategically utilised Islam as a tool to legalise the country's capitalist development associated with material development and progress, in order to combat the rising tide of Islamic opposition in the country.

This situation, however, differs during Tunku and Razak's time as during these two periods, Malaysia was in a transition phase from a colonial to a newly independent state. Therefore, the leaders' idea of Islam relates to their political ambition in unifying the Malay Muslim community in the country by consolidating the idea of national identity along the lines of Islamic religion to evoke the feeling of nationalism among the populace. Thus, the designs of the National Mosque and Penang State Mosque became a significant element in establishing a new identity for the state with designs associated with the country's own region cultural heritage.

From the basis of this understanding, it can be said that the design of the three state mosques in question are influenced by the leaders' political leadership as well as changing attitude of Islam in the Malaysian social context and the political culture which occurred during the construction of these mosques. All in all, the creations of these three state mosques are the representation of these three political leaders' Islamic intentions and ideology, as they play a major role in reshaping the Malaysia's built environment and its Islamic development programs. An overview for the summary of this chapter is set out in Figure 6.1 below.

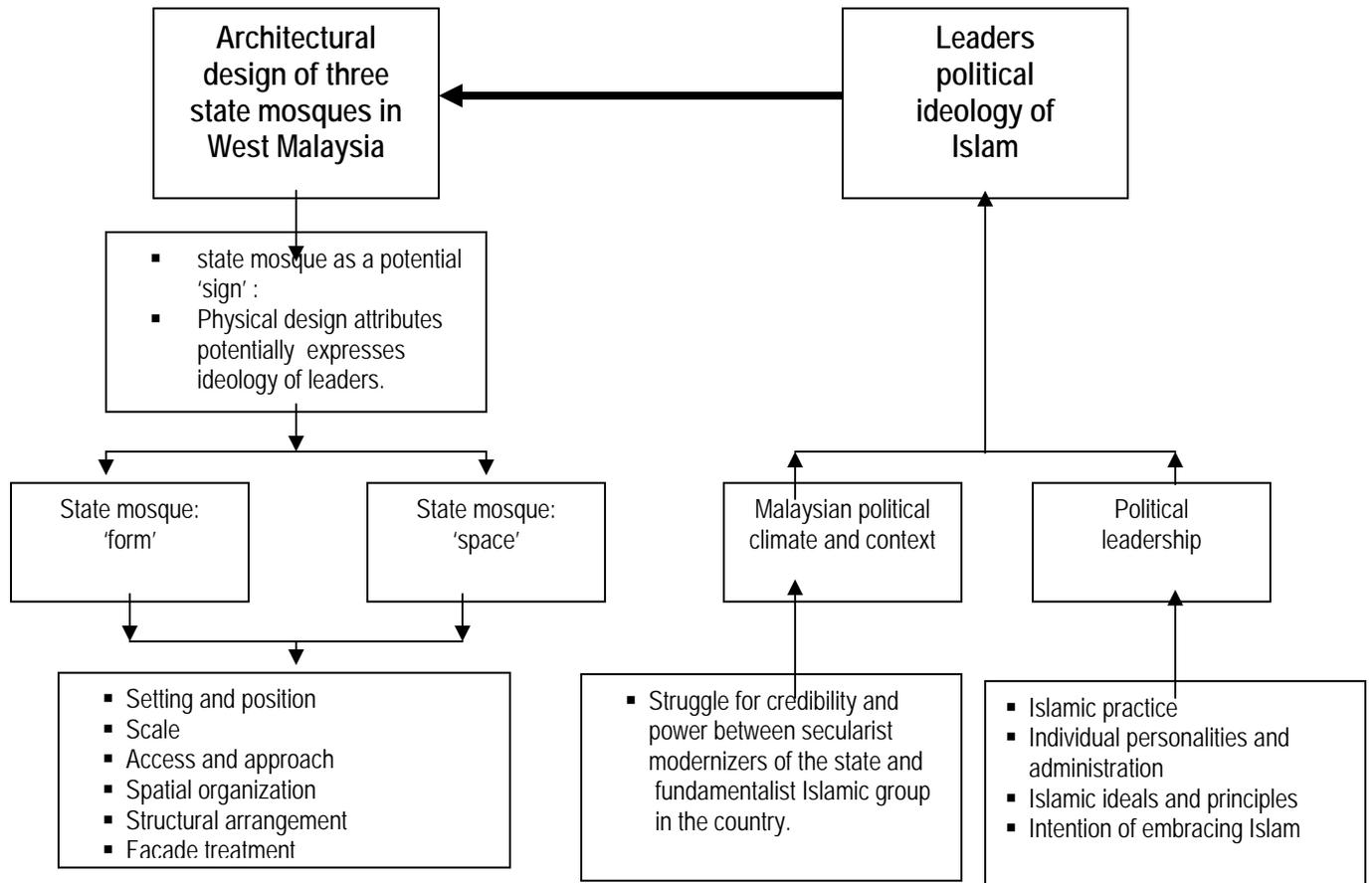


Figure 6.1 Outcomes of three case studies on state mosques and political leaders in West Malaysia

## Chapter Seven

### CONCLUSION

#### 7.1 Conclusion

This study provides an understanding of the relationship between politics and architecture by explaining how three leaders' political ideology influences building design to meet their political ambitions and needs in Western Malaysia.

In order to read built form as the representation of the leaders' political ideology, this study positions architecture as a form of 'sign' which potentially can convey meaning and express leaders' political beliefs to inhabitants through its physical and visual form. This is possible, as by recognising the functionality of built form and reading them through recognised codes, architecture is experienced as a form of communication.

Having established that architecture is capable of communicating the intentions of patrons to building users as well as transmitting messages when users invest the building with meaning, this work investigates three state mosques in the West Malaysian context as a case study to show the connection between politics and architecture. Examples of mosques in this study have been selected because they are significant architecturally, as a potential 'sign' and best demonstrate how the built form is employed by Malaysian leaders as political symbols.

This work focuses on the political ideologies of three prominent Malaysian leaders—Tunku Abdul Rahman, Tun Abdul Razak and Mahathir Mohamad—with the intention of understanding the influence of their Islamic agendas on the design of the three state mosques. Each leader's political leadership is analysed based on their personal agendas and approaches to Islam. The method is developed from hermeneutics and theories of political analysis.

The state mosque indicators are established as the result of building upon a variety of theories such as semiotics and socio-semiotics to make a new approach to understand the link between architecture and politics.

It is demonstrated that the three leaders have utilised the state mosque as an ideological space for the propagation of their Islamist thinking. The construction of these three state mosques thus is seen as an extension of the leaders' political manipulation in which the mosque's physical attributes (scale, setting, access, spatial organization, façade treatment and structural arrangement) provide a way of viewing the representation of these leaders' political ideologies.

From the study, it is understood that the three mosques in question adopted the latest available technology as well as contemporary materials for the reason of establishing a degree of legitimacy and authority for these leaders in two main ways.

First, these three mosques show a significant incorporation of contemporary architectural vocabularies to symbolise Malaysia's progress. By projecting Malaysia as a well-developed and modernised Muslim country, the ruling leaders will gain acknowledgement from the populace at all levels particularly within the nations of the Muslim world. Second, these three mosques have modernised design features and are treated as a political instrument which symbolises the supremacy of the ruling body in order to legitimise their stance as the ruling government in the country as well as to maintain the permanency of the leaders' administration period as part of the leading Malay Muslim party (UMNO) among the Malay Muslim society.

This study also presents that the National and Penang State Mosques constructed under the leadership of Tunku and Razak are treated as unifying tools to integrate the Malay Muslim populace in the country. This is because they are designed based on the concept of community in which these mosques are situated in high density areas and integrated into the communities they were intended to serve. They are also portrayed in moderate scale with unlavish treatment of built form, both in the exterior and interior. Both of these mosques also present unrestricted flow of movement within its spatial organisation due to the existence of multiple entry points, nodes and connections of space segments which allows high social interaction to occur within its spatial layout. As a result, these two mosques form a part of community centre which caters for most of the social and Muslim family needs – as a place of worship, space for religious education, as well as a venue for other Muslim activities.

For mobilising popular support towards the ruling government and evoking the nationalistic sentiment particularly among the majority ethnic groups, these two mosques also express the national identity image by referring to Malay traditions and Malaysian culture as a source of inspiration. This is seen in the dominant design features of these mosques. For instance, the

National Mosque's main prayer hall is covered by a folded plate roof structure that resembles the Malay royal parasol. The Penang State Mosque has a curved reinforced concrete rib roof design with a metaphor of the country's national floral emblem to signify the importance of the building as a national monument.

Although the Putra Mosque is also viewed as the representation of the leader's political ideology, this mosque, however, is considered as the most extreme case in this study. The creation of this particular mosque not only was an attempt to monumentalise the place of prayer but also accurately intended to symbolically commemorate Mahathir's political leadership (as the longest serving Malay Muslim prime minister in the country). Such proposition was made due to the representation of numerous features of mosque design, the most important of which, are its dominant scale, the historically significant design form that links with the Safavid architectural vocabulary and the mosque palatial setting beside the Prime Minister's Office, at the highest point of the government precinct overlooking the large circular open plaza away from any major population centers.

The designs of these three mosques have significant political meaning and express high communicative value as the representatives of Islamic faith. This is because these structures are the visual translations of intentions provided by influential patrons in the Malaysian context. From the study, it is obvious that these three political leaders, who represent the ruling government and the UMNO party, are perceived as secularist modernisers of the nation-state. They not only treat Islam as an overriding force to display their credentials to the masses to win their support but also seek Islamic legitimisation through material progress and development in the form of nation building. Their involvement can be viewed in the construction of religious institutions which are consistently represented in impressive structures primarily characterised by overwhelming size, significant location and the appropriation of design appearance referring to Western and Islamic historical models.

The influence of materialism and modern culture on the progressive Islamist thinking of these three leaders in question faced criticism from the opposition Islamic group (see Section 3.2). As a result, there had always been a struggle in the Malaysian scene presented by the opposition Islamic group involving clerical revivalists and fundamentalists with the secularist modernizers of the nation state on how Islam is positioned in the Malaysian society. These differences of Islamic views thus resulted in ongoing ideological clashes since independence until the present-day

context as each party deemed to uphold their own practice of universalistic Islamic values as the perfect reference and belief system for the local society particularly for the Malay Muslims.

Unlike the leaders of the ruling government, who choose to utilise Islam for legitimising the country's development, the opposition Islamic group preferred to restructure the more mundane, that is, aspects of everyday life and behavior as part of their Islamic practice (see Section 3.2). They spread their political ideas of Islam through the dakwah movement and public lectures conducted throughout the nation in modestly designed mosques. Prominent examples are the Rusila Mosque in Trengganu (see Figures 7.0 and 7.1), Nik Aziz Mosque located in Kelantan and the Jemaat Tabligh Mosque in Seri Petaling, Kuala Lumpur (see Figures 7.2 and 7.3) (Sulaiman 2001 ; Rasdi 2003).

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available from the QUT Library

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Figure 7.0 Location of Rusila Mosque  
surrounded by village houses (Rasdi 2003: 22)

Figure 7.1 View of Rusila Mosque from the  
main entrance and aerial view of the mosque  
(Rasdi 2003:22)



Figure 7.2 Jamaat Tabligh mosque at Seri Petaling portrays a simplistic building design covered with gable roof topped with single dome over the main prayer space  
(Ismail 2007)



Figure 7.3 The interior of the mosque at the main prayer space is simply decorated with white plaster wall and timber paneling  
(Ismail 2007)

The mosques built by this opposition Islamic group are not treated as monumental structures adorned with elaborate aesthetics designed to be admired from far but portray a mosque design that adopts quintessential Muslim symbols such as a dome on top of simple gable roof made of clay tiles and minaret for the purpose of offering an 'Islamic' image. These mosques portray an open planning concept, with multiple access and no boundary walls. These places of

worship are sited in the vicinity of housing areas equipped with dormitories for travelers, library and shops in their compound. Dormitories are built adjoining the main prayer hall whilst part of the mosque surrounding area is used as a parking space. The main structural systems for these mosques are made of reinforced concrete, post and beam structure with plastered brick infills. These mosques are typically in the form of a rectangular shape block. The architectural design is basic and functional. From this, it can be viewed that this Islamic group did not attempt to monumentalise the place of prayer or to utilise the mosque as an object to symbolise the degree of their legitimacy and authority in society, but instead, consider the mosque as a place for fulfilling the eternal needs of Muslim individual and community (Sulaiman 2001; Rasdi 2003). In this case, the building design as a 'sign' reflects their Islamic philosophy that emphasis on mundane devotional experience rather than material development.

Dissimilar to this opposition Islamist group, the Malaysian leaders in question prefer to utilise religious symbols projected in outstanding contemporary design to present their ruling government and UMNO as the sole Malay Muslim party capable of safeguarding the Islamic position and its advancement in the country, including securing the future development of the Malay Muslim society.

These three prominent leaders thus have moved to utilise the mosque as a political symbol of a means of expanding and consolidating their authority in the Malaysian context. In this sense, the visible presence of state mosques built by the government not only sheds light on the characteristics of Muslim society in the Malaysian context but through them, the dynamic of Malaysian politics can be ascertained and the creation process of the identity of the Malaysian state can be discerned.

This study, therefore, provides a clear understanding as to what motivates the individual leaders to build and the nature of the elusive relationship between power and architecture. This is because buildings are symbols of human culture that can suggest many social and political interpretations of the conditions of a society in its internal organisation and its ideas of the nation-self.

Understanding the nature of these leaders' political ambitions offers a worthy lesson for future researchers, designers and politicians to have objective voice and thoughtful consideration on the importance of describing architecture in its proper context and the need to design living

spaces for the convenience of the community as main user group since they are the ones who utilise public buildings at all times.

This study also strove to give credence to the idea that one must be imbued with the proper knowledge of Islamic architectural history and politics in order to make a balanced judgment in formulating design theory for building a mosque.

Although this study presents how and why government leaders utilise architecture as a political tool in society, this thesis does not posit architectural expression as a solution to be adopted by the government in order to overcome the social struggle which occurs in society including solving other cultural issues.

## 7.2 New knowledge arising from the study

The present research was undertaken with the intention to contribute and add to the body of knowledge concerning state mosques and politics in four significant ways.

First, this study contributes to the current literature on mosque and politics as the first study that fills in the gap of knowledge on the subject of the state mosque in the context of Malaysia and how they symbolise the ideology of the patron through architectural attributes. These attributes include the exterior and interior façade treatment, structural and sectional arrangement, position and setting, scale and size, spatial organisation, entrance and approach to the built form. This is possible as this study involves rigorous analysis, description and classification of state mosque architectural elements in post-independence Malaysia. In addition, this research also describes the functions and roles of the state mosque in the Malaysian setting.

This research benefits architects and researchers who are interested in understanding state mosque architecture and the probable political rationales that led to the design decisions of state mosques in question because it builds the foundation of Islamic architectural study in Malaysia's contemporary scene.

Second, this study offers a solid, scholarly account of far-reaching analysis on the study of state mosque design by introducing new ways of looking at the mosque's architectural attributes as a system of 'sign'. This study builds upon the theories and concepts outlined by Saussure on sign

relations, Barthes on levels of signification and Gottdiener on reading the material culture as reliable ways for analysing and understanding the state mosque to develop a new methodological approach.

This study therefore is significant as it paves the way for theoretical construction of the idea of Islamic architecture in West Malaysia. This is because it gives an insight into the state mosque as an object of communication and agent of social culture, which embodies the social conventions and conceptual codes of the Malay Muslim society in West Malaysia, by providing an understanding of the Malay Muslim political context and societal environment during the construction period of the mosque in question. In this case, it also provides a clear explanation of the evolution of the Islamisation process in Malaysia and describes the Islamic practice in its local social organizations.

As a result, this study is of value for political scholars and historians as well as social theorists who are in search of an understanding of the structural relationships that exist between Malaysia's built environment, religion and its social culture.

Third, this study introduces a new approach in comprehending the meaning of the state mosque that depends on the building patron's situation. This research builds upon concepts outlined by Wallace (1992) and Barber (1972) in their model of leadership to develop a new methodological framework in order to understand the patron's Islamic belief system and political intentions.

This research is unique as it adds to the body of knowledge on the study of Malay political leadership that links to religion, culture and power in the Malaysian scene. Furthermore, it explains the evolution of Malay political leadership in terms of historical and political experience as well as offers reasons as to why these Malay political leaders retain and embrace the conservative Islamic values while subscribing to Western-style democracy and upholding the culture of modernisation and progress.

In addition, this study also poses a subtle challenge to previous studies on leadership by offering a different approach to understanding the political leadership from primary political texts. This is done by referring to hermeneutical theory outlined by Scheleimacher and his two methods of interpreting documents based on psychological and linguistic interpretations in order to gain an insight into leaders cultural and ideological experiences.

This research, therefore, is useful for both scholarly and general readership interested in the evolution of Malaysia's political leadership. This is because it also provided a systematic methodological framework that can be adopted by researchers who are interested in pursuing the study of political leadership across other cultures and contexts.

Fourth, this study is unique as it successfully establishes a research design framework that brings together plural paradigms and methodologies. These are structuralism and interpretivism. Semiotics and hermeneutics are the approaches adapted to identify the construction and interpretation of meaning in the social-physical phenomenon in an inclusive manner.

This study is significant as it develops a systematic approach to understand the relationship between sign symbols and material culture. This understanding makes substantive contribution to understanding the production of meaning in relation to the built environment across different cultural settings. Furthermore, it provides an insight that the meaning of the built environment is dependent on human intentions and purposes as conceived in a particular cultural context. Therefore, it provides a clear framework to lead architectural scholars, designers and researchers, who are interested in analysing the themed environments, toward a better understanding of the structural relationship that exists between the built environment and social culture in contemporary society.

### **7.3 Contribution to knowledge**

This study adds to the existing body of knowledge in the field of design and communication, architectural theory, architecture and politics, Islamic architecture, and Malaysia's architectural history and politics as stated below.

In the field of design and communication, this study is significant as it provides clear understanding on non-verbal communication by proposing a multi-dimensional approach to investigating the complex level of meanings invested in built form connecting to a specific cultural context by referring to the concept of Saussurean semiology, semiotics and socio-semiotics. This study is essential for designers, social theorists and researchers, who require a means of analysing the profusion of 'sign' and the built environment, as it provides an understanding of how

architecture as a cultural object is capable of conveying multi layered messages, as well as describing how society invests meaning in the built environment .

In the area of architectural theory, this research formulates new ways to approach design and cultural study. It combines various paradigms, (structuralism and interpretivism), methodologies (semiotics and hermeneutics), qualitative methods and explanatory approach to study the relationship between the built environment and politics. This research adds to current knowledge in this field by exploring the study of built form as a physical entity. It also provides new ways to analyse the building patrons' political intention and leadership style. This study therefore is of value for design educators to apply this established architectural theoretical framework into design education for teaching future designers on the different dimensions of understanding and reading the meaning of the built environment not only from the perspective of the perceiver–interpreter's position but to also show some consideration of what was meant by the creator of the building. This is because meanings of a building are open, multitude and not disclosed to the interpreter's situation or may depend on his or her ideology and views of the world.

In the discipline of architecture and politics, this study is significant as it strengthens the previous knowledge on politics and architecture by describing in detail how religious buildings, in particular state mosques, due to design attributes and properties (such as the exterior and interior façade, structural and sectional arrangement, position and setting, scale and size, entrance and approach as well as spatial arrangement) symbolise the political ideology and authority of the building patron that produced them.

By understanding the link between politics and architecture, this study provides a challenging perspective particularly for architects and designers to make a concerted effort to study the politics and the cultural context in which the built form is to be placed onsite before proceeding to the design stage. This includes the need to probe into the dynamics of the relationship between built form and its society. This act is important as it will help to identify any biases brought to any new project by virtue of personal preferences as well as confronting any preferential treatment to the architectural design traditions of the most influential groups in society. Such appropriation will hopefully result in an architectural representation that responds to the traditions of the society and their culture rather than stress the presence of some dominant group.

In the area of Muslim architecture, this study contributes to the documentation of religious buildings found in newly independent Muslim countries such as Malaysia. In this case, this study

documents in detail and identifies the state mosque generic elements and explains how its appearances were presented in its own cultural setting and context. The series of case studies presented in this study not only provides an understanding relating to the existing nature and culture of Malay Muslim society but also gives an insight into how the Malay Muslim leaders present the country's progress by utilising the religious buildings as an instrument of political authority to face various global and local challenges. This research therefore is of value and relevance for political scholars, designers and researchers who are exploring the study of contemporary Muslim society and architecture as the study focuses on the mosque as the representation of Muslim political culture and identity.

In the context of architectural history and politics in Malaysia, this study is significant as it adds to the field by providing detailed documentation on the evolution of the modern state mosque in post-independence Malaysia and elucidates the political factors that influence its design development. This study therefore is useful for historians and researchers who are interested in Malaysia's Muslim places of worship including the country's post-independence Islamic history as it also documents the political climate in Malaysia relevant to Islamic values, which highlighted the struggle of Islam between the secularist modernisers of the nation-state and traditional revivalist groups who are vying for more credibility and political power in society. This is because it offers an explanation on the political approaches, ideologies and policies of Malaysian leaders towards the development of Islam in Malaysia, particularly for the country's built environment.

#### **7.4 Recommendations for further research**

Literature on architecture published in recent years has clearly demonstrated that built form, including religious institutions such as mosques, symbolizes the political ideology of its patron. However, the developed framework and approaches established from this research thus may be used for future researchers and architects to further consolidate an understanding on the subject of politics and architectural design. Future studies such as investigation of the influence of leaders ideologies on Muslim building typology other than state mosques, such as Madrasa, Islamic centers and religious institutions found in Malaysia and other Muslim countries with similar cultural background and context, can be conducted. Moreover, the generic design properties of the Muslim

building typology may also be investigated based on previously established selections of architectural elements. By applying the established framework, future research to study the influence of political ideologies belonging to different societies and cultural contexts on a variety of building typologies such as government institutions or public buildings found in other countries can also be carried out referring to the developed design indicators. The research is valuable for designers, historians, architects, design educators, political scientists, social theorists, architectural scholars and researchers. With future research, it may provide additional understandings on building design and politics for the benefit of society as well as adding to the body of knowledge in the core area of this dissertation which is the theory and history of architecture. Furthermore, this study directly informs associated fields such as political history and cultural study while supporting other disciplines in relation to semiotics, socio-semiotics, sociology, hermeneutics, research methodology and design communication.

## **7.5 Overview**

By elaborating on how the Islamic political ideas of Malaysian leaders influence the design of the state mosque in West Malaysia, this research filled the gap identified and outlined in Chapter 2 in regard to the study of mosque architecture in the Malaysian context. It also addressed the earlier assumption made by the researcher that the state mosque is treated as a political symbol to legitimise the ruling government's authority in Malaysian social culture.

This research provides new knowledge by outlining probable political concerns from the perspective of Malaysian leaders' ideology as the main factor which determines the state mosque design appearance built during Malaysia's post-independence period in such manner.

The methodological framework, established through this research, will be useful for further investigation to enrich the architectural knowledge on the subject of Islamic architecture with particular relevance to the study of Muslim places of worship.

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# The Influence of Islamic Political Ideology on the Design of State Mosques in West Malaysia (1957-2003)

## List of Appendices (A; B; C; D; E; F; G; H; I; J)

*The key principles of*  
**ARCHITECTURAL 'FORM'**

The principal features of architectural 'form' which are used as a framework to analyse the examples of buildings and the case study of three state mosques in Western Malaysia are as follows under the categories of 'shape', 'proportion', 'façade' and 'articulation':

- i. **Shape** is the principal aspect to identify and categorise a form. It is also the basic characteristic that outlines or provides the surface configuration of a form. Shape can also be modified which results in transformation and variations of form. It is generated by either the manipulation of one or more dimensions or by addition and subtraction of elements (Figure 1.0).

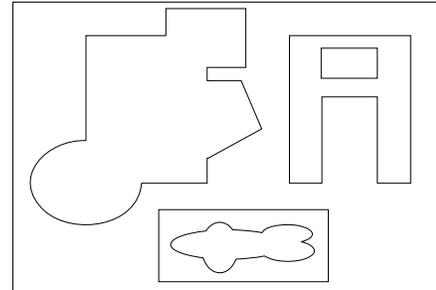


Figure 1.0 Shape of form  
(Ismail 2007)

Subtraction occurs when a portion of the shape of the form and its volume is subtracted. This results in alteration of the form identity and profile. The shape of the form, however, may be retained if portions of the volume are removed without deteriorating their edges, corners and overall profile (Figure 1.1).

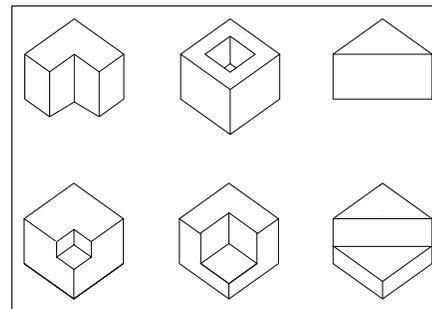


Figure 1.1 Shape of form: subtraction  
(Ismail 2007)

In additive transformation, a number of different elements may attach to the existing volume. This situation helps to determine the identity and give a different appearance to the shape of the form. There are four basic additive relationships that may help transform the shape of the form, these are:

- Spatial tension (Figure 1.2)  
This type of relationship shares common visual traits such as shape, color and material. It presents a close proximity of form.
- Edge to edge contact (Figure 1.3)  
In this type of relationship the forms share a common edge and can pivot about the edge.
- Face to face contact (Figure 1.4)

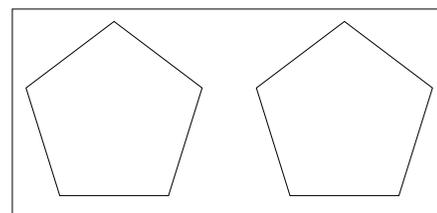


Figure 1.2 Additive form spatial tension  
(Ismail 2007)

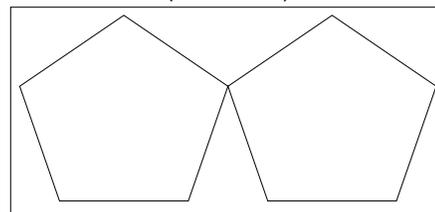
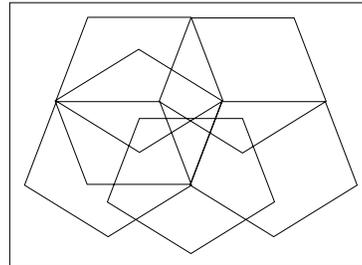
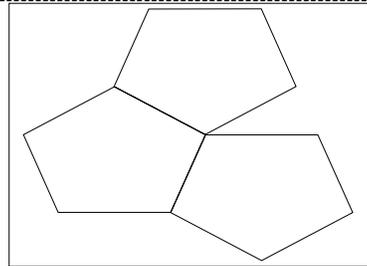


Figure 1.3 Additive form edge to edge contact  
(Ismail 2007)

This type of relationship requires two forms to correspond on a planar surface that are parallel to each other.

- Interlocking volumes (Figure 1.5)

In this type of relationship the forms interpenetrate into each other's space. However, they may not share similar visual characteristics.



Figures 1.4 & 1.5 Additive form: face to face contact & Additive form: interlocking volume (Ismail 2007)

From the above additive relationships, five types of unified form compositions emerge, as follows:

- Centralised form (Figure 1.6)

In this form composition, a number of secondary forms cluster about a dominant central parent-form. This centralised form typically dominates a point in space, or occupies the center of a defined field.

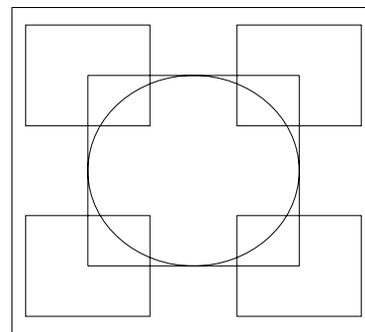


Figure 1.6 Unified form composition : Centralised form (Ismail 2007)

- Linear form (Figure 1.7)

In linear form, repetitive arrangements of similar or dissimilar shapes are presented. A linear form may be presented in four main ways: in segmented or curvilinear form; to define an edge of an exterior space; to enclose a portion of space; and to serve as an organising element to which a variety of other forms are attached.

- Radial form (Figure 1.8)

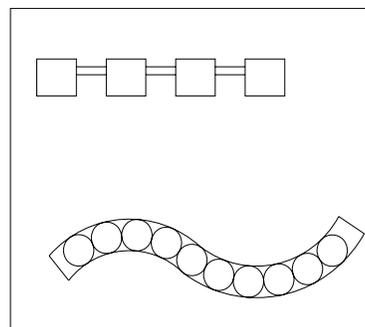


Figure 1.7 Unified form composition : linear form (Ismail 2007)

In radial form, the compositions are extended outward from a central form in a radial manner, where aspects of centrality and linearity are combined into a single composition.

- Clustered form (Figure 1.9)

In a clustered form, various shapes or shared common visual traits are grouped together by proximity to express individual entities. They may also be interlocked and merged into a single form. This results in emergence of a variety of faces at the form surfaces.

- Grid form (Figure 1.10)

In grid form, the compositions break down to measurable units which generates a spatial network of reference points and line. An even composition is formed from this kind of repetitive and visually organised arrangement.

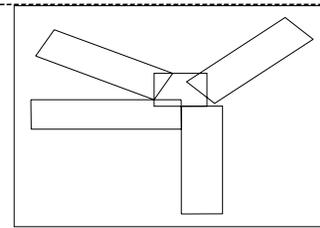


Figure 1.8 Unified form composition :  
radial form  
(Ismail 2007)

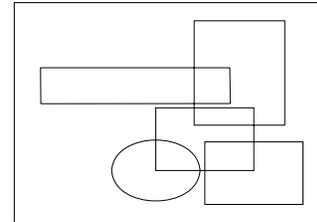


Figure 1.9 Unified form composition :  
clustered form  
(Ismail 2007)

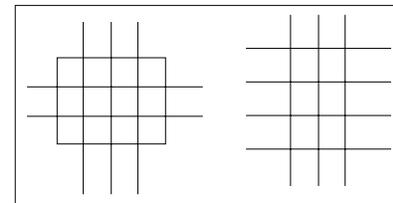


Figure 1.10 Unified form composition :  
grid form  
(Ismail 2007)

After describing the compositional arrangement of shapes and its organisation, the next discussion is on proportion.

- ii. **Proportion** is a comparative relation or adaptation of one portion to parts of building, or to the whole design form. It may produce a harmonic relation between parts of different elements in a symmetrical kind of arrangement. However, proportion may also be out of balance, in size, relative to other things. In other words, "proportion provides an aesthetic rationale for the dimension of form, unification of multiple elements and a sense of order, which in turn establishes a consistent set of visual relationships between the parts of a building, as well as the parts to the whole form" (Weber 1995:18). There are a number of systems of proportional relationships developed in the course of history to describe form in depth, including anthropometrics, scale and size systems. "These systems carry a similar

objective, that is, to produce a sense of order, unity and harmony among the elements of form” (Padovan 1999:67).

- Anthropometrics refers to the measurement of the size and proportions of the human body (Figure 1.11). The human body is an important element as it helps to determine the dimension of form by producing proportional ratios in height, length and width. “This is important as anthropometric factors can make one feel comfortable, in control, significant, dominant or unimportant” (Ching 1996:311).
- Size and scale is used to determine the measurements and dimensional proportion of form. In other words, it is an ordered set of mathematical relationships among the dimensions of form. There are three types of scale in order to make up a building form. First, is the urban scale, which refers to the size of the project in a particular setting or the context of the city. “The comparison is made in relation to the size of other existing things in its surroundings. This is important as it provides dimension to the form, whether it is small, miniature or monumental” (Ching 1996:314).  
Second, is the scale of the building itself, which is the form’s physical dimension of length, width, height and depth. This gives the building a vertical or horizontal dimension in appearance. Third, “is the scale of the building elements such

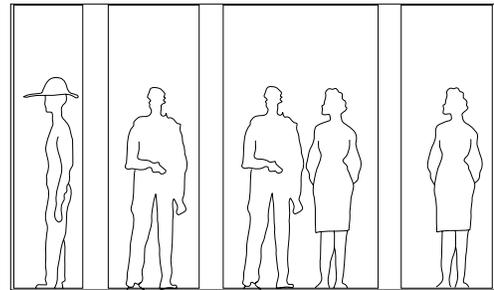
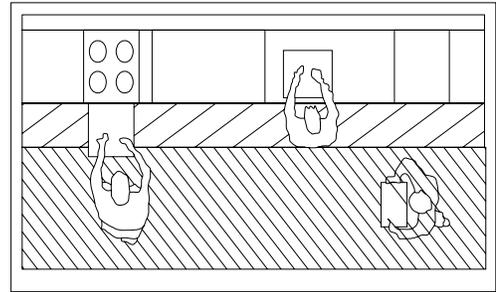


Figure 1.11 Proportion of form:  
Anthropometrics  
(Ismail 2007)

as the size of openings, doors, and columns in relation to other parts or to the whole building composition" (Ching 1996:121) (Figure 1.12). Conway and Roenish (1994:75) explain that "the scale of a form is also partly determined by the spaces enclosed within it and is related to the type of function it represents, the number of people who use the building, location and the status of the owner."

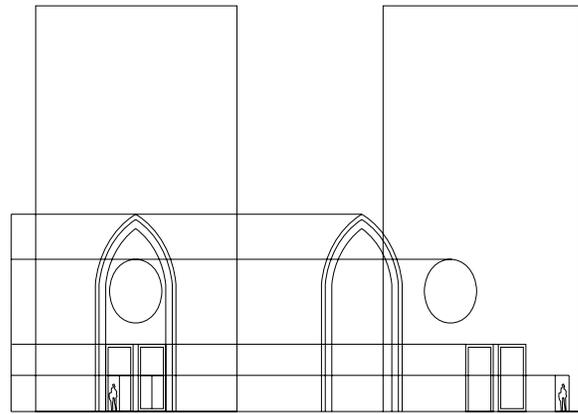


Figure 1.12 Proportion of form: Size and scale (urban scale; scale of built form; scale of building elements) (Ismail 2007)

- iii **Façade** is an important element that gives 'character' to the form. For a building form, "the façade is typically divided into three sections which are the head treatment (roof), body treatment (such as walls and openings) and finally the base treatment (base wall)" (Figure 1.13) (Krier 1988:21). Leupen (1997:36) states that "façade can be defined as the front of a building or any of its sides facing the outside space and is distinguished by its architectural treatment". This architectural treatment is comprised of vertical and horizontal figures. Articulation of these vertical and horizontal figures such as doors, openings and its background can largely determine the character of the façade. This is possible as the façade is not a two-dimensional surface but has different visual dominance, due to the depth levels formed by these figures. Recessed or protruding figures may

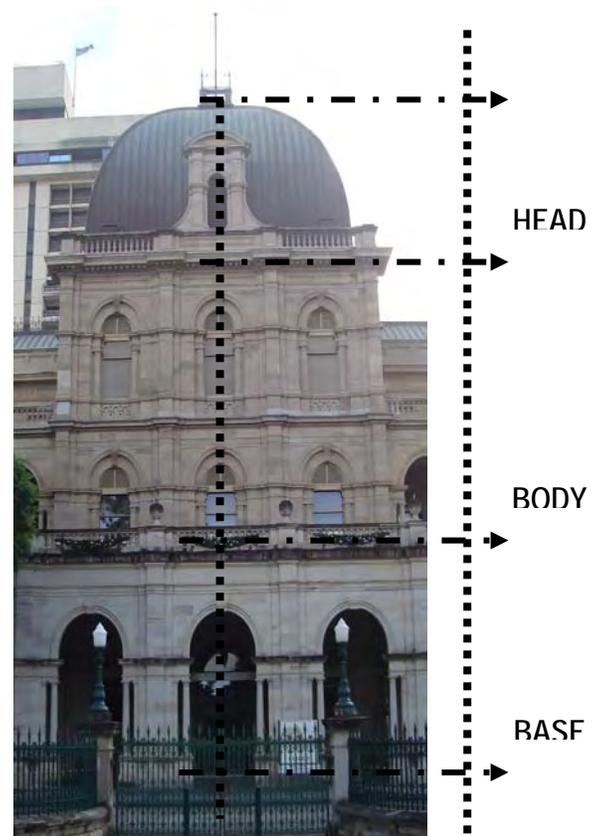


Figure 1.13 Façade: Division of façade (head, body, base treatment) (Ismail 2007)

produce shades and interplay of light on the building façade. Thus, the area that is in contrast with the background is known as the negative area (void), whereas those parts where the main figure is dominant are the positive area (solid) (Figure 1.14). According to Koffka (1935:184), “there are five main principles that help determine the organisation and arrangement of these vertical and horizontal figures on its background”. These principles are i) orientation, ii) proximity, iii) closure and articulation, iv) concavity, and v) symmetry, as explained in more detail in the following:

- Orientation --- vertical and horizontal figures that are placed along the main cardinal axes, are more dominant compared to figures which are in divergent orientation (Figure 1.15).
- Proximity — large vertical and horizontal figures tend to dominate the background whereas small figures did not dominate the background (Figure 1.16).
- Closure and articulation -- well-articulated and exposed figures can be differentiated more easily than figures with less articulation and enclosure. This composition will help to draw more attention to the vertical and horizontal figures and its background (Figure 1.17).
- Concavity — figures with a curved shape such as archways or figurines tend to form dominant features on the façade, as it introduces sense of attraction to the figure and provides depth. Horizontal and vertical figures in regular shapes



Figure 1.14 Façade : Solid and void (Ismail 2007)



Figure 1.15 Façade : Arrangement of vertical and horizontal elements(orientation) (Ismail 2007)

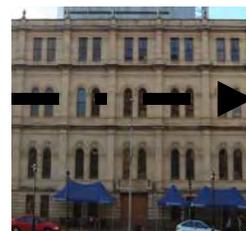
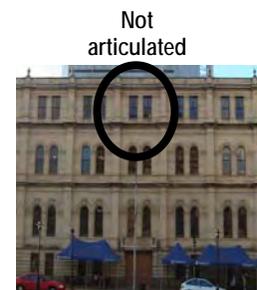
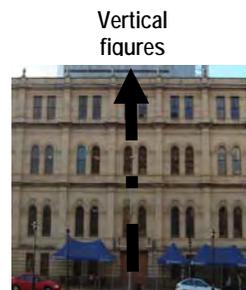


Figure 1.16 Façade: Arrangement of vertical and horizontal elements (proximity) (Ismail 2007)

Figure 1.17 Façade: Arrangement of vertical and horizontal elements (closure and articulation) (Ismail 2007)

also help to define and dominantly segregate the background compared to irregular ones (Figure 1.18).

- Symmetry — figures which are arranged symmetrically tend to form strong appearance on the background. These figures may also create stability to the form. For instance, if the dimensions of horizontal elements are extended further or stretched horizontally, the form will appear more stable than the elements which are stretched vertically (Figure 1.19).

These vertical and horizontal figures may also be organised and arranged to produce various compositions of background for the façade. Weber (1995:207-208) summarised that “there are five types of façade background commonly expressed by a building form”. These five types are set out as follows:

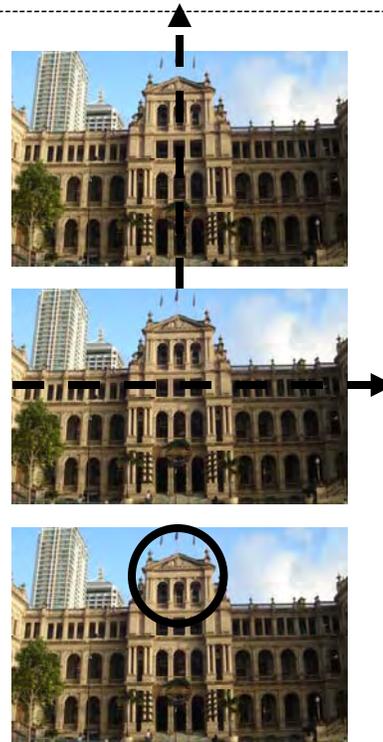


Figure 1.18 Façade: Arrangement of vertical and horizontal elements (concavity)  
(Ismail 2007)



Figure 1.19 Façade: Arrangement of vertical and horizontal elements (symmetry)  
(Ismail 2007)

- Unified background (both background spaces and figure are equally articulated) — this kind of composition forms unity and character as the background spaces between the vertical and horizontal figures are not segregated (Figure 1.20). Un-unified background (no parallel boundaries exist between space and figure) - in this type of



Figure 1.20 Façade : Composition of background (unified background)  
(Ismail 2007)

- composition, different shapes of vertical and horizontal figures are symmetrically arranged at similar distances. This kind of arrangement produces a stable pattern composition, but no perceptual dominance exists (Figure 1.21).
- Unified background (duo figure formation on the background) - similar shapes of vertical and horizontal figures are symmetrically arranged. This results in a monotonous background. This kind of arrangement, however, lacks focus as these figures are equally placed along the form contour line (Figure 1.22).
  - Un-unified background (parallel boundaries exist between space and figure) - in this kind of arrangement, the vertical and horizontal figures are in various shapes and sizes, placed at multiple orientations and distances. They are not similarly articulated; thus, resulting in less order and unstable background composition (Figure 1.23).
  - Un-unified background (not in duo figure formation on the background) -- the vertical and horizontal figures in this composition are not portrayed as dominant individual features on the background since they are placed at a distance from each other. This creates unarticulated division of spacing at the background. This results in a restless façade appearance since no dominant focal point or central focus exists (Figure 1.24).



Figure 1.21 Façade:  
Composition of background  
(unparallel boundaries)  
(Ismail 2007)



Figure 1.22 Façade : Composition of  
background (duo figure formation on  
background) (Ismail 2007)



Figure 1.23 Façade : Composition of  
background (parallel boundaries) (Ismail 2007)



Figure 1.24 Façade : Composition of  
background (not in duo figure  
formation) (Ismail 2007)

iv. **Articulation** refers to the manner in which the façade or surface of form come together to define its shape and volume. It is an important aspect to visually express individuality of the form and distinguish the form from its environment. This is possible as articulation of form surface helps to reveal the nature of its parts and their relationships to each other and to the whole, including adding visual weight to it. There are four ways of articulating a form surface:

- Developing corners as distinct linear elements independent of the abutting planes (Figure 1.25). For example, if the corners meeting two planes are visually reinforced by distinct elements, the edges become clearly defined and this results in a positive form feature.
- Removing corners to physically separate neighboring planes (Figure 1.26). If there is an opening at the corner of two planes the definition of the volume within the form weakens. This allows the interior space to extend outward; thus, resulting in the formation of surfaces as planes in space.
- Differentiating adjoining planes with change in structure, material, color, texture or pattern. This is important as:
  - Structure such as columns and beams may provide scale and dimension to the form. This helps to give the form dominant characteristics.
  - Material determines the quality and help shapes the identity of the form. This is possible as materials have distinct properties of elasticity, rational dimensions, proportions, hardness and durability. For example, form made of rubble stone and cement shows massive strength and this provides a solid appearance.
  - Color also defines the identity of form as it produces tonal value, saturation, hue and gradation that can decrease or increase the visual quality of the form surface,

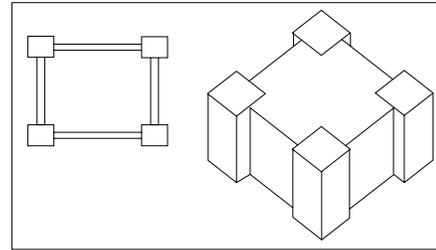


Figure1.25 Articulation: Develop and enhance corner of form (Ismail 2007)

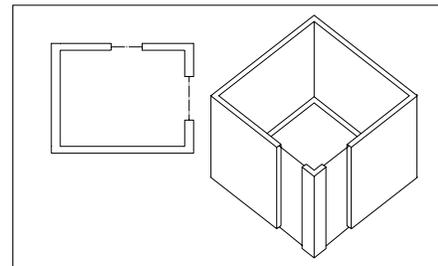


Figure 1.26 Articulation : Removing corner of form to separate planes (Ismail 2007)

which later affects individual perception. For example, contrasts in tonal value (the relative lightness or darkness of a color) within a composition may define the boundaries of forms. Gradations of value, or shading, can also create the illusion of contour and volume. Color is also capable of distinguishing a form from its environment and can affect the visual weight of the building. Brighter colors tend to dominate rather than soft colors which seem less autonomous.

- Texture or pattern also ascertains the tactile quality of the form surface, as it determines the degree to which the surfaces of a form reflect or absorb incident light. Contrasting texture and gradations of pattern can also define forms by distorting it or exaggerating its proportions. Form may also be defined by change in texture and pattern, even when the hue and value remain essentially consistent. For instance, a rough texture from exposed rubble stone reflects tactile qualities and implies a visual weight to the building. Texture from embellishments such as intricate carvings, figurines and relief may also add expression to the form which gives it a three-dimensional effect.

In addition to the above, form also suggests reference to internal structure as well as external outline as it is the principle that gives unity to the whole. Since form includes a sense of three-dimensional mass and volume, it also greatly depends on relational properties such as position and orientation, which governs the whole pattern and composition of forms and its elements. "Each of these properties of form, however, is influenced by the conditions in which it is perceived by the user"(Ching 1996:35):

- i. **Position** of form can be defined as its location or setting relative to its actual environment or the visual field. Therefore, distance, angle and viewing perspective from the form may influence and determine its apparent size, and the clarity of its shape and structure.
- ii. **Orientation** of form is the direction of form in relative to the ground plane, to other forms in its surroundings and the line sight of the person perceiving or viewing the form. A change in perspective, angle and length of distance may influence and determine the form apparent sizes.

*The key principles of*  
**ARCHITECTURAL 'SPACE'**

The principles of architectural 'space' which are used as a framework to analyse the examples of buildings and the case study of three state mosques in Western Malaysia are as follows:

- i. In describing the **configuration of plane elements in space**, I will look at horizontal planes followed by vertical planes and elucidate how both of these formal elements play a role in defining the architectural space.

- There are four types of horizontal planes:
  - **The base plane** articulates the space to form a larger area and allow continuous flow of space. Although the base plane may not indicate any distinct edges, it is capable of establishing spatial boundaries within the space by having different surface texture, color and tonal value (Figure 1.0).
  - **The elevated base plane** creates disruption to the visual continuity of the spatial context and the flow of movement across the space surface. The disruption, however, also depends on the height level of the planes. Due to the change of levels, the space boundary and the distinct edges of the planes are also clearly defined. The change in level not only can define the transitional space between the interior and exterior environment, but it is also capable of enhancing the image of the form it elevates (Figure 1.1).
  - **The depressed base plane** expresses an introverted quality of space, as the plane is lowered into the ground and isolated from the large field of space. This weakens the visual relationship between the space and its user, and interrupts the flow of movement. The

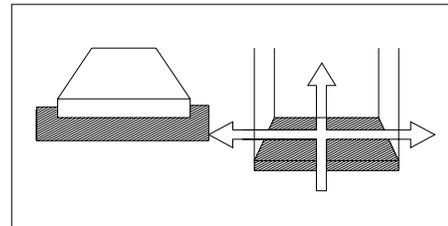


Figure 1.0 Horizontal elements defining space: the base plane (Ismail 2007)

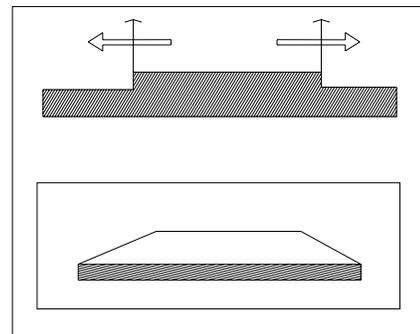


Figure 1.1 Horizontal elements defining space: the elevated base plane (Ismail 2007)

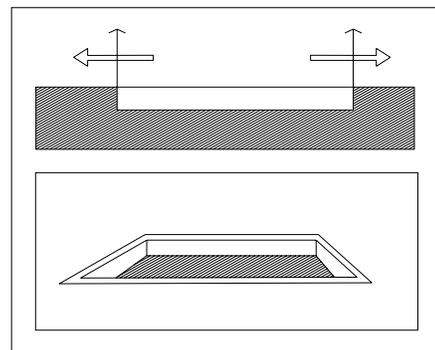


Figure 1.2 Horizontal elements defining space: the depressed base plane (Ismail 2007)

depressed level, however, can create a distinct area in itself which reinforces the identity of the space (Figure 1.2).

- **The overhead plane** defines the volume of space rather than the ground field of space. This is possible as overhead planes not only articulate the zoning within the spaces, but also define the path of movement within the space as there is no disruption in the flow of space. The formal quality of the space also is distinctly defined by the overhead plane as it is capable of establishing strong boundary within the space (Figure 1.3).

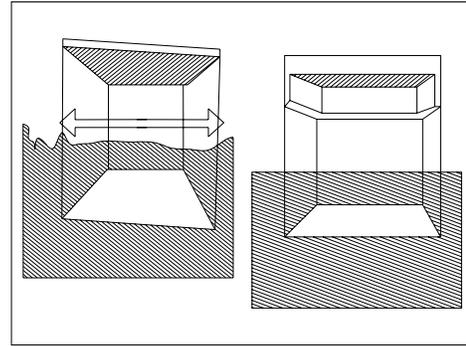


Figure 1.3 Horizontal elements defining space: overhead plane (Ismail 2007)

- There are four types of vertical planes:
  - **Vertical linear** elements have a greater presence in the visual field and strengthen the definition of the space volume. It not only establishes a point in space, but marks and provides a focus for the spatial field. Vertical linear elements may also act as an indicator which provides directions to allow continual flow of movement to occur within the field of space (Figure 1.4).

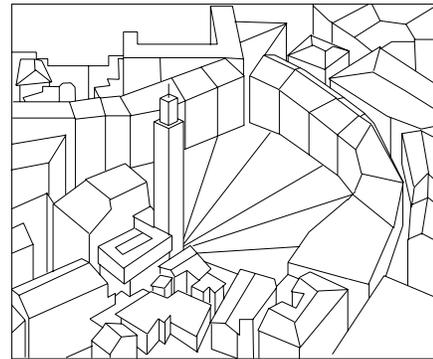


Figure 1.4 Vertical elements defining space: vertical linear elements (Ismail 2007)

- **A single vertical plane** may provide a sense of enclosure as it is capable of dividing the spatial field and volume of space into two separate areas. This type of plane may also articulate and define the space depending upon the plane surface texture which adds visual weight to the spatial quality (Figure 1.5).

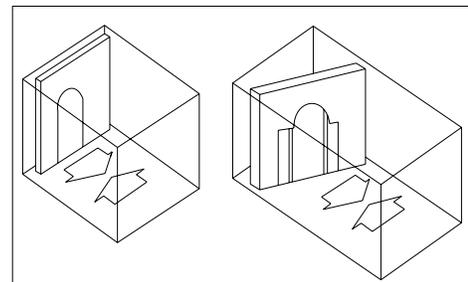


Figure 1.5 Vertical elements defining space: single vertical planes (Ismail 2007)

– **Parallel vertical planes** may modulate direction and determine the flow of movement within the space. This composition of planes may also create solid and void areas within the spatial field as openings can be created in one or both parallel planes (Figure 1.6).

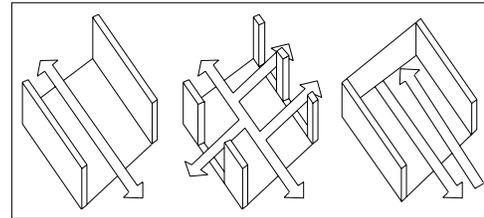


Figure 1.6 Vertical elements defining space: parallel vertical planes (Ismail 2007)

– **Enclosed vertical planes** present four vertical planes enclosing a space. This type of plane arrangement provides a strong focus point in an enclosed space, as the centrality of the spatial field is clearly defined. As a result, visual qualities are only achieved within the enclosed space and flow of movement is constricted within the bounded area (Figure 1.7).

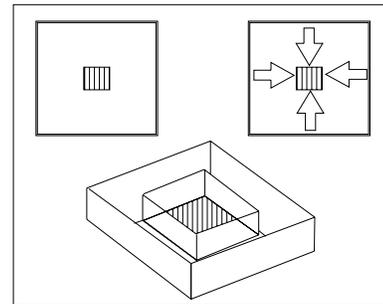


Figure 1.7 Vertical elements defining space: enclosed vertical planes (Ismail 2007)

ii. **Openings in space** may also define the spatial quality of a space. This is possible as a great amount of light source and expansive view may add visual weight to the enclosed space. There are three types of opening arrangement describing how they are placed on the planes. These are openings within planes, at corner and between planes.

- **Openings within planes** may be presented in clustered form, staggering pattern or single unified composition to create visual movement along the plane surface (Figure 1.8). Openings within planes typically produce high contrast in brightness along the edges of the space boundary wall. This produces a well-defined space and the visual identity of the planes is reinforced.

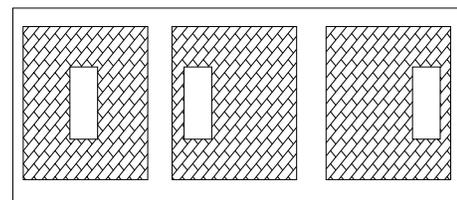


Figure 1.8 Opening within planes (Ismail 2007)

- **Openings at corner** may permit a great amount of light source into the defined space. However, the interior becomes less well defined and articulated, as the spatial field extends beyond the enclosing space due to the wide openings (Figure 1.9).

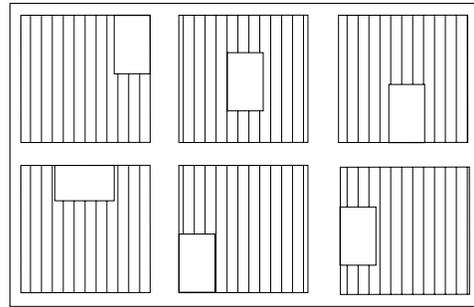


Figure 1.9 Opening at corners  
(Ismail 2007)

- **Openings between planes** may be extended from floor to the ceiling plane, placed at the corner, extended across the wall plane or placed on the overhead planes. Wherever the openings are placed between the planes, they allow expansive views and permit light into the space. This defines the volume of the space and adds visual weight to the interior space. However, there is no focal point within the spatial field as these openings provide continuity between the room with adjacent space and this weakens the enclosure of the space and boundaries of the volume (Figure 1.10).

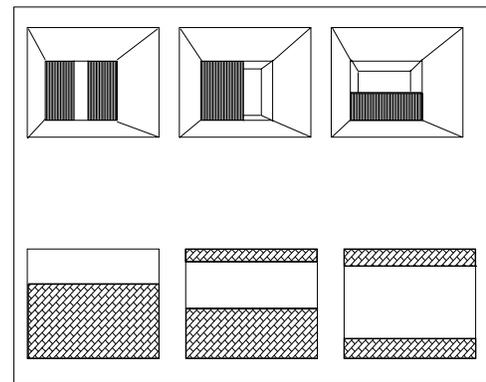


Figure 1.10 Opening between planes  
(Ismail 2007)

iii. **Organisation of space** is about spatial relationship and how architectural spaces are related to each other in a systematic pattern arrangement of form and space. There are four types of space configuration to define the solitary spatial field or volume. These are space within space, interlocking spaces, adjacent spaces and space linked by common space.

- In the **space within space** type of spatial relationship, large space functions as a three-dimensional field enveloping a smaller space within its volume. This contained space may share a similar form as the enveloping shape and be orientated in the same position or it may differ in shape and position (Figure 1.11).

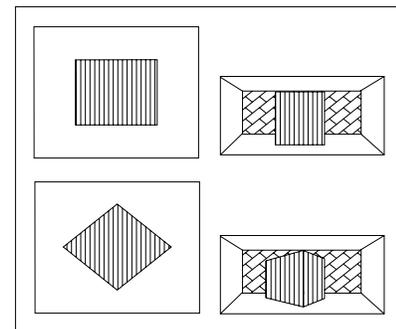
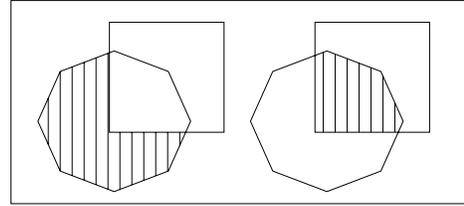


Figure 1.11 Organization of space: space within space  
(Ismail 2007)

- In **interlocking space**, two spatial fields overlap with each other in three main ways:
  - i) The two spaces may share equal interlocking size dimension with each other (Figure 1.12).
  - ii) These two spaces may also merge in with one or the other and become integrated with the interlocking space (Figure 1.13).
  - iii) An individual space may also be formed when these two spaces are linked with each other (Figure 1.14).



Figures 1.12 & 1.13 Organisation of space: interlocking space (equal share) & Organisation of space: interlocking space (integral part of volume) (Ismail 2007)

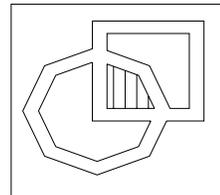


Figure 1.14 Organisation of space: interlocking space (link with two spaces) (Ismail 2007)

- In **adjacent space**, visual continuity of spatial context and flow of movement occur between two adjoining spaces. These two spaces, however, are defined by the position and placement of the vertical planes that border the spatial layout. These vertical planes may be in the form of a row of columns, or entranceway (Figure 1.15).

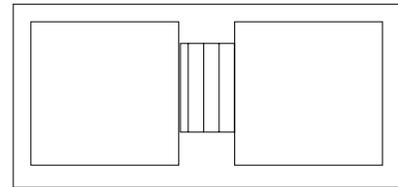


Figure 1.15 Organisation of space: adjacent space (Ismail 2007)

- In **spaces linked by a common space**, two different spaces are linked by an intermediate space. This intermediate space may be a separate entity from the two main spaces, closely integrated or individual in character, where its position and placement is determined by the two linked spaces (Figure 1.16).

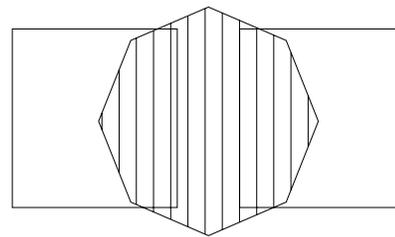


Figure 1.16 Organisation of space: space linked by common space (Ismail 2007)

iv. **Circulation through space** is important to highlight in this study as it affects our perception when viewing the form and experiencing the spaces in building. There are five principal components of the building circulation system for users to experience the space interior and exteriorly. These components are the way of approaching the building space, entrance to the building space, configuration of path, path-space relationship and space circulation.

- In the **way of approaching building space** there are three types of common approach. These are i) frontal approach ii) oblique approach and iii) spiral approach.

i) In the frontal approach, there is a long, straight axial path that leads directly to the entrance of the building. The approach path is visible and clearly seen (Figure 1.17).

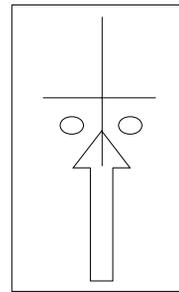


Figure 1.17 Circulation of movement in space: frontal approach (Ismail 2007)

ii) In the oblique approach, the path is placed at an angle and redirected to extend the sequence of movement to the building entrance. As a result, the perspective of the building form and façade is visibly enhanced (Figure 1.18).

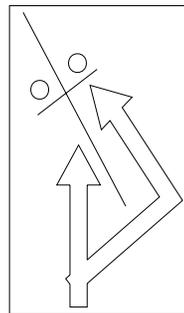


Figure 1.18 Circulation of movement in space: oblique approach (Ismail 2007)

iii) In spiral approach, the path allows the user to experience the building in three-dimensional forms along its perimeter before reaching the entrance (Figure 1.19).

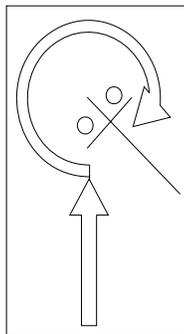


Figure 1.19 Circulation of movement in space: spiral approach (Ismail 2007)

- As for **entrance to the building space**, greater visual impact can be created by differentiating the levels between the exterior and interior space. In spite of articulating the entrance to an elaborate design form, location of the entrance is equally important. This is so as it may determine the path configuration and pattern activities within the space. The

placement of the entrance therefore can be either in the centre or off-centre of the building frontal plane (Figure 1.20).

- **Configuration of the path** may also influence the space's pattern organisation. For example, the linear path may serve as visual point and directly determine our orientation towards the building compared to a spiral path, which distracts one from the building layout and re-orientates one from it (Figure 1.21).
- **In path –space relationships**, there are three main ways of explaining the movement paths and how they are related with the architectural spaces. These are i) pass by spaces, ii) pass through spaces, iii) terminate in space.
  - i) In pass by spaces, the paths are linked to the spaces by mediated space (Figure 1.22)
  - ii) In pass through spaces, pathways may pass and penetrate through spaces. As a result, new patterns of movement can be formed and created (Figure 1.23)
  - iii) In terminate in space, the location of the space and the direction of the path is visibly determined. Strong focal points are created and redirected

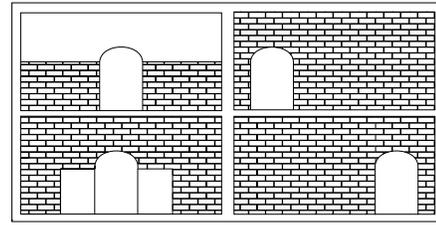


Figure 1.20 Circulation of movement in space: entrance to building space (Ismail 2007)

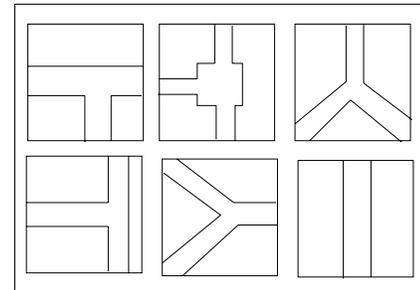


Figure 1.21 Circulation of movement in space: configuration of the path (Ismail 2007)

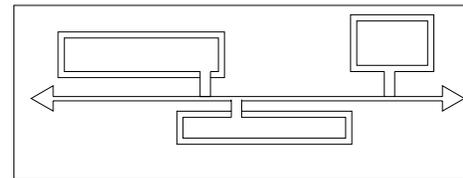


Figure 1.22 Circulation of movement in space: path-space relationship (Ismail 2007)

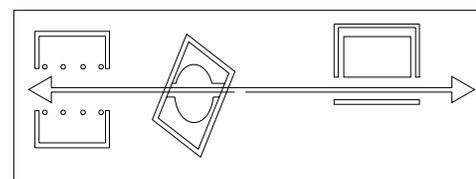


Figure 1.23 Circulation of movement in space: path through space (Ismail 2007)

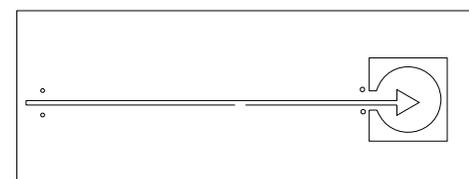


Figure 1.24 Circulation of movement in space: strong focal point (Ismail 2007)

towards the enclosed building space

(Figure 1.24).

- In **space circulation**, the movement may be enclosed, open on one side or open on both sides. If the space is enclosed, the amount of movement is restricted and no visual or spatial continuity exists between the interior and exterior space, as all

of the movements are constrained within a certain boundary. The proportional qualities, light and texture are important as it may provide ambience in the enclosed space (Figure 1.25).

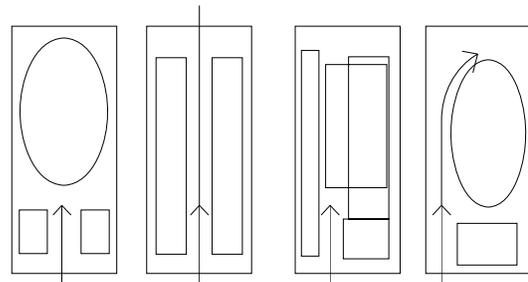


Figure 1.25 Circulation of movement in space:  
enclosed; open on one side; open on both sides  
(Ismail 2007)

*The 'dakwah' group*  
**IN THE MALAYSIAN CONTEXT**

### **The Malay Islamic Youth Organisation (ABIM)**

The idea of establishing ABIM came about in July 1970 during the Malaysian National Islamic Students Conference. However it was in 1972 that ABIM was recognised by the Registrar Office as a legalised youth organisation. During the early 1970s, ABIM's membership was only comprised of Muslim students from higher learning institutions but in latter years, this organisation grew rapidly and received wide support from middle class and educated professionals Malays.

ABIM under the leadership of modern Malay scholars tended to spread the message of Islam from a broad perspective that accentuated morality and values. ABIM in time began to gain support from influential and religious figures locally and abroad. Therefore, ABIM became a well-known and successful organisation particularly under the administration of Anwar Ibrahim from 1974 till 1982.

Anwar's influence in ABIM was most significant in 1976 after his release from detention under the Internal Security Act (ISA) due to the Sik and Baling crises. ABIM's main objective under Anwar was to strengthen the Muslim umma by referring to the Quran and Hadith as its source of inspiration. In order to accomplish its main goal 'to bring all mankind to the will of Allah' four main task had been undertaken by ABIM. The first task was to build the Islamic character in every individual Muslim to embrace the spiritual, physical and intellectual aspects. The second task was to form an Islamic family according to the true teachings of the Prophet referring to the Quran sharia law. The third task was to build an Islamic umma under one Islamic leadership that shared a similar background of Islamic concepts whether in faith, submission to god, ethics and custom and lastly, the fourth task was to incorporate Islam as part of mundane life so there should not be any separation between the Islamic religion and politics, and between economic and social aspects.

In response to this, ABIM tried to educate the population in a comprehensive manner that encompassed the subject of worldly and spiritual matters. ABIM also publicly commented on issues relating to the assimilation of Malay custom with Islamic teachings as it seemed to exacerbate tension and differences among the Malays. Moreover, they remarked on the present culture and critiqued materialistic and individualistic Western values which went against the sharia law and principles.

Indirectly, the ABIM organisation also criticised the government's political policy particularly regarding the Internal Security Act that contravened personal rights and freedom. ABIM's involvement in other activities also included Islamic intellectual discourse in higher learning

institutions and universities, community service, education and leadership training. All of these activities and programs were based on the Islamic code of conduct and contributed to the development of Islam in Malaysia during the 1970s.

### **Darul Arqam**

As well as ABIM there was also another prominent dakwah organisation in Malaysia which was formed during the Razak administration, known as Darul Arqam. This organisation started when Ashaari Muhammad and ten of his closest friends formed a study group circle known as Rumah Putih in 1968. The Darul Arqam group however was officially declared on 28<sup>th</sup> February 1971, when this group decided to change its name from Rumah Putih to Darul Arqam in memory of the companion of the Prophet Muhammad.

Initially, the success of Darul Arqam was due to its systematic and independent administrative body known as the 'Majlis Syuyukh' which was comprised of different departments: the Department of Guidance and Education, Department of Information, Department of Welfare Service, Department of Science and Technology, Department of Economic Affairs, Department of Agriculture, Department of Finance and Department of Dakwah and International Relations. These departments were placed under the single-dominant leadership of Amir Muhammadiyah in order to maintain the stability of the organisation.

Darul Arqam was permanently under the leadership of Amir Muhammadiyah (Ashaari Muhammad). It was a controlled organisation and dominated by the Ashaari family and sons who secured important positions in the organisation as the deputy and vice deputy. These departments also played a major role in carrying out the organisation's tasks and activities at the international and local level. Even though Darul Arqam limited itself to the orthodox interpretation of Islam, they did not totally discard modernisation and technology per se. In response to this, Darul Arqam tried to be a holistic Islamic movement that maintained its status as a traditionalist movement yet accentuated other matters relating to society, economics and politics. Darul Arqam aimed to develop an Islamic-based society that encompassed aspects of economy, law and policy including public affairs such as health and education beginning from the individual and family level. Darul Arqam's emphasised family ethics, where it encouraged its followers to follow the traditions and lifestyle of the Prophet.

Darul Arqam's major achievement, however, was its economic policies where they succeeded in monopolising certain markets and owning business properties which were operated by the Malays and were fully based on Islamic principles and the 'sharia'. Darul Arqam was actively involved in three stages of economic activity: fardhu kifayah (providing and offering an economy deemed by Islam); commercial economy (indirectly helping the fardhu kifayah – mainly through business such as electronic media, liaison, marketing and distribution, medical, health services, development skill training, technology and industry); and strategic economy - the non-profit economy meant for 'tarbiyah' (educating) and 'dakwah' (preaching) to Muslims by uplifting their spirits and belief system towards Islam. One of its major contributions to the local Muslim society was particularly in the food industries where they seemed to be pioneers in venturing on halal (religious approved) food chain business in the country.

Within a few years after its establishment in 1968 under the leadership of Ashaari Muhammad, Darul Arqam's popularity began to spread and it attracted a total number of 12,000 members who were mostly middle class Malays, during the late 1970s. The organisation also received immense support and encouragement on the international and local level due to its economic and religious achievements. These came from the Middle East and other Muslim countries. Darul Arqam's stance towards Islam differed to ABIM's perceptions on Islam. ABIM focused on the radical reformist approach based on intellectual educational orientation, and while the Darul Arqam movement accentuated the fundamentalist Islamic ideology and tried to preserve the conservative interpretations of Islam that adhered to strict application of Islamic teachings, its main goals basically evolved around the economic aspects and missionary activities where they tried to build up the 'ukwah Islamiah' or brotherhood bond among its members. Despite this dominant contrast, both of these Dakwah movements shared a similar interest to build Islamic solidarity among the Malay populace.

### **Jamaat Tabligh**

The Jamaat Tabligh group was first established by Maulana Muhamad Ilyas (1885-1944) in Mewat, New Delhi. At first, the Jamaat Tabligh religious preaching was limited to within the Indian states but after his son, Muhamad Yusuf Al Kandawi, took over this movement in the early 1950s, its teaching began to spread to other Muslim countries including Malaysia. The Jamaat Tabligh

movement officially established itself in Malaysia in 1952 due to the missionary work conducted by Maulana Abdul Malik Madani. From the 1950s to 1960s, the Jamaat Tabligh movement was only well known among the Indian Muslim society in Malaysia. However, this movement began to reach its peak and proliferated in the 1970s and still continued on till the present context, when the Malay society began to show interest and become deeply involved in this group activities. Since this group maintained itself as a low profile movement, there is no widely published literature of its views on social or theological issues.

Their main focus, however, is more towards the practice of Syariah (Muslim law) and Fardhu Ain, that is, matters pertaining to the ibadah such as performing the obligatory prayers, supplementary prayers, dhikr after prayers, otherwise known as 'the do's and don'ts' in Islam. In addition, they also upheld the teaching of the Prophet from the sunnah and his sahabah in handling the affairs of daily life. Their biggest contribution to the local Muslim society, however, was their effort in propagating the fundamental Islamic teaching among the populace through their missionary activities throughout the nation.

*The Function of the Islamic Department (JAKIM)*  
**IN THE MALAYSIAN CONTEXT**

Bahagian Hal Ehwal Islam (BAHEIS) functioned as the central agency in the planning and management of Islamic affairs and the advancement of the ummah. It was directly placed under the Prime Minister's Office (JPM) and throughout the Malaysian government in the post-independence period, it was headed by the Malaysian Prime Minister. Since the 1<sup>st</sup> of January 1997 its previous name (BAHEIS) changed into Jabatan Kemajuan Islam Malaysia (JAKIM) ('The Islamic Development Department').

Through the Prime Minister's Office, the Prime Minister has a Secretariat and a Department directly under his control, which is, called the Prime Minister's Department (Jabatan Perdana Menteri). The Prime Minister's Department in general oversees and coordinates the policies of the Federal Government and their implementation. The structure of the Prime Minister's Department, including the position of JAKIM, is set out in Figure 1. 0

The role and function of JAKIM since 1984 until the present day remain the same. The role of JAKIM is:

1. to improve, coordinate, plan and organise all matters relating to Islamic development in the country by-
  - a) monitoring and ensuring that all Islamic activities, projects and policies are aligned with country's development plan and according to the government's Islamic policy
  - b) propagating proper Islamic program and missionary activities according to the government's Islamic policy
  - c) monitoring all Islamic activities, projects and programs in government offices and other related bodies
  - d) improving the condition of Muslim Ummah relating to current Islamic issues and affairs and sustaining the position of Islam in the country.
  - e) formulating policies for the advancement of Islamic affairs in the country and safeguarding the sanctity of the aqidah and the teachings of Islam.

- f) streamlining the enforcement mechanisms of laws and administrative procedures pertaining to Islamic affairs in the country.
  - g) implementing programs for the advancement of the Ummah through regional and international cooperation.
2. to evaluate all Islamic programs and activities that are to be carried out in government agencies and private bodies in order to avoid misunderstanding and misinterpretation of religious practices and affairs which can violate the country 's safety.
3. to plan, advise and to coordinate all Islamic activities at the state level by cooperating with Jabatan Agama Islam Negeri (the State Islamic Department).

The agency has two main objectives, which are-

- a) to coordinate all matters relating to the administration of Islamic affairs in the country where its role at the state level is presented by the Jabatan Agama Islam Negeri (the State Islamic Department)
- b) to become a proficient Islamic agency in the country by providing efficient service through systematic and well-organised work plan.

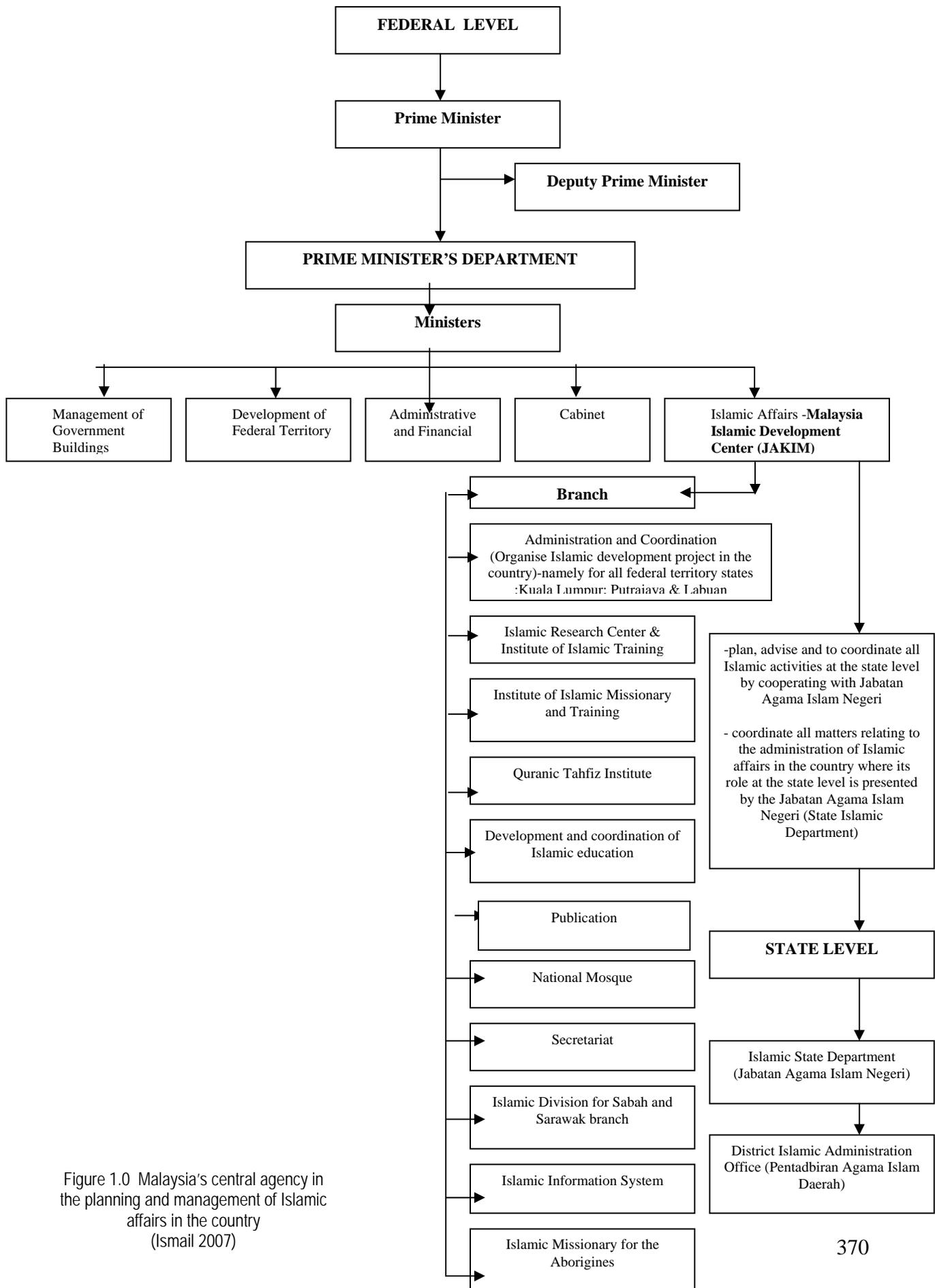


Figure 1.0 Malaysia's central agency in the planning and management of Islamic affairs in the country (Ismail 2007)

*State Mosques*  
**IN MALAYSIAN CONTEXT**

Malaysia is a federation of 13 states and three federal territories (refer figure 1.0, 1.1 and 1.2). 11 states are located on the Malay Peninsular (West Malaysia) while two of the states are on the Island of Borneo (East Malaysia). Two federal territories are in West Malaysia, whilst the other one is situated in East Malaysia.

The Federal Territory is the collective of three territories, namely Kuala Lumpur, Putrajaya and Labuan which are governed directly by the Malaysian federal government. Even though these territories have neither a head of state nor a state legislature, they have equivalent status as the 13 states.

Kuala Lumpur is the Malaysian capital, Putrajaya is the Malaysian new administrative city whilst Labuan is a free duty port located at the East of Malaysia (refer figure 1.0, 1.1 and 1.2).

West Malaysia		East Malaysia		Federal Territories	
Head of state		Head of state		Executive Power of the state	
Sultan	Johore	Governor (Yang Dipertua Negeri) appointed by the Paramout Ruler of Malaysia )	Sabah	Federal government (Prime minister office)	Kuala Lumpur (Located in West Malaysia)
Sultan	Kedah	Governor (Yang Dipertua Negeri) appointed by the Paramout Ruler of Malaysia )	Sarawak	Federal government (Prime minister office)	Putrajaya(Located in West Malaysia)
				Federal government (Prime minister office)	Labuan (Located in East Malaysia)
Sultan	Kelantan				
Sultan	Pahang				
Sultan	Perlis				
Sultan	Selangor				
Sultan	Trengganu				
Sultan	Perak				
Governor (Yang Dipertua Negeri) appointed by the	Malacca				

Paramout Ruler of Malaysia )			
Governor (Yang Dipertua Negeri) appointed by the Paramout Ruler of Malaysia )	Penang		
(Yang Dipertua Besar) appointed by the by the territorial chiefs of the state (known as undang).	Negeri Sembilan		

Table 1.0 States in Malaysia and responsible executive power for each state (Ismail 2007)



Figure 1.0 Map of Malaysia (Ismail 2007)

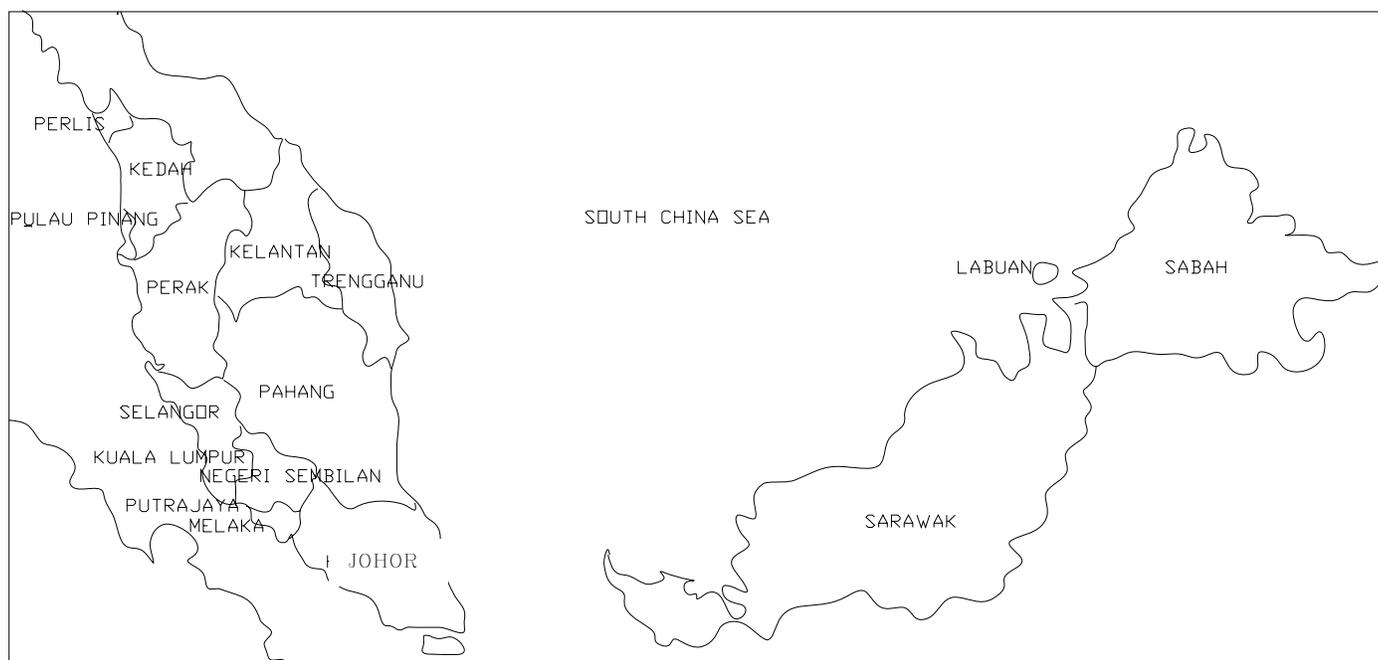


Figure 1.1 Map of West Malaysia (Ismail 2007)

Figure 1.2 Map of East Malaysia (Ismail 2007)

There are 16 state mosques in Malaysia. 13 of the mosques are located in Western Malaysia, whilst three are situated in Eastern Malaysia. However, five of the state mosques in Western Malaysia were built during the colonial period, whereas eight of the mosques were built during Malaysia's post independence era (refer table 1.1). Each federal territory such as Kuala Lumpur, Putrajaya and Labuan has their own mosques to represent each territory. These mosques which represent each of the three federal territories can also be considered as state mosque because their building function as well as its design characteristics, not only fits the term 'state mosque' as defined by Islamic scholars (see definition of state mosque on page 48) but they are also placed under the centralized authority of the Malaysian government.

State mosque in West Malaysia							
State mosque (also known as royal mosque) built during colonial period				State mosque built during post independence period			
Responsible patron	State	Mosque	Year was built	Responsible patron	State	Mosque	Year was built
Colonial	Trengganu	Sultan	1808	Tunku initiate the idea and	1 <sup>st</sup> Federal Territory of	National Mosque	1965

		Abidin Mosque		carried out the design stage (Federal Government)	Kuala Lumpur		
Colonial	Johore	Sultan Abu Bakar Mosque	1900	Chief Minister	Perak	Perak state mosque	1968
Colonial	Perlis	Syed Alwi Mosque	1910	Chief Minister	Negeri Sembilan	Negeri Sembilan state mosque	1967
Colonial	Kedah	Zahir Mosque	1915				
Colonial	Kelantan	Sultan Muhammadi Mosque	1916	Tunku initiate the idea and Razak (Federal Government) and Governor carried out the design stage	Penang	Penang state mosque	1972
				Chief Minister	Melaka	Melaka state mosque	1984
				Sultan	Selangor	Selangor state mosque	1986
				Sultan	Pahang	Pahang state mosque	1991
				Mahathir initiate the idea and carried out the design stage(Federal Government)	2 <sup>nd</sup> Federal Territory of Putrajaya	Putra mosque	1999

Table 1.1 States mosques in West Malaysia built during colonial era and post independence period (Ismail 2007)

*Documentation of*  
**THREE STATE MOSQUES IN WESTERN MALAYSIA**

## NATIONAL MOSQUE

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*Interview sheet for participants on*  
**THE STUDY OF THREE STATE MOSQUES**

## INTERVIEW SHEET

- Aim** -To establish the link between state mosque design and politics in Malaysia
- Purpose** -To gain information from the professional group to what extent the involvement of Malaysian government as the client of the project in determining the development of state mosque in Malaysia during two main work phase- the design and construction stage.
- Type of interview** -This interview is based on unstructured interview where all conceptual issues will be discussed and methodical decision will be made on the spot during the conversation between the interviewer and the participant.
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### PROJECT:

The Influence of Political Ideology on the Design of the State Mosque in West Malaysia (1957-2003)

### INTERVIEWER (CHIEF INVESTIGATOR):

**Alice Sabrina Ismail**

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Queensland University of Technology

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Brisbane, Queensland 4000

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### DETAILS OF INTERVIEW:

**Date** \_\_\_\_\_

**Time** \_\_\_\_\_

**Venue** \_\_\_\_\_

**Present** \_\_\_\_\_

### GENERAL DETAILS OF PARTICIPANT:

**Name** \_\_\_\_\_

**Profession** \_\_\_\_\_

**Firm / Company** \_\_\_\_\_

**Position** \_\_\_\_\_

**A) Introduction**

Good morning (afternoon-evening). Thank you for your willingness to participate and be interviewed here. My name is Alice and I am a Phd candidate from Queensland University of Technology and conducting a research on the influence of political ideas on the design of state mosque in Malaysia. First of all, please allow me to tape this conversation as this discussion is beneficial for my study. I am interested by which the state mosque (Putra-National -Penang) which came to built in (1999-1965-1967-1974).Could you please explain to the best of your knowledge the procedure from its original inception until it was completed and in use?

Now, I would like to clarify some details in particular.

**B) Historical background of state mosque**

- 1) Who firstly initiated the idea for this state mosque?
- 2) How did the idea of this state mosque started?
- 3) What year did this state mosque project officially commenced?
- 4) Who was the official client for this state mosque?
- 5) Who officially opened this state mosque?
- 6) When is it firstly open for public use?

**C) State mosque project management**

- 7) Do you involve in handling this state mosque project?
- 8) Who appoint you to handle this state mosque project?
- 9) How did you get awarded for this state mosque project ?
  - Is this a close project, open tender or an open competition?
- 10) Are there any other firms nominated for this state mosque project?
  - If yes , please state the name of other firms?
  - If no, why did the client appoint you for this state mosque project?
  - What were the criteria upon which you are selected and appointed?
- 11) Do you work alone in this state mosque project or are there anyone else involved?

- Who are its project manager, team of architects, structural engineers, other consultants such as quantity surveyor, interior designers, landscape architects?
- How were they chosen? (i.e the selection process)
- What were the criteria upon which they were selected or appointed?
- Were there any collaborative between the team project and the general public in developing the design of this state mosque?

12) What is your role and position in this state mosque project?

13) When did you officially given the task to start working on this state mosque project by the client?

#### **D) Design development**

14) Are there any project brief or program given by the client for the project architect to follow?

-If yes, what are their program requirements?

-If no, what did you as the team of project architects suggests to the client?

-Did they agree on it or make changes, If there is, please state what are the amendments?

15) What is the design concept for this state mosque?

16) Why is this concept chosen (is it personal interest or subjected to other influence?)

17) How did this design concept or theme come about?

18) Did the client gave any specific instruction for the design concept?

-If yes, what did they suggests ?

-Are there any meetings conducted between the client and your team of project architects during this stage?

If there is, how many times and what kind of issues are discussed?

-If no, did they play any part or give any other contribution during the conceptual stage?

19) Are there any governments bodies such as (JKR) or religious statutory bodies (JAKIM) involve in making decisions relating to the concept of state mosque while you and your team of architects working on it?

20) Who actually determined and proposed the state mosque design concept?

21) Did you also contribute in suggesting the design concept for this state mosque?

22) Can you please explain in detail the design of the state mosque produced by your team of architects?

-From the aspect of ;

-Site planning of state mosque and surrounding context

-Who decide on the location and the site for the state mosque project - Is it the client or the design team?

-Why is this state mosque constructed in that particular state and area?

-Are there any relationship between the proposed state mosque and its existing surrounding?

-How do you intended the visitor to approach this state mosque?

-Why is that kind of approach chosen for this state mosque?

-Plan organization of state mosque

-How is the planning layout or spatial organization for this state mosque?

-Why is that type of planning layout chosen by the design team?

- Volume, sectional and structural arrangement of state mosque

-What kind of structure is used for this state mosque?

-Are there any special structural system used for this state mosque?

-Elevation form and treatment (exterior features)

-How was final resolution decided on the state mosque (Putra mosque– foreign revivalist (Persian) ; National, Penang and Perak mosque –modernist expressionism) style and appearance?

-Was anyone other than the project team involved (client)?

-Where and how is this design style projected?

-Interior materials, decoration and treatment

-Who decide on the interior layout (arrangement of spaces, material usage, decorative elements, finishings etc.) for this state mosque- Is it the client or the design team?

-Are there any imported materials used for this state mosque particularly for the prayer hall?

-If yes please give an example and where it is imported from?

-If no, what kind and type of local materials used for the mosque prayer hall?

-Why is this type of material chosen?

-Are there any special decorative elements in the prayer hall?

-If yes, please describe in detail what they are and where they are placed?

23) Can you please explain in detail the design process for the state mosque building?

-How many stages of amendment does it have to undergo before the final scheme is approved?

-If there is, how many times and what kind of issues are discussed?

-Does the client involve during the design process of the building?

-Did they gave any ideas, outline or suggestions?

24) How long does it take to complete the design stage process?

**E) Design approval**

25) Who approve the state mosque final design scheme?

-Does the state mosque final design scheme has to go a specific body or agency for approval?

-If yes, which body or agency is it and who are its committee members?

-If no, how did the process of agreement goes between the client and your team of project architects?

**F) Budget**

26) What was the original budget for the state mosque?

27) What was the final cost of the state mosque?

28) Who funded this state mosque?

-Please describe in detail the nature and amount of funding from all sources to fund this state mosque?

-Were there any conditional arrangements associated with the funding by the financial providers?

**G) Construction stage**

29) When did work on site take place?

30) Who are the involve parties during the construction stage?

-Who are the main contractor and sub contractors?

-Who nominated these contractors (was it the client or the project manager)?

31) Did the client involve during the construction stage on site ?

-If yes, in what way (supervising, inspection, giving suggestion, making amendments to the exterior and interior of the state mosque etc.)?

-If no, did they totally leave the task to the project team ?

32) How long does the construction process take place?

33) When did this project on site officially completed and handed over to the client?

**H) Contextual information**

34) Are there any other issues that you think are relevant to this study?

**I) Thank you so much for your time and cooperation.**

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## CONSENT FORM

### PROJECT:

**The Influence of Political Ideology on the Design of the State Mosque in West Malaysia (1957-2003)**

### CHIEF INVESTIGATOR:

Alice Sabrina Ismail  
School of Design and Built Environment  
Queensland University of Technology  
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Phone (07) 3864 1424  
Fax(07)3864 8381  
Email: [a.ismail@student.qut.edu.au](mailto:a.ismail@student.qut.edu.au)

Dear Participant,  
Could you please read the form and sign in the box provided below.

### Statement of Consent

By completing the section below you indicate that you:

- Have been made aware of , and understood, the information sheet about this project.
- Understand that confidentiality will be maintained and no identifying information will be released;
- Understand your participation in the study is voluntary:
- Understand that you may withdraw from this study at any time, without comment or penalty;
- Have had any questions answered to your satisfaction; and
- Understand that if you have any additional questions you can contact the research team, or, if you have concerns about the ethical conduct of the project, you can contact Research Ethics Officer on 3864 2340 or [ethicscontact@qut.edu.au](mailto:ethicscontact@qut.edu.au)
- Agree to participate in the project

Name: _____
Signature: _____
Date: _____/_____/2006

## INFORMATION SHEET FOR PARTICIPANT

### **Chief Investigator:**

Alice Sabrina Ismail  
School of Design and Built Environment  
Queensland University of Technology  
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Brisbane, Queensland 4000  
Phone (07) 3864 1424  
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Email: [a.ismail@student.qut.edu.au](mailto:a.ismail@student.qut.edu.au)

### **Project Title:**

**The Influence of Political Ideology on the Design of the State Mosque in West Malaysia (1957-2003)**

Dear Participant,  
The following overview of the above project is provided for your information.

### **The Research Study:**

This project seeks to investigate how and to what extent the involvement of Malaysian government as the client of the state mosque, in determining the design of state mosque (Putra-National -Penang) in West Malaysia. In addition, this study also seeks detail information on the historical background of the state mosque. Particular attention will also be given to aspects of state mosque design such as the site planning and its surrounding context, spatial organization, volume, sectional and structural arrangement, elevation form, interior materials, decorations and treatment of the state mosque. This is important, as this study aims to establish the link between state mosque design and politics in West Malaysia.

In relation to the above, I will be seeking for your consent to ask you questions about the state mosque (Putra-National -Penang) in West Malaysia from the aspect of mosques historical background, project management, design development, construction phase, design approval stage and costing . This discussion may be recorded for me to analyze later. In addition, I also will be requesting access to excerpt from the project files that are relevant to the study of the state mosque and permission to take photographs of the interior and exterior view of the state mosque.

### **Data Confidentiality:**

With respect to the research project, I will give full assurance that all of the information gained from this interview will be strictly used for the purpose of this study. All photographs, audio tapes, and summaries of interviews will be kept in a secure place and only chief investigator will have access to them. This data will

be confidentially protected and will not be disclosed to any organization or unauthorized authority. As the chief investigator, I am fully responsible in with holding this information. Your name and other information about your identification will only be revealed in my research report with your permission.

**Ethical Conduct: Questions or Concerns:**

You are welcome to contact the Chief Investigator regarding any questions or concerns you may have about this project. Should you have any concerns regarding the ethical conduct of this research, please feel free to contact Research Ethics Officer on 3864 2340 or [ethicscontact@qut.edu.au](mailto:ethicscontact@qut.edu.au).

**Project Inquiries:**

Questions related to this project are welcome at any time. Please direct them to the Chief Investigator- Alice Sabrina Ismail. If you are at any time not satisfied with the response, you may direct your inquiries to Dr Dianne Smith , Principal supervisor for this study, School of Design, Faculty of Built Environment and Engineering, Queensland University of Technology . She can be telephoned on (07)38641266 or emailed at [d.smith@qut.edu.au](mailto:d.smith@qut.edu.au).

**Freedom of Consent:**

Participation in this project is entirely voluntary. You are free to withdraw consent before or during participation in the interview without comment or penalty. If you withdraw from this project after you have participated in the interview, your termination will be immediately recognised and the chief investigator will destroy any information that you have contributed to the project.

**Acknowledgement:**

Thank you for your consideration of participation in the study. Please ensure that you have read and understood the previous information.

Yours faithfully

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Alice Sabrina Ismail  
Evaluator

*List of three political leaders' documents and records*  
**IN MALAYSIAN CONTEXT**

## TUNKU ABDUL RAHMAN (1957-1969)

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- iv. Pandang ke timur (look east policy)
  - v. Pembaharuan dan peningkatan produktiviti dan kualiti dalam perkhidmatan awam (productivity enhancement and quality advancement in public services)
  - vi. Pembangunan nasional (DPN) (national development)
  - vii. Penerapan nilai-nilai islam dalam pentadbiran (Inculcation of Islamic Values in government service)
  - viii. Pengurangan beban perbelanjaan awam
  - ix. Perindustrian berat di malaysia (Heavy industry in Malaysia)
  - x. Perindustrian negara (Nation industrilization)
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  - xiii. Urbanisasi Negara (country's urbanization)
  - xiv. Wanita Negara (Feminism and nation)
  - xv. Halacara Baru Dalam Pembangunan Kampung dan Luar Bandar
  - xvi. Peningkatan Daya Pengeluaran Negara (Increasing country's production)
  - xvii. Penswastaan (privatization)
  - xviii. Perspektif Wawasan 2020 (Vision 2020 perspective)
  - xix. Persyarikatan Malaysia
  - xx. Plan Induk Perindustrian (Main industrialization plan)
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*Comparative tables on the study of*  
**THREE STATE MOSQUES IN MALAYSIAN CONTEXT**

**Comparative tables on the case study of three state mosques in Malaysia: The National Mosque ; Penang State Mosque and Putra Mosque**

Table 1.0 – Historical development of state mosques

Table 1.1 – Spatial arrangement of state mosques and their supportive elements on site

Table 1.2 – Site context and surroundings of state mosques

Table 1.3 – Compound wall and main gateway to state mosques

Table 1.4 – The relationship of main access to site , entrance to the state mosque and the location of mihrab wall in the state mosques

Table 1.5 – Planning layout of state mosques

Table 1.6 – Plan shape, size and spatial arrangement of the main space

Table 1.7 – The structural arrangement, proportion and scale of main building

Table 1.8 – Details and treatment of roof at main prayer hall

Table 1.9 – Details and treatment of columns in the state mosques

Table 1.10 – Details and treatment of qibla wall in the main prayer hall and mihrab

Table 1.11 – Details and treatment of wall and floor in the main prayer hall

Table 1.12 – Details and treatment of entrance and gateway to the state mosques

Table 1.13 – Façade treatment of state mosques

Table 1.14 – Details and treatment of minaret

Table 1.15 – Details and treatment of pulpit (mimbar)

Table 1.16 – Organization of form and space

Table 1.17 – Layering of state mosques façade

Table 1.18 – Configuration of spatial structure in state mosques

NATIONAL MOSQUE	PENANG MOSQUE	PUTRA MOSQUE
		
<ul style="list-style-type: none"> <li>▪ <b>Name of building :</b> National Mosque</li> <li>▪ <b>Cost:</b> 10 million RM</li> <li>▪ <b>Architect :</b> Public Works Department (PWD)</li> <li>▪ <b>Chief architect (establish design concept) :</b> Dato' Baharuddin Kassim</li> <li>▪ <b>Location:</b> Kuala Lumpur, first state from the three Malaysian Federal Territories</li> <li>▪ <b>Year of built and completion on site:</b> (1963-1965)</li> <li>▪ <b>Source of funding:</b> Federal government – 4.5 million RM State government -2.5 million RM Public donations-3.0 million RM</li> <li>▪ <b>Initiation of idea to construct the mosque:</b> Tunku Abdul Rahman initiate the idea on July 1957</li> <li>▪ <b>Design development and process:</b> <ol style="list-style-type: none"> <li>i)The formation of Federal Executive Council or the Central Committee on 30<sup>th</sup> July 1957 to discuss on the mosque development. <ul style="list-style-type: none"> <li>-Members comprise of prominent political figures nominated by federal government (17 members altogether)</li> <li>-The main roles are to manage mosque financial affairs, endorses policies for collecting mosque funds</li> </ul> </li> <li>ii)The Central Committee decide to form Working Party in October 1958 <ul style="list-style-type: none"> <li>-Members comprise of prominent political figures nominated by Federal Executive Council or the Central Committee (9 members altogether)</li> <li>-The main roles are to oversee the mosque development and project run according to plan, raise fund for construction cost.</li> </ul> </li> <li>iii)Draft and design stage took 2 years</li> <li>iv)Design approve by Tunku Abdul Rahman and the mosque Central Committee on June 1960</li> <li>v)Laid of stone foundation on February 1963</li> <li>vi)Construction work on site took 2 years</li> <li>vii)Officially open for public use on August 1965</li> </ol> </li> <li>▪ <b>Level involvement of Tunku Abdul Rahman during the mosque design development and process:</b> <ol style="list-style-type: none"> <li>i)Initiate the idea</li> <li>ii)Outline the design brief – the mosque appearance; the mosque position and setting; the spatial arrangement (Tunku as a supervisor and the Central mosque committee)</li> <li>iii)Approve the design final scheme (Tunku Abdul Rahman and the mosque Central Committee)</li> <li>iv)Help to collate funding</li> <li>v)Construction stage-Tunku become external observer and supervisor of whole project</li> <li>vi)Inauguration stage</li> </ol> </li> </ul>	<ul style="list-style-type: none"> <li>▪ <b>Name of building :</b> Penang Mosque</li> <li>▪ <b>Cost:</b> 5 million RM</li> <li>▪ <b>Architect :</b> Public Works Department (PWD)</li> <li>▪ <b>Chief architect (establish design concept) :</b> E.B Paz (Filipino contract architect with the PWD)</li> <li>▪ <b>Location:</b> Georgetown, Penang</li> <li>▪ <b>Year of built and completion on site:</b> (1977-1980)</li> <li>▪ <b>Source of funding:</b> Federal government – 2.3 million RM State government – 1.5 million RM Public donations-1.2 million RM</li> <li>▪ <b>Initiation of idea to construct the mosque:</b> Tunku Abdul Rahman initiate the idea early year of 1968</li> <li>▪ <b>Design development and process:</b> <ol style="list-style-type: none"> <li>i)The formation of Central Organizing Committee on September 1974 to discuss on the mosque development. <ul style="list-style-type: none"> <li>-Members comprise of prominent political figures nominated by state government (19 members altogether)</li> <li>-The main roles are to find suitable site for the mosque, provide advice for the mosque project; elect more members (if needed) to coordinate the project</li> </ul> </li> <li>ii)The Central Committee decide to form Small Committee Group in October 1974 <ul style="list-style-type: none"> <li>-There are three small committees formed from this ; site committee (responsible for site) (13 members); funding committee (responsible to collect fund)(12 members); construction committee(responsible for monitoring work on site)(7 members)</li> </ul> </li> <li>iii)Draft and design stage took 1 years</li> <li>iv)Design approve by Governor of Penang, mosque committee and Tun Razak on April 1975</li> <li>v)Laid of stone foundation on July 1977</li> <li>vi)Construction work on site took 3 years</li> <li>vii)Officially open for public use on August 1980</li> </ol> </li> <li>▪ <b>Level involvement of Tun Abdul Razak during the mosque design development and process:</b> <ol style="list-style-type: none"> <li>i)Initiate the idea (Tunku initiate the idea but after Tunku stepped down as Malaysia first prime minister, the mosque project was took over by Tun Razak and the organizing mosque committee)</li> <li>ii)Outline the design brief – the mosque appearance; the mosque position and setting; the spatial arrangement; (Tun Razak as a supervisor and the organizing mosque committee)</li> <li>iii)Approve the design final scheme (Tun Razak and the organizing mosque committee, Governor of Penang)</li> <li>iv)Help to collate funding</li> <li>v)Inauguration stage</li> </ol> </li> </ul>	<ul style="list-style-type: none"> <li>▪ <b>Name of building :</b> Putra Mosque</li> <li>▪ <b>Cost:</b> 250 million RM</li> <li>▪ <b>Architect :</b> Public Works Department (PWD) and Senireka Architects</li> <li>▪ <b>Chief architect (establish design concept) :</b> Datuk Nik Mohamad Mahmood</li> <li>▪ <b>Location:</b> Putrajaya , administrative capital of Malaysia; second state from the three Malaysian Federal Territories</li> <li>▪ <b>Year of built and completion on site:</b> (1997-1999)</li> <li>▪ <b>Source of funding:</b> Federal government – 40 % from PETRONAS 40% from National Treasury of Malaysia 20% from Malaysia Trust Fund</li> <li>▪ <b>Initiation of idea to construct the mosque:</b> Initiation to build the mosque was part of the development in the city of Putrajaya. This idea was putforth by Mahathir Mohamad on October 1994.</li> <li>▪ <b>Design development and process:</b> <ol style="list-style-type: none"> <li>i)The formation of Putrajaya consortium group in early 1995 to draft on Putrajaya masterplan and all of the government buildings and facilities in this city (this includes the Putra mosque) <ul style="list-style-type: none"> <li>-Members comprise of local masterplanners &amp; government authorities (PWD'S) &amp; 6 private firms (Jururancang architect, BEP architect; Hijjas Kasturi Sdn Bhd; Mincosult Sdn Bhd; Perunding Alam Bina Sdn Bhd; dan Rekarancang Sdn Bhd nominated by the federal government.</li> <li>-The main roles are to design the masterplan of Putrajaya city, the buildings that make up the city of Putrajaya.</li> <li>-The draft of the masterplan completed at the end of year 1995</li> </ul> </li> <li>ii)The formation of Putrajaya Holdings in early August 1995 <ul style="list-style-type: none"> <li>-Members nominated by the federal government.</li> <li>-Construct government building, local infrastructure (this include mosque) with the help of Joint venture partnership with other private companies</li> <li>-Produce set of urban guidelines</li> <li>-Act as financier, concession holder : landowner and masterdeveloper.</li> <li>-The Putrajaya Holding was formally incorporated in October 1995 with the following shareholder; <ul style="list-style-type: none"> <li>40 % from PETRONAS (national oil company)</li> <li>40% from National Treasury of Malaysia(the government investment arm)</li> <li>20% from Malaysia Trust Fund(registered as syarikat nominee bumiputera bhd)</li> </ul> </li> </ul> </li> <li>iii)Draft and design stage of Putra mosque took 1 years</li> <li>iv) Approval of the revised masterplan by Putrajaya Holdings and Mahathir Mohamad on 31 March 1997</li> <li>v)Ground breaking ceremony for Putrajaya's Government Precinct 1 (the Putra Mosque is located) on 10 September 1996</li> <li>vi)Construction work on site to build Putra mosque took 2 years; 30<sup>th</sup> January 1999 the installation of the dome and minaret at Putra Mosque</li> <li>vii)Officially open for public use on June 1999</li> </ol> </li> <li>▪ <b>Level involvement of Mahathir during the mosque design development and process:</b> <ol style="list-style-type: none"> <li>i)Initiate the idea</li> <li>ii)Outline the design brief – the mosque appearance; the mosque position and setting; the spatial arrangement;</li> <li>iii)Approve the design final scheme (Mahathir and the Putrajaya Consortium group)</li> <li>iv) Approve and collate funding</li> <li>vi) Construction stage-Mahathir become supervisor; inspector general , leader of project and observer and supervisor of whole project</li> <li>v)Inauguration stage</li> </ol> </li> </ul>

TABLE : 1.0 Historical development of state mosque (Ismail 2007)

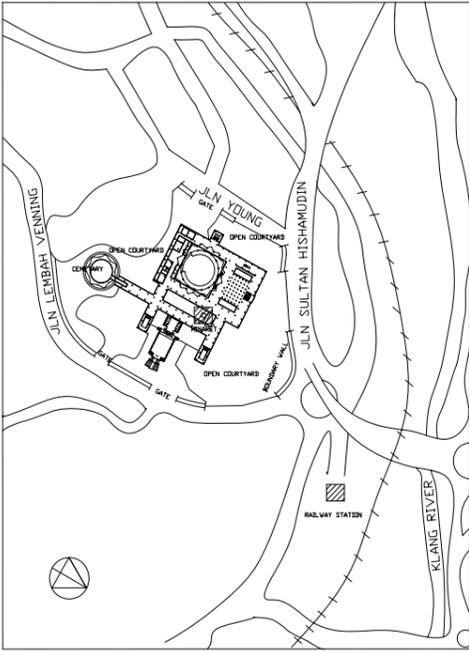
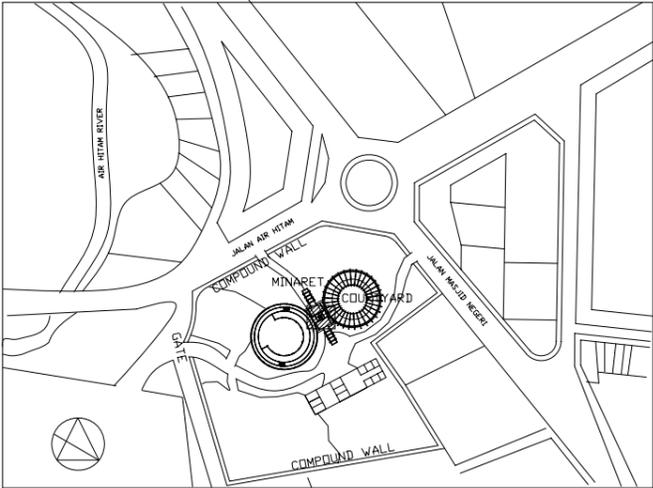
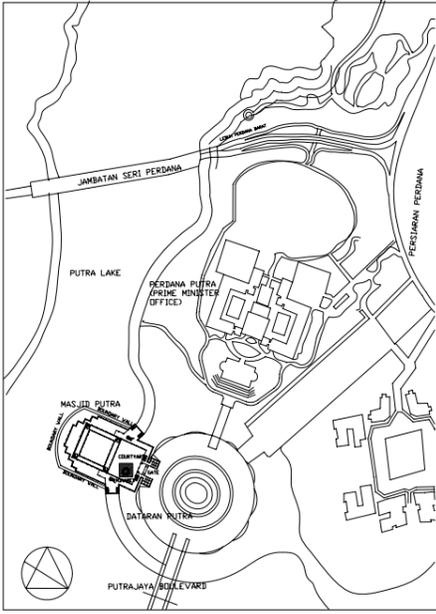
NATIONAL MOSQUE			PENANG MOSQUE			PUTRA MOSQUE		
								
Minaret	<ul style="list-style-type: none"> <li>Located within the building and sets in the rectangular pool at the south side of the main prayer hall</li> <li>part of the mosque main spatial organization</li> <li>Minaret is faced with plain white mosaic tile and concrete geometric patterns ; has a pencil like shape</li> <li>Topped with concrete spire resembles a folded umbrella</li> <li>245 feet in height</li> </ul>	✓	Minaret	<ul style="list-style-type: none"> <li>Located within the building and sets in the middle of the open foyer at the side of the main prayer hall</li> <li>part of the mosque main spatial organization</li> <li>Minaret is made of five skywards plain white concrete pillars and slender in shape</li> <li>Topped with one small onion dome placed on top of ribbed concrete ring shaped structure</li> <li>170 feet in height</li> </ul>	✓	Minaret	<ul style="list-style-type: none"> <li>Located within the building and sets in an enclosed courtyard in front of the main prayer hall</li> <li>part of the mosque main spatial organization</li> <li>minaret based on a star shaped plan layout</li> <li>Made of tinted rose colored granite</li> <li>The minaret is divided into five main tiers and topped with rose pink granite spire</li> <li>380 feet in height (the tallest minaret in the country)</li> </ul>	✓
Gateway	<ul style="list-style-type: none"> <li>No formal gateway</li> <li>3 entrances for vehicle (services and public)</li> <li>No gateway for public entrance (pedestrian can access the site from various directions)</li> </ul>	—	Gateway	<ul style="list-style-type: none"> <li>No formal gateway</li> <li>1 main entrance for vehicle (services and public)</li> <li>2 entrances for pedestrian</li> </ul>	—	Gateway	<ul style="list-style-type: none"> <li>3 formal gateway</li> <li>2 gateway for vehicular entrance (services and official visit)</li> <li>1 gateway for public entrance(pedestrian)</li> </ul>	✓
Pedestrian access	<ul style="list-style-type: none"> <li>Multiple access from the north, south and east side of the mosque (Hishamudin, Lembah Venning &amp; Young road)</li> </ul>	✓	Pedestrian access	<ul style="list-style-type: none"> <li>Multiple access from the north, south and east side of the mosque (Ayer Hitam &amp; Masjid Negeri road)</li> </ul>	✓	Pedestrian access	<ul style="list-style-type: none"> <li>Singular public access from the east side of the mosque (Perdana Putra square)</li> </ul>	✓
Compound wall	<ul style="list-style-type: none"> <li>Low brick wall with iron grilles surrounds part of the mosque compound</li> </ul>	✓	Compound wall	<ul style="list-style-type: none"> <li>Low brick wall with iron grilles surrounds the mosque compound</li> </ul>	✓	Compound wall	<ul style="list-style-type: none"> <li>High solid wall surrounds the mosque compound</li> </ul>	✓
Courtyard	<ul style="list-style-type: none"> <li>The mosque is surrounded by spacious open courtyard</li> </ul>	✓	Courtyard	<ul style="list-style-type: none"> <li>Minimal, enclosed courtyard located in the center of the administrative area</li> </ul>	✓	Courtyard	<ul style="list-style-type: none"> <li>Spacious, enclosed courtyard located in the mosque compound facing the main prayer hall</li> </ul>	✓
Mausoleum	<ul style="list-style-type: none"> <li>A mausoleum for seven national heroes</li> <li>Separated from the mosque main complex but is connected by a covered linked walkway</li> </ul>	✓	Mausoleum	<ul style="list-style-type: none"> <li>No mausoleum</li> </ul>	—	Mausoleum	<ul style="list-style-type: none"> <li>No mausoleum</li> </ul>	—

Table 1.1 : Spatial arrangement of mosques and their supportive elements on site (Ismail 2007)

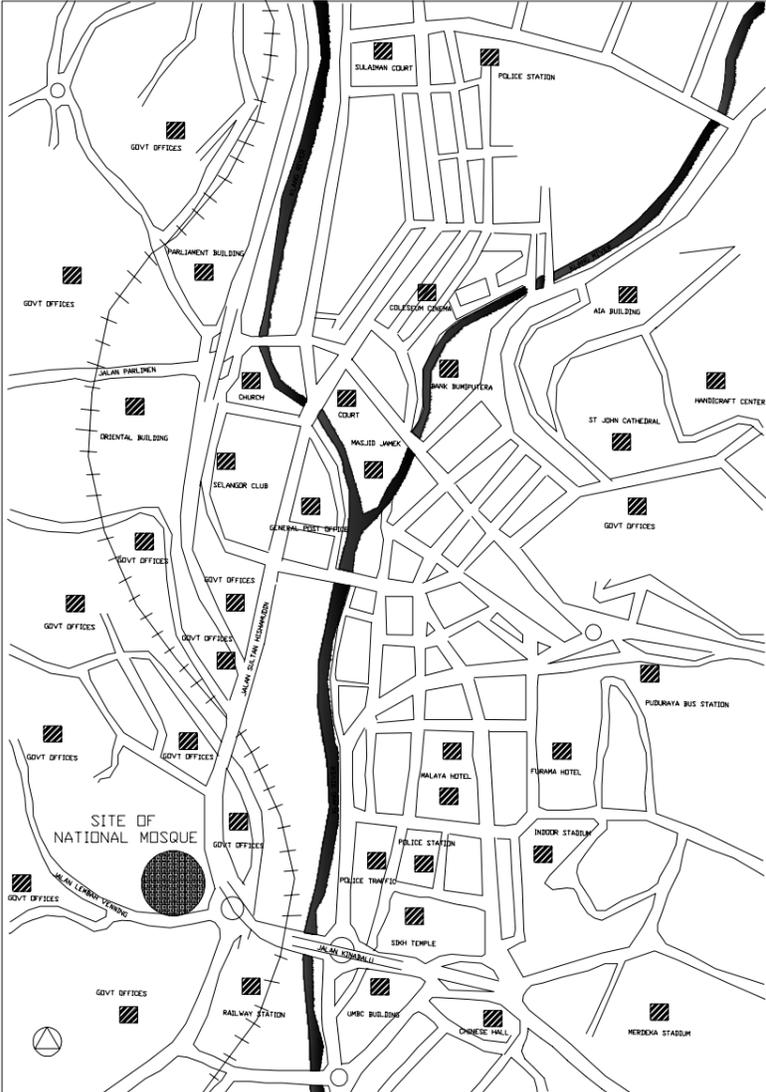
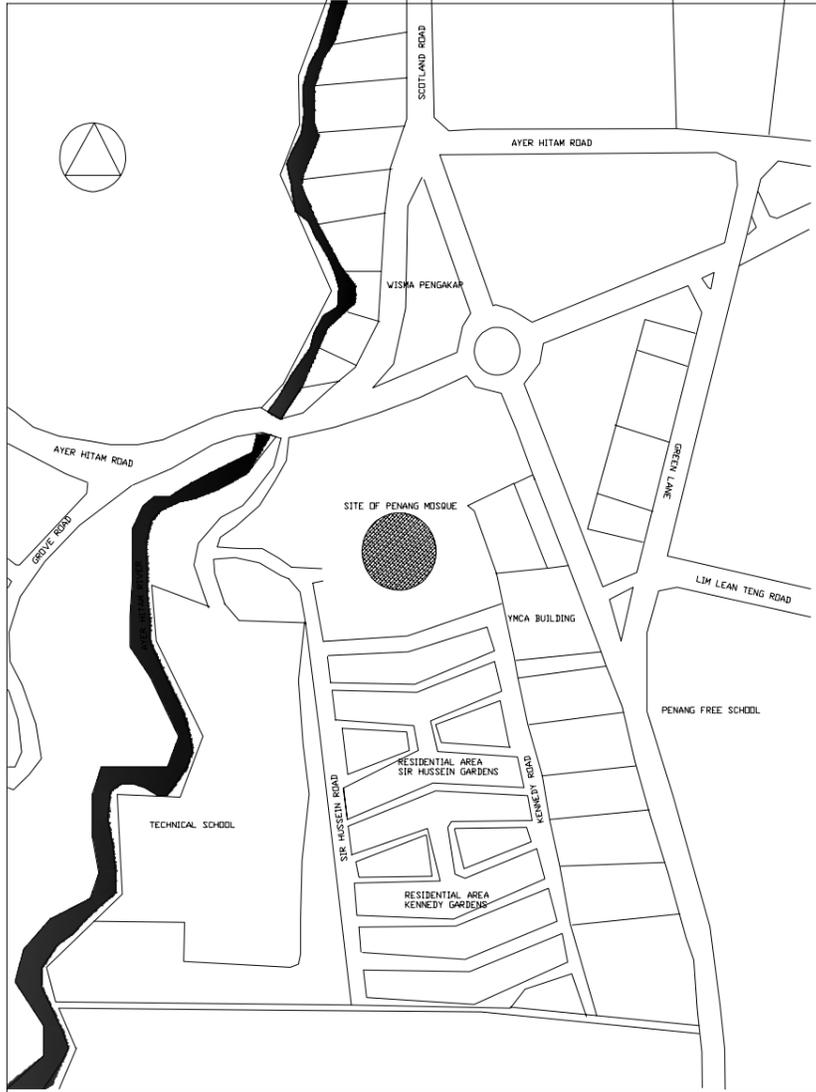
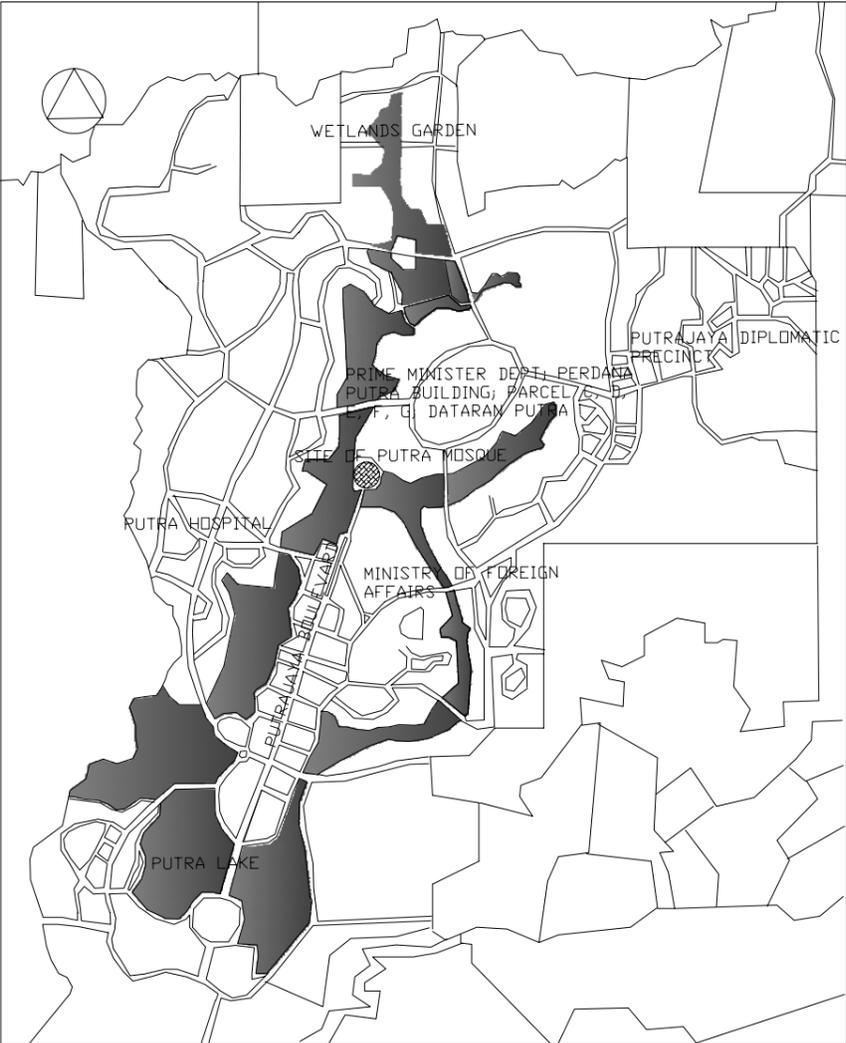
NATIONAL MOSQUE	PENANG MOSQUE	PUTRA MOSQUE
		
<ul style="list-style-type: none"> <li>▪ Within the grid system of Kuala Lumpur - high density urban area</li> <li>▪ Even though the location of the site is far from Muslim residential areas, it is nearer to major landmarks such as the Railway station, Merdeka Stadium, National Stadium, Lake Gardens, General Post Office, Parliament and other government offices.</li> <li>▪ Located on a 13 acres piece of state owned flat land, surrounded by two main roads such as the Sultan Hishammudin and Kinabalu road (these two main roads link the site to the northern side of Kuala Lumpur)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Within the fringe area of Georgetown, which is the main city for the island of Penang</li> <li>▪ The site is located in a high density residential area that is nearer to the Muslim community, community services, government housing and other facilities like school including private organizations such as the Y.W.C.A hostel and headquarters.</li> <li>▪ Located on a 11 acres piece of state owned flat land, surrounded by main roads such as the Ayer Hitam and Masjid Negeri road (these two main road connect the city of Georgetown to the northern side of the island)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Within the government precinct (PJP1) of the core area. The core area is divided into five precincts (namely the Government Precinct, Commercial Precinct, Civic &amp; Cultural Precinct, Mixed Development Precinct, and Sports &amp; Recreational Precinct) in the federal government administrative city of Putrajaya.</li> <li>▪ The site is located in a low density area, beside the Prime minister office (the highest point of the precinct and overlooks the Putra square (300 meter in diameter). The mosque which is in PJP1 area is linked by the Putrajaya boulevard main axis (4 kilometer long and 100 meter wide) and the Putra bridge (345 meters long) which linked the site to other precincts.</li> <li>▪ The site of the mosque is part of the 645 acres of land of the government precinct and sits on a 6.4 acres of man made platform floating at the edge of 1606 acre of man made Putrajaya lake.</li> </ul>

Table 1.2 Site context and surroundings (Ismail 2007)

	NATIONAL MOSQUE	PENANG MOSQUE	PUTRA MOSQUE
<p><b>LEGEND</b></p> <p>➔ Access to the site (for public, pedestrian &amp; services)</p> <p>⊙ Courtyard</p> <p>▨ Compound wall</p> <p>● Garden</p> <p>▤ Carpark</p>			
	<ul style="list-style-type: none"> <li>▪ The site of the mosque is not enclosed by compound wall except for the south west and north east side area.</li> <li>▪ There is no formal gateway.</li> </ul>	<ul style="list-style-type: none"> <li>▪ The site of the mosque is enclosed with low height compound wall.</li> <li>▪ There is no formal gateway.</li> </ul>	<ul style="list-style-type: none"> <li>▪ The mosque is fully enclosed with high compound wall.</li> <li>▪ There are 3 formal gateways.</li> </ul>
	<ul style="list-style-type: none"> <li>▪ There are two low iron grill gates at the south west and north east side of the mosque for public and mosque authorities which lead to an open carpark.</li> <li>▪ The open car park from Jalan Young serves for public vehicle whereas the other car park from Jalan Lembah Venning is for mosque authorities.</li> <li>▪ Pedestrian entrances are from the south east, north west and north east side of the mosque from an open courtyard which are located beside the 3 main roads.</li> <li>▪ Visitors had to pass series of open courtyards consisting of man made pools and water fountains before entering the building.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Access for pedestrians is located at the north and north east side of the mosque facing two main roads (Jalan Masjid Negeri and Jalan Air Hitam). These entrances lead visitors to an open garden before entering the mosque foyer.</li> <li>▪ A main entrance is located at the northwest side of the building which faces the Jalan Air Hitam. This entrance is for public and mosque authorities that directly lead visitors to a spacious open car park.</li> <li>▪ An enclosed courtyard is located in the middle of the administrative area. It consists of series of open gardens and man made water fountains.</li> </ul>	<ul style="list-style-type: none"> <li>▪ The mosque main gateway which is located at the south east side of the building is made of wrought iron. This gateway which faces the Dataran Putra leads visitor to an enclosed courtyard located in front of the main prayer hall. This main entrance is for pedestrian and public use.</li> <li>▪ The south and north east side gateways are reserved for services, mosque authorities and officials which directly lead to the basement area.</li> <li>▪ The enclosed courtyard which is located in front of the south east side gateway, consists of series man made gardens and water fountains.</li> </ul>

Table 1.3 Compound wall and main gateway to the building (Ismail 2007)

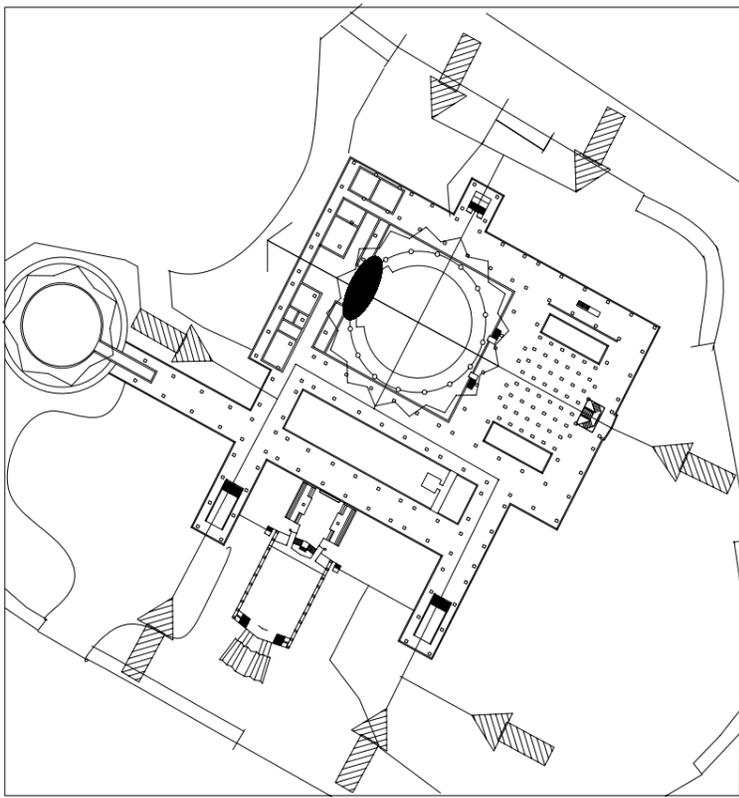
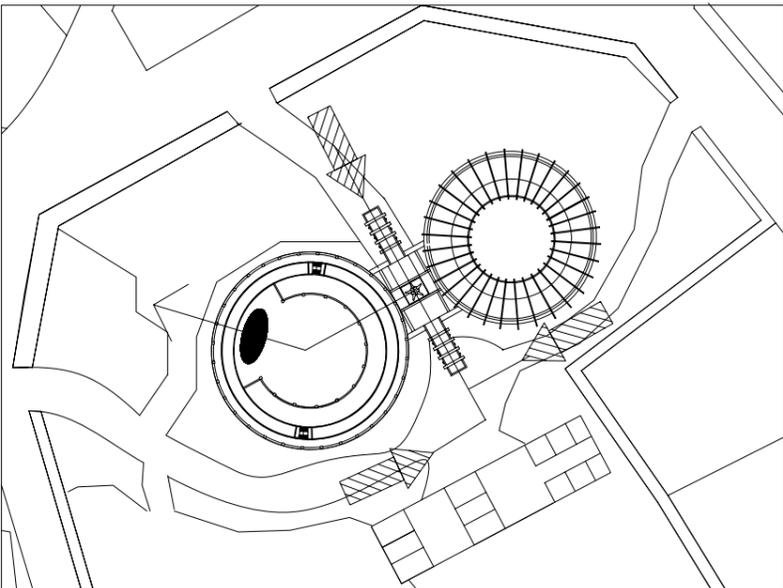
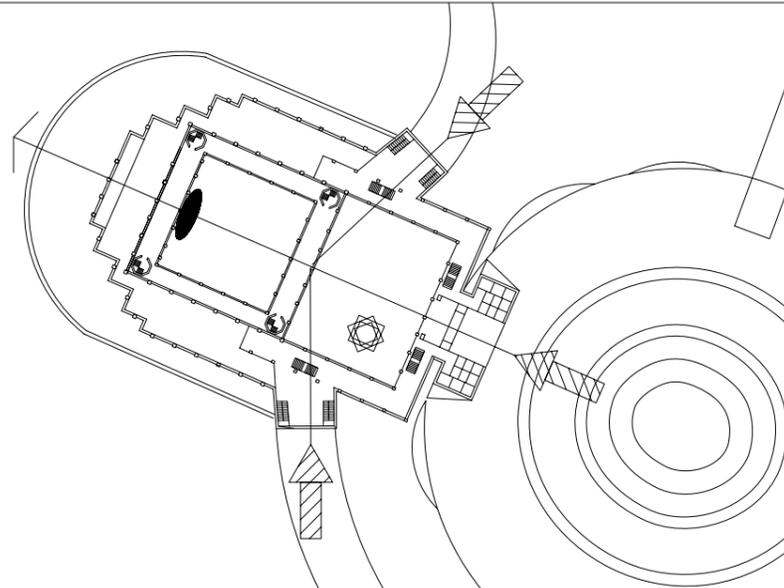
	NATIONAL MOSQUE	PENANG MOSQUE	PUTRA MOSQUE						
<p><b>LEGEND</b></p> <table border="1"> <tr> <td>→</td> <td>Axis line</td> </tr> <tr> <td>➔</td> <td>Access to the building</td> </tr> <tr> <td>●</td> <td>Mihrab wall</td> </tr> </table>	→	Axis line	➔	Access to the building	●	Mihrab wall			
→	Axis line								
➔	Access to the building								
●	Mihrab wall								
	<ul style="list-style-type: none"> <li>There is no strong axis existed from the mosque main access to the mosque qibla wall due to the existence of multiple accesses for visitors to enter the mosque main prayer hall</li> <li>The National mosque has many entrances (7) for the public to enter the building which are from the north east, east, south east, south and west side of the site.</li> </ul>	<ul style="list-style-type: none"> <li>There is no strong axis existed from the mosque main access to the mosque qibla wall due to the existence of multiple accesses for visitors to enter the mosque main prayer hall</li> <li>The Penang mosque has many entrances (3) for the public to enter the building which are from the north east, east, south east, south and west side of the site.</li> </ul>	<ul style="list-style-type: none"> <li>There is a strong axial line existed from the mosque main access to the mosque qibla wall due to limited accesses for visitors to enter the mosque main prayer hall</li> <li>The Putra mosque has limited number of entrances (1) for the public to enter the building which is from the south east side of the site.</li> </ul>						

Table 1.4 The relationship of main access to the site, entrance to the building and the mihrab wall in state mosques (Ismail 2007)

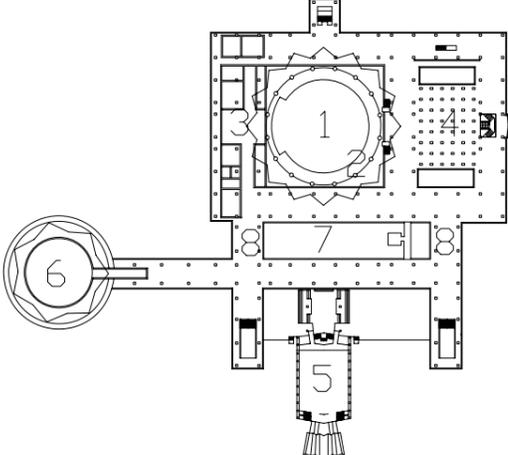
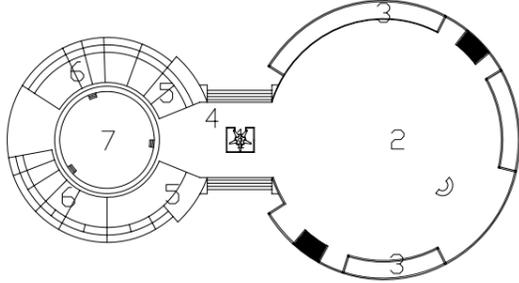
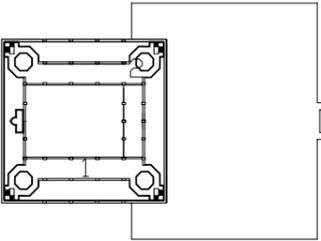
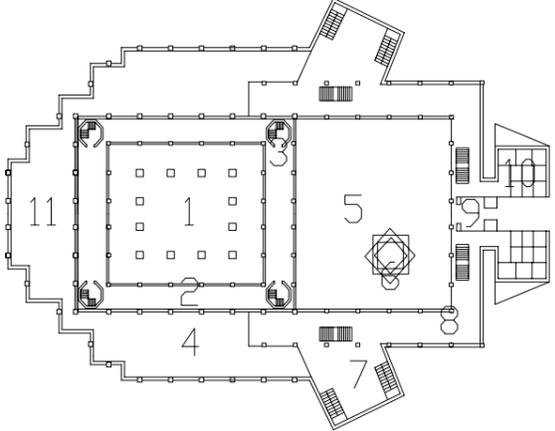
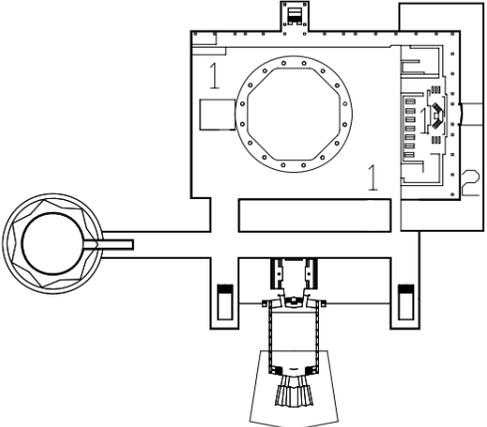
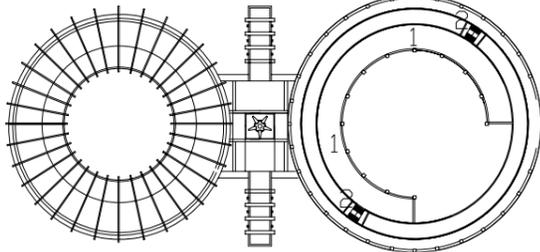
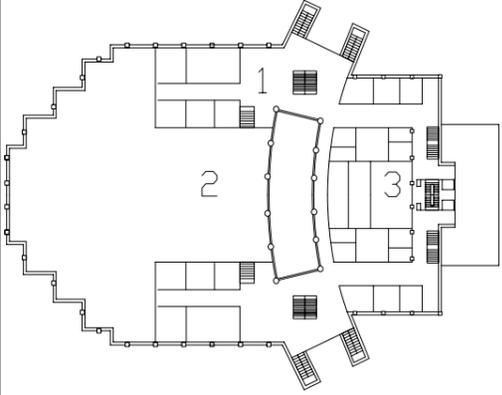
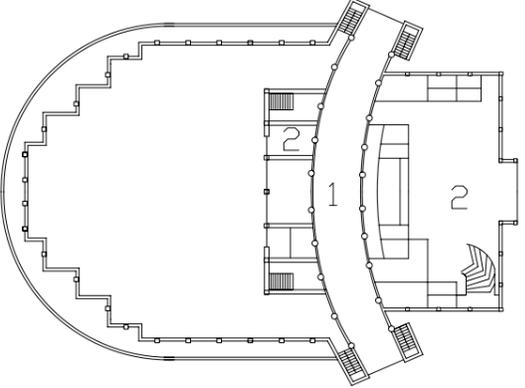
NATIONAL MOSQUE	PENANG MOSQUE	PUTRA MOSQUE																																																									
																																																											
<p><b>LEGEND (Ground and 1<sup>st</sup> floor)</b></p> <table border="1"> <tr><td>1</td><td>Main prayer hall</td></tr> <tr><td>2</td><td>The women prayer area above the prayer hall is connected by two main staircases located at the sides of the main door to the main prayer hall</td></tr> <tr><td>3</td><td>Administrative office, library, royal antechamber, imam's room</td></tr> <tr><td>4</td><td>Verandah</td></tr> <tr><td>5</td><td>Conference hall</td></tr> <tr><td>6</td><td>Mausoleum</td></tr> <tr><td>7</td><td>Rectangular pool where the minaret stands</td></tr> <tr><td>8</td><td>Open walkway links the verandah to the mausoleum and main prayer hall</td></tr> </table>	1	Main prayer hall	2	The women prayer area above the prayer hall is connected by two main staircases located at the sides of the main door to the main prayer hall	3	Administrative office, library, royal antechamber, imam's room	4	Verandah	5	Conference hall	6	Mausoleum	7	Rectangular pool where the minaret stands	8	Open walkway links the verandah to the mausoleum and main prayer hall	<p><b>LEGEND (Ground floor)</b></p> <table border="1"> <tr><td>1</td><td>Minaret</td></tr> <tr><td>2</td><td>Main prayer hall</td></tr> <tr><td>3</td><td>Open verandah connects the main prayer hall to the foyer</td></tr> <tr><td>4</td><td>Foyer</td></tr> <tr><td>5</td><td>Ablution facilities and washrooms</td></tr> <tr><td>6</td><td>Administrative office, library, imam's room</td></tr> <tr><td>7</td><td>Enclosed courtyard</td></tr> </table>	1	Minaret	2	Main prayer hall	3	Open verandah connects the main prayer hall to the foyer	4	Foyer	5	Ablution facilities and washrooms	6	Administrative office, library, imam's room	7	Enclosed courtyard	<p><b>LEGEND (1<sup>st</sup> floor)</b></p> <table border="1"> <tr><td>1</td><td>The women prayer area above the prayer hall is connected by four main staircases located at each corner of the main prayer hall</td></tr> <tr><td>2</td><td>The hexagon shaped staircase to the women prayer hall</td></tr> </table>	1	The women prayer area above the prayer hall is connected by four main staircases located at each corner of the main prayer hall	2	The hexagon shaped staircase to the women prayer hall	<p><b>LEGEND (Ground floor)</b></p> <table border="1"> <tr><td>1</td><td>Main prayer hall</td></tr> <tr><td>2</td><td>Verandah</td></tr> <tr><td>3</td><td>Staircase to women prayer area</td></tr> <tr><td>4</td><td>Open courtyard facing the Putra lake</td></tr> <tr><td>5</td><td>Enclosed courtyard where the minaret is placed</td></tr> <tr><td>6</td><td>Minaret</td></tr> <tr><td>7</td><td>Staircases to basement area</td></tr> <tr><td>8</td><td>Open corridor that links to the basement area</td></tr> <tr><td>9</td><td>Main entrance for public</td></tr> <tr><td>10</td><td>Services room</td></tr> <tr><td>11</td><td>Open courtyard facing the Putra lake</td></tr> </table>	1	Main prayer hall	2	Verandah	3	Staircase to women prayer area	4	Open courtyard facing the Putra lake	5	Enclosed courtyard where the minaret is placed	6	Minaret	7	Staircases to basement area	8	Open corridor that links to the basement area	9	Main entrance for public	10	Services room	11	Open courtyard facing the Putra lake
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Table 1.5 Planning layout of mosque (Ismail 2007)

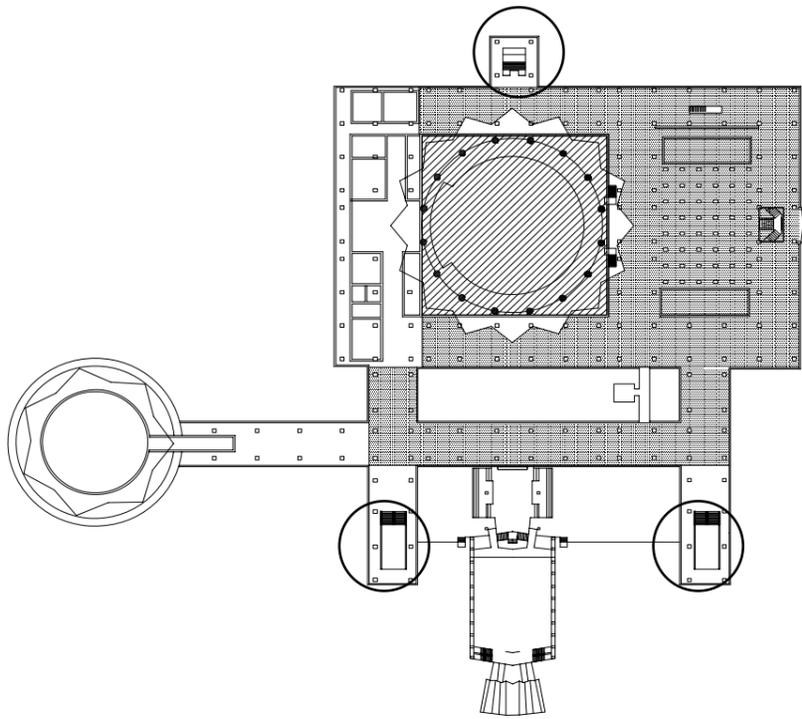
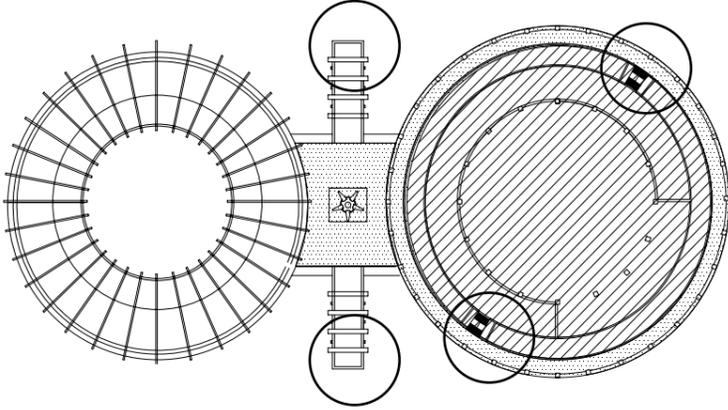
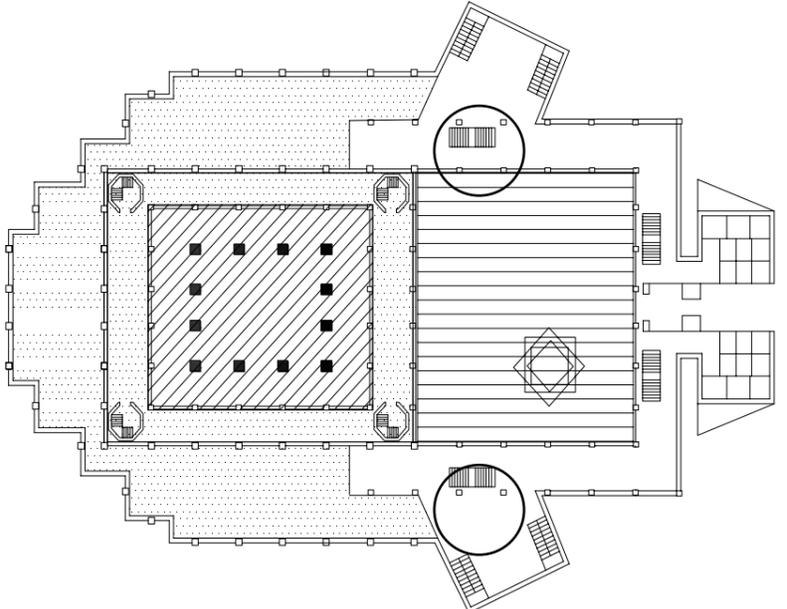
		NATIONAL MOSQUE	PENANG MOSQUE	PUTRA MOSQUE
<b>LEGEND</b>				
	Verandah			
	Courtyard			
	Main prayer hall			
	Staircase			
		<ul style="list-style-type: none"> <li>▪ The main prayer hall is surrounded by verandah at the north, south and east side of the building</li> <li>▪ The main prayer hall is square in shape</li> <li>▪ The size of the prayer hall and verandah are 9,515 in sq meters</li> <li>▪ Both of the verandah and prayer hall area can accommodate 8,000 worshippers</li> <li>▪ The main prayer hall is located at the first level of the mosque complex</li> </ul>	<ul style="list-style-type: none"> <li>▪ The main prayer hall is surrounded by verandah at the north, south and east side of the building</li> <li>▪ The main prayer hall is circular in shape</li> <li>▪ The size of the prayer hall and verandah are 11,689 in sq meters</li> <li>▪ Both of the verandah and prayer hall area can accommodate 9,000 worshippers</li> <li>▪ The main prayer hall is located at the ground level of the mosque complex</li> </ul>	<ul style="list-style-type: none"> <li>▪ The main prayer hall is surrounded by verandah at the north, south and east side of the building</li> <li>▪ The main prayer hall is square in shape</li> <li>▪ The size of the prayer hall and verandah are 23,899 in sq meters</li> <li>▪ Both of the verandah and prayer hall area can accommodate 15,000 worshippers</li> <li>▪ The main prayer hall is located at the ground level of the mosque complex</li> </ul>

Table 1.6 Plan shape , size and spatial arrangement of the main space (Ismail 2007)

	NATIONAL MOSQUE	PENANG MOSQUE	PUTRA MOSQUE
The ratio between height and width at the main prayer hall			
The ratio between base wall and roof			
	<ul style="list-style-type: none"> <li>▪ The mosque roof structure is supported by post and beam structural system</li> <li>▪ The floor of the main prayer hall is raised 3.5 meters from above ground by concrete columns</li> <li>▪ The ratio between the height (the tip of roof until the floor level) and the width of the building which is (the distance from wall to wall enclosing the prayer space )at the main prayer hall is: <ul style="list-style-type: none"> <li>▪ Height : Width 25 m : 61 m</li> </ul> </li> <li>▪ The ratio between the base, wall and roof of the overall building is : <ul style="list-style-type: none"> <li>▪ Base : Wall : Roof 0.5m : 7.5m: 21m</li> </ul> </li> <li>▪ The gross floor area of the mosque is 20, 229 in sq meters.</li> </ul>	<ul style="list-style-type: none"> <li>▪ The mosque roof structure is supported by post and beam structural system</li> <li>▪ The floor of the main prayer hall is raised 1.8 meters from above ground by concrete staircases</li> <li>▪ The ratio between the height (the tip of roof until the floor level) and the width of the building which is (the distance from wall to wall enclosing the prayer space )at the main prayer hall is: <ul style="list-style-type: none"> <li>▪ Height : Width 24 m : 61 m</li> </ul> </li> <li>▪ The ratio between the base, wall and roof of the overall building is : <ul style="list-style-type: none"> <li>▪ Base : Wall : Roof 1.8m : 8.4m: 15.6m</li> </ul> </li> <li>▪ The gross floor area of the mosque is 13,957 in sq meters.</li> </ul>	<ul style="list-style-type: none"> <li>▪ The mosque roof structure is supported by post and beam structural system</li> <li>▪ The floor of the main prayer hall is raised 1.8 meters from above ground by concrete staircases</li> <li>▪ The ratio between the height (the tip of roof until the floor level) and the width of the building which is (the distance from wall to wall enclosing the prayer space )at the main prayer hall is: <ul style="list-style-type: none"> <li>▪ Height : Width 76.2 m : 108 m</li> </ul> </li> <li>▪ The ratio between the base, wall and roof of the overall building is : <ul style="list-style-type: none"> <li>▪ Base : Wall : Roof 1.8m : 37.5m: 46.2m</li> </ul> </li> <li>▪ The gross floor area of the mosque is 32,400 in sq meters.</li> </ul>

Table 1.7 The structural arrangement, proportion and scale of main building (Ismail 2007)

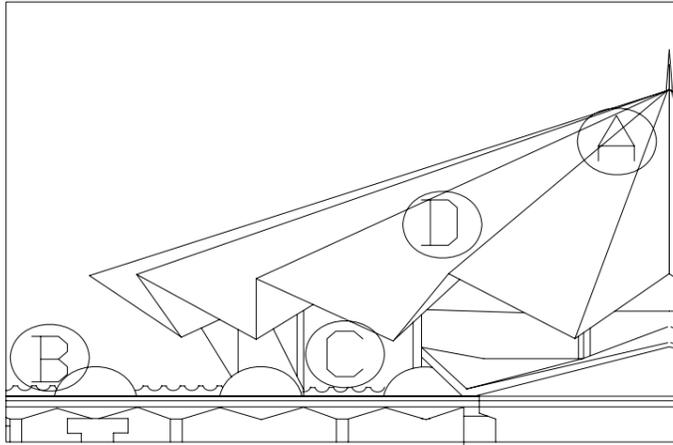
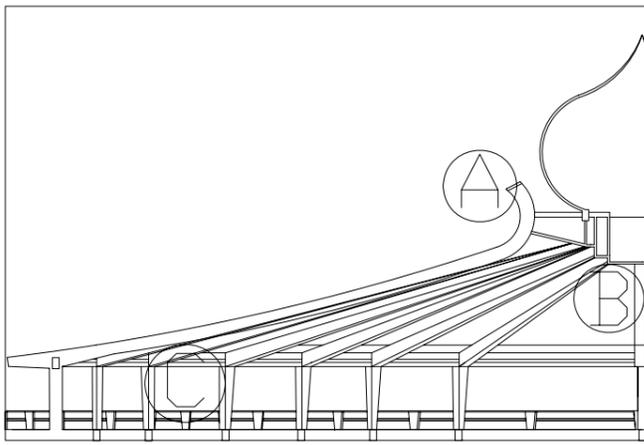
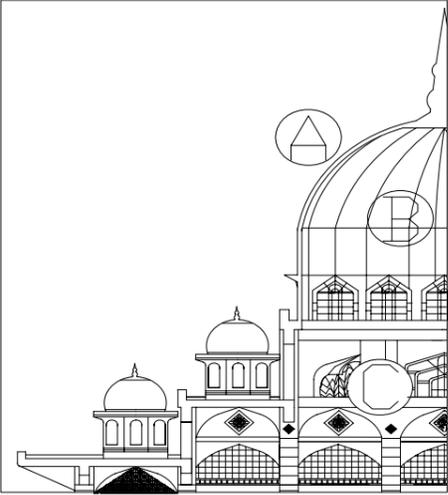
	NATIONAL MOSQUE		PENANG MOSQUE		PUTRA MOSQUE	
Roof of main prayer hall						
Photos of details in the exterior and interior of main roof						
	<b>Photo A</b>		<b>Photo A</b>		<b>Photo A</b>	
						
<b>Photo C</b>		<b>Photo C</b>		<b>Photo C</b>		
						
<b>Photo D</b>		<b>Photo C</b>		<b>Photo C</b>		
<p><b>Photo A:</b> The roof of the main prayer hall is made of folded concrete plate resembles the Malay royal parasol. The diameter of the roof is 61m and supported by 16 main columns. The external part of the roof is covered with layers of green and blue tiling. The interior part of the roof is painted in plain white with no decorative motifs on its surface.</p> <p><b>Photo B:</b> The three sides of the main prayer hall is surrounded by an open verandah area. Roofing structure at the verandah area is made of concrete slab that is covered by series of small concrete domes sheathed in blue tiles. These domes are placed at regular intervals.</p> <p><b>Photo C:</b> Underneath the folded plate roof which covers the main prayer hall is a series of colored glass window to allow natural lighting into the mosque main prayer hall.</p> <p><b>Photo D:</b> At the apex of the folded plate roof is a decorative motif which resembles the dome centerpiece of Sultan Ahmet mosque in Istanbul.</p>		<p><b>Photo A:</b> The roof of the main prayer hall is made of curved concrete ribbed structure to resemble the country's national floral which is the hibiscus that is turned upside down. This roof structure is then topped with a singular onion shaped dome coated in gold with star and crescent finial at its tip. The diameter of the roof is 61m and supported by 18 main columns. The external and interior part of the roof is painted in plain white with no decorative motifs on its surface.</p> <p><b>Photo B:</b> The singular onion shaped dome and the ribbed curved concrete is held by a solid metal ring structure. An imported chandelier which is about 6 meters in height and 5 meters in width is hanged from this metal ring structure.</p> <p><b>Photo C:</b> Underneath the ribbed concrete roof is a series of full height transparent glass window with iron paneling to allow natural lighting into the mosque prayer hall.</p>		<p><b>Photo A:</b> The roof of the main prayer hall is made of glass fibre mixed with epoxy resin composite shell panels (the use of this composite dome construction technology is the first in Malaysia). There are also series of hoods surrounding the main dome to reduce glare and driving rain. The main dome is surrounded by 8 mini domes placed on a multi tiered flat of concrete slab at each four corners of the dome.</p> <p><b>Photo B:</b> The diameter of the dome is 38m and supported by 12 main columns. The exterior of the dome is in laid with pink and beige color mosaic tiles and the interior is decorated with Islamic decorative elements made up of 12 mm thick gypsum plaster.</p> <p><b>Photo C:</b> Underneath the dome is a series of colored stain glass window to allow natural lighting inside the mosque prayer hall. The main dome is also decorated with muqarnas at four of its main corners.</p>		

Table 1.8 Details and treatment of roof at main prayer hall (Ismail 2007)

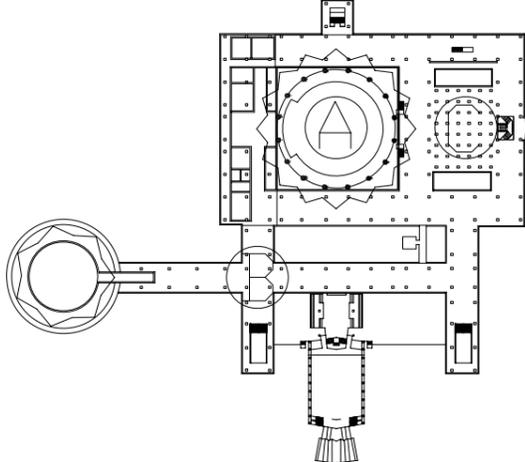
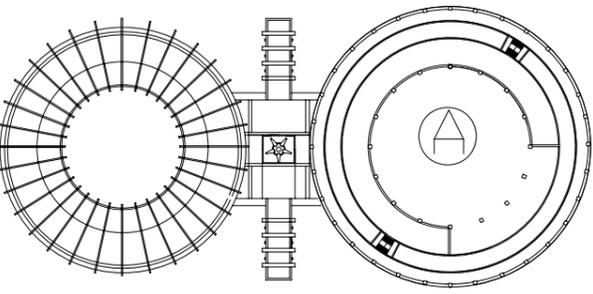
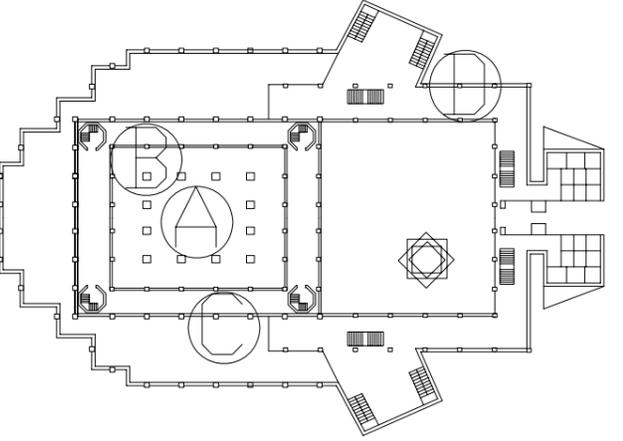
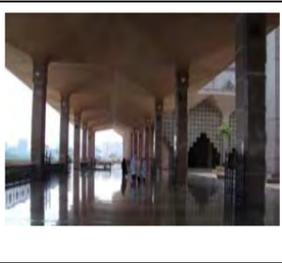
	NATIONAL MOSQUE	PENANG MOSQUE	PUTRA MOSQUE
Floor plan of mosque			
Photos of details for columns at in the main prayer hall and other spaces			
	<b>Photo A</b>	<b>Photo B</b>	<b>Photo A</b>
			
	<b>Photo C</b>		
			
			
			
	<b>Photo A:</b> Location: Main prayer hall Material: Concrete columns Finishes: The top of the column is decorated with plastered muqarnas whilst the base of the column is decorated with white and blue mosaic arranged in diamond pattern. Height: 4.0 meters each (till mezzanine floor level) Quantity : 16 nos <b>Photo B:</b> Location: Verandah area (three sides of the main prayer hall) Material: Concrete columns Finishes: Faced with black tile mosaic with strips of anodized gold aluminium at its top and base. Function: To support the billowy shape concrete roof with series of dome sheathed by blue tiles. Height: 4.0 meters each Quantity : 154 nos <b>Photo C:</b> Location : Pavilion area (in front of the main prayer hall entrance) Material: Concrete columns Finishes: Faced with white tile mosaic with strips of anodized gold aluminium at its top and base. Function: To support the modified form of 48 parasol structure with panels of roof glass placed between them. Height: 14.6 meters each Quantity : 48 nos	<b>Photo A:</b> Location: Main prayer hall Material: Concrete columns Finishes: The columns are not faced with any detailed tile works or decorations. They are made of concrete and faced with plain white plaster. The base of the column is decorated with wooden casing. Height: 6.0 meters each (till mezzanine floor level) Quantity : 17 nos	<b>Photo A.:</b> Location: The four inner sides of the main prayer hall Material: Concrete columns Finishes: Faced with pink polished granite cladding. The top of the column is decorated with diamond shaped pattern tiles whilst the pointed arches are faced with plastered floral decorative motifs in pink and beige color tone. Height: 15 meters each (till mezzanine floor level) Quantity : 12 nos <b>Photo B :</b> Location: The main prayer hall Material: Concrete columns Finishes: Faced with pink polished granite cladding. The top of the column is decorated with diamond shaped pattern tiles and a series of vertical timber grilles in geometrical patterns. Function: To support flat slab concrete roof with eight mini domes on top of each corners. Height: 30 meters each Quantity : 20 nos <b>Photo C :</b> Location: Verandah area. The verandah area is located at the four sides of the main prayer hall and faces the open courtyard Material: Concrete columns Finishes: Faced with pink polished granite cladding. The top of the column is decorated with diamond shape pattern tiles and a series of vertical timber grilles in geometrical patterns. Function: To support flat slab concrete roof with eight mini domes on top of each corners. Height: 15 meters each Quantity : 28 nos <b>Photo D :</b> Location: Covered walkway which surrounds the mosque courtyard. Located in front of the main prayer hall Material: Concrete columns Finishes: Faced with pink polished granite cladding. The top of the column is decorated with diamond shape pattern tiles and a series of vertical timber grilles in geometrical patterns Function: To support billowy shape concrete roof Height: 7.5 meters each Quantity : 42 nos

Table 1.9 Details and treatment of columns in the state mosques (Ismail 2007)

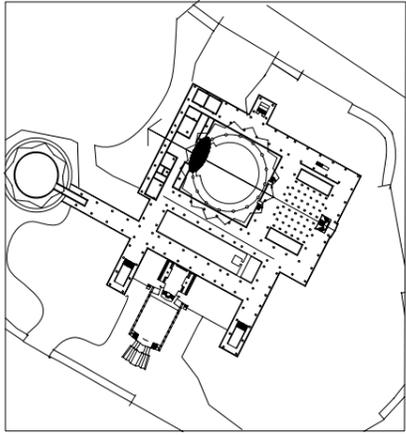
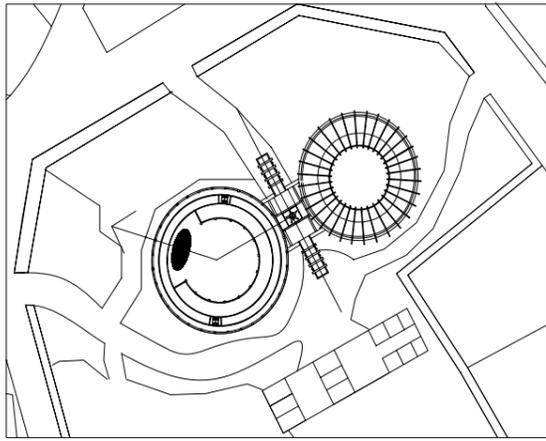
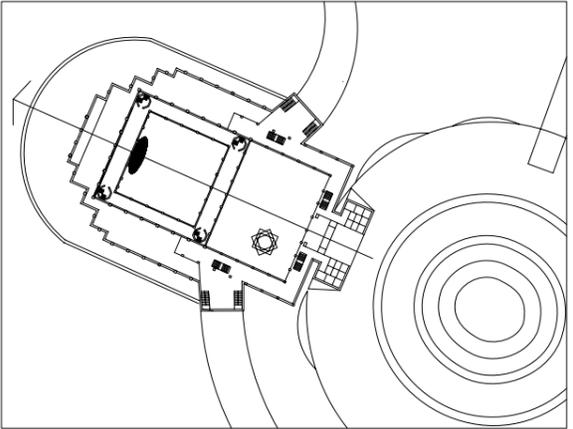
	NATIONAL MOSQUE	PENANG MOSQUE	PUTRA MOSQUE
Floor plan of mosque			
Photos of details for qibla' wall at in the main prayer hall	 	 	 
	Photo A (previous)	Photo A (present)	Photo A
	<p><b>Location of qibla wall:</b> At the north west side of the building in the main prayer hall</p> <p><b>Material for qibla wall:</b> The mihrab wall is made of concrete. It was faced with plain black polished marble but after a renovation took place in 1987, the mihrab wall was redecorated with blue and green mosaic tile arranged in geometrical patterns. A band of white muqarnas is also placed on top of the mihrab wall. This white plastered muqarnas is also bordered by a band of triangular shaped pattern tiles in brownish color.</p> <p><b>Decorative elements on the wall that border the mihrab :</b> The mihrab was bordered by a band of gold colored Quranic verses engraved on a plain black polish walls but after the 1987 renovation the gold lettered Quranic verses are replaced with layers of white plaster muqarnas. At present, the gold colored Quranic writings are placed on top of the mihrab.</p> <p><b>Material for mihrab:</b> The mihrab was faced with bluish and greenish tile works arranged in geometrical patterns, but at present it is decorated with white plaster muqarnas.</p> <p><b>Shape of mihrab:</b> The mihrab was rectangular in shape but after the 1987 renovation, the shape of the mihrab was transformed into a semicircular form.</p> <p><b>Height of mihrab:</b> The height of the mihrab is 2.0 meters high</p> <p><b>Depth of mihrab:</b> The depth of the mihrab is 1.0 meters deep</p> <p><b>Width of mihrab:</b> The width of the mihrab is 1 meter wide</p>	<p><b>Location of qibla wall:</b> At the north west side of the building in the main prayer hall</p> <p><b>Material for qibla wall:</b> The mihrab wall is made of concrete and faced with imported onyx polished marble in light brownish color.</p> <p><b>Decorative elements on the wall that border surrounds the mihrab :</b> There are two rectangular plate of gold colored Quranic writings with green background placed at the right and left hand side of the mihrab. There are two discs of Quranic verses in gold writings with green background placed on top of the mihrab.</p> <p><b>Material for mihrab:</b> Both of the inner and outer surfaces of the mihrab wall are faced with imported onyx polished cream colored marble. However, the outer area of the mihrab is lighter in color compared to the inner surface wall.</p> <p><b>Shape of mihrab:</b> The mihrab has a onion shape form</p> <p><b>Height of mihrab:</b> The height of the mihrab is 2.0 meters high</p> <p><b>Depth of mihrab:</b> The depth height of the mihrab is 1.0 meters deep</p> <p><b>Width of mihrab:</b> The width of the mihrab is 1.0 meter wide</p>	<p><b>Location of qibla wall:</b> At the north west side of the building in the main prayer hall</p> <p><b>Material for qibla wall:</b> The mihrab wall is made of concrete and faced with geometrical and floral motifs in pink, maroon and beige color tone.</p> <p><b>Decorative elements on the wall that border the mihrab :</b> The mihrab is bordered by plastered geometrical patterns and floral motifs in maroon color with white backdrop at both of its right and left sides. There is a band of Quranic verses in maroon writings placed on top of the pointed plastered arch that run across the top of the qibla wall. The center of the mihrab wall is adorned with layers of quranic verses. These Quranic verses are engraved on the outer surface of the mihrab wall. Four round pilasters faced with cream colored marble bordered the mihrab. Two small pilasters are placed in the inner area of the mihrab whilst two of the pilasters which are larger in size and taller in height are placed outside the mihrab.</p> <p><b>Material for mihrab:</b> The inner and outer surfaces of the mihrab are faced with cream color polished marble. The mihrab's ceiling plane is painted in white with a small chandelier hang from its top.</p> <p><b>Shape of mihrab:</b> The mihrab is semicircular in shape</p> <p><b>Height of mihrab:</b> The height of the mihrab is 2.5 meters high</p> <p><b>Depth of mihrab:</b> The depth height of the mihrab is 1.5 meters deep</p> <p><b>Width of mihrab:</b> The width of the mihrab is 1.5 meter wide</p>

Table 1.10 Details and treatment of qibla wall in the main prayer hall and mihrab (Ismail 2007)

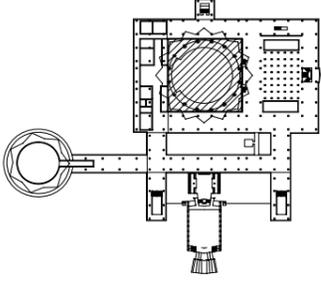
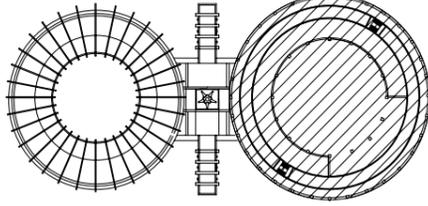
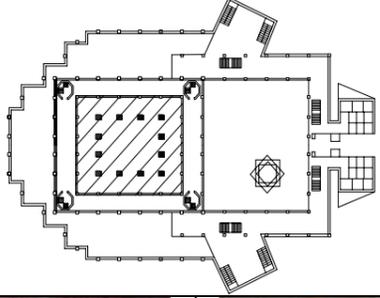
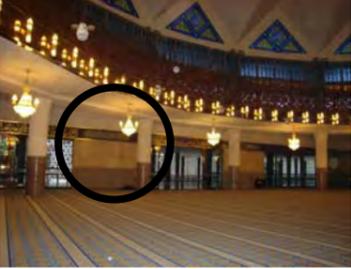
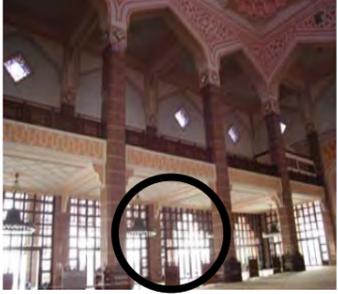
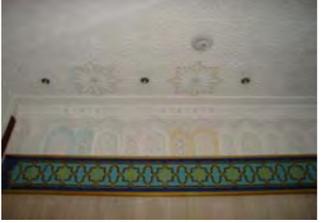
	NATIONAL MOSQUE			PENANG MOSQUE			PUTRA MOSQUE	
Floor plan of mosque			Floor plan of mosque			Floor plan of mosque		
Photos and details of the top wall in the main prayer hall (the north and south of the main hall) <b>Photo A</b>			Photos and details of wall in the main prayer hall (the north north east, south south west and west, of the main hall) <b>Photo A</b>			Photos and details of wall in the main prayer hall (the north, south and east of the main hall) <b>Photo A</b>		
Photos and details of the base wall in the main prayer hall (the north south and east of the main hall) <b>Photo Bi</b>			Photos and details of wall in the main prayer hall (the east and south east of the main hall) <b>Photo B</b>			Photos and details of wall in the main prayer hall (the north, south and east of the women prayer hall above the main hall) <b>Photo B</b>		
Photos and details of the top wall in the main prayer hall (the east of the main hall) <b>Photo Bii</b>			Photos and details of the whole floor area in the main prayer hall <b>Photo C</b>			Photos and details of the whole floor area in the main prayer hall <b>Photo C</b>		
Photos and details of the whole floor area in the main prayer hall <b>Photo C</b>								
	<p><b>Photo A , Bi and Bii (walls in main prayer hall):</b>  <b>Materials:</b> The walls of the main prayer hall are made of concrete.  <b>Finishes:</b> The north, south and east walls are faced with cream colored marble (except for the mihrab wall).  <b>Decorative motifs:</b> The north, south and east walls have a band of Quranic verses written in gold with bluish colored background that run across these walls in the length of 195 meter. At each one meter distance there is a band of geometrical patterns. It is made of blue, brown and green colored ceramic tiles with light blue background. This geometrical band which is about 0.5 meters in width is placed between these Quranic verses. There is also a band of geometrical patterns which is made of dark blue, light blue and brownish glazed ceramic tiles that run at the base of these three walls. These decorative bands are bordered by a pattern of triangular shaped glazed ceramic tiles in dark blue and white color. The height of this base colored band is about 0.9 meters high from the floor level.  <b>Openings :</b> There are nine wide aluminum sliding doors placed at the north, south walls. Each of these doors is 3.0 meters in height and 6.0 meters in width.  <b>Photo C (floor in main prayer hall):</b>  The floor of the main prayer hall is laid with carpet.</p>			<p><b>Photo A and B (walls in main prayer hall):</b>  <b>Materials:</b> The north, north east, north west , west and south west walls of the main prayer hall are made of full height glass window framed by arched shaped concrete beam. (except for the east and south sides wall which framed the mihrab wall)  The east and south side wall are made of concrete and faced with brownish onyx marble framed by grayish colored marble at its base. These east and south side wall are made of solid concrete wall because there is an AHU service room placed behind it. The air conductings that are hanged from the concrete beams in this main prayer hall terminates at these two walls.  <b>Decorative motifs:</b> The walls in the main prayer hall are not adorned with any decorative motifs.  <b>Openings:</b> There are four wide aluminium sliding doors placed at the north east, north, west, and south west side of the prayer hall. Each of these doors is 3.0 meters in height and 6.0 meters in width.  <b>Photo C (floor in main prayer hall):</b>  The floor of the main prayer hall is laid with carpet.</p>			<p><b>Photo A and B (walls in main prayer hall):</b>  <b>Materials:</b> All four walls in the main prayer hall are made of concrete  <b>Decorative motifs:</b> The north, south and east walls of the main prayer hall at the ground level (except for the mihrab wall) are made of full height glass window framed by timber lattice grilles. These walls are bordered by pink polished granite cladding columns measuring about 15 meters height from the ground floor until the first floor ceiling level, in which the women's praying area is located. These timber lattice grilles featured a combination of geometrical and floral patterns. The north, south and east walls at the women prayer are horizontally divided into three sections. The first section is a pointed arched shape window with timber grilles. The second section portrays pointed arched window that are framed by floral motif in pink and beige in color, with band of Quranic verses written in maroon color placed on top of it. The third section has a series of diamond shaped stained glass window which are placed on top of the Quranic verses to allow natural lighting into the prayer area.  <b>Openings:</b> There are six wide doors placed at the north, south and east side of the prayer hall with timber frame measuring about 6.5 meters in height and 6.0 meters in width each. There are two wide doors placed at the north and south side of the women's prayer hall. Each door is framed by timber paneling and is 6.5 meters in height and 6.0 meters in width.  <b>Photo C (floor in main prayer hall):</b>  The floor of the main prayer hall is laid with carpet.</p>	

Figure 1.11 Details and treatment of wall and floor in the main prayer hall (Ismail 2007)

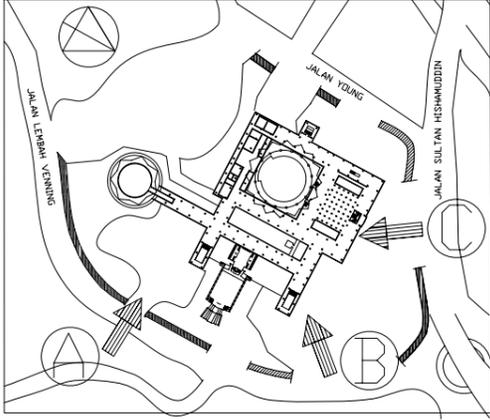
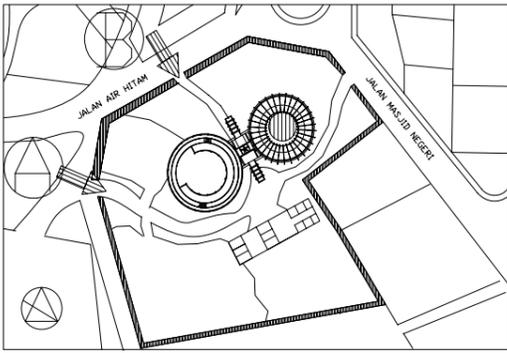
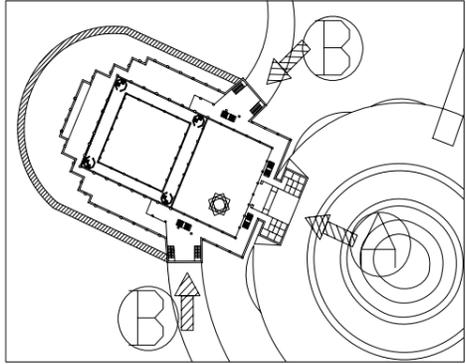
	NATIONAL MOSQUE		PENANG MOSQUE		PUTRA MOSQUE	
Site plan of mosque						
Photos of details for gateway entrance to the mosque						
	<b>Photo A</b>	<b>Photo B</b>	<b>Photo A</b>		<b>Photo A</b>	<b>Photo A</b>
						
	<b>Photo C</b>		<b>Photo B</b>	<b>Photo B</b>	<b>Photo B</b>	
	<p><b>Photo A:</b> Location : From Jalan Lembah Venning Material : Stainless steel gate painted in white Decorations: Geometrical patterns painted in gold made of wrought iron Height : 1 meter Width : 8 meter</p> <p><b>Photo B:</b> Location : From Jalan Lembah Venning via Jalan Sultan Hishamuddin No gateway or gates (Access for pedestrian are from the south east and east side of the building)</p> <p><b>Photo C:</b> Location : From Jalan Sultan Hishamuddin No gateway or gates (Access for pedestrians are from the north east and east side of the building)</p>		<p><b>Photo A:</b> Location : From Jalan Ayer Hitam Material : Stainless steel gate painted in black Decorations: Geometrical patterns painted in gold made of wrought iron Height : 1 meter Width : 8 meter</p> <p><b>Photo B:</b> Location : From Jalan Masjid Negeri Material : Stainless steel gate painted in black Decorations: Pointed vertical patterns painted in gold made of wrought iron Height : 1 meter Width : 10 meter (Access for pedestrians is from the north side of the building. This gate directly leads visitors to the mosque portico).</p>		<p><b>Photo A:</b> Location : From Perdana Putra Square Material : Rose tinted granite Decorations: The pointed shaped gateway is offset with cengal timber panels and Quranic verses engraved on stone with grey background. Height : 30 meter Width : 15 meter (This public access which is located at the south east side of the building directly leads visitors to the mosque courtyard.)</p> <p><b>Photo B:</b> Location : From the promenade facing the Putra lake Material : Rose tinted granite Decorations: Pointed archways with concrete grilles pattern framed in rectangular shaped structure Height : 30 meter Width : 15 meter (This side accesses which are from the south and north east of the building are reserved for mosque authorities and services).</p>	

Table 1.12 Details and treatment of entrance and gateway to the state mosques (Ismail 2007)

	NATIONAL MOSQUE		PENANG MOSQUE		PUTRA MOSQUE	
Elevation of mosque						
Treatment of roof level A						
Treatment of wall level and base level B & C						
	<p><b>Photo A: Location:</b> The main prayer hall  <b>Material :</b> Folded plate concrete pre cast on site  <b>Finishes:</b> The main prayer hall was covered with plain folded concrete roof. However, after the 1987 renovation this folded concrete roof is faced with blue and green unglazed ceramic tiles.  <b>Scale and proportion:</b> The average height of the roof structure which covers the entire building layout is 21 meters high. The height of the roof therefore is about 2.8 times higher than the height of the building base and wall. As a result, the overall mosque structure presents a building proportion that is wide in base and lower in height.  <b>Photo Bi and Bii :</b>  <b>Location:</b> The north and east side walls of the building are screened by geometrical patterned grilles.  <b>Material:</b> These grilles are made of concrete.  <b>Finishes:</b> Faced by white plaster  <b>Height :</b> 4.5 meters high from floor to ceiling level  <b>Function :</b> The purpose of this concrete grilles are for privacy from the main road. In addition, these grilles are also for ventilation and natural lighting to enter the verandah area.  <b>Photo C:</b>  <b>Location :</b> The south east, south and south west side of the building are surrounded by spacious verandah areas and bordered by wrought iron railings.  <b>Function:</b> The verandah area is an extension space for worshippers to pray  <b>Finishes :</b> The handle bars for the iron railings are coated with black paint. Its balustrades which features symmetrical geometrical patterns are coated with white paint  <b>Height:</b> The verandah areas are raised 3.5 meters above ground and are horizontally cantilevered from the main building. These verandah areas which can be reached by concrete staircase are covered with billowy concrete roof and are supported by slender columns measuring about 4.5 meters in height. These columns are faced with black colored unglazed ceramic tiles with gold colored band on its top and base.  <b>Scale and proportion :</b> The strong horizontal lines created by these cantilevered verandah breaks the verticality of the overall building and lowers down the overall building height from the visual perspective. As a result, the built form is horizontally laid on the ground and not hierarchical in height. A varied interplay of void (verandah) and solid (the concrete grilles and walled area) also creates a well balance composition.</p>		<p><b>Photo A: Location:</b> The main prayer hall  <b>Material :</b> Concrete ribbed structure precast on site  <b>Finishes:</b> Plain white plaster  <b>Scale and proportion:</b> The average height of the roof structure which covers the entire building layout is 15.6 meters. The height of the roof therefore is 1.9 times than the height of the building base and wall. As a result, the overall mosque structure presents a building proportion that is wide in base and lower in height.  <b>Photo B:</b>  <b>Location:</b> The north, north east, south west, west and north west side of the building are enclosed by full height glass window framed with metal paneling and concrete arches.  <b>Finishes:</b> Faced by white plaster and tinted glass window  <b>Height :</b> 8.4 meters high from floor to the end curve level of the ribbed structure level  <b>Function :</b> The purpose of this glass windows are for natural lighting to enter the main prayer hall  <b>Photo Ci, Cii, Ciii:</b>  <b>Location :</b> The main prayer hall is raised 1.8 meters from ground level. Two concrete staircases are located at the south west and north east side of the main prayer hall. These staircases directly lead visitors to the main prayer hall, the verandah area and the mosque foyer where the minaret is located.  <b>Function:</b> The verandah area act as a link way to the foyer area and main prayer hall. It is covered by a cantilevered concrete ribbed roof structure.  <b>Finishes :</b> Concrete floor laid with terrazzo  <b>Height:</b> The verandah area is raised 1.8 meters above ground  <b>Scale and proportion :</b> The strong horizontal lines created by the cantilevered verandah at the first floor (women prayer area) breaks the verticality of the overall building. This kind of design appearance lowers down the overall building height from the visual perspective. As a result, the built form is horizontally laid on the ground and not hierarchical in height. There is no interplay of void and solid because the external walls are fully covered with glass windows. This resulted in a monotonous façade treatment.</p>		<p><b>Photo A: Location:</b> The main prayer hall  <b>Material :</b> Dome structure made of reinforce fibre glass supported by concrete beams and columns  <b>Finishes:</b> Pink and beige glass mosaic with floral motif  <b>Scale and proportion:</b> The average height of the roof structure which covers the entire building layout is 46.2 meters. The height of the roof therefore is 1.2 times than the height of the building base and wall. As a result, the overall mosque structure presents a building proportion that is narrow in base and tall in height. The building therefore is not horizontally laid on site but is vertical in shape as the overall form structure is arranged in staggering manner  <b>Photo Bi, Bii , Biii:</b>  <b>Location:</b> The north, south east and west side of the walls are made concrete walls and faced with rose tinted granite  <b>Finishes:</b> The mosque facades are adorned with series of stained glass windows whilst the colonnades that faced the open courtyard are decorated with timber grilles.  <b>Height :</b> These colonnades are about 15 meters high from the ground floor to the first floor level.  <b>Function :</b> The timber grilles are for natural ventilation and lighting into the main prayer hall  <b>Photo C:</b>  <b>Location :</b> The basement area is raised on a man made concrete platform. It is about 1.8 meters from the lake level. This basement area is enclosed with high concrete walls that are faced with rose tinted granite and with series of opening framed with concrete arches.  <b>Height :</b>The height of these basement walls are about 7.5 meters  <b>Scale and proportion :</b> There is no strong horizontal lines to break the verticality of the overall building. This kind of design appearance therefore heightened the overall building height from the visual perspective. As a result, the built form is massive, tall and large in scale.</p>	

Table 1.13 Façade treatment of mosque (Ismail 2007)

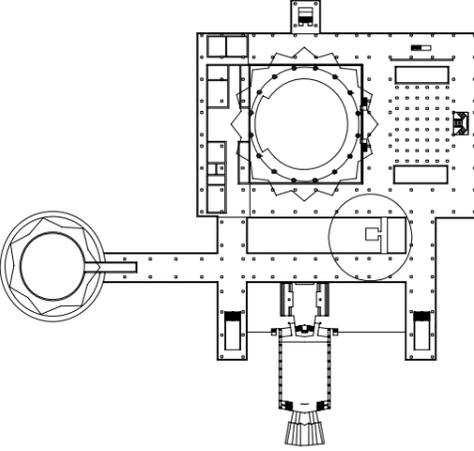
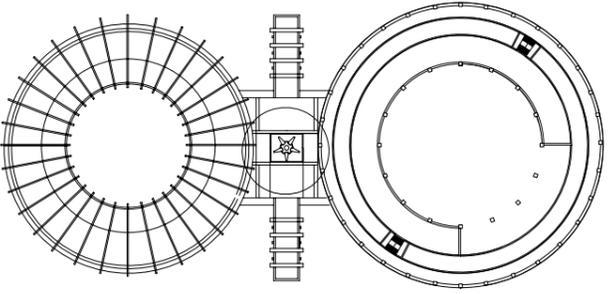
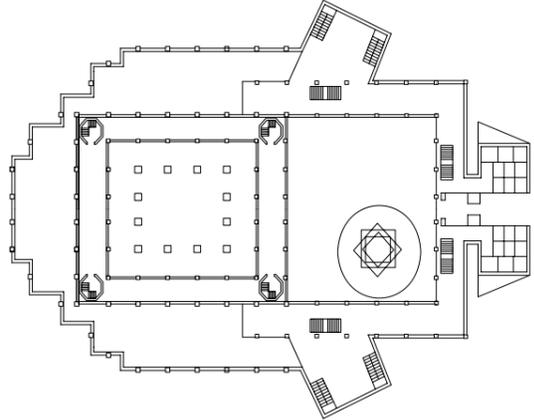
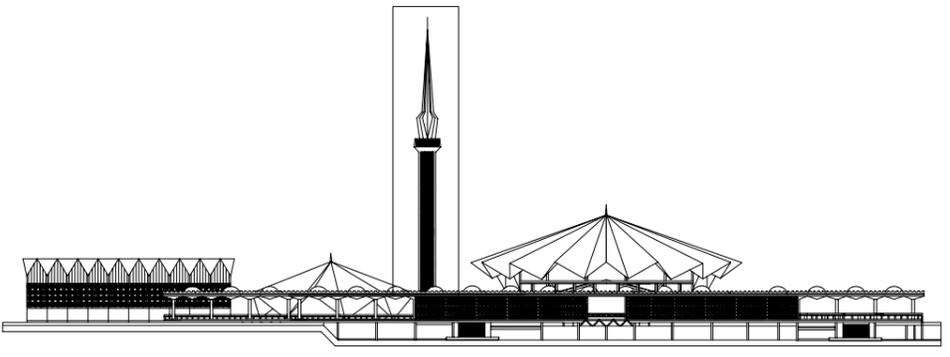
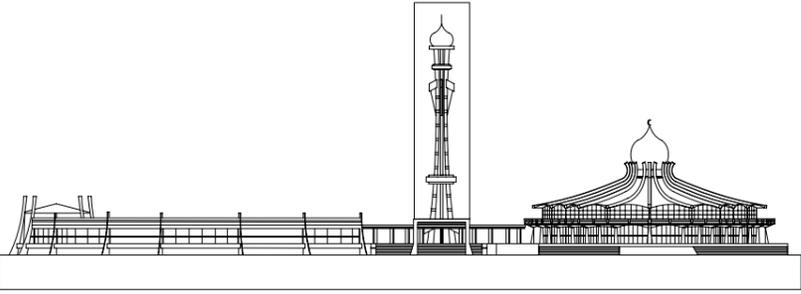
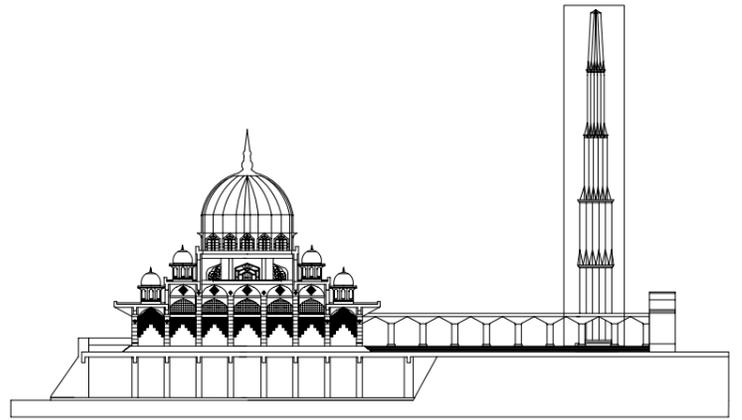
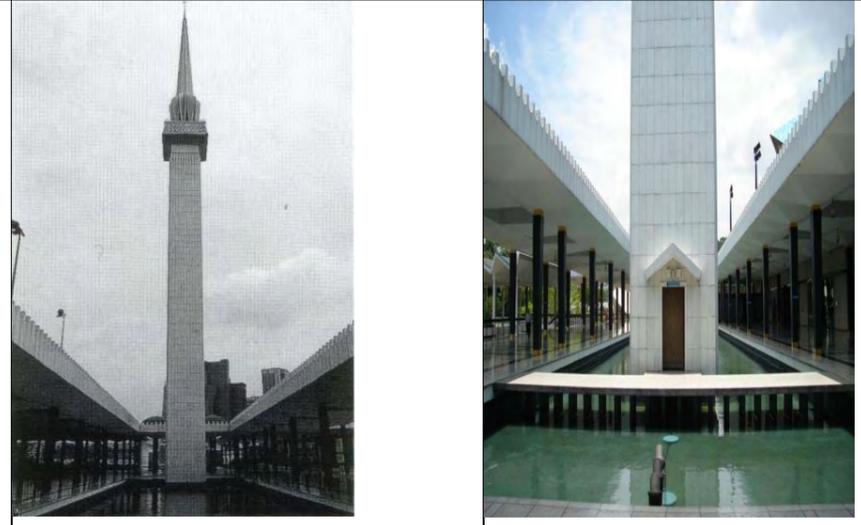
	NATIONAL MOSQUE	PENANG MOSQUE	PUTRA MOSQUE
Plan of mosque			
Elevation of mosque			
Photo and details of minaret A and B			
	<p><b>Photo A and B:</b>  <b>Location :</b> Sets in a rectangular pool at the south side of the main prayer hall and is connected to the verandah by a 1 meter wide footbridge.  <b>Material:</b> Concrete  <b>Finishes:</b> The four walls of the minaret are made of concrete and faced with rectangular shape terrazzo slates. The concrete spire is faced with white glass mosaic.  <b>Decorative motifs:</b> The minaret has a full height geometric concrete grills screen on its four sides. A concrete spire which resembles a folded umbrella is placed on top of a rectangular concrete band.  <b>Height :</b> 245 feet / 75 meter  <b>Function :</b> The minaret functions as a place to call for prayers and as a look out tower. There is an entrance door, measuring about 1.5 meters in height and 0.9 meters in width to enter the lift structure located inside the minaret. The lift carries the bilal to a stage which is a place to call for prayer .This stage is about 42.7 meters from ground level. The lift has series of glass windows on both of its sides for visitors to view the surrounding area.</p>	<p><b>Photo A and B:</b>  <b>Location :</b> Sets in the middle of foyer area which connects the administrative office and main prayer hall. This foyer area is at the west side of the main prayer hall.  <b>Material:</b> Concrete  <b>Finishes:</b> The minaret is made of five concrete skyward pillars and faced with white plaster. There is a series of square shaped windows placed between these five concrete skyward pillars.  <b>Decorative motifs:</b> The minaret does not have any decorative elements on its surface but there is a small onion shaped dome coated in gold color placed at the top of the minaret. This onion shaped dome rests on a circular shaped concrete ring.  <b>Height :</b> 170 feet / 52 meter  <b>Function :</b> The minaret functions as place to call for prayers and as a look out tower. There is an entrance door, which measures about 1.5 meters in height and 0.9 meters in width to enter the lift structure located inside the minaret. The lift carries the bilal to a stage which is a place to call for prayer at the top of the minaret. The lift which able to carry six passengers has series of glass windows on both of its sides for visitors to view the surrounding area.</p>	<p><b>Photo A and B:</b>  <b>Location :</b> Sets in an open courtyard. This courtyard is located at the east side of the main prayer hall. The minaret is placed at the south side of the courtyard near the covered walkway.  <b>Material:</b> Solid concrete structure  <b>Finishes:</b> The minaret is faced with rose tinted granite and is divided into five main tiers.  <b>Decorative motifs:</b> The minaret does not have any decorative elements on its surface but it is topped with rose pink granite spire.  <b>Height :</b> 381 feet / 116 meter  <b>Function :</b> The minaret only functions as a decorative element to complement the whole building design .This is because it does not function as place to call for prayers or as a look out tower since there is no entrance to enter the structure or lift for visitors to reach the peak of the minaret.</p>

Table 1.14 Details and treatment of minaret (Ismail 2007)

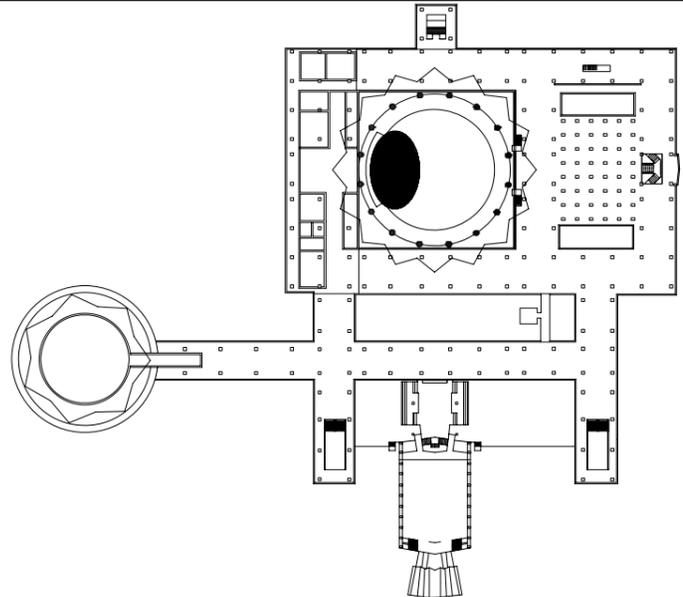
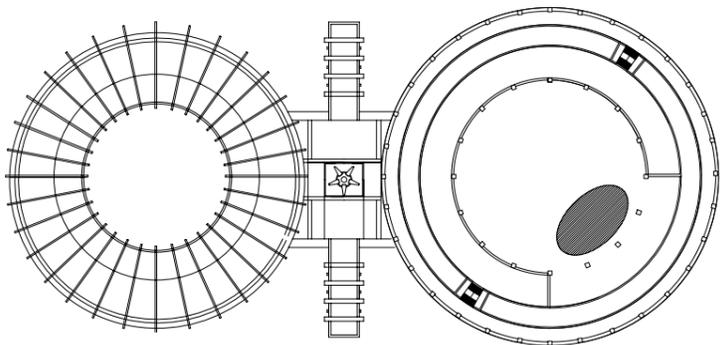
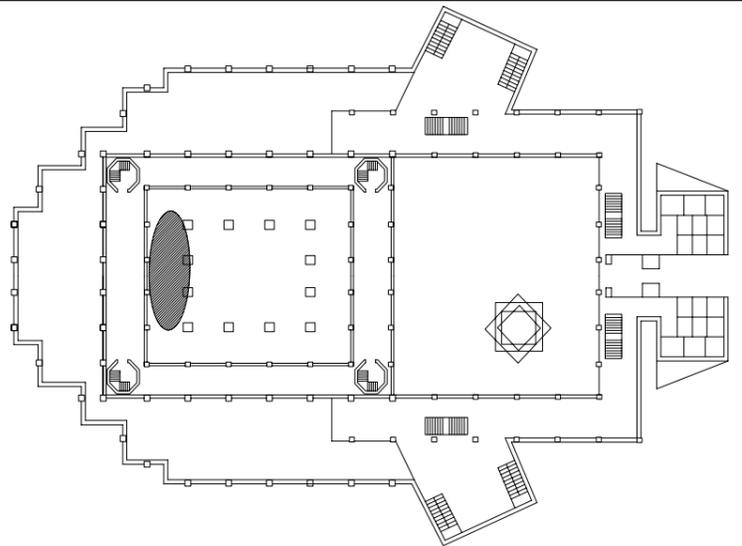
	NATIONAL MOSQUE	PENANG MOSQUE	PUTRA MOSQUE
Plan of mosque			
Photo and details of pulpit (mimbar) A			
	Previous	Present	
	<p><b>Location:</b> At the right hand side of the mihrab (niche).</p> <p><b>Function:</b> Place for imam to give Friday sermon</p> <p><b>Material and decorative elements:</b> Before the 1987 renovation, the pulpit (mimbar) was made of a cantilevered reinforced concrete structure laced with white marble and lit by concealed light. At present, the pulpit is made of cengal timber. The pulpit is also decorated with arch stained glass and is engraved with floral motifs on its four sides. A band of golden Quranic verses is also engraved on top of the timber arch pulpit.</p> <p><b>Height:</b> The pulpit is raised 1.5 meters from floor level</p>	<p><b>Location:</b> At the right hand side of the mihrab (niche).</p> <p><b>Function:</b> Place for imam to give Friday sermon</p> <p><b>Material and decorative elements:</b> The pulpit is circular in shape. It is made of anodized aluminium coated with dark brown color. This pulpit is decorated with floral and geometrical motifs that are framed by ochre and dark brown paneling.</p> <p><b>Height:</b> The pulpit is raised 1.0 meters from floor level</p>	<p><b>Location:</b> At the right hand side of the mihrab (niche).</p> <p><b>Function:</b> Place for imam to give Friday sermon</p> <p><b>Material and decorative elements:</b> The pulpit is square in shape. It is made from cengal timber with floral motifs engraved on its top, on its balustrades and its base. The pulpit has a square shaped roof. This roof structure is topped by a small golden dome and is made of wrought iron. Each of the timber stairs is also decorated with floral motifs and geometrical patterns.</p> <p><b>Height:</b> The pulpit is raised 2.0 meters from floor level</p>

Table 1.15 Details and treatment of pulpit (mimbar)  
(Ismail 2007)

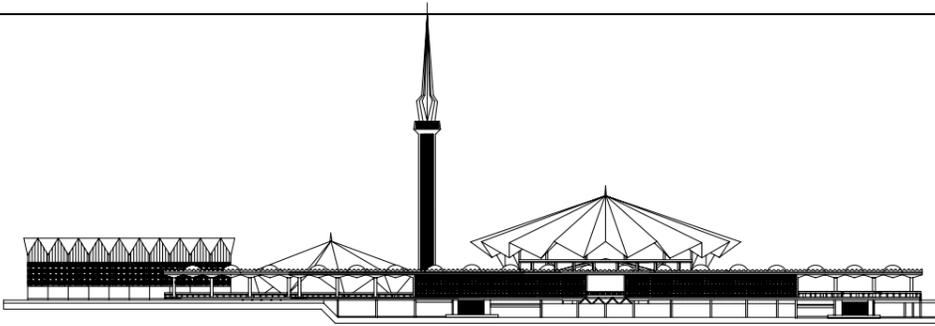
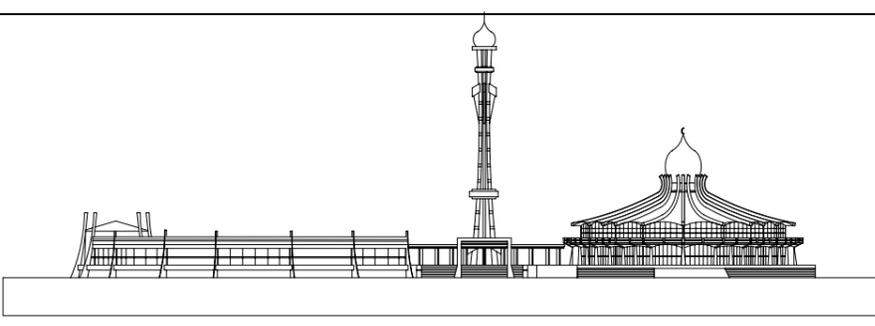
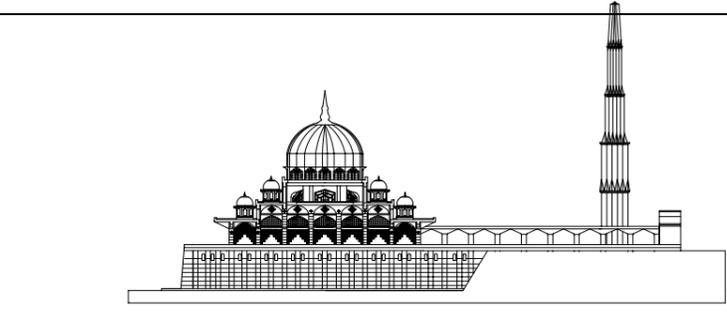
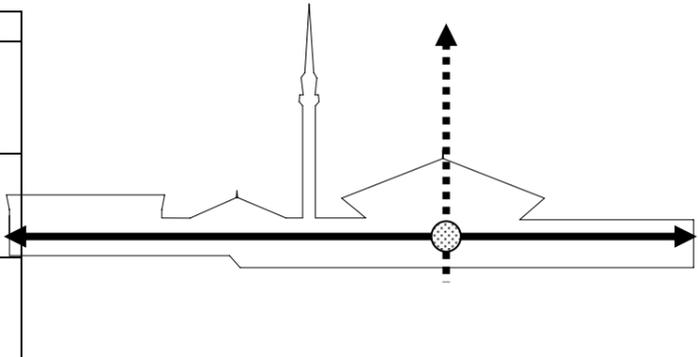
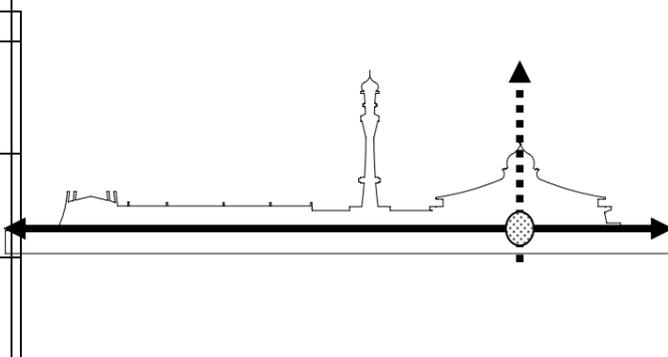
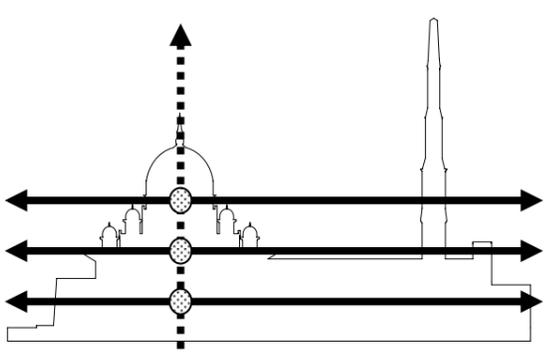
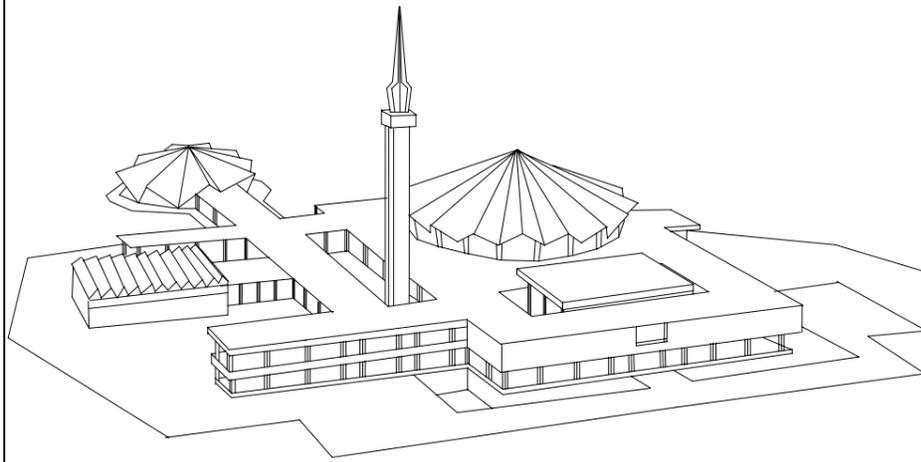
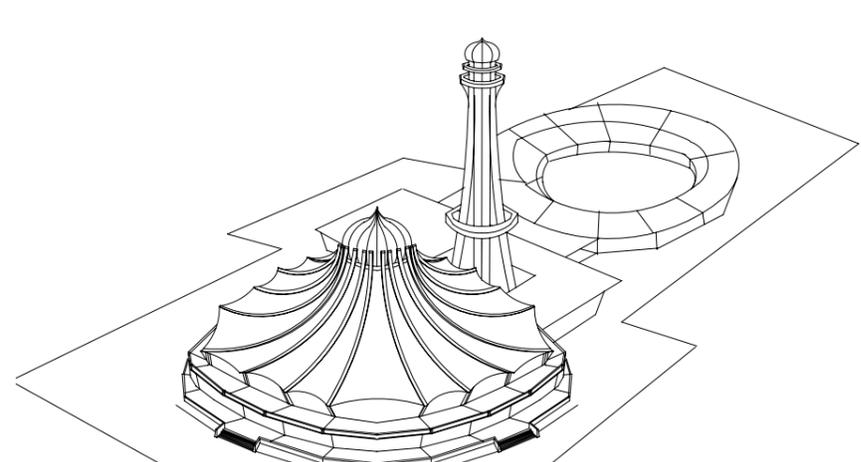
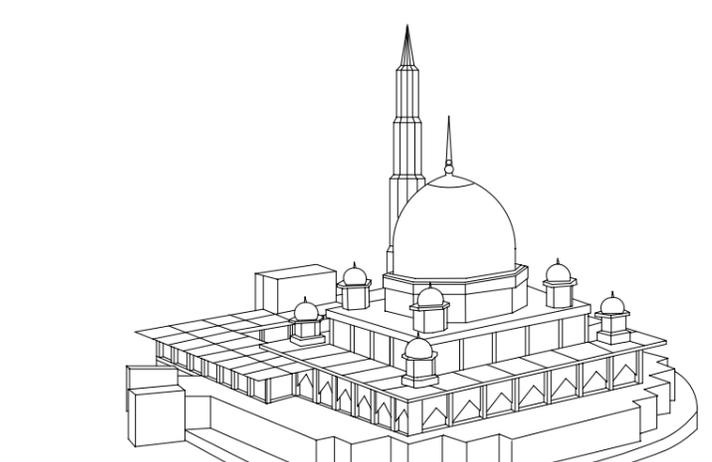
	NATIONAL MOSQUE	PENANG MOSQUE	PUTRA MOSQUE																								
Form of state mosque																											
The division of overall form: roof: wall: base ratio	<table border="1"> <tr> <th colspan="2">Legend</th> </tr> <tr> <td></td> <td>Vertical line</td> </tr> <tr> <td></td> <td>Focal point</td> </tr> <tr> <td></td> <td>Horizontal line</td> </tr> </table> 	Legend			Vertical line		Focal point		Horizontal line	<table border="1"> <tr> <th colspan="2">Legend</th> </tr> <tr> <td></td> <td>Vertical line</td> </tr> <tr> <td></td> <td>Focal point</td> </tr> <tr> <td></td> <td>Horizontal line</td> </tr> </table> 	Legend			Vertical line		Focal point		Horizontal line	<table border="1"> <tr> <th colspan="2">Legend</th> </tr> <tr> <td></td> <td>Vertical line</td> </tr> <tr> <td></td> <td>Focal point</td> </tr> <tr> <td></td> <td>Horizontal line</td> </tr> </table> 	Legend			Vertical line		Focal point		Horizontal line
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The relationship of the form of the state mosque to the space around it																											
	<p>The organization of form and space for the National mosque are as follows-</p> <ul style="list-style-type: none"> <li>The relationship of the built form and space indicates that the building presents a broad façade feature on site.</li> <li>The mosque interior space merges with the surrounding outdoor spaces</li> <li>The built form stands low in height from visual perspective due to the strong horizontal lines that breaks the verticality of the built form. There is no strong linear vertical element that dominates the building except for the minaret which is three times higher than the overall height of the main building.</li> <li>The built form showed the existence of strong horizontal lines in form of cantilevered verandah extended from the main building.</li> <li>The built form is not arranged in hierarchical manner as it has a wide base and low tapered roof to cover the main prayer hall.</li> </ul>	<p>The organization of form and space for the Penang mosque are as follows-</p> <ul style="list-style-type: none"> <li>The relationship of the built form and space indicates that the building presents a broad façade feature on site.</li> <li>The mosque interior space merges with the surrounding outdoor spaces</li> <li>The built form stands low in height from visual perspective due to the strong horizontal lines that breaks the verticality of the built form. There is no strong linear vertical element that dominates the building except for the minaret which is twice higher than the overall height of the main building.</li> <li>The built form showed the existence of strong horizontal lines in form of cantilevered verandah extended from the main building.</li> <li>The built form is not arranged in hierarchical manner as it has a wide base and low tapered roof to cover the main prayer hall.</li> </ul>	<p>The organization of form and space for the Putra mosque are as follows-</p> <ul style="list-style-type: none"> <li>The relationship of the built form and space indicates that the building stands as a distinct form in space and dominate its site</li> <li>The mosque interior space does not merge with the outdoor space due to the high boundary wall which enclosed the building site</li> <li>The built form overpowers the landscape due to its strong linear vertical element such as the minaret which is 116 meter tall and the dome that stands at 46.2 meters. As a result, produces a built form that is dominant and massive in scale.</li> <li>The built form showed no existence of strong horizontal lines to break the verticality of the form</li> <li>The built form has multiple focal points since it is divided into several levels as it is arranged in hierarchical manner. It also has a narrow base and high scaled tapered roof to cover the main prayer hall.</li> </ul>																								

Table 1.16 Organization of form and space (Ismail 2007)

	NATIONAL MOSQUE		PENANG MOSQUE		PUTRA MOSQUE	
Layering of building facade						
	Layer 1 (main form- no hierarchy)	Layer 2 (main and additional form)	Layer 1 (main form – no hierarchy)	Layer 2 (main and additional form)	Layer 1 (main form- hierarchy)	Layer 2 (main and additional form)
	Layer 3 & Layer 4 (unsymmetrical division of solid and void at façade)		Layer 3 & Layer 4 (unsymmetrical division of solid and void at façade)		Layer 3 & Layer 4 (symmetrical division of solid and void at façade)	
	Layer 5 (Simple division of elements on façade: base; wall; roof)		Layer 5 (Simple division of elements on façade : base; wall; roof)		Layer 5 (Articulated division of elements on façade : base; wall; roof)	
	Column at pavilion and verandah area		Concrete fins at administrative area and concrete extended column at verandah area		Column at verandah area and column at walkway beside the open courtyard to the main gateway	
	Window	-	Window at main prayer hall and at mezzanine floor		Window at base wall, mezzanine wall, mini dome, under the main dome and at main dome	
	Screen made of concrete grilles		Screen	-	Screen made of iron grilles	
	Roof at main prayer hall, hall and verandah		Roof at main prayer hall and verandah		Roof at main prayer hall and walkway	
Cantilevered verandah at the north, south and east side of prayer hall		Cantilevered verandah at prayer hall and cantilevered verandah at admin		Cantilevered verandah	-	
Staircase to the verandah area		Foyer and staircase to the foyer area		Stairs to the main prayer hall from the open courtyard		
Layer 6 (Simple use of detailing and elements on façade)		Layer 6 (Simple use of detailing and elements on façade)		Layer 6 (Elaborate use of detailing and elements on façade)		

Table 1.17 Layering of state mosque façade (Ismail 2007)

	NATIONAL MOSQUE	PENANG MOSQUE	PUTRA MOSQUE																																				
Floor plan of state mosque																																							
The movement throughout the mosque spatial layout from the entry point	<table border="1"> <thead> <tr> <th colspan="2">Legend</th> </tr> </thead> <tbody> <tr> <td></td> <td>Movement path</td> </tr> <tr> <td></td> <td>Nodes / transverse point</td> </tr> <tr> <td></td> <td>Main prayer hall</td> </tr> <tr> <td></td> <td>Entry point (bipermeal point)</td> </tr> </tbody> </table>	Legend			Movement path		Nodes / transverse point		Main prayer hall		Entry point (bipermeal point)	<table border="1"> <thead> <tr> <th colspan="2">Legend</th> </tr> </thead> <tbody> <tr> <td></td> <td>Movement path</td> </tr> <tr> <td></td> <td>Nodes / transverse point</td> </tr> <tr> <td></td> <td>Main prayer hall</td> </tr> <tr> <td></td> <td>Entry point (bipermeal point)</td> </tr> </tbody> </table>	Legend			Movement path		Nodes / transverse point		Main prayer hall		Entry point (bipermeal point)	<table border="1"> <thead> <tr> <th colspan="2">Legend</th> </tr> </thead> <tbody> <tr> <td></td> <td>Movement path</td> </tr> <tr> <td></td> <td>Nodes / transverse point</td> </tr> <tr> <td></td> <td>Main prayer hall</td> </tr> <tr> <td></td> <td>Entry point (unipermeal point)</td> </tr> </tbody> </table>	Legend			Movement path		Nodes / transverse point		Main prayer hall		Entry point (unipermeal point)						
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The above movement mapped into structural diagrams 'cellular structure' (referring to Hillier and Hanson 1984; 1989) analysis of space	<table border="1"> <thead> <tr> <th colspan="2">Legend</th> </tr> </thead> <tbody> <tr> <td></td> <td>Verandah</td> </tr> <tr> <td></td> <td>Nodes / transverse point</td> </tr> <tr> <td></td> <td>Main prayer hall</td> </tr> <tr> <td></td> <td>Entry point (bipermeal point)</td> </tr> <tr> <td></td> <td>Movement/ pathway</td> </tr> </tbody> </table>	Legend			Verandah		Nodes / transverse point		Main prayer hall		Entry point (bipermeal point)		Movement/ pathway	<table border="1"> <thead> <tr> <th colspan="2">Legend</th> </tr> </thead> <tbody> <tr> <td></td> <td>Foyer / verandah</td> </tr> <tr> <td></td> <td>Nodes / transverse point</td> </tr> <tr> <td></td> <td>Main prayer hall</td> </tr> <tr> <td></td> <td>Entry point (bipermeal point)</td> </tr> <tr> <td></td> <td>Movement/ pathway</td> </tr> </tbody> </table>	Legend			Foyer / verandah		Nodes / transverse point		Main prayer hall		Entry point (bipermeal point)		Movement/ pathway	<table border="1"> <thead> <tr> <th colspan="2">Legend</th> </tr> </thead> <tbody> <tr> <td></td> <td>Courtyard</td> </tr> <tr> <td></td> <td>Nodes / transverse point</td> </tr> <tr> <td></td> <td>Main prayer hall</td> </tr> <tr> <td></td> <td>Entry point (unipermeal point)</td> </tr> <tr> <td></td> <td>Movement/ pathway</td> </tr> </tbody> </table>	Legend			Courtyard		Nodes / transverse point		Main prayer hall		Entry point (unipermeal point)		Movement/ pathway
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	<p>The spatial layout of the National mosque is translated into structural diagram known as syntactic structures.</p> <p>From this syntactic structures, it indicates that the National mosque building spaces are:</p> <ul style="list-style-type: none"> <li>• based on 'ringy syntax'-segments that are related to each other through various choice of pathway</li> <li>• has many entry points known as (bipermeal point) and many transverse point (nodes).</li> <li>• defined by many lateral and multiple connections of segments</li> <li>• produces much circulation and high social interaction in key spaces</li> <li>• flow of movement in spaces from various entry point is not constricted and as a result presents lower controlled of movement within the segment of spaces</li> </ul>	<p>The spatial layout of the Penang mosque is translated into structural diagram known as syntactic structures.</p> <p>From this syntactic structures, it indicates that the Penang mosque building spaces are:</p> <ul style="list-style-type: none"> <li>• based on 'ringy syntax'-segments related to each other through various choice of pathway</li> <li>• has many entry points known as (bipermeal point) and many transverse point (nodes).</li> <li>• defined by many lateral and multiple connections of segments</li> <li>• produces much circulation and high social interaction in key spaces</li> <li>• flow of movement in spaces from various entry point is not constricted and as a result presents lower controlled of movement within the segment of spaces</li> </ul>	<p>The spatial layout of the Putra mosque is translated into structural diagram known as syntactic structures.</p> <p>From this syntactic structures, it indicates that the Putra mosque building spaces are:</p> <ul style="list-style-type: none"> <li>• based on 'fanned syntax'-access to segment of spaces are controlled by a single entry point know as (uni permeable point)</li> <li>• has strong level of control in all cells as there are not many choice of entrances, restricted transverse point (nodes) and looping pathways</li> <li>• produces lower social interaction in key spaces</li> <li>• flow of movement in spaces from singular entry point reflects that the inner segments are constricted and as a result presents high controlled of movement within the segment of spaces</li> </ul>																																				

Table 1.18 Configuration of spatial structure in state mosque (Ismail 2007)

*Comparative tables on the study of*  
**THREE LEADERS ISLAMIC AGENDA AND POLICIES IN  
MALAYSIAN CONTEXT**

Comparative tables on the study three Malaysian leaders Islamic policies and agendas in Malaysia: Tunku Abdul Rahman (1957-1969); Tun Abdul Razak (1970-1976); Tun Mahathir Mohamad (1980-2003)

Table 1.0 – Tunku Abdul Rahman Islamic policy and political agenda

Table 1.1 – Tun Abdul Razak Islamic policy and political agenda

Table 1.2 – Tun Mahathir Mohamad Islamic policy and political agenda

Political leadership of Malaysian leaders						
Leaders In Malaysia	Tunku's political career; Personal background and Character (1)	Political climate context in the country (1957-1970) (2)	Action by Tunku on Islamic development in the country		Action by Tunku on political development in the country	
			Tunku's approach in Islamic practice & idea (3)	Specific political intentions (Strategy and action on Islamic development) (4)	General political intentions (Strategy and action for the country's development) (5)	
Tunku Abdul Rahman (1957-1970)	<ul style="list-style-type: none"> <li>Tunku was the son of Sultan Kedah, an aristocratic and royal family in the Malay peninsular</li> <li>Had multicultural background due to his Malay cultural upbringing and Western education</li> <li>Due to this, most historian viewed Tunku as leader who is prone to western ideas, liberal and moderate muslim politician. Despite of his royal background, he has a compromising character and has the ability to relate to people of all classes and background. Easy going and display strong belief in power-sharing.</li> <li>He did not show strong leadership character in administrative aspect because he preferred to tackle most problems based on intuitive rather than analytical approach.</li> <li>Conciliation, negotiation and accommodation are his approaches in handling the grass roots problems in the country to satisfy the multi ethnic demand during his administrative term as country's 1<sup>st</sup> prime minister, to maintain racial harmony.</li> <li>He attended pioneer elite English –language school in the country (Penang Free School) from primary to secondary level and obtained Law degree from University of Cambridge in 1925.</li> <li>As a result, he develop strong affection for the British institution and western ideas instead of becoming a fanatical anti colonialist</li> <li>At the beginning, Tunku did not present himself as a politician but as a legal officer working in the British government public service in Kedah, and then transferred to Kuala Lumpur to become a Deputy Public Prosecutor and later appointed as president of the Sessions Court.</li> <li>Tunku had strong advantage to involve in the government service due to the British colonial administrative system, because during this period the policy making in the country were reserved to the British officials and aristocratic Malays who were given education in elite English public school.</li> <li>During his early career period in the public service, he joined the SAHABAT PENA an organization that comprises of Malay educated from various states and background that discussed on Malay plight. This organization grew out from a correspondence column in a Penang newspaper.</li> <li>Tunku also joined SABERKAS, a radical group consists of young educated Malays. It is an association that is developed from the influence of Indonesian nationalist ideas.</li> <li>Tunku however resigned from SABERKAS due to difference in opinion as he did not agree on their views against the colonials, since he believed that allying with the British officials will help to produce stable self government and Malay interest can be protected.</li> <li>SABERKAS is one of the 41 Malay organizations who took part in the National Congress of Malay Organizations led by Dato Onn Jaafar on 1 March 1946, which later led to the formation of UMNO on 11May 1946 (the dominant Malay party in the country until present).However, due to the departure of Dato Onn to Independent Malay Party (IMP), Tunku was invited by Tun Razak and elected as the UMNO president, to lead the country to independence.This become the starting point of his career at the age of 45 in the local political scene.</li> </ul>	<ul style="list-style-type: none"> <li>Tunku's administrative period belong to a new era of independent ruling government.</li> <li>During this period, the country was left in control of its own economy, political and social destiny and to overcome few unsettling conditions left by colonials namely in the aspect of social and economic development.</li> <li>High expectations of economy and social change such as demand for increasing standard of living, prosperity and unity therefore are much expected by the populace from Tunku's government.</li> <li>During this period too, the country faces internal crisis and external events that tested his leadership and government., which shifted his political direction: <ul style="list-style-type: none"> <li>i)First, was the dissatisfaction of three difference races ; Malay; Chinese and Indians regarding their position, treatment and special rights in the country which led to May 1969 racial riot</li> <li>ii) Second, was the formation of Malaysia which merged Malaya with Singapore , Sarawak, and North Borneo in August 1963 known as Federation of Malaya. During this period Tunku faces opposition at home and oversea. Tunku's attention towards national development was diverted. This resulted to neglectation of local development needs in the country.</li> <li>iii) Third, was the separation of Singapore from Malaysia in August 1965. The country's economic and social development were effected due to misunderstanding of two dominant party the PAP (Singapore led by Lee Kuan Yew) and UMNO. This unsatisfactory is brought upon by UMNO malay members who believe that the territory is unfairly seized from Johor.</li> <li>iv) Fourth, was the diplomatic problem with Indonesia. Sukarno broke of diplomatic relations with Malaysia since he disagrees with the formation of federation Malaya and declared 'konfrontasi' that lasted till 1966.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Islam is made as the official religion of the state.</li> <li>However, Malaya is not an Islamic state</li> <li>Tunku's government practiced a moderate, modern non traditionalist and non radical Islamic practice in the country.</li> <li>Tunku also showed a liberal administration and accommodative to other religion and race.</li> <li>In this case, he perceived Islam as a flexible religion that can be adjusted to modern world.</li> <li>The country should not be dogmatic in religious affairs in order to maintain internal peace in order to draw support from other minority groups in the country.</li> </ul>	<ul style="list-style-type: none"> <li>During this period, Tunku's government showed moderate interest in Islamic development in the country at local and international stage. <ul style="list-style-type: none"> <li>At local stage; Tunku passes legislation favorable to Islam and gave special consideration to education, state expenditure and public protection of Muslim religious practice: activities, programs , formation of Islamic agencies and association</li> <li>At international stage; Tunku involve with international Islamic programs , agencies association and development program</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Tunku's main intention was to maintain inter-racial harmony, unity and unification of the race.</li> <li>He also tried to fulfill the demands of all races from economic and social needs.</li> <li>He also emphasis on the search and formation of national identity as key approach to maintain stability and unity among races.</li> </ul>	<ul style="list-style-type: none"> <li>The economic sector during Tunku's administration was much handled by his predecessor, Tun Abdul Razak . This is because Tunku did not have much background in industrialization and economic planning.</li> <li>Tunku however placed more high interest and give priority towards rural-agricultural sector, followed by education program as a form of national investment. Islamic development did not seem to be his main concern during this period.</li> <li>Nevertheless, Tunku still provides over 6 million dollars for Muslim education in the country and 5 million ringgit was spent on the erection of National mosque.</li> <li>In the 1<sup>st</sup> Malaya Plan (1956-60), the agriculture and rural development plan received 23 percent of the country's economic budget whereas education program gets 20 percent. However, industrial development in the country only received 1.3 percent of the country's budget.</li> <li>In the 2<sup>nd</sup> Malaya Plan (1961-70) and the First Malaysia plan (1966-70), the industrial development received 2.5 and 3.3 percent. This percentage increased compared to previous years.</li> <li>Tunku's development plan was to promote the welfare of all citizens, and improve the living conditions in rural areas, particularly among low-income groups, in particular for the Malays</li> <li>Tunku's ambitious plan which was to increase the standard of living in rural areas however fell short of their objectives. There had been limited investment in social capital, despite the various land development schemes. As a result his economic plan had failed to either stem the tide of rural-urban migration or raise the incomes of rural families.</li> <li>His economic plan had also visibly failed to reduce the inequity in the distribution of income among the masses. Discontentment therefore grew among the Malay populace and the minority group.</li> </ul>

Table: 1.0 Tunku Islamic policy and political agenda

Political leadership of Malaysian leaders						
Leaders In Malaysia	Razak's political career; Personal background and Character (1)	Political climate context in the country (1970-1976) (2)	Action by Razak on Islamic development in the country		Action by Razak on political development in the country	
			Razak's approach in Islamic practice & idea (3)	Specific political intentions (Strategy and action on Islamic development) (4)	General political intentions (Strategy and action for the country's development) (5)	
Tun Abdul Razak (1970-1976)	<ul style="list-style-type: none"> <li>Razak was the son of Pahang chieftain, an aristocratic family in the Malay peninsular</li> <li>Similar to Tunku he also had multicultural background due to his Malay culture upbringing and Western education.</li> <li>He attended Malay school at Langgar for early education then pursued to pioneer elite English – language school in the country (Malay College Kuala Kangsar) and obtained Law degree from Lincoln Inn in 1950.</li> <li>Due to this, most historian viewed Razak as leader who is prone to western ideas, liberal and moderate muslim politician. Razak was also perceived as an efficient organizer, hard working bureaucrat with stereotypical image of a leader. Compared to Tunku, Razak was much more experienced in the field of politics as he entered the Malay administrative service in 1939 at the age of 17 and held the position as Assistant state secretary of Pahang at 28. During his Law reading in England, he also actively involved in British Labour Party and (Malay Association of Great Britain), and Malayan forum discuss on issue of nationalism and local politics.</li> <li>Upon his return to Malaya, he immediately joined the Malayan Civil Service, be part of local politics arena and elected as president of UMNO youth. Two years later, he worked as the Assistant State Secretary of Pahang and in February 1955. At just 33 years of age, Razak became Pahang's Chief Minister. He stood in and won the country's first general elections in July 1955 and was appointed as the Education Minister. Tun Razak was also a member of the February 1956 mission to London to seek the independence of Malaya from the British.</li> <li>Being the deputy prime minister, Razak was automatically nominated as the second Malaysian prime minister directly after Tunku's resignation from the ruling government in 1970.</li> <li>Razak showed strong leadership character in administrative aspect particularly in mobilizing the country's resources to accomplish goals in sensitive area relating to malay special rights the practice of National language and culture.</li> </ul>	<ul style="list-style-type: none"> <li>Razak's administrative period belong to the second era of independent ruling government.</li> <li>However, he had to faced dramatic political events that occurred in the country such as the – <ul style="list-style-type: none"> <li>The revamp of the government cabinet , due to the resignation of Tunku</li> <li>The discontentment from the masses</li> <li>The previous 1969 multi ethnic riot due to Malay economic disparity and discontentment of minority (Chinese and Indians) towards Malay special right. This situation urged Razak to take some drastic measures to tackle the controversial problem and to maintain stability in the country during his early period in the government office.</li> </ul> </li> <li>High expectations of economy and social change such as demand for increasing standard of living, prosperity and unity therefore were much expected by the populace from Razak's government.</li> <li>During his middle and later period of his administration, he also faces internal crisis such as- <ul style="list-style-type: none"> <li>i) The dissatisfaction from Malay radical students who disagrees with the implementation of his National Economic Policy to tackle the Malay plight and poverty in rural areas. This resulted to large number of student demonstration throughout the country. Coincided with this, new breed of Malay students educated from the Middle east also began to spark. They began to show doubt by questioning the government's political, economic and social policies that was prone to Western values. Their active participant and resistance towards the government however only took place during Onn and Mahathir's administration.</li> <li>ii) Second, was the conflict within UMNO due to the factionalism that occurred among the high ranks in UMNO who contested for top posts in the party.</li> <li>iii) Third, was the communist activities that threatened the country's national security caused by the split of CPM (Communist Party of Malaya) into three faction, with each faction trying to rival one another in militancy and violence.</li> <li>iv) Fourth, was the secession threat from Sabah under Tun Datu Mustapha who raised issue of state rights and indicated that their demands were not met since the formation of Malaysia.</li> </ul> </li> </ul>	-similar to Tunku-	-similar to Tunku-	<ul style="list-style-type: none"> <li>Razak's main intention was to maintain inter-racial harmony, unity and unification of the race.</li> <li>He also showed an effort to fulfill the demands of all races from the economic and social sector.</li> <li>He also emphasis on upgrading the country's economic level and eradicate poverty namely for the Malays.</li> </ul>	<ul style="list-style-type: none"> <li>Razak's placed high interest and gave priority towards the country development by – <ul style="list-style-type: none"> <li>i) Introducing the Second Malaysia Plan and implementing the New Economic Policy (NEP). This new economic policy which lasted from 1971 to 1975 aimed to "restructure" the Malaysian society and to improve the economic position of the Malays. The initial target was to move the ratio of economic ownership in Malaysia for the Bumiputras and increased their ownership in enterprise by from 2.4% to 30% of the country's national wealth.</li> <li>ii) Changing and upgrading the education system and policy. By year 1970, Bahasa Melayu which is the country's national language became the major medium of instruction from primary to tertiary level, replacing the English language.</li> <li>iii) Forming the NOC (National Operation Council) to restore law and order after the 1969 riot throughout the nation to maintain social and cultural integration. This was done by putting restriction on sensitive issues from public discussion like the special Malay rights, the prerogative rights of Malay rulers and national language.</li> <li>iv) Forming the Department of National Unity to restore interracial and goodwill in the country, drafted the country's rukunegara 'national ideology' and the national culture.</li> <li>v) Forming broader alliance of coalition government parties replacing Tunku previous tripartite parties UMNO-MCA-MIC to restore and secure their support from all races and backgrounds.</li> <li>vi) Inviting Malay exclusivists such as Musa Hitam and Mahathir who had been previously sacked by Tunku due to their pro and ultra 'Malay' belief into his government, in order to maintain the pattern of Malay political supremacy in his administration.</li> </ul> </li> </ul>

Table: 1.1 Razak Islamic policy and political agenda

Political leadership of Malaysian leaders						
Leaders In Malaysia	Mahathir's political career; Personal background and Character  (1)	Political climate context in the country (1980-2003)  (2)	Action by Mahathir on Islamic development in the country		Action by Mahathir on political development in the country	
			Mahathir's approach in Islamic practice & idea  (3)	Specific political intentions (Strategy and action on Islamic development)  (4)	General political intentions (Strategy and action for the country's development)  (5)	
Mahathir Mohamad (1980-2003)	<ul style="list-style-type: none"> <li>Mahathir was the son of a school teacher. Unlike the first three prime ministers who were members of the "royal families" which gave Malay society its elitist.</li> <li>He attended a Malay school in Sebrang, Perak, before enrolling in Sultan Abdul Hamid College in Alor Star. He then went to Singapore to pursue his medical studies, at the University of Malaya. His humble origins perhaps probably explain why he is not qualify for legal studies in Great Britain, as during those periods study privileges were exclusively for elitist Malay group. During his medical study year at the University of Malaya he had already established a pattern of participation in literary and nationalist study and discussion groups.</li> <li>Mahathir was brought up in a Malay cultural environment instead of Western values. This probably might explain and may help account for his aggressive, even abrasive approach toward pro-Malay policies than those advocated by his predecessors.</li> <li>Due to this, most historians viewed Mahathir as a liberal and moderate Muslim, progressive Malay leader and not westernized in the way previous prime ministers were.</li> <li>Mahathir's political style can be viewed in stages. During the early 1980's, Mahathir was much viewed as an authoritarian, socialist and Malay ultra leader, but during the 1990's until his later years, he was perceived by many historians as a dictator, capitalist nationalist and bureaucratic authoritarian due to his austere leadership that brought drastic changes to the government's policy and UMNO ruling party.</li> <li>Upon returning to Kedah, he opened his private practice. His status as one of very few Malay doctors contributed to his popularity and success when he first won a seat in the national parliament in 1964.</li> <li>It was thus a particularly crucial moment in his career when he was expelled from the party in 1970 by Tunku due to his disagreement towards Tunku's policy which showed favoritism to the Chinese.</li> <li>Mahathir however, was invited to be part of UMNO and the government cabinet by Razak after Tunku's resignation due to the 1969 riot. After his rehabilitation in the UMNO party, Mahathir began a rapid ascent through the ranks of the government.</li> <li>In June 1972 he was the leading vote-getter in the election of UMNO's Supreme Council. Two years later he was named to the cabinet as Minister of Trade and Industry and later elected as the Minister of Education. In 1976 he became the deputy prime minister.</li> <li>After Hussein Onn decided to retire from the government office in 1981 due to serious health condition, Mahathir was elected as Malaysia's 4<sup>th</sup> prime minister on July 1981.</li> </ul>	<ul style="list-style-type: none"> <li>Mahathir's administrative period belong to the fourth era of independent ruling government.</li> <li>During his administrative period, there are various internal and external political crisis occurred in the country such as- <ul style="list-style-type: none"> <li>i) The rising tide of dakwah Islamic movement in the local scene which coincided with the Islamic fundamentalism ideology that spread rapidly around the world in the wake of Iranian Revolution and Islamic militancy (Israeli + Palestinian hostility) brought by Malay muslim student to the local scene who previously studied in the Middle East. As a result of this influence, the students formed Islamic organisations such as ABIM and Al Arqam which adapted anti-government posture that go against UMNO moderate policies on Islam. They demanded for the government to return to puritan, strict Islamic practice Following this, there are also, other dakwah group such as Ahmadiyah; Tarikat; Mufaradiyah and Tariqah, which widely flourished in the east coast of the country.</li> <li>ii) In addition, PAS (the opposition Islamic party) also begun to play their cards at the country's political platform with the support from the dakwah group namely ABIM and this threatened UMNO's position after PAS depart from Barisan Nasional which is an alliance party previously formed by Razak in 1974.</li> <li>iii) The contest and conflict between the Malay rulers and the ruling government on few administrative issues; this situation drove Mahathir to reduce the monarch absolute authority, special prerogative rights and their position unlike the previous period. As a result, the exercise of the monarch's powers are on the advice of the Prime Minister, a Minister, the Cabinet, the Conference of Rulers or some other officer or institution.</li> <li>iv) The conflict within UMNO due to the factionalism occurred among the high ranks in UMNO contesting for the post and position between two different teams A and B.</li> <li>v) The 1997 economic crisis which hit Asean countries including Malaysia resulted to drop of share prices on the regional stock exchanges including Malaysian ringgit in value against US dollar.</li> <li>vi) The rifts between Mahathir and Anwar due to disagreement in the economic mismanagement in the country, where Anwar as the finance minister accused the government for misusing the country funds for financial bailing of firms linked to cronyism including building mega projects throughout the country. This later resulted to the dismissal of Anwar from the government.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Major expansion compared to Tunku and Razak period-</li> <li>Mahathir drastically changed the Islamic policies in the country by producing a more centralized decision making process that focused on the office of the prime minister.</li> <li>He consolidated his Islamic ideas and values in society</li> <li>Mahathir also put high interest in regaining the past greatness of Islam, and make the past glory of Islamic history as a model for the muslim to follow due to their remarkable advances in all fields.</li> <li>Mahathir's government practiced a moderate, modern non traditionalist, progressive, and non radical Islam in the country.</li> <li>Mahathir also showed a liberal Islamic practice and accommodative to other religion. He perceived Islam as a flexible religion that can be adjusted to modern world.</li> <li>Islam was utilized for legitimizing the ruling government's political authority. <ul style="list-style-type: none"> <li>- Islam was employed to anchor the idea of Malay identity and safeguard Malay paramouncy in the political sphere and the plural society.</li> <li>- To evoke the nationalistic sentiments among the Malays since Islam could be a unifying tool to unite the Malays</li> <li>-Islam was used to restructure and safeguard UMNO's supremacy as a reliable and dependable party in the country</li> <li>- To encounter retrogressive interpretation of Islam promulgated by some section of the Malay community.</li> </ul> </li> <li>Islam was utilized to legalize the country's capitalist development and was associated with material progress.</li> </ul>	<ul style="list-style-type: none"> <li>Major expansion compared to Tunku and Razak period-</li> <li>During this period, Mahathir government showed interest in Islamic development in the country. <ul style="list-style-type: none"> <li>- At local stage; Mahathir inculcated Islamic value as part of his administrative system, passed legislation favorable to Islam and gave special consideration to education, state expenditure and public protection of Muslim religious practice; activities, programs, formation of Islamic agencies and association; the erection of mega Islamic projects such as state mosque and other institutions</li> <li>- At international stage;</li> </ul> </li> <li>Mahathir showed active involvement with international Islamic programs and agencies.</li> </ul>	<ul style="list-style-type: none"> <li>Mahathir's main intention was to – <ul style="list-style-type: none"> <li>i) Redeemed the honor of Malay and positioned Islam at the center stage of his government administration</li> <li>ii) Project Malaysia as the center of Islamic civilization</li> <li>iii) Associating the Islamic values with modernization and progress</li> <li>iv) Utilized Islam as a reliable tool for Malay to progress</li> <li>v) Increased the pace of country's economy politic and social developments by the introduction of new policies.</li> <li>vi) Far-sighted in emphasizing the country's industrialization and technology program, education and training for the populace.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Mahathir focused on positioning the idea of Islam and Malay race as building agenda</li> <li>Mahathir also placed high interest and give priority towards the country development by introducing various policies such as- <ul style="list-style-type: none"> <li>i) Clean, Efficient and Trustworthy policy to build a positive and productive work ethics in order to increase country's productivity and working standard.</li> <li>ii) New Economy Policy to initiate an approach for the country 20 years development program to build a unified nation and reduce economic disparity, social and cultural differences among multi ethnics.</li> <li>iii) National Culture Policy to strengthen the unity among races by elevating quality of life with spiritual values balanced with socio-economic progress and development.</li> <li>iv) Look East Policy to increase the management and development in the country by producing a Malaysian society that possesses positive work ethics and value to increase the country's progress.</li> <li>v) Inculcation of Islamic values in the Government administrative service to form a self respected Malaysian society, that has positive values with own identity to produce a high quality of work service.</li> <li>vi) National Development policy (DPN) to reduce the economic imbalance and disparity among society based on balance economic principle and equal distribution of wealth.</li> <li>vii) Industrialization Policy to form a progressive industrial sector as catalyst for the country's development. Increase the research and development sector base on local technology as foundation for Malaysia to become an industrial country.</li> <li>viii) Privatization Policy</li> <li>ix) Science and Technology Policy</li> <li>x) Vision 2020 perspective</li> <li>xi) National Automotive policy</li> <li>xii) SOGOSHOSHA Malaysia</li> </ul> </li> </ul>

Table: 1.2 Mahathir Islamic policy and political agenda