CHAPTER 7: CASE STUDIES OF 7 POST INDEPENDENCE MOSQUES

7.1 Case Study 17: National Mosque of Malaysia, Wilayah Persekutuan - 1965

The National Mosque of Malaysia is uniquely designed by mix-matching contemporary architecture with the Islamic traditional arts. It is enriched with Islamic ornamentations in terms of calligraphy and geometrical patterns in both two and three dimensional forms. One unique feature on this mosque is the employment of multi folded ‘umbrella’ roof, terminating the varieties of domes introduced by British Colonization. This roof is said to symbolize Malaysia as a free country. The sleek minaret of 73000mm in height is definitely not used by the mosque’s Muezzin to call for prayer (adhan). Instead it is just an ornament to complement the mosque building.

Figure 7.1: National Mosque of Malaysia, 1965

7.1.1 Mosque Overall Design

The overall floor plan of the mosque makes it complicated to look for the prayer hall. There are a number of staircases that lead to the prayer hall but it is very difficult to ascertain the particular staircase that goes to the main entrance of the prayer hall. Most visitors will reach the hall through one of many staircases that leads to an unnecessary courtyard area, which in turn leads to the left or right side of the Qibla wall.
The main entrance of the prayer hall is situated opposite to the Qibla direction and in order to get to the main entrance, visitors have to walk alongside the prayer hall area. This phenomenon will distract the visitors praying in the hall whether alone or in congregation. Even though the perimeter of the prayer hall is full of glazed walls, the scenario inside is totally different. The hall is rather huge but somehow provides the feeling of tranquility. Even though there are a lot of columns erected in a circular formation to be the footprint of the ‘umbrella’ roof, they do not seem to disturb the prayer lines (safās) because the diameter span is quite far apart.

![Figure 7.2: National Mosque of Malaysia: Analysis of Floor Plan](image)

### 7.1.2 Qibla Wall Design

The whole Qibla wall is finished with ceramic tiles and stucco plastering ornamented with calligraphy and geometrical patterns. It is easy to locate the Qibla wall upon entering the prayer hall because the other walls are mostly glazed and it is a beautiful sight to witness. The top part of the Qibla wall is filled with inscription from Al-Quran.
Figure 7.3: National Mosque of Malaysia: Qibla Wall

(a) Calligraphy

The prayer hall is inscribed with Quranic verses from different surahs all around. Along the Qibla wall alone, there are eight verses framed separately and arranged next to each other. The Al-Quran verses starts from the left side of Mihrab, with Surah Al-Jinn 72:18, tr: “And the mosques are for Allah (Alone) and invoke not anyone along with Allah”. Then comes a verse from Surah Al-Baqarah 2:148, tr: “For every nation there is a direction to where they face (in their prayers). So hasten towards all that is good”. Next to it is a verse from Surah Al-Taubah 9:105, tr: “And say ‘Do deeds! Allah will see your deeds, and (so will) his Messenger and the believers’”. To the extreme left is a verse from Surah Al-Hijr 15:9, tr: “Verily, We, it is We who have sent down the Dhikr (Quran) and surely We will guard it”.

On the right side of Mihrab is inscribed with four other verses from the Al-Quran. The first is from Surah Al-A’raf 7:199, tr: “Show forgiveness, enjoin what is good and turn away of the foolish”. The second verse is from Surah Al-Zumr 39:53, tr: “Say: O my slaves who have transgressed against themselves! Despair not of the mercy of Allah”. The third verse is from Surah Al-Rum 30:37, tr: “Do they not see that Allah expands the provision for whom He wills and straitens”. The fourth and furthest to the right is a verse from Surah Al-Hajj 22:78, tr: “And strive hard in Allah’s cause as you ought to strive”.

191
All the eight inscriptions are written in Thuluth script and each one is individually framed and identified with the *surah*’s name and verses’ number inserted. According to Abdul Rahman (2008: 221), all the calligraphy in the National Mosque of Malaysia was done by local calligraphers Muhammad Yusuf Bakar and Sayyid Mahdar al-Shahab.

**(b) Geometrical Patterns**

The Qibla wall is divided vertically into three parts. The lower part which is about 2000mm from floor level is ornamented with green and blue mosaics arranged in accordance with Islamic geometrical star patterns. The middle stretch is finished with marble panels. The upper part is placed above the calligraphy frames and finished with massive carved stucco ornamentation that carries the *Kalimah* ‘Allah’ in the eight star pattern motif.

![Figure 7.4: National Mosque of Malaysia: Ornamentations on Mihrab](image)

**7.1.3 Mosque Mihrab**

The Mihrab is in semi circular shape and concaved with stucco *muqarnas*. The Mihrab is arched with ‘horse shoe’ arch, resembling the Cordoba Mosque’s Mihrab. The arch is flanked by a pair of brass columns in rich golden finish.
The Mihrab is fully ornamented with stucco and mosaics. The ‘horse shoe’ arch is then framed with Calligraphy and geometrical patterns.

Figure 7.5: National Mosque of Malaysia: View of Mihrab Drawings
Mihrab Ornamentation

(i) Calligraphy

There are two sets of calligraphy on top of the Mihrab: The first is frames the upper part of the ‘horse shoe’ arch, and the other is on top of this framing calligraphy. The top calligraphy writes Surah Ali-Imran 3:51. Tr: “Truly! Allah is my Lord and your Lord, so worship Him (Alone)”. This Quranic verse is written in Thuluth script. Whilst the framing inscription is a repetition of the profession of faith (Kalimah ‘Syahadah’): “There is no God except Allah, and Muhammad is Allah’s messenger” and it is written in floriated Kufic script similar to the one found in the Cordoba Mosque.

(ii) Geometrical Design

Geometrical patterns on the Qibla wall and the Mihrab are quite similar to the Cordoban style ornamentations. The carved stucco was used extensively on both the interior and exterior. The style of carvings and motifs found are not local to Malaysia.

Figure 7.6: National Mosque of Malaysia: Ornamentations on Mihrab
7.2 Case Study 18: Negeri Sembilan State Mosque, Negeri Sembilan - 1967

The state mosque of Negeri Sembilan is of a modern structure sited adjacent to the Seremban Lake Garden. The white structure is mainly carried on nine pillars that symbolize the nine districts of Negeri Sembilan. The mosque was built in 1967 and has becomes one of the landmark of both Seremban city and Negeri Sembilan state.

![Image of Negeri Sembilan State Mosque, 1967](image)

**Figure 7.7: Negeri Sembilan State Mosque, 1967**

7.2.1 Mosque Overall Design

Even though the floor plan of Negeri Sembilan State Mosque is circular in shape, the Qibla wall is made straight to ensure that the front *saf* of congregations is formed in a straight line with everyone’s shoulder lie parallel to the Qibla wall. The main entrance of the mosque is from the opposite end of the Qibla wall. However there are a few other secondary entrances from around the circular plan including from the Qibla direction. The prayer hall is kept out of columns and this will assist the formation of uninterrupted *safs*. The Mihrab can be figured out easily as it is the only wooden wall in the prayer hall, whereas the rest of the walls were made of steel and glass.
7.2.2 Qibla Wall Design

The Qibla wall is made solid with concrete whilst the rest of the wall is made transparent by using glass walls. In order to avoid glare from the sunlight, timber lattices were used as a shading device. The first floor of the prayer hall is filled with glass curtain wall and timber shading device.

Qibla Wall Ornamentation

The framed calligraphy on the left side of the Mihrab plank is made of carved timber. All these calligraphy are written in Naskh script, which is easily read and understood. It carries the last four surahs from the Al-Quran at once; tr:
“Say, ‘O disbelievers, I do not worship what you worship. Nor are you worshippers of what I worship. Nor will I be a worshipper of what you worship. Nor will you be worshippers of what I worship. For you is your religion, and for me is my religion’”.

From Al-Quran, Surah Al-Kafirun.

“Say, ‘He is Allah, [who is] One, Allah, the Eternal Refuge. He neither begets nor is born, nor is there to Him any equivalent’”.

From Al-Quran, Surah Al-Ikhlas.

“Say, ‘I seek refuge in the Lord of daybreak. From the evil of that which He created. And from the evil of darkness when it settles. And from the evil of the blowers in knots. And from the evil of an envier when he envies’”.

From Al-Quran, Surah Al-Falaq.


From Al-Quran, Surah Al-Nas.

7.2.3 Mosque Mihrab

There are inscriptions and some vegetal patterns carved on the wooden Mihrab but they could hardly be seen, just like the one in Masjid Sultan Alaeddin (1898) in Selangor. The only inscription that can be seen clearly is the Kalimah “Allah” at the upper most section of the Mihrab. In the middle part of the wood structure, a Mihrab niche appeared in a semi circular shape measuring up to 4000mm high and not concaved. It is not easy to have a concaved Mihrab with wood unless it is carved (from a single tree) like the one found in Masjid Kampung Tuan (1830), Terengganu. Even though efforts have been made to fix this beautiful Mihrab, the niche it is not being utilize by the Imam during congregation.
Mihrab Ornamentation

(i) Calligraphy

Inscription is carved on the timber panel on the Mihrab arch (top part of Figure 7.11: page 199). The calligraphy is in simple Thuluth and carries the Quranic verse, tr:

“O you who have believed, when [the adhan] is called for the prayer on the day of Jumu'ah [Friday], then proceed to the remembrance of Allah and leave trade. That is better for you, if you only knew”.


On top of the Mihrab arch, there are three circles impregnating three of the ninety nine names of Allah (bottom part of Figure 7.11, page 199). The middle circle carries the name “Allah”. On its right is
inscribed with “Al-Rahman” (the most beneficent) and on its left is written “Al-Rahim” (the most merciful).

Figure 7.11: Negeri Sembilan State Mosque: Inscription Carved on Timber Panel

(ii) Geometrical Design

Figure 7.12: Bunga Ketumbit

The wood carving is done in high quality and standard. The whole freestanding timber panel on the Qibla wall that also acts as the Mihrab is actually full with vernacular carvings. The motif used is very clearly shown as “bunga ketumbit” that is normally crafted to be owned by high ranking members of society and royalties. For a mosque that looks gigantic and owns the state mosque title, it does deserve such a high rank ornamentation.
7.3 Case Study 19: Perak State Mosque, Perak -1978

This rectangular mosque stands proudly in the middle of Ipoh, the capital city of Perak. The most prominent feature of Perak State Mosque is its minaret that stands at 38000mm high. It has multiple domes of ceramic tiles covering the roof thoroughly.

![Figure 7.13: Perak State Mosque, 1978](image)

7.3.1 Mosque Overall Design

This mosque has a very simple yet practical internal spatial organization. The prayer hall is easily reached through a welcoming staircase that leads to its entrance. This entrance, situated at the opposite end of the Qibla wall is wide open for the visitors. With minimal distraction from the columns, the prayer hall can be said to be a symbol of a free nation, i.e. free from anymore external influences especially the Europeans.

![Figure 7.14: Perak State Mosque: Analysis of Floor Plan](image)
7.3.2 Qibla Wall Design

The Qibla wall is well defined and different from the other three walls in terms of treatment to the finishing. The Qibla wall is the only wall finished in fully white concrete, plastered with stucco and fully carved with geometrical patterns and vegetal motifs. The calligraphy on top of the Mihrab is of Thuluth style and stands out in gold.

![Figure 7.15: Perak State Mosque: Qibla Wall](image)

**Qibla Wall Ornamentation**

(i) Stained glass

On the upper portion of the Qibla wall there is a series of stained glass circling the prayer hall. On top of the Mihrab, there are two ‘stained glass’ that carry the *Kalimah* ‘Allah’ and His messenger ‘Muhammad’ in Thuluth script.

![Figure 7.16: Perak State Mosque: Stained Glass on top of Qibla Wall](image)
(ii) Vegetal motif

The Qibla wall is ornamented with vertical panels similar to the vertical panels found in Masjid Kapitan Keling, Penang. Carved white stucco infilling the vertical panels portray the motif of “bunga cempaka” which symbolizes purity and sacredness.

Figure 7.17: Perak State Mosque: Ornamentations on Qibla Wall
7.3.3 Mosque Mihrab

The Mihrab niche is in polynomial semi octagonal shape but not concaved. The shape of the arch takes after the ones found in Masjid Zahir but it is rather simplified and widened. The size is quite huge for a single user.

![Mihrab Façade](image)

<table>
<thead>
<tr>
<th>Mihrab Façade</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Floor Plan" /></td>
</tr>
<tr>
<td><img src="image" alt="Section" /></td>
</tr>
</tbody>
</table>

Figure 7.18: Perak State Mosque: View of Mihrab and Drawings

Mihrab Ornamentation

(i) Calligraphy

The Thuluth script appears quite rich in gold colour with pure white background. The Quranic verse from Surah Al-Baqarah 2:149 was chosen to ornament the top part of the Mihrab. Translation of verse:

“So from wherever you go out (for prayer, O Muhammad) turn your face toward al- Masjid al-Haram, and indeed, it is the truth from your Lord. And Allah is not unaware of what you do”.

From Al-Quran, Surah Al-Baqarah 2: verse 149.
(ii) Mihrab Frame

Geometrical pattern of Islamic eight point star pattern is seen framing the Mihrab façade. This pattern is quite similar to the ones found in Masjid Jamek Kuala Lumpur (1908), except in the Perak State Mosque, a different material was used. Here the pattern is made of stucco.

![Figure 7.19: Perak State Mosque: Eight pointed star motif](image)

7.4 Case Study 20: Masjid Sultan Ismail Petra, Kelantan - 1990

Masjid Sultan Ismail Petra was built in Kubang Krian, Kota Bharu, the capital city of Kelantan. It was opened for usage in 1992. The opening ceremony was officiated by the DYMM Sultan of Kelantan himself.

![Figure 7.20: Masjid Sultan Ismail Petra, Kelantan 1992](image)
7.4.1 Mosque Overall Design

Masjid Sultan Ismail Petra has a very interesting and unique floor plan lay out. The main shape of the floor plan comes from an intersection of a circle and a rectangle. The circular shape is taken all the way up to the roof as the main dome whereas the rectangular portion is used up for the praying area. The entrances are from the side walls and normally the area on the left and right sides of the prayer hall is used as a hall way. Columns in the prayer hall are erected on the sides and do not to interfere with the praying area. The area between the Mimbar structure and the curved wall is used as the mosque’s administration office and storage rooms’ circulation.

Figure 7.21: Masjid Sultan Ismail Petra: Analysis of Floor Plan

7.4.2 Mosque Mihrab and Qibla Wall Design

The Mihrab and Qibla wall design will be discussed together as this mosque does not employ any significant Qibla wall. The only thing that appears on the Qibla direction is a white marble structure that serves as both a Mimbar and a Mihrab together. Most probably the idea came from the ancient structure owns by Masjid Sultan Ibrahim (1927) in Johor. The safs are formed by following the lines set on the carpet throughout the prayer hall and not by referring to any Qibla Wall; for this concept to function at an optimum, the Qibla wall must be made straight and situated as close as possible to the first saf.
There is also a set of table and chair permanently placed in front of the marble structure to be used during religious classes.

Figure 7.22: Masjid Sultan Ismail Petra: Qibla Wall

Figure 7.23: Masjid Sultan Ismail Petra: Drawings of Mihrab
7.5 Case Study 21: Pahang State Mosque, Pahang - 1993

The official name given to the Pahang State Mosque is Masjid Sultan Ahmad Shah which takes after the first DYMM Sultan of Pahang. Even though this mosque was built in 1994, its architectural style was greatly influenced by Ottoman and Moorish design; with its four minarets, the mosque stands magnificently in the heart of Kuantan, the capital city of Pahang.

![Figure 7.24: Pahang State Mosque, 1993](image)

7.5.1 Mosque Overall Design

The prayer hall holds an open concept where visitors can enter from all directions including the back of the Qibla wall. This is probably it is a good idea in terms of getting fresh air into the mosque’s interior and additional space for huge congregation to perform prayers. The main praying area is given a boundary line marked by different floor level, but still its entrance is not controlled from the three sides. As one enters from any of the side entrance, visibility of the Mihrab and the Qibla wall is poor with distraction coming from series of columns inside the main prayer hall. These columns are of three footprints from the three semi spherical domes on top. Safs formation is weak due to break ups in between the lines caused by the three columns.
7.5.2 Qibla Wall Design

The Qibla wall of Masjid Sultan Ahmad Shah is richly ornamented with soothing coloured geometrical patterns. The Mimbar is attached to the wall structure and can be reached by taking the steps next to the Mihrab. Series of geometrical patterns arranged in arch shape give the verticality effect to the wide prayer hall.

![Figure 7.25: Pahang State Mosque: Qibla Wall](image)

Geometrical Pattern

Although the Qibla wall looks fully ornamented, it is just mere repetition of the eight point star Islamic patterns.

7.5.3 Mosque Mihrab

The Mihrab can be seen as a chamber because its size is much bigger than a Mihrab niche. With measurements of 4000mm in width, about 2500mm in depth and 8000mm in height, it is finished in ceramic tiles and arched with pointed ‘horse shoe’ arch. This gigantic Mihrab is being used by the Imam whence leading the congregations.
Calligraphy

Calligraphy is in simple Thuluth and it writes Al-Quran verses from Surah Al-Kahf 18:24, tr:

“And remember your Lord when you forget [it] and say, ‘Perhaps my Lord will guide me to what is nearer than this to right conduct’ “.

From Al-Quran, Surah Al-Kahf 18: verse 24.
7.6 Case Study 22: Wilayah Persekutuan Mosque, Wilayah Persekutuan - 2000

Wilayah Persekutuan Mosque is situated near Jalan Duta, Kuala Lumpur. This mosque is built in 2000 on a 33-acre site and since then it has been managed wholly by the Wilayah Persekutuan Religious Department (Jabatan Agama Wilayah Persekutuan). The built up area of this mosque is about 47,000 sq meters and it could accommodate up to 17,000 users at once.

![Wilayah Persekutuan Mosque, 2000](image)

**Figure 7.27: Wilayah Persekutuan Mosque, 2000**

7.6.1 Mosque Overall Design

In order to achieve its concept of a mosque within a pooled garden, this mosque ended up with having a complex floor plan. The main function of building a mosque (as a place to perform prayer) has somehow been regarded as a secondary factor. The prayer hall is situated on the first floor which means that visitors have to climb up a staircase to reach it. Prior to this, they must pass through or go around a courtyard to reach the prayer hall via the main entrance.

7.6.2 Mosque Qibla Wall

Once inside the prayer hall, it is easy to find the Qibla wall. This is due to the treatment of the Qibla wall being designed differently from the other walls. It has a white marble finished. Existence of a grand and ornamented Mihrab strengthens the Qibla wall to be important and immediately draws the attention
of visitors. There are fourteen other smaller and simpler Mihrabs on the Qibla wall. They are arranged in various series on both sides of the main Mihrab.

![Wilayah Persekutuan Mosque: Qibla Wall](image)

**Figure 7.28: Wilayah Persekutuan Mosque: Qibla Wall**

### 7.6.3 Mosque Mihrab

Wilayah Persekutuan Mosque has a prominent Mihrab that is influenced by the Safavids mosque of Iran. The Mihrab instantly catches our eyes with its neatly carved vegetal motifs on white marble. The Mihrab niche is polygonal in shape and concaved. From the front, the Mihrab owns a pointed arch topped with muqarnas.

**Mihrab Ornamentation**

i) Calligraphy

There are five sets of inscriptions on the Mihrab itself, two of which are in circles and all these calligraphy panels are written in Thuluth script.
Figure 7.29: Wilayah Persekutuan Mosque: View of Mihrab and Drawings

| Al-Fatihah | Al-Baqarah | Al-Insyirah |

Figure 7.30: Wilayah Persekutuan Mosque: View of Calligraphy
The two calligraphy circles are on both upper sides of the Mihrab and written in round Thuluth scripts. The right circle writes Surah Al-Fatiha 1:1-7, tr:

“In the name of Allah, the Entirely Merciful, the Especially Merciful. (All) praise is [due] to Allah, Lord of the worlds. The Entirely Merciful, the Especially Merciful, Sovereign of the Day of Recompense. It is You we worship and You we ask for help. Guide us to the straight path. The path of those upon whom You have bestowed favor, not of those who have evoked (Your) anger or of those who are astray”.

From Al-Quran, Surah Al-Fatiha 1: verses 1-7.

The left circle takes the whole of Surah Al-Insyirah (94), tr:

“Did We not expand for you, (O Muhammad), your breast? And We removed from you your burden. Which had weighed upon your back. And raised high for you your repute. For indeed, with hardship (will be) ease. Indeed, with hardship [will be] ease. So when you have finished (your duties), then stand up (for worship). And to your Lord direct (your) longing”.

From Al-Quran, Surah Al-Insyirah 94

Between these two circles are verses taken from Surah Al-Baqarah (2), tr:

“And from wherever you go out [for prayer], turn your face toward al-Masjid al-Haram. And wherever you [believers] may be, turn your faces toward it in order that the people will not have any argument against you, except for those of them who commit wrong; so fear them not but fear Me. And [it is] so I may complete My favor upon you and that you may be guided”.

Al-Quran, Surah Al-Baqarah 2: verse 150.

Beneath the right circle is a verse from Surah Al-Muzammil 73:20, tr:

“And whatever good you put forward for yourselves - you will find it with Allah. It is better and greater in reward. And seek forgiveness of Allah. Indeed, Allah is Forgiving and Merciful”.

Underneath the left circle is a verse from Surah Al-A’raf 7:206, tr:

“Indeed, those who are near your Lord are not prevented by arrogance from His worship, and they exalt Him, and to Him they prostrate”.

Surah Al-A’raf 7: verse 206.

ii) Vegetal Patterns

The vegetal patterns are designed and carved on marbles by specialists from India. Different colours of the motifs come from various types of semi precious stone.

A glance at the motifs might give us the indication that there are influences from Safavids’ pattern. However, a closer observation showed us a different perception. The flower motif seen is actually from “bunga cempaka” in a composition with “daun sesayap” and “sulur kacang”, all of which are from vernacular Malaysian motifs.
iii) The Muqarnas

The Mihrab employs Iranian *muqarnas* with basic conversion of pattern from seven stars, five stars and three stars. The material used is Indian marble.

![Figure 7.33: Wilayah Persekutuan Mosque: Muqarnas in the Mihrab](image)

7.7 Case Study 23: Masjid Sultan Putra Jamalullail, Perlis - 2005

Masjid Sultan Putra Jamalullail was named after DYMM Tuanku Syed Putra Jamalullail who was the third Yang Di Pertuan Agong (King) of Malaysia. The mosque is set in a modest single storey finished mostly in facing bricks. This mosque was built in 2005 and it is located in Kangar, the capital city of Perlis.

![Figure 7.34: Masjid Sultan Putra Jamalullail, Perlis 2005](image)
7.7.1 Mosque Overall Design

The axis and focus of the mosque internal is already defined by the paved walkway from the mosque’s yard that leads a straight path to the main entrance of the mosque. Upon standing at the main door, the Mihrab instantly catches our attention. This mosque is selected among the other newly built mosques because of its unique way of spatial arrangement. The prayer hall is shaped in a simple square and four columns are erected in the middle of it. This type of floor plan is similar to the Vernacular and Traditional Historical Mosque of Masjid Kampung Laut. These four columns are structures to the dome above which is visible from the interior.

![Diagram of Mosque Floor Plan]

Figure 7.35: Masjid Sultan Putra Jamalullail: Analysis of Floor Plan

7.7.2 Qibla Wall Design

With the exception of the Qibla wall, all the walls inside the prayer hall are of facing brick work. The whole stretch of Qibla wall is differentiated by the luster effect of dark marble finish. The Qibla wall is actually divided into five sections. The middle part belongs to the Mihrab while the far left and right sections are fully windowed allowing natural light to penetrate into the hall. The Mimbar is stationed in the section to the right of the Mihrab. The rest of the sections are left solid to place calligraphic inscription of the Kalimah “Allah” and “Muhammad Rasulullah”, written in simple Thuluth script on the wall.
7.7.3 Mosques Mihrab

Masjid Sultan Putra Jamalullail’s Mihrab area has something peculiarly interesting that needs a closer look. The Mihrab is a tall semi-circular niche and finished in dark coloured marble. Apparently, on its left side there is a fixed spiral staircase that encircles the niche wall leading to the Mimbar at about 3000mm in height.

Figure 7.36: Masjid Sultan Putra Jamalullail: Qibla Wall

Figure 7.37: Masjid Sultan Putra Jamalullail: View of Mihrab and Drawings

<table>
<thead>
<tr>
<th>Mihrab Façade</th>
<th>Floor Plan</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><img src="image1.png" alt="Mihrab Façade" /></td>
<td><img src="image2.png" alt="Floor Plan" /></td>
</tr>
</tbody>
</table>
7.8 Conclusions for Chapter 6 and Chapter 7

Mosque style in Malaysia started with its traditional and vernacular design having limited components similar to the Prophet Muhammad’s mosque. The appearance of this type of mosque looks similar to traditional Malay house where an intermediate area or verandah (serambi) is used to entertain guests. In the traditional mosques, the verandah (serambi) is mainly used for informal religious classes and as additional prayer spaces.

The selected mosques in this study suggested that the orientation of earlier mosques built in Malaysia mostly have strong level of visibility towards the Mihrab from the entrance point. The formation of prayer lines (safs) is also uninterrupted due to the width and clarity of the prayer hall. The qualities owned by these studied mosques are mainly due to the simple lay out plan and smaller in size as compared to the other contemporary mosques.

The typological studies done on mosques built from 1700s to 1799 showed the evolution of materials used in building these mosques as well as ornamenting the Mihrab and Qibla wall. The employment of motifs on these mosque elements also faced changes over time.

Obviously, there are a lot of differences between the previous analysis on Chapter Five (mosques built from 1700-1799). First of all the lay out of mosque design built in this era (1800-1957) is substantially influenced by renowned Islamic buildings of the Medieval age, as seen by the existence of concrete domes. There are also a few mosques that received influences from the Christian’s church longitudinal lay out such as Masjid Muhammadijah (1867, Kelantan), Masjid Sultan Abu Bakar (1892, Johor) and Masjid Sultan Ibrahim (1927, Johor) mosques.
It is apparent that the colonization era changed the whole physical and architectural values of Malaysian mosques. Mosques erected during this era were designed by non-Muslim British architects such as A.B. Hubback (Masjid Jamek 1909, Kuala Lumpur) and H.A. Neubronner (Masjid Kapitan Keling 1916, Penang). Those architects and engineers thought that mosque designed in Moorish and Moghul architecture is top of the range. There were only a few wooden structures with pyramidal roof built during that period. Those traditional structures were mostly replaced by ‘onion’ shaped and ‘spherical’ domes that emerged to become the pinnacles of Islamic imagery. Monumental and grandeur design took over the humility and modesty of traditional and vernacular mosques.

Most of the Mihrab and Qibla wall of the selected mosques built during this period are of plain white or with very minimal ornamentation. Only in later years that ornamentation such as carved stucco and wood are added to the walls of the Mihrab and the Qibla as found in Masjid Sultan Sulaiman (1932, Selangor) and Masjid Sultan Alaeddin (1898, Selangor).