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13 & 14 SEPTEMBER 2018
IMPIANA HOTEL, IPOH, PERAK

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**THE INTERIOR DESIGN OF MALAYSIAN AND
INDONESIAN TRADITIONAL MOSQUE: COMPARATIVE
STUDIES**

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Abstract - Nusantara Mosque has its own classification from the perspective of building a mosque architecture in the Islamic world. The Great Mosque of Demak is the oldest mosque in Alam Nusantara and is a reference to the construction of the mosque in the 18th Century and later. The relationship between the Indonesian and Malaysian societies has sparked the equation of the construction technology of the mosque and the design of mosques in both countries. This writing is intended to analyze the design and design of mosque interior space in Indonesia and Malaysia. This comparison study examines the differences and similarities found in the Great Mosque of Demak, Java and Kampung Hulu Mosque of Malacca as the object of study. Although these two samples are within the same scope but there is a disparity between the mosque developed in Indonesia and in Malaysia. This distinction becomes wider when Indonesia and Malaysia achieve independence. Islamic architecture Mosque of Nusantara managed to break out of Arab culture and give birth to its own art and style of art. It enriches the style of Islamic architecture and demonstrates tolerance in Islam that is so clear through the language of its art.

Keyword - Interior design, Architecture, Mosque, Heritage, Islamic Architecture

1 INTRODUCTION

The main purpose of the study is to compare the architectural concepts and interior space between mosques in Malaysia and Indonesia. The research process also looks at the historical development and cultural background of pre-Islamic times, colonial times until the time of independence. This is a comparative assessment of the existence of traditional architecture that developed during the pre-Islamic period in Malaya (Malaysia) and in Java Island successfully and holistically. Design principles focus only on the concepts of interior space and the physical characteristics of traditional mosques found in both study mosques. Architectural style in the archipelago is a result of its cultural understanding, geographical position, understanding of the faith, and the level of competence to relate the form of his artwork. With regards to that, architecture has always been associated with certain time periods and becomes the visual treasures of every culture that goes on in the future.

The tradition of the Great Mosque of Demak has a great influence and is a chain of Islamic architectural journeys in the archipelago in its own unique art style. According to Drs Oloan Situmorang, the architecture of the mosque in Indonesia has a roof or a triangular roof, and no longer uses a dome. The architecture language of the Indonesian mosque is included in the *Malay-Indonesian (Indonesian) schools* and is in a distinctive architectural group¹. Architecture languages born in the archipelago are the result of a community's understanding of Islamic sharia, which has never set a form or style in Islamic architecture. The *Malay-Indonesian* community has its own distinctive features of various mosque architectural styles in the Islamic world. The difference in architectural style is the advantage and diversity of Islamic culture in the archipelago.

The Great Mosque of Demak established during the reign of Demak became the emblem of the presence and beginning of the Islamic da'wah in Java. The structure of *The Great Mosque of Demak* with its roofing roof was created in 1479 AD and is the oldest mosque in the archipelago, which shows the continuity of the tradition of pre-Islamic architecture. There is a similarity in terms of design principles and elements between *The Great Mosque of Demak*, *Maqam Sunan Bonang* (approximately 1570 AD) in Tuban, *Kampung Laut Mosque* in Kota Baru (around 1700 AD) and *Kampung Hulu Mosque* (1728 AD) (Wan Ramli Wan Daud, 2000).

The scope of this study is limited to the architectural and interior space concept of *Kampung Hulu Mosque*, Malacca and the *Great Mosque of Demak*, Java through a comparative study.

2 METHODOLOGY

This research uses qualitative research methodology, with presentation of facts in the form of building drawings of several components with scale - size, picture, detailed painting with measurements based on field data. Presentation of writing utilizes the descriptive method of analysis with cultural and historical approach. The historical method in this study refers to *Charles Seignobos's* opinion³. To obtain the necessary data, this research instrument uses literature reviews, site reviews and interviews. The main source of data collection is by reviewing and collecting the information of the study site and the secondary data with the library data and visual data.

The embodiment of the construction of the mosque reflects the local cultural values found in the mosque's construction. The building of the mosque that has been analysed, is an early development of the history of mosque construction in Tanah Melayu and in Java. The study of *The Great Mosque of Demak* shows special features in the early days of the spread of Islam in Indonesia and the archipelago. All elements that 'come' from the outside must be stirred until the local cultural values are emphasised, (Tabrani Primadi, 1999).

Although mosques that grow in Malay and Javanese Land are conventionally without using the domed roofs and towers, it is not contrary to Islamic principles and rituals. Regarding the dome and tower, it is more to functional problem solving, as explained by Seyyed Hossein Nasr (Drs Oloan Situmorang, 1995);

In the building of the mosque, the use of domes and towers is more emphasized on the functional aspects, symbolic and beauty like the dome besides being a protector of heat and rain is a symbol of the heavenly dome and reflection of the spiritual horizon. While the outer form of the dome symbolizes aspects of divine beauty or Jamal and the 'vertical' tower symbolizes aspects of God's majesty or Jala (Seyyed Hossein Nasr, 1993).

Source of primary data collection is done by reviewing and recording informations in the field and secondary data with data of librarian and visual data. The data collection and analysis is done by doing a literature review. The study of the site encompasses the surroundings of the mosque's site, the elements of the mosque, the elements of decoration and the art of bina as a whole. Observation techniques were also conducted (*participant observation*) during the study of the site.

3 RESULTS

The study of *Kampung Hulu Mosque*, Malacca and the *Great Mosque of Demak*, Java in the context of history is the main focus of this study. This research is to see the existence of similarities or differences in archaeological architecture of the archipelago. From the comparison it is assumed that the process of cultural transformation is one of the most influential aspects of the concept of the architecture of *Kampung Hulu Mosque*, Malacca and the *Great Mosque of Demak*, Java.

In general, the basic form of the mosque consists of triangles and rectangles (Figure 1). The shape of the triangle is visible on the shape of the roof and the shape of the rectangular base on the

walls and the plan of the mosque as a whole. These are the basic forms of the main geometry, which are often called "abstract geometry". This rectangle is called abstract because these elements are more commonly found in intangible objects within the observed object, but only in shape (Budi A.Sukada, 1991). For example, the triangular roof that has the three dimensions, can be considered to be composed of several triangular triangular elements, as well as the square of a mosque building is a combination of several rectangular shapes (Figure 2).

In some elements of art and architecture the basic forms of triangles and rectangles are widely found in Malay society as well as the Javanese society. Joglo's architecture and the Malay house architecture (Malacca) used many basic elements such as triangles and rectangles. The Hindu-Buddhist Hindu-Budda-Malay civilization since the first century, before the arrival of Islam to the Malay World, produced a roofed house (roof) Joglo like a pyramid house, but the roof is steeper and also produces rooflike projection whose roof meets the highest center (Wan Ramli Wan Daud, 2000).

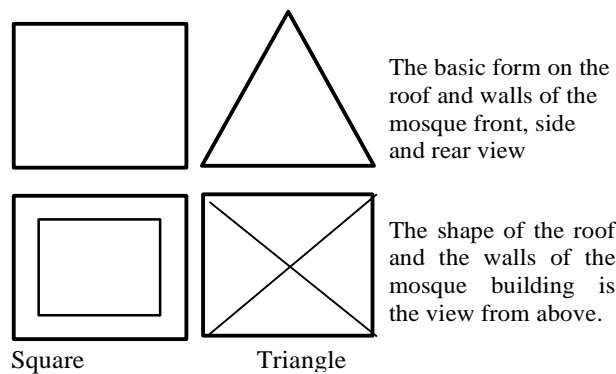


Figure 1 Basic forms of mosque building

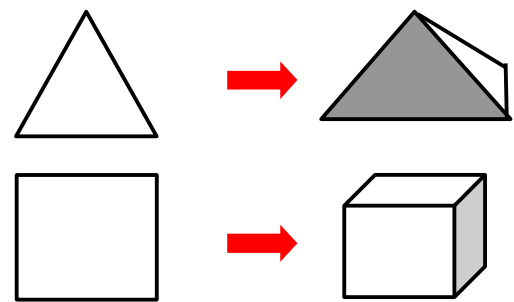


Figure 2 The transformation process creates volume (volume) on the shape of the triangular and rectangular of the Kampung Hulu Mosque, Melaka and the Great Mosque of Demak, Java

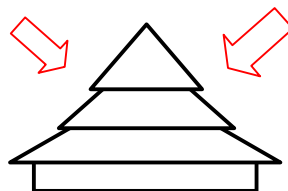
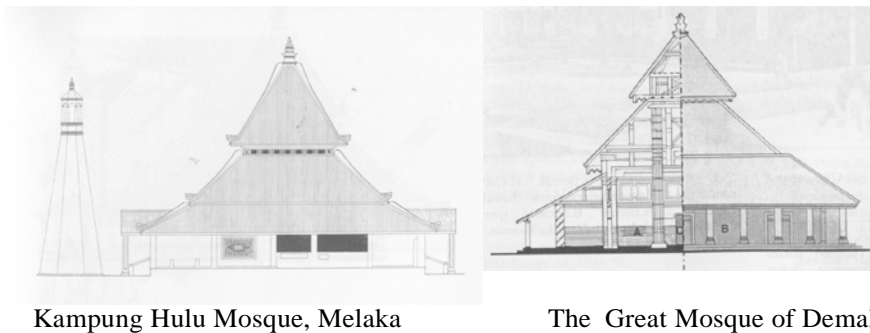


Figure 3 Drawing on the general shape and nature of the architecture of Kampung Hulu Mosque, Malacca and the Great Mosque of Demak, Java.

Triangle elements, for example in Malay culture, are often present in important events such as Sirih Junjung at the wedding ceremony, Pulut Kuning, traditional dress (tengkolong), motifs on batik (bamboo shoots) and so on. So it is quintessential that many works of the Malay and Javanese are present in figures of rectangles and triangles.

In general, the architectural typology of Kampung Hulu Mosque, and the Great Mosque of Demak is rectangular and triangular cage that has centralized, radiant and symmetric properties. In Islamic culture, the shape of the rectangular architecture exists in the form of the Ka'abah that God designates to be the prayer qibla for the Muslims.

Table 1 Ordinance Typology of Malay-Indonesian Style Mosque Architecture and Islamic Architecture

I	Basic form	Local Culture	Islamic Culture	Explanation (Seyyed Hossein Nasr, (1993))
1.	Triangle	■	●	There is a triangular pyramid in Arab (Egypt), but it is a pre-Islamic culture.
2.	Square	●	■	The square in Islamic culture is found in the form of a temple in Mecca and in the Nabawi mosque in Medina. In the cosmic Islamic architecture of the vaulted classic mosque, the four sides are the image of the earth or the material world ⁸
II.	Basic properties	Meaning in Local culture (pre-Islamic)	Meaning in Islamic culture	
1.	Symmetric			
2.	Centralized	■	■	In Islam, the Kaaba is the center (qiblah) for the people of Islah all over the world.
3.	Radiant	■	■	Because the mosque is the center of da'wah for spreading Islam it can be said that the nature of transmitting to the architecture of the Kampung Hulu Mosque and the Great Mosque of Demak is in line with the sharia of Islam.

Legend:

- Present
- Absent

3.1 Similarities and Differences

In the building of the mosque there are several components such as walls, floors, ceilings, poles, door openings and windows as well as the roof. All these aspects reflect the background and mixed elements derived from the Javanese-Chinese, Malay and Islamic Hindu traditions. It is generally known that there are similarities in the mosques of Kampung Hulu Mosque, Malacca and The Great Mosque of Demak, Java. The similarities in the style of the Nusantara mosque is observed by the shape and nature of the building. The authors argue that this similarity factor is driven by the existing culture within the Malay community and the Javanese society, which is almost identical, the pre-Islamic cosmology and belief present prior to the arrival of Islam becomes an acculturation in the local culture. The "*Local Genius*" of existing societies makes the architecture language after the arrival of Islam still revealing the previous culture. According to *Wan Ramli Wan Daud* the form of

the mosque of the archipelago is related to the meeting of pre- Islamic cultural art in order to attract non-Muslims to embrace Islam⁹.

3.2 The Influence of Foreign Culture

The roof shape of the roof over Kampung Hulu Mosque and the Great Mosque of Demak is said to be in the form of mountains derived from the culture and the previous beliefs. As disclosed by Dr Abay Subarna that:

"In symbolic terms, the shape of the roof overlap has to do with the shape of the mountains that is considered to play an important role. The form has existed since the prehistoric period in the form of punden, in the period of Hinduism associated with Mahameru because it was considered a sacred place until it was made at that time the Mahameru replicas transferred in the form of punden (Punden berundak) "

This continuity in Islam was not only in the past, but also in the last days. So do not overdo it if it is mentioned, that the form of mountains is always present in every belief, and is expressed in various manifestations (DR. Abay Subarna, 1987)

In Malaya, the shape of the mountains is always expressed in various forms by the Malay community. The shape of the mountains is often present in various forms and meanings on motifs, ritual ceremonies and so on in Malay society.

3.3 Roof of Mosque Building

The form of roof overlap on both mosques is basically almost the same as other Nusantara mosques. The roof shape of the mosque is triangular in three stages. The largest roof area is arranged on the bottom or the first section and serves as a cover for the porch area, then the medium-sized roof is placed in the second stage and serves as the cover of the internal space (the main area of the sole) and the smallest roof area is placed in the third stage (Roof top) and serves as the cover of the middle area of the prayer space around the *soko guru* pillar. Kampung Hulu Mosque is supported by four (4) pole series from diamond wood (Wan Ramli Wan Daud, 2000) while The Great Mosque of Demak is supported by 16 pillars and four pillars of *soko guru* and *soko tatal* from teak wood on the middle part.

At the top of the roof there is a *mustoka*¹⁶ that is an ornament found only in the mosque of the archipelago and in China alone, the *mustoka* contained in the Great Mosque of Demak is embroidered with the sentence "الله" (Allah) on the top. On the part of Kampung Hulu Mosque there is only a form of flowering. This flowering has three layers and gradually becomes smaller on the top. (Figure 4) the addition of the kalimah (Allah) aims to explain the function of the building in the previous time.



Kampung Hulu Mosque, Malacca



The Great Mosque of Demak, Java

Figure 4 Mustoka located at the roof of Kampung Hulu Mosque, Melaka And Great Mosque of Demak, Java. (Source: Azizul Azli 2004)

3.4 Body of the building

The Kampung Hulu Mosque Body and the Great Mosque of Demak include walls, pillars and building plans. The square plan of the mosque consists of the following space arrangements: the main prayer hall (shan), the porch room, the hall of mihrab, the pulpit, the maksura (at the Great Mosque of Demak) and the pool of ablution. The concept of designing the second room of the mosque has its similarity. Spatial planning is based on the belief that the exterior is holy and the deepest part is sacred, when compared to the basis of space planning at the mosque, the most sacred space is the mihrab.

Other structures that include the characteristics of the Kampung Hulu Mosque and the Great Mosque of Demak have a stone-built wall that also serves as a support for the roof skeleton structure. At the Great Mosque Demak (Serambi Majapahit²³.) there is only the eastern part of the mosque supported by 34 units of pillars and eight (8) of them are Majapahit Poles in the middle of the porch.

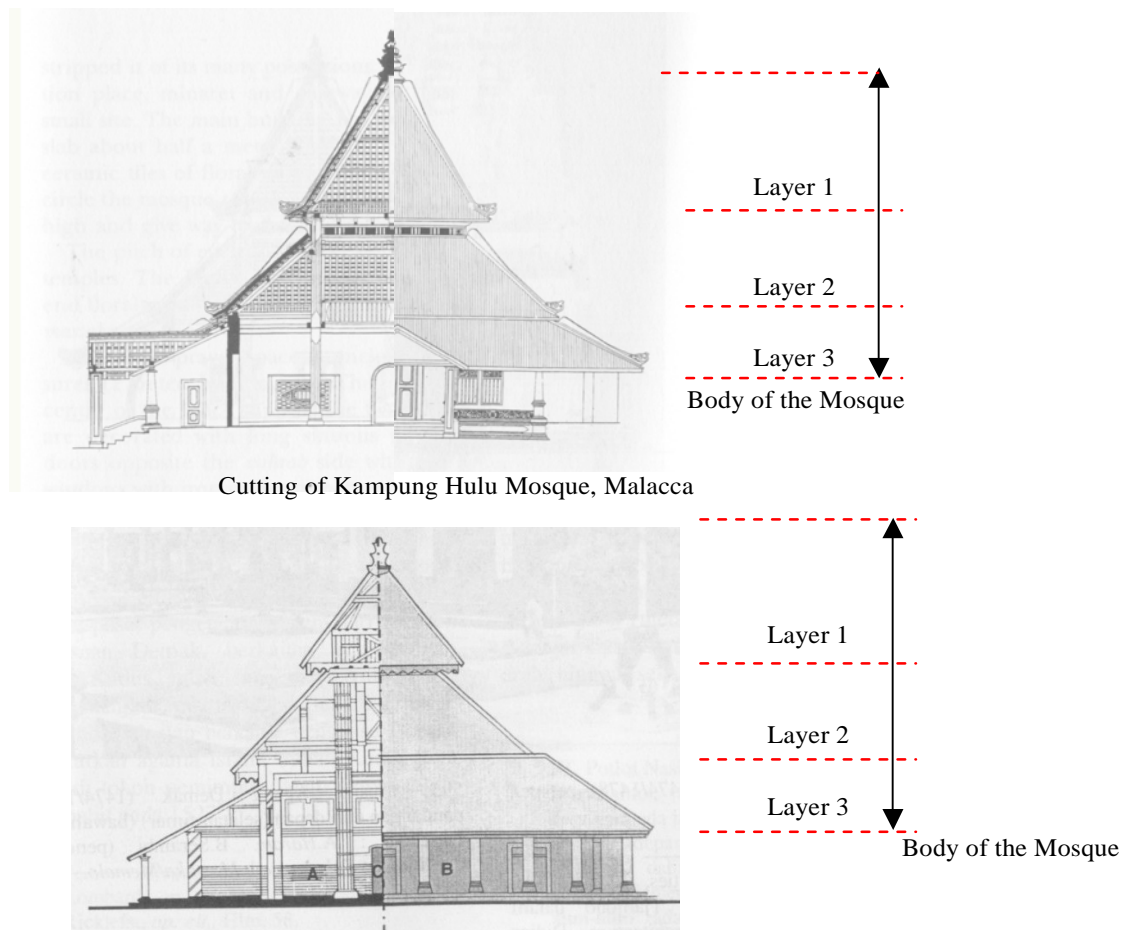


Figure 5 The shape and roof of Kampung Hulu Mosque, Malacca and the Great Mosque of Demak, Java.

The second pillar of the mosque has almost no ornamentation as well as engraving and is just left behind. The authors argue that decorative elements are reduced or abolished in the main prayer hall due to certain meanings believed to not disturb the solemnity of the pilgrims. The carvings that existed in other parts were given more attention to than the pillars of the prayer hall. This happened otherwise for the eastern port of The Great Mosque of Demak where the carving elements were so attentive and this was probably existent from Majapahit's era (Majapahit Pillar). The part of porch

pole from the circular and rectangular stones without decorations supports the verandah. Each of these pillars looks empty without any carving and decorations there. Each pole is divided into three components; Head-body-limbs. The foot of the pillar of the soko is usually made of marble stone material and without engraving. This is seen at Kampung Hulu Mosque and The Great Mosque of Demak.

If viewed from the aspect of the construction function each pillar has a similarity in the aspect of its function, as support on the roof of the mosque building. In addition to the similarity of the proportion of each pole,

3.5 Window and Source of Light

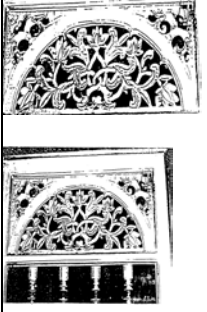
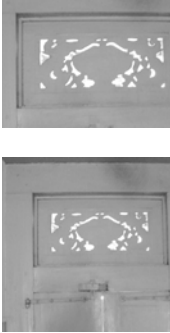
At Kampung Hulu Mosque, there is a window and a small ventilation space in each part of the mosque's body wall. On each of these windows has a grate (grille), and carved flower motifs on the top. These two aspects work in general as a place of natural light and natural ventilation in the main hall of the mosque. The Great Mosque of Demak, has larger windows and ventilated space than Kampung Hulu Mosque. The window of this wood material has a height of 1.5M and has a grille in the middle. At the top there is no ventilation hole in the Kampung Hulu Mosque.⁷

3.6 Interior space of Mosque

The Kampung Hulu Mosque and the Great Mosque of Demak have a square-shaped plan consisting of a base and a floor. The site of the mosque has similarities with pre-Islamic times, such as the royal palace building²⁴ of Majapahit. The base site of Kampung Hulu Mosque building is more rectangular with the height of the floor about 80cm from the ground.

Table 1 Comparison of Window Design and Ventilation

No	Kg.Hulu Mosque	The Great Mosque of Demak	Local Culture (Pre-Islamic)	Local Culture (after Islam)	Foreign Culture
1.			East Window: At Kg.Hulu Mosque there is influence of the Malay house architecture. The shape and type of bulk material are almost identical. The number of grilles is four (4) The Great Mosque of Demak also has an even number of 12 units	East Window: The overall form of the Kg.Hulu Mosque is still influenced by Malay architecture. In The Great Mosque of Demak the immaculate and overall material is still influenced by the Javanese architecture.	
2.	 		West Window: At the Kg.Hulu Mosque there is the same shape on the Malay house architecture. The Great Mosque of Demak. The overall shape and the immaculate material are also influenced by Javanese architecture	West Window: The whole form of the Kg.Hulu Mosque is still influenced by Malay architecture. At The Great Mosque of Demak the material and overall still follow the Javanese architecture. The even number of lattice is not unusual like the pre-Islamic	

3.			<p>Ventilation: The shape has existed and is simply a decoration of Malay architecture.</p>	<p>habits</p> <p>Ventilation : Plant motifs as a ban on the use of animate creatures in the decoration. Plant motifs are used.</p>	<p>The Lotus flower in the Upper Kg Mosque is identical to Hindu- Buddhist culture. The shape of the dragon that was present at the Great Mosque of Demak was brought by Javanese culture before.</p>
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The base site of The Great Mosque of Demak is simpler and lower where the height of the floor is about 40cm and is arranged to form a long facet off the ground²⁵. Viewed from the aspect of the structure, the floor contained in Kampung Hulu Mosque, has similarities with the architecture of Malaccan Malay houses. Likewise applies to the Great Mosque of Demak, having similarities with the stage floor contained in traditional buildings in Java.

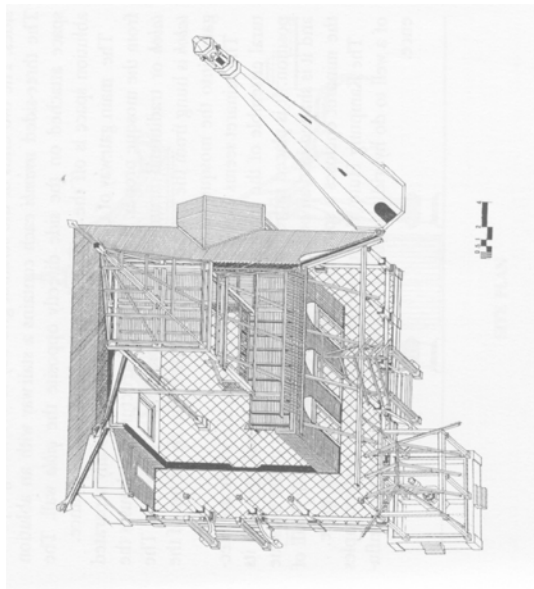


Figure 6 The site is five steps high to reach the foyer at Kampung Hulu Mosque, Melaka.
 (Source: UTM Measured Painting Survey 1987/88)

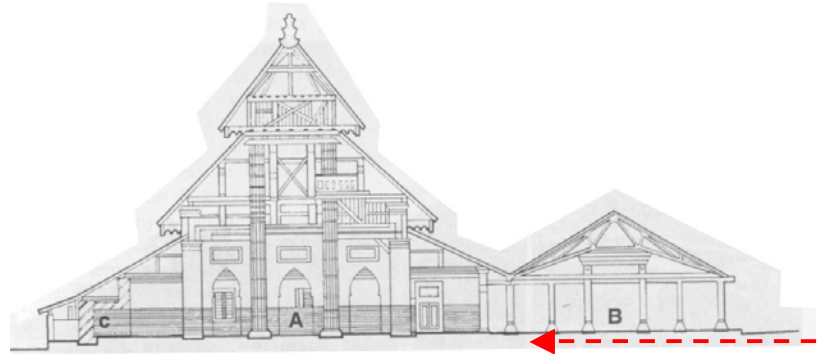


Figure 7 The site at the Great Mosque of Demak, Java elevated from ground level.
 (Source: Yulianto.S Mosque Architecture; pp. 509.)

3.7 Ablution Pool

Compelling components apart from the mosque's interior space, which has a purifying space (ablution pool). The ablution pool at Kampung Hulu Mosque, is believed to be erected along with the construction of a mosque, where it is positioned on the left side of the mosque entrance. This ablution pool is located within the building area at the end of the Eastern foyer. This ablution pool has an altitude of about 70cm off the ground and is shaped like a square plan. This ablution pool has 3 stair steps connecting with ground level.

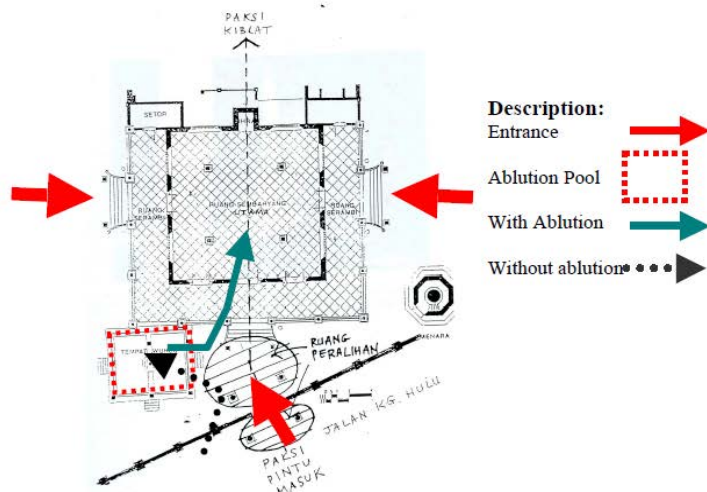


Figure 8 Entrance to mosque and Ablution Pool of Kampung Hulu Mosque, Malacca.
 (Source: UTM Measured Painting Survey 1987/88)

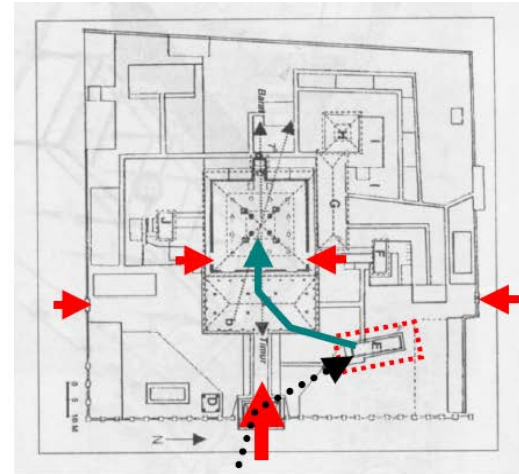


Figure 9 Entrance to mosque and Ablution Pool of The Great Mosque of Demak, Java.
 (Source: Yulianto.S Mosque Architecture; pp. 509.)

At the Great Mosque of Demak, the ablution pool, believed to have been developed at the beginning of Islam's development (15th century) lies at the right of the mosque. These two pools of ablution are not facing the direction of the qiblah but its orientation is tilted towards the direction of the Qiblah. The Great Mosque of Demak is above the ground and is not elevated like Kampung Hulu Mosque and rectangular plan.

Something interesting in the authors' observations was the fact that traditional mosques in Indonesia often have a pool of water before entering the ablution pool area, the concept of foot cleaning ponds like this has never been found in traditional mosques in Malaysia. The surrounding ponds not only serve as a place of ablution and cleaning, but are also said to be an ocean symbol (Azizul Azli, 2004).

3.8 Mihrab

The mosque found in Kampung Hulu Mosque, Malacca is built in a narrow **85 cm** wide, **166 cm** high with a depth of about **150 cm**, just enough to accommodate an Imam only. The Great Mosque of Demak, has a pulpit width, which only fits for one person. Has a width of **95 cm**, height of **170 cm** with a depth of about **165 cm**. In front of the mihrab there are tortoises and two pieces of Chinese ceramics believed to be from the Ming Dynasty. This is associated with the construction period of the mosque based on other items of the same dynasty in the

mosque museum. Animals or elements of living objects, during the observation of the author, are rarely or almost never found at mosque buildings in Malaysia. More interestingly, the mosque of the Great Mosque of Demak was lowered by 2.5cm compared to the main prayer hall floor. In spite of that, this part of Kampung Hulu Mosque the elevated part.

3.9 Pulpit

The pulpit found in the Kampung Hulu Mosque, Malacca has some similarities in terms of the shape with the pulpit on The Great Mosque of Demak, Java. This resemblance is seen from the structure and ornamentation that is present. This factor is according to the opinion of Wan Hussein Azmi that Malacca at that time had many Javanese people who came to trade and served as the army of the Malacca government. This relationship is also based on the most common marriages among the rulers in the spread of Islam (Wan Hussein Azmi, 1980). If viewed on the overall construction of Kampung Hulu Mosque, it has a dome on top. At the top there is a small mustoka as it is often found on top of the roofs of mosques. The pulpit at the Great Mosque of Demak, originated from *Dampar Kencana*, which was occupied by the kingdom of Demak as a sultan's seat (Ali Kusnan, 1995).

If observed, its cultural form and pattern is an integration of two traditions, namely the patterns of Chinese culture and Hindu-Buddhist. This can be witnessed through the carvings in the form of dragon images depicting Chinese culture. Dragon motifs and makara temples, often found on the walls of the temple building, the basic form of the motif is applied back to the surface of the mihrab field (Sulendraningrat, P.S., 1984).

Abay Subarna explains that the elements of the dragon have been present since the previous Javanese culture. The figures of the foliage carving and the lotus flower are regarded as Hindu-Buddhist culture, which is also present in the front sight of the pulpit. The lotus flower carving found in Hindu-Buddhist culture is also found in both pulpits. In the discussion framework regarding the basic motif in terms of the lotus flower elements that are considered sacred in Hinduism, it is in accordance with the principles of Islamic teachings that the lotus is one of the signs of His entire creation (Abay Subarna, 2003).

3.10 Maksurah

The special facilities contained in the interior of the building of The Great Mosque of Demak, the Maksurah are special characteristics of mosques in Indonesia and Africa, and are never found in the mosques of Malaya. The Maksurahs are made for prayer activities for sunan, sunan family and court staff. The maksurah in the mosque consists of only one unit, at the west of the left of the mihrab space.

3.11 Pawestren.

One interesting detail during this research is the part of women's prayer called pawestren. The word pawestren is derived from the word wife (in Javanese and Sundanese), which means woman or lady: Female place (pawestren) (Masjid, 2000). There are other terms such as *pawadonan* or *pagwadonan* derived from the word wadon meaning a woman or a lady. The word is considered impolite in Javanese language and later known as pawestren³⁶. Pawestren found in traditional mosques in Java tend to be at the left or south of the main male area (liwan) and are often welded or enclosed permanently. This is believed to be the influence of the Javanese traditional house architecture that accommodates the female room on the left.

At mosques in Malaya, special space for women is often at the back of the male main chamber. This entrance is also separated so that the boundaries of aurat can be controlled and avoided. Throughout the author's research, the special space placing women on the left like the traditional mosques in the Land of Java had never been found.

4 CONCLUSION OF STUDY

This study is a comparison of physical designs between the traditional mosques in Malaya and in Java, which is overshadowed by the old belief system to the culture characterized by Islamic nuances. It is believed that with the inclusion of Islam in the Nusantara area, there has been a cultural acculturation process, which has led to transformation in all aspects of life including the concept of architectural design. The author finds some differences in the Kampung Hulu Mosque, Malacca and The Great Mosque of Demak, Java. In general, it can be concluded that several aspects of architecture and interior space differ in both mosques as follows:

1. Tower; In general, mosques in Java or Malay-Indonesian style do not have a tower in the mosque, however, most mosque traditions in Melaka have a mosque tower built at the same time as the mosque's construction.

2. Ablution pool; Pools on the front of the mosque often found in traditional mosques in Java are not found in mosques in Malaya (Malaysia). This is a privilege in the design of space and the meaning of philosophy in a traditional mosque in Java.

3. Women's Prayer Room; The prayer room for women at the traditional mosque in Java is located on the left side of the main prayer hall, this does not apply in Malaya where women are often placed at the back.

4. Mosque Verandah; In traditional mosques in Java often the portions of the foyer are in the East (opposite the direction of the qiblah) of the mosque, while in the traditional mosques in Malaya, the mosque verandah is usually surrounding the body of the mosque (main prayer hall).

5. Qiblah; Some traditional mosques in Java (except the Great Mosque of Demak and the Great Mosque of Cirebon) that are found /that the direction of the Qiblah is facing towards the West, while for the people in the archipelago the orientation of the Qiblah is somewhat inclined towards the Northwest. Traditional mosques in Malaya is hardly found in this case, almost all of its mosques face towards the Qiblah.

6. Library; Most traditional mosques in Indonesia have a library as a place of science and coincide with the concept of a mosque as a place of worship. It is rare in Malaya (Malaysia) where there is a library within the mosque area.

7. Decorative items; the plant pods dominate the shape of the pulpit; this is the evolution of the ornamental arts present in Malaya and Java earlier. This art flourished with Islamic aesthetic elements, especially with the touch of the Arabic calligraphy.

8. Philosophically, Kampung Hulu Mosque, Malacca and Great Mosque of Demak, Java is a national culture that is full of philosophical values and aesthetic symbols that are expressed in interior space and architecture through the symbols of tauhid, tarekat, and the faith of Islamiyah.

The mosque's flow and style of architecture is largely influenced by the ever-expanding cultural factors as well as the existing technology as it was developed. The design of mosques embraced by a long-established cultural development in local culture reveals the wisdom of the local intellectuals in cultivating Islamic art. Islam's tolerance has also been well translated in providing a magnificent and meaningful mosque design to the Muslim community. Local cultures that are acculturated into Islamic culture further enriched the Islamic culture that has flourished before.

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