

## THE MALAYSIAN MOSQUE: EVOLUTION, ELEMENTS & MEANING

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### ABSTRACT

The objective of this article is to discuss the evolution, elements and meaning of the Malaysian mosque. The word “mosque” is derived from the Arabic term “masjid” which means literally “sujud” or prostration, the third position in the Islamic ritual prayers. The mosque is the principal religious building in Islam, and paramount among its many functions is as a place for communal prayer. In Islam, prayer can be performed at any clean and pure place anywhere on this earth. Physically, a mosque is a place reserved for the worship of Allah as mentioned in Al Quran, “And indeed the mosques are for (the worship of) Allah alone, so call not on anyone else besides Allah” (*Surah Al-finn 72 : 18*). Mosque design during the early stage of Islamic propagation was very simple and domestic but as the number of mosques multiplied, patterns and elements of design began to develop. In the Malaysian context, mosque design was very diversified and had various typologies which were greatly influenced by socio-cultural factor. For example, the minaret of Kampong Hulu mosque, Kampong Kling mosque and Terenggera mosque in Melaka were greatly influenced by the “Chinese Pagoda” structure. During the British era in Malaysia, mosque design was much influenced by British Classical and Mogul architecture - for example Jamek Mosque in Kuala Lumpur and Ubudiah Mosque in Kuala Kangsar. There is no standardized basic plan determining the relative proportions of the elements of the mosque, nor a preference for specific building materials. However, there are basic principles of design, aimed at expressing unity through the organization of the qualitative space and shape of the mosque. The article concludes that despite the differences in terms of their design and scale all over the Islamic world, the principle, the spiritual meaning and the spiritual function of mosque should remain unchanged. Allah s.w.t. mentioned in Al Quran: “Never stand you therein. Verily the mosque whose foundation was laid from the first day on piety is more worthy that you stand therein (to pray). In it are men who love to clean and to purify themselves. Allah loves those who make themselves clean and pure” (*Surah At Taubah 9: 108*).

Keywords: Malaysian mosque, mosque design, mosque

### Definition Of Mosque (Masjid) In Islam

What makes a mosque a “mosque”? The word “mosque” is derived from the Arabic term “masjid” which means literally “sujud” or prostration; that is, the third position in the Islamic ritual prayers. By the Quranic definition a masjid (mosque) is ‘the house of Allah’ - a place where the Name of Allah is invoked and glorified at all times”. The mosque is the principal religious building in Islam, and paramount among its many functions is as a place for communal prayer. In Islam, prayer can be performed at any clean and pure place anywhere on this earth. Physically, a mosque is a place reserved for the worship of Allah as mentioned in Al Quran, “And indeed the mosque is for (the worship of) Allah alone, so call not on anyone else besides Allah”. (*Surah Al-Jinn 72 : 18*).

Mosque design during the early stage of Islamic propagation was very simple and domestic. It was during the reign of the third Caliph, Saiyyidina Umar Al Khattab that the large-scale mosque

was designed. The Prophet's mosque (Masjid Nabawi) in Madinah was a group of domestic scale buildings containing a courtyard, prayer hall and the adjoining quarters for the Prophet's family. A mosque may vary in size depending on the needs of the locality. The smallest mosque must be able to accommodate the five daily prayers and at least forty congregants for the Friday prayer. In its simplest form, a mosque is a building erected around a single horizontal axis, the "qibla", which passes invisibly down the middle of the floor and issuing from the front most wall terminates eventually at the Kaabah in Mekah. Reduced to its essentials, therefore, a mosque is no more than a wall at right angle to the qibla axis.

### **The Earlier Mosque In Islam**

The Prophetic tradition (Hadith) mentions the three most sacred mosques in Islam are: Masjidil Haram (The Sacred Mosque) with the Kaabah in Mekah, Masjid Nabawi (the Mosque of the Prophet) in Madinah and Masjid Al-Aqsa (the Al Aqsa Mosque) in Jerusalem. Many of the traditional mosques were built along the model of the Prophet's Mosque. Islamic worship does not separate the "sacred" from the "profane". Thus the Prophet's mosque was also termed as a "community mosque": built, used and maintained by the local community. Religious rites such as death, marriage, animal sacrifices, zakat payment etc were performed at the community mosque, besides the holding of religious classes and the obligatory prayers. It is common to have burial grounds in the mosque compound, and at times tombs of religious personalities were placed within the mosque.

### **Evolution Of Styles Of The Malaysian Mosque**

#### **Traditional Malay Style**

Generally, the traditional Malay style mosques are small-scale buildings, with a congregational capacity of just above 40 men. Like early mosques in the Holy Land, the mosques were designed, built, and maintained by the community. When necessary, building extensions were made to cater for the needs of the local community. Methods of building construction and materials were similar to the local house architecture, thus allowing participation of local craftsmen and community.

One of the oldest surviving traditional Malay mosques is the Kampung Laut Mosque at Nilam Purl (dismantled from its original riverbank site and reassembled at Nilam Purl) in Kelantan. It was built totally in timber in the first half of the 18th century. This mosque had a three-tiered roof form (pyramidal roof) finished in timber shingles. Its wall component consists of modules of timber panels called "papan kembong", while the qibla wall did not have a recessed or protruding wall to signify the mihrab. Its pyramidal shaped roof sits on four centralised timber columns and five perimeter columns with a perfect square plan floor configuration. The floor was raised two metres above the ground level, following the custom for local traditional houses.

The Agung Mosque in Demak (Northern Jawa) built in the last quarter of the 15th century, is the oldest surviving example of the Javanese mosque, alongside the ones in Surabaya, Tuban and Gresik on the eastern coast of Java.

These early Javanese mosques employed thick brick piers on the qibla wall and the remaining three sides of the walls. The four interior central columns (known as soko guru) were of circular timber columns reaching 16.3 metres high. The floor sits on a concrete plinth and use of tiles and

porcelain with specific motifs indicate a Chinese influence on building materials and decorations.

The Melaka mosque at Kampung Hulu (built in 1784), Terenggera and Kampung Kling resembled their Javanese counterparts in the tiered roof form and square plan prayer hall. These mosques had detached circular and octagonal minarets constructed in brick, with “Chinese pagoda” structures similar to observation towers in Southern China. The prayer hall floor sits on a concrete plinth, with surrounding brick walls and generous window openings. The three sides of the walls had house-like verandah or “serambi” space for extra prayer spaces. Chinese influence predominates in the employment of ceramic roof finishes and floor tiles. The Terenggera Mosque even had curving roof shapes, motif and ornamentations resembling Chinese Temple roof architecture.

### **British Classical and Mogul Architecture**

The establishment of British governance and administration in Malaysia had an influence on mosque design in Malaysia. The British building industry was very institutionalized, with the involvement of professional architects, engineers and building contractors. The British Administration introduced into its colonial states architectural styles prevalent in England at that time. Buildings of the western classical styles were employed in public and administrative building design, while Mogul-style architecture was implemented for mosque design. The Jamek Mosque in Kuala Lumpur (built 1909) and the Ubudiah Mosque in Kuala Kangsar (1913-1917) are excellent examples of that influence.

The nine royal towns of the Federation of Malaya had mosques built by the British Administration. For example, the Sultan Abu Bakar Mosque in Johor Bharu (built 1892), Muar Jamek Mosque (1925) and Sultan Sulaiman Mosque in Kelang (built 1932) was built in the Western Classical and Neo-classical style. They were grand structures built in stone and concrete, symmetrical in plan and elevation and decorated in classical motif, characterized by capitalized columns, key arches and pediments. The neo-classical style of the Sultan Sulaiman Mosque was decorated with classical ornamentations.

### **Post-Independent Modernism**

The creation of a newly independent Malaysia prompted the new administration to design and fund new buildings of a monumental scale, modern and reflecting a “national identity”. The construction of the government-funded mosques was also based upon such an aspiration. The post independent mosques were monumental, intended to accommodate ten of thousands of congregants for the Friday and Eid prayers. The administration’s aspiration for being “modern” and “progressive” necessitated the embrace of modern technology, materials and construction techniques.

In a modern mosque, the local climatic condition is no longer a deciding factor, because with an air conditioning system, a specific micro-climatic building environment can be created. Employment of glass “curtain walling” and prefabricated wall claddings were fashionable. This modern material allows fluidity of forms and curving structures (beam and roof curvature). The new technology gave birth to the expression of concrete structures and glass walls and the installation of expensive air-conditioning systems. Examples of Malaysian modern mosques are discussed below:

**i) The National Mosque (1965)**

The era of the 1950's and 1960's witnessed the emergence of modern monumental mosques, which were built in concrete and adjusted to the local climatic condition. The Masjid Negara (built 1965) was destined to be the prototype of such modern mosques. It was the first modern mosque of the monumental style built after Independence and originally designed to accommodate 8,000 congregants. It was later extended to accommodate 16,000 congregants. The dominant feature of this mosque is the 16 segment unfolding umbrella roof shape that covers the main prayer hall. This roof design departs from the traditional main dome covering the main prayer hall. Another feature is the slender square shaped minaret, devoid of surface decorations.

The mosque plan departs from the strict symmetry of the traditional style mosque. Strict symmetrical design is important for sense of direction, efficient circulation of space, proximity between functional spaces and appropriate sequence of functional spaces. The planning design was based on a grid system for the galleries surrounding the main prayer hall. These galleries are occupied during the Friday prayer and the seasonal Eid Celebrations. They comprise square bays of concrete columns and a high concrete roof structure, devoid of walls, in the image of an open verandah.

The mosque consists of two floors; the upper floor, comprising the main prayer hall and galleries, was meant to be a "sacred space" exclusively for prayer activities. The lower floor accommodates the ablutions space and public facilities such as administration offices and classrooms. Before ascending the upper floor, the congregants would have performed their ablutions, walking barefooted towards the interior prayer hall or the exterior galleries for prayers.

**ii) The Negeri Sembilan Mosque (1967)**

This mosque was designed to accommodate 1500 congregants. It has nine protruding columns, providing nine segments that formed a nine-sided polygon plan form. Its protruding concrete roof fascias curve into a saddle back Minangkabau roof form, reminiscent of the local traditional roof form. This mosque configuration gives an almost circular (9- sided) wall inward looking to the main prayer hall. Both the exterior form and interior wall configuration give rise to a difficulty in determining the qibla direction orientation of the mosque toward Mekah.

**iii) The Penang State Mosque (1980)**

This mosque has an inward looking circular planned prayer hall with the ablution space, classroom facilities, and the minaret detached from it. A bulbous dome crowns the parabolic volume of the main prayer hall, "free" from any internal columns. The circumference of the circular prayer hall is divided into 18 bays, each with a cantilevered shallow arch. This mosque can accommodate 5000 congregants.

**iv) The Federal (Wilayah) State Mosque (2001)**

This mosque was intended to accommodate 17,000 congregants with its main prayer hall, uninterrupted by column and fully air-conditioned. From a distance, the multi-tiered dome is reminiscent of the Hagia Sophia in Istanbul (a church converted into mosque during the 15th century Ottoman rule), with two flanking minarets. It was initially designed for government employees from the nearby office complex to perform their Friday prayer. The elements of water and fountains were used to portray the Paradisal symbolism and serene ambience. This double

layer building had its prayer hall on the upper floor, while the ablution area and the administrative office and public function areas are on the lower floor.

### **Concept of Surface Decoration Of Mosque**

The decoration of a mosque is not limited to the covering of surfaces: it is intended to transform space or give a sense of place. This concept of decoration, which is flexible and infinite in nature, independent of form, material and scale employs the central basic formula: calligraphy, geometry and arabesque. Space is defined by surface, and since surface is articulated by decoration, there is an intimate connection in Islamic architecture between space and decoration. It is the variety and richness of the decoration, with its endless permutations, that characterizes the building rather than their structural elements. Surfaces can perform a twofold function: physically they can delimit shape and thereby crystallize earthly spaces into “cosmic spaces”. Intellectually they serve to guide the soul to higher planes of realization (Anuar, 1984).

This is arrived at by the outward expression of the transcendent qualities of surfaces that are attainable by any of the following: through the inherent nobility and richness of materials themselves, through surface configuration and adornment, or through the combined effect of noble materials developing configurations upon the surfaces. The nature of the transcendent quality of materials is the degree of the material’s physical composition, its opacity and its inherent ability to move the contemplative mind. For example, translucent marble in a mosque communicates a cool implacable feeling of eternal richness. Stones reflect strength, durability and majesty just as rocks and mountains do. Black iron is cold and heavy. At times, a material such as iron is transformed. To lighten the iron’s inherent heaviness, texture is given to its dull surface, thereby allowing it to cast shadows, create shade and catch highlights.

Geometric techniques combine one or more materials in geometric patterns which depend less on the natural attributes of the materials. Tiles, bricks and mosaics are simple mass-produced materials which when assembled can be transformed into geometric patterns that gives the transcendent qualities. It is also possible that a single material such as plaster can be transformed by geometric space-filling patterns carved into its surface. Sometimes the transcendent qualities can also be achieved through natural patterns that float in relief against passive or neutral backgrounds, organized in geometric compartments. In principle, the concept of mosque decoration is to draw the object away from any figurative or subjective interpretation and to place art in the realm of the eternal. The completed art thus imbues space with sensible forms that extend the intellect beyond its delimited space, to a higher level of awareness and into the realm of the infinite (Anuar, 1984).

### **The Universal Elements of Mosque Design**

There are a few basic elements which form the fundamentals of mosque design and these elements play a significant role in the overall design of a mosque. It should also be clearly noted that each element has its own function and its own spiritual meaning.

#### **The Entrance**

The entrance to the mosque stands like a barrier, with the purpose of demarcating “impure” and “pure” areas between the street or public thoroughfares and the mosque precinct. All the profane or worldly matters occupying one’s mind must be left behind at the entrance. This traditional

level of realization between the profane and the sacred is achieved by a ground staircase system leading into the main entrance of the mosque. At this barrier, the congregants remove their footwear and any unclean clothing or belongings before advancing into the ablutions zone. This symbolises the transition from the secular to the spiritual realm. It is at this barrier that a higher plane of realization is acquired and in most cases an elevated platform sometimes with grand steps is employed. This is to obviate the possibility of ritually impure substances adhering to the soles and being deposited on the mosque floor. It is very important to note that the separation of sexes is a religious requirement and this separation must be made immediately after the main entrance. The female congregation is separated from males, and the females have their own ablutionary and prayer hall.

In all traditional mosques there is one single main entrance symbolizing the Oneness of God. The doorway assumes the architecture of the façade giving its focus by its nobility, worthy of the entrance to the house of God. Through its architectural form, the doorway or entrance should express aspirations towards the divine by nobility and verticality. This is expressed by the composition going up to the full height of the façade, with the line of the recessed area leading up to similar semi dome or a vault with the curvature of a pointed arch covering this recess, thus continuing ascension beyond the building top into the sky

### **Ablutionary Areas (Wudhu')**

Ablutions are the ritual cleansing with water required before prayer. Normally these ablutionaries would be located in the transitional area between the entrance and the courtyard (sahn). At times, a fountain is located in the centre of the courtyard to assist in the ablutions. Arrangements have to be made to allow those who have finished their ablutions to reach the courtyard and the prayer hall in a clean passage barefoot.

### **The Qibla (Direction)**

“Qibla” literally means “direction”. Outwardly it is the direction that the faithful must face when prayers are offered. This outward or physical Qibla is directed towards the Kaaba, which is located at the centre of Mekah. In the realms of “meanings” (maana) the “qibla” (direction) is that the heart of the Muslim must be directed towards the Presence of Allah. The man (rijal) of inward knowledge must orientate his face or self towards the Kaaba of meaning which represents the existence of Allah. A point to be stressed is that the Kaaba does not represent a sacramental centre comparable to the Christian Altar, nor does it contain any symbol which could be an immediate support to worship, for it is empty. Its emptiness reveals an essential feature of the spiritual attitude of Islam - a Muslim’s awareness of the Divine Presence is based on the feeling of ‘ihsan’ and “taqwa” (Mizan, 2000).

### **Prayer Hall**

The prayer hall is the most sacred space in the mosque, containing the dome and the mihrab. It may also comprise the open courtyard (sahn), which is open to the sky. The prayer hall must be able to provide an instantaneous sense of direction or the ‘qibla’ to orientate the position of the rows of congregants during praying. Any mosque situated in any part of the world must have its qibla wall at a perpendicular to the direction of the Kaaba in Mekah. A common feature of the prayer hall is that the main dome is not in a central position but slightly shifted towards the qibla. If the dome is placed in the central position, though expressing the vertical contact with the sky (heaven), it cuts off the internal space from the horizontal connection with Mekah. The dome of

traditional mosques is best located nearer to the qibla walls and not centrally to maintain the coordination of the vertical axis of the ascending heaven and the horizontal axis of the qibla towards Mekah.

The prayer hall is preferably rectangular, with the larger side facing Mekah or the Qibla. This disposition has two main reasons, the one being that the worshippers pray in rows or “saff” behind the imam (prayer leader) and the nearer the row to the imam the more merit accrued to the worshippers in this saff area, so that the rows have to be internally as large as possible. The second reason is that one has to recognise the direction of Mekah immediately on entering the prayer hall by its very layout without even having to look for the qibla. Here the laterality of the hall accommodating the saff will give the direction.

Prayer halls in early mosques comprised two main elements: the “sahn” or open courtyard, and the covered area. The “sahn” ensured contact with the sky and in Islamic cosmology the 4 sides of the sahn symbolises the 4 columns carrying the invisible celestial dome. The interior space must be able to evoke an atmosphere of serenity and calmness, and if possible, of beauty, with the use of diffused lights. The prayer hall became sacred due to the use of the space for the glorification and contemplation of God expressed in the prayer and the recitation of the Quran. Light in the covered area came solely from the satin (i.e. from the real sky) and from an opening in the dome above the mihrab bay, which again allows connection with the sky. In this way, the light reflected from the shell dome is gentle and diffused into the prayer hall. A subtle and variegated display of light is sought in this space to remind congregants of the divine duty of worshipping Allah (Anuar.1984).

### **Mihrab (prayer niche)**

The mihrab or prayer niche is the “physical expression” of the qibla, and the imam (who leads the prayer) is stationed there. At the point where the qibla axis meets the centre of the front wall of the mosque, an indentation is produced, a directional niche called the “mihrab” which is nothing less than the liturgical axis made visible. Mihrab is the station where the imam recites the ritual prayer in the front of the rows of believers who repeat his gestures. The earliest mosque had no mihrab, and in the Prophets mosque in Madinah a block of stone on the floor served the purpose of indicating the direction. Being the visual as well as the liturgical climax of the mosque furniture, where the imam stations himself to lead the congregational prayer, the mihrab is usually the object of much lavish ornamentation. The primary function of the mihrab or niche is acoustic, to re-echo the words directed towards it. A lamp is usually hung in front of the niche of prayer, which in the field of symbolism, recalls, the “niche of light”, of which is said in the Quran: “God is the Light of the heaven and of the earth. His light is like a niche in which there is a lamp; the lamp is in the glass which is like a shining star...”(Surah An Nuur-Light) 24: verse 35)

### **Mimbar**

There are a few theories with regards to the origin of the mimbar. The most popular theory believed that, historically, the mimbar was simply a raised platform from which Prophet Muhammad was wont to address his followers. The other theory associates the mimbar with the raised throne from which the Sasanian commander-in-chief reviewed the Persian army. Certainly, in the early Islamic era, the mimbar served as a kind of throne from which the ruler could address his subjects or receive their allegiance, often in the form of oath (bai’ah) (Hillenbrand, 2000). Nowadays, the function of the mimbar is much more specifically concentrated on the Friday prayer, during which where the Imam or the Khatib stands on the mimbar to pronounce the

khutbah. Clearly, it is important for the Khatib who pronounces the khutbah to be easily visible and audible, hence the location of the mimbar, which is customarily placed to the right of the mihrab.

This evidence can be found in most of the mosques.

### **Minaret**

Based on its philosophical meaning the word itself comes from the term “manarah” or “manar” meaning “place where fire burns” or “light shines”. The incorporation of the minaret into the Islamic tradition is, then, both a continuation and conceptual extension of an ancient symbol. Archetypically, it reflects man’s anthropological axis, the vertical and transcendent dimension which provides spiritual depth or height to man’s otherwise “two dimensional” and horizontal material existence. Eternally it represents man, a defined form who alone among the creatures stands upright in the universe; internally it recalls the soul of man yearning to return to its primordial place of origin (Anuar,1984).

In the total urban composition, these minarets stand as the vertical strokes of Arabic script, corresponding to the permanent transcendent essence of things, while the horizontal development of the city expresses the continuous material creation of man linked in the total composition that expresses unity. The minaret symbolizes the number “1” related to the first letter to the Arabic script, “alif”. Then, in the macro scale, alif or manar becomes synonymous with the Creator and in micro scale with His reflection - man. The spacing, placement and number of minarets incorporated in a mosque may be arrived at through the concept of symmetrical balance and spatial definition. The minaret symbolizing Unity or Allah was decorated with tiles arranged geometrically to present the word “Allah”.

### **The Dome**

In the Islamic tradition, the dome is the cosmic symbol represents the vault of heaven in the same way as the garden prefigures Paradise. The dome maintains its ancient imaginary while providing a vivid manifestation of fundamental Islamic cosmology. By means of symbolic transfer, the Islamic attributes of centre, circle and sphere inherent in the dome are fully realized. A paramount association that has received great emphasis is the idea of the Spirit, which at one surrounds and pervades all being, much as a dome encompasses its enclosed space, and the vault of the sky embraces all creations. The passage of this Spirit from the vault apex, symbolizing Unity, is viewed as being downwards and expansive, or as upward and contractive, towards unity.

In its nomadic origin the dome may have been similar to the domical structures of the Mongols that were made upon a round frame of wickers interlaced compactly and covered with white felt or hide. After sedentary man developed the wooden dome, masonry architecture of brick and stone began as an imitative act, reproducing the venerated forms which had formally been constructed of less permanent material. Ingenuity and proficiency developed in direct proportion to vault weight indicating that the paramount criterion of beauty in dome was their apparent lightness, both materially and visually. Patterns and colours, both internal and external, can assist in the apparent lightness. A cosmic wheel, burst upon domical, like blossom is generated by the geometry of the circle. Colours, cool and subdued were employed to preserve and reflect the dome, in all its manifestations as the locus of the Divine Throne. The colours employed are usually sky blue, white, green, blue-green, turquoise, gold or a neutral tone of tile work, brickwork, plaster and muted combination of these (Anuar,1984)

### **Porch (Iwan)**

The iwan is a form developed by the Persian especially during the Sasanian Period. Mosques in Iran, Central Asia and in the Indian Subcontinent usually express this architectural form. The concept of the Porch as transition and of the iwan in particular, as a niche has profound implications in the Islamic tradition. The ‘iwan’ is the ‘way’ or the transition space between the profane and the sacred. The iwan is usually placed at the main entrance of the mosque - into the courtyard sanctuary where another 4 iwan were placed facing each other. In this courtyard the iwan can be viewed as the locus of the soul moving between the garden (or court), taken as a spirit and the room or the arcaded space of the prayer halls seen as the body.

### **Courtyard / Garden Space**

The architectural conception of a garden reflects the ‘sense of place’; the garden being viewed as a defined space encompassing within itself a total reflection of the cosmos. The idea of garden and courtyard complements the hot, arid climate of the Middle East hut above all the gardens with fountains are made in the likeness of Paradise, for the Quran speaks of the garden of Beatitude, where the spring water flows, where celestial virgins dwell. It is the nature of Paradise (Jannah) to be hidden and secret; it corresponds, to the interior world, the innermost soul. This is the world, which an Islamic house must imitate with its inner court surrounded by walks on four sides or with an enclosed garden furnished with a well or fountain. Unity is achieved through the visual interaction with space, shape and surface, completed by their qualitative correspondences. Space, as a place or container of the ‘hidden treasure’ of the house is enclosed by shape, just as in man the body encloses the soul, which encompasses the Universal Spirit.

### **Conclusion**

Mosque design during the early stage of Islamic propagation was very simple and domestic but as the number of mosques multiplied, patterns and elements of design began to develop. There is, however, no standardised basic plan determining the relative proportions of the design elements of the mosque nor a preference for specific building materials. Indeed there are slight variations in the forms of dome, arches and minarets subject to the local environment and socio-cultural conditions. There exist however basic principles of mosque design, aimed at expressing unity through the organization of qualitative space and shape of the mosque (Anuar, 1984). It should be re-emphasised that despite differences in design and scale of mosques all over the Islamic world, the principle, the spiritual meaning and the spiritual function of the mosques remain unchanged. Allah s.w.t. has exhorted in the Al Quran : ‘Never stand you therein. Verily the mosque whose foundation was laid from the first day on piety is more worthy that you stand therein (to pray). In it are men who love to clean and to purify themselves. Allah loves those who make themselves clean and pure’ (*Surah At Taubah 9 : 108*).

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