ISSUES AND CHALLENGES IN RECONSTRUCTING ISLAMIC ARCHITECTURE IN NUSANTARA: 11 Years of Experience

NangkulaUtaberta

Assoc. Prof.Dr, Architecture Department, Faculty of Design and Architecture(FRSB), Universiti Putra Malaysia (UPM)
Senior Advisor, Centre of Islamic Architecture from the Sunnah (CIAS), Architecture Department, Islamic State University (UIN MALIKI), Malang JawaTimur Indonesia.
Research Associate, Halal Product Research Institute, Universiti Putra Malaysia (UPM),
E-mail: nangkulautaberta@gmail.com

Abstract: The main objective of this paper is to unfold Issues and challenges in reconstructing Islamic Architecture in Nusantara. Based on the authors experience in discussing and explaining the ideas of Islamic Architecture in Nusantara which in this paper is representing by Indonesia and Malaysia. The discussion will consist of general scenario of Islamic Architecture in the world and Nusantara, problems of physical and non physical documentations of Islamic Architecture artifacts, Issues and problems in defining Islamic Architecture in Nusantara and values and frameworks in reconstructing Islamic Architecture in Nusantara. It is expected that this paper can start and provide a basis and framework for further discussion in redefining Islamic Architecture in this region

Keyword: Islamic Architecture, Nusantara, Issues and Challenge.

Introduction on the Scenario Concerning Approach in Islamic and Mosques Arcihitecture

In the paper entitled *Islam, Architecture and Globalization: Problematic and Prospects for Research in Indonesia* DarwisKudori divided various thoughts ,

discussions and writings on Islamic Architecture and Mosque Architecture into two main perceptions. The first perception is termed as the Critical Perception .This is   defined as a critical perception based on thinking founded on an academic approach which is rational, and academic discussions, as is found in his following observation:

"We call this perception as 'critical' because it is based on scientific methods, accumulation of knowledge and intellectual reflection (developed constantly and developed progressively in the West)"

Further he categorizes the institution as the Agha Khan Award for Architecture or thinkers on Islamic Architecture and architects like Oleg Grabar and Mohammed Arkoun into this category. In connection with the Agha Khan movement he divides this into three characteristics. The first characteristic of this movement is its openness towards experts and thinkers (among Muslims) and those outside Islam, like KenzoTange, Charles Jencks, Robert Venturi, apart from Muslim scholars like Seyyed Hossein Nasr and Muhammad Fazlurrahman. The second characteristic of this group is that its thoughts are based on an intellectual elaboration. This has happened through research in various disciplines of knowledge. The third characteristic mentioned by him is what he termed as 'modesty'. The Agha Khan movement does not make efforts to become a school of thought , however, it can be loosely termed as a forum for conducting reflections, making discussions, exchanging of ideas and experiences as well as sharing research for seeking solutions in various issues faced by Muslims.

As for the second perception, namely the ideological perception or in other words Darwis term this as Arabo-Islamist trend, is defined as an ideological perception based on three counts. The first count is that this perception acknowledges and is convinced of the existence of architecture

which is Islamic in nature, which needs to be disseminated and developed, to come face to face with Western [cultural] domination. On the second count this perception is so based on the certainty that that Islamic Architecture originated from values and principles in the foundations of Islam from the Qur'an and Sunnah, whereas the third consideration is from the reality that this group is formed in political framework and patronage of the Saudi authorities. Even though in his various elaborations Darwis is seen as taking more the side of the first perception while at the same time criticizing the second approach, even then, the classification done by him is important for the understanding of a foundation or identification of thinking and philosophical outlook which is spreading in Islamic Architecture.

Ismail Serageldin while discussing the planning of mosques as one of the major elements in Islamic Architecture, has classified the approaches taken into five categories, namely popular approach (vernacular), traditional, populist, adaptive-modern, and the last one being the modern one.[2] Concerning the space covering for services, he divides the planning of mosques into four sections namely Major Landmark Structure, Community Centre-Complex, Small Local Mosques, and Zawiyas. Through such notion of division and classification [of functions] the work is being facilitated smoothly in identifying the characteristics   and grasp of a mosque.

As for Mohammad Al-Asad, his observations are summarized in such classification [of functions] making them into two only, as explained by him in the following:

"I suggest placing these categories within an even simpler system by dividing approaches to contemporary mosque into two groups: one that accept historical precedents as main source of inspiration for generation of form and one that does not".[3]

Kemas Madani in another writing of his on mosques re-classifies again the functions of mosques into two, namely mosque an environment and next mosque as a centre of activities and spiritual devotions[4].

Hasan-Uddin Khan in his writing on mosques makes five classifications therein as constituting major elements in Islamic Architecture. This classification is based on the categories of mosque users who express their needs for such development in mosques.[5] They said classification is done based on the categories of the clients who express need for such mosques. The classification divides the mosque into The State Client, The Local Administrator, Institution, the Rural Society and the wider Society as the mosque users (clients). Since this involves much documentation for so many mosques, in various countries, this classification is very important for our literary treasury concerning mosque designs.

The Importance of Documentation in the Study of
the History and Theory of Architecture

The study of the history of architecture has the same characteristics as the study of history in general. Documentation is the most important part in the study of the history of architecture. Documentation of the history of architecture is of two types.

The first type is the documentation of the physical aspects of architecture. The physical documentation is often a review of the building, either of the structure or of the building construction methods. Studies of this kind focus on the physical part of the building. This type of documentation is very important because it is through the physical evidence of the building that we can learn about various phenomena, including the characteristics of the movement of architectural thinking.

The problems that occur from only documenting the physical aspects of architecture are that the tendency of historians is to select examples of buildings that are considered "pretty" for beauty's sake and to ignore buildings that are

considered less beautiful. Often, the overlooked relic is the one relic that is very important in the study of history, as stated by Hithcock below:

> *…The artistic value of individual buildings or, indeed, of whole cities and regions at certain periods may have been low or even, so to put it, negative-doubtless more buildings are and always have been, if not ugly rather than beautiful, at least negligible visual interest-yet we turn the history of architecture not merely to become informed but in the expectation of visual pleasure.. We even distort statistically the history of building by habitually throwing emphasis on those aspects of the production of the past that have the most positive visual qualities, paying far more attention to the temples than to the houses of the Greeks, and studying the churches of the Victorians with greater assiduity than their equally characteristic factories."[6]*

Another factor that is often problem in this approach is that historians treat old buildings as more important than temporary building. A new or contemporary building is presumed not to have historical value. But this is opposed by Statham, whose opinion is as follows:

> *A word in conclusion as to the phrase in the title-"A Short Critical History." The word 'critical' is introduced of set purpose, as an expression of the spirit in which the reader in invited to consider the monuments of ancient architecture; not as object for blind admiration, but as examples from which lesson may be learned…there is no reason why a building, because it is 1,500 or 2,000 years old, should not be criticised as its architectural treatment as freely as if it were built last year.[7]*

The second type of documentation is the documentation of the non-physical aspects of a building. This second type of study is usually a documentation of ideas, the values and social circumstances that are beyond the physical form of the building. This approach is an in-depth look at the situation that caused a building to be built, how the building interacts with its environment, and what the possibilities are for future development. This approach examines the background and the environmental issues, rather than

the physical aspects of the building. This approach sees architecture as an object that interacts with its context and not as an object that stands alone. This assertion is reflected in the following opinion:

> *The effort to establish, trough the scrutiny of visual and literary documents, what past architecture really looked like will have already involved us with question not strictly pertinent to physical form. These might include the identity of the patrons, particulars about the motivation for the building commissioned, the identity and careers of architect, the nature of the materials of construction and their provenance, matters of finance and so on…Architecture is a costly act. It engages specialized talent, appropriate technology, handsome funds. Because this is so, history of architecture partakes, in a basic way, of the study of the social, economic, and technological systems of human history…every building represent a social artifact of specific impulse, energy, and commitment. That is its meaning, and this meaning resides in its physical form.*
> *The study of a people's architecture, for example, should always be pursued within the context of people's cultural life, since Architecture, according to Hegel, represent that people's vision of the world. In fact, every civilization is characterized by its peculiar and distinctive spirit, its Zeitgeist, the overwhelming power of which holds everyone in its spell….*[8]

In the study of architecture history and community development, this second type of documentation is often forgotten. Researchers who construct architecture history and theory are often more concerned with the study of the physical aspects of buildings. This is understandable; it is easier to focus on the physical aspect that can be felt and seen rather than on the relatively more difficult aspects associated with opinions, thoughts and ideas.

However, several difficulties are encountered with this approach. (The existence of a majority opinion and the pros and cons of these opinions often make this approach seem too subjective and make it difficult to prove the truth.) To obtain an optimal study, it is important to discuss the context and the motives of the opinion issued by the study so that we can understand it more completely, as stated by Kleinbauer and Watkin below:

> *When thinking and writing about works of art, the historian in consciously or unconsciously influenced by various determinant. He does not work without aspirations,*

preconceptions and suppositions. His training, knowledge and experience provide for him an intellectual platform which to launch his inquiries. As an individual he is a social phenomenon, a product of his period and environment. So rather than investigate the visual arts in a vacuum insulated from external conditions and forces, He is guided by the times to which he belongs, and he is spokesman thereof. He stand not without but within the moving stream of the course of history.[9]

We shall also observe the variety of motives which have prompted the writing of architectural history: thus, in the nineteenth centuries the study of medieval architecture was often closely bound up with the promotion of specific religious ideas, as it was in the early nineteenth century with the rise of nationalism; the exceptional dominance in England of the country house as a building type and as a social focus from at least the mid-sixteenth to the early twentieth centuries has understandably been reflected in the scope of modern architectural writing in this country [10]

We also need to compare and classify these opinions and then analyse their suitability and their approach to allow for easier understanding. This paper will try one form of documentation and classification for the various thoughts and ideas with regard to the Islamic architecture rather than documenting the physical aspect.

The Importance of Classification in the Study of History and Modern Islamic Architecture at Nusantara

As described above, documentation is very important. It is not only useful for the study of the history and theory of architecture but is also very important for the development and establishment of a nation's culture and civilisation. Without documentation, we would not be unable to validate our knowledge.

A clear and simple example of the importance of historical architecture documentation can be seen in the documentation process that occurred at the Masjid KampungLaut in Malaysia. This mosque is said by many to be the oldest mosque in Malaysia (Figure 1), perhaps even in the Nusantara, and it is still sturdy today. However, there is no detailed explanation about how or when this mosque was actually built, and there is no evidence of the history of this

mosque. One of the most comprehensive efforts in documenting this mosque was done by the Centre for the Study of the Built Environment in the Malay World (KALAM Centre), Universiti Teknologi Malaysia.

Based on the physical and historical study performed by students at the Centre, KALAM conceived three theories of the history of this mosque. According to the first theory, presented by a local historian of Man Bin NikNik Mat, the mosque was built by the King in recognition of his faith. Nik Man said that, approximately four hundred years ago, there was a Muslim prince named Sri Vijayan Syed Mahmud Raja Muda and called "Admiral". This prince had sailed from the islands of Java to escape the fighting to seize the throne. His ship was caught in a hurricane that carried him and his subjects away to the coast in Southern Thailand. Most of his subjects began to settle in the area, while others travelled to a village called KampungLaut. Syed Mahmud, who changed his name to King Faith, then set up a shelter that eventually became a mosque. The second theory was proposed by Drs. Abdul Rahman Al Ahmadi. According to the results of his research, the mosque was built about five hundred years ago by Muslim students of Champa. These students served to spread Islam throughout Java and brought with them a prototype plan to establish mosques and three Islamic centres throughout the Nusantara. Abdul Rahman Al Ahmadi said that one of the mosques was erected in East Java, while another was the Demak Mosque. The third, the Masjid KampungLaut, was the first mosque they built.

A third theory is presented by Ustaz Abdullah bin Muhammad, who lived in KampungLanggar, Kota Bahru. According to his hypothesis, the mosque was built by two of the nine guardians of the famous saints, named SunangSunangGiri and Bonang. It is believed that these two members of the Javanese mystics, who received an education under Sheikh Mohamad Saman, had been instructed to erect the mosque. As can be seen from the above theories, there is a substantial difference between them. No one can say exactly

when and how Masjid KampungLaut was built.

Figure 1. This mosque, Masjid KampungLaut, is considered the oldest in Malaysia. It requires more documentation and a search on the history and background of its establishment.
Source: Archives of Centre for the Study of Built Environment in the Malay World (KALAM), UTM.

The Demak Mosque in Indonesia is a different situation (Figure 2). This mosque is said to be the oldest mosque in Indonesia, possible even in the Nusantara, and has a variety of records and documentation that are far more complete and clear. The mosque even has its own museum that handles documentation and maintains the historical record. Although many questions do arise regarding the many modifications and renovations done to the mosque, almost all members agree on the background and construction history, as there is extensive written evidence.

Figure 2._Some of the documentation is done at the mosque of Demak to clarify the history and development of this historic mosque._
Source: Field Survey.

After the process of documentation, an equally important process in the study of architecture history and theory development is classification. Classification is an attempt to classify data into a larger collection that has the same characteristics and the same principles.

The process of classification is the process of summarising the various existing data, making it easier to learn and to see frameworks and relationships between the data's elements. Without classifying, it is very difficult to study the available data because the relationship between one state and another cannot be seen. Hithcock and Porphyrios state the following:

The very ideaa of History of any subject assumes a sequences of discrete events (in the case of architecture, of individual building) that are rarely to be found in close proximity. The Chicago skyscraper story, for example, cannot be judged in that city alone, since two of the architect Sullivan's major works are elsewhere, in St Louis and in Buffalo. To follow the sequences of development of Greek temples or French cathedrals requires at least as extensive traveling to see all principal originals.[11]

Thus, the necessary and sufficient schema for the passage from idea to sensuously given artistic or architectural objects is as follows:

If x = work of art, and y = World-view

In order to claim that x reflects y, it is necessary an sufficient that we show that:

1.   x and y are similar;

2.   y influenced x.

Influences and similarity are therefore, necessary requirements for any historical study… the investigation of the art and architectural historian is always a description of origins and effect; it is a description of conceptual unities as manifest in iconographic or stylistic unities; it is the tale of a thematic trajectory which constitutes the linear succession of historical development.[12]

There are two types of documentation, as mentioned earlier, and the classification process is divided into both types. The first type includes documenting the physical aspect; this does not include a classification of the conceptual aspects, including the data of architecture history and theory development. The classification of the physical aspect is the classification of the elements that can be felt and seen in the data, rather than the classification of the concepts.

Issues Challenges that are often Become the Basis for the Process of Documentation and Classification of Modern Islamic Architecture in the Nusantara

This section will attempt to explain the various issues that are used as the principle of the classification process within the Islamic architecture. These issues are very important because they are used to understand and interpret the architectures of the Islamic community, particularly in the Nusantara. There are at least six (6) key issues regarding the documentation and the interpretation of

Islamic architecture in Nusantara: the history of how the community used the product in the past; the interpretation of the principles of Islamic law; the need to be compatible with the contemporary spirit and local ideas about progress; issues of symbolism; the interpretation of the value of the object; and the issue of building typology.

Issues and Challenges with the Past Use of Historical Products

The first issue that became the basis of various studies on Islamic architecture concerned the historical use of the product. Some thinkers and researchers of the Islamic architecture of the Muslim community believe that the history of a building is an important issue that must be studied to understand the concept and philosophy of Islamic architecture.

At the same time, a number of other researchers believe the contrary. They believe that buildings from the Muslim community before the birth were a product not of Islamic thought, but, on the contrary, of tradition and the social-political or the Muslim community. These researchers saw that a survey on historic Islamic buildings would not give a formula of Islamic architecture and would actually only be an image formation.

Those who believe in accepting the use of historical sources are divided in their opinions as to whether any part of Islam can be considered to reflect the history of Islam. Most of the historical success of Islam during times such as Islam's rise in Turkey and the time of SafafidUstmani is considered a suitable reference of the history of Islam. The early days of Islam itself, concerning the Prophet and his companions, are often considered a forbidden time, too important to be consulted in terms of architecture. This is clearly stated by Cresswell in the following:

> *"Arabia, at the rise of Islam, does not appear to have possessed anything worthy of the name of architecture. Only a small portion of the population was settled, and these lived in dwellings which were scarcely more than hovels."*[13]

"Such was the house of the leader of the community at Medina. Nor did Muhammad wish to alter these conditions; he was entirely without architectural ambitions , and Ibn Sa'd records the following saying of his: "The most unprofitable thing that eateth up the wealth of a Believer is building."[14]

Those who oppose studying the past use of historical buildings and objects have been divided between studying only the aspects of the architecture and using the internal framework of Islam using the Qur'an and the Sunnah as reference sources. The parties useijtihad and interpretation as a design deemed suitable for use in the future. The use of ijtihad and interpretation derives from the feeling that the basic principles of Islam are not clearly regulated in architecture because if they were, there would be no need for further ijtihad and interpretation, as in the following opinion from Serageldin:

"I do not believe that any reading of the Qur'an, at any level, or a study of the Sunna, will provide detailed instructions on how to design a house in Morocco or Indonesia, or how to design the thoroughfares of Cairo or Istanbul. Those that have tried to derive specific examples from these source are doing both themselves and the sources a disfavour. Themselves by ignoring the wider context in which we live and which must provide the major "givens" of the problems to be addressed, and the sources by demeaning them to the level of a "handbook" or "textbook" rather than treating Qur'an as eternal message of inspiration and guidance for all times and the Sunna of the Prophet as the embodiment of exemplary behaviour. If God had desire to give people specific instructions on how to build structures in the twentieth century, He could certainly have done so explicitly."[15]

Below are examples of different views that can be seen at the Kocatepe mosque design in Turkey. In the design of the mosque, it can be clearly seen how a design with a modern approach, as was done by VedatDalokay's contest-winning mosque, has been replaced by a revivalist version of the Turkish buildings in the past.
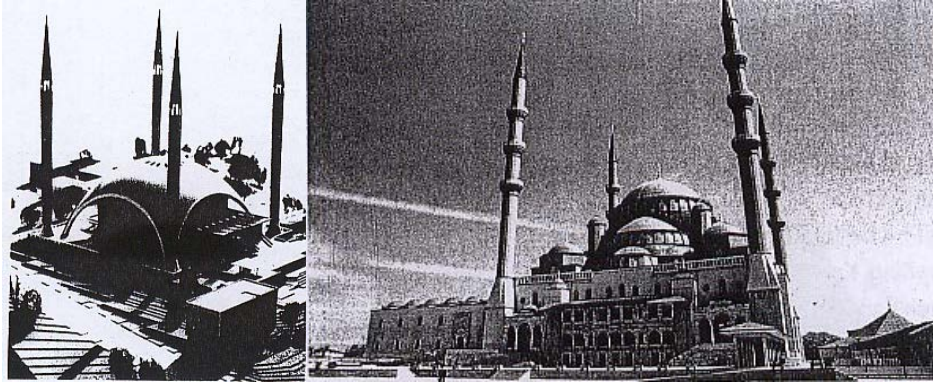
Figure 3. Kocatepe Mosque in Turkey; on the left is the design that won the VedatDalokay contest, while the right is the mosque that was finally built.

The issue and Challenges of interpretation of the Basic Laws of Islam

Another issue that is often the basis of various studies on Islamic architecture is that of the interpretation of the laws of Islam. Some scholars of Islamic architecture believe that Islam is a religion that is already complete and perfect. Therefore, there is no further study needed from outside of the sciences of Islam. With this understanding, the researchers do not see the need to review any aspects that are not considered appropriate, particularly against Muslims, with the concern that these aspects would destroy the purity of the teachings of Islam itself.

Other researchers see Islamic law as a legal framework that is complete and therefore perfect, especially in terms of worship, and that no longer needs additions and corrections. In terms of thinking, the researchers believe that Islamic thought is the result of the interaction between the fundamental laws of Islam and the situation existing in the environment. Therefore, Islamic thought must always be improved and updated to make it consistent with the contemporary community. Various opinions and interpretations of Islamic law form a foundation and affect the thoughts and theories that are producedregarding Islamic architecture.

The Need to be Compatible with the Spirit of the Time, the Spirit of the Place and the Idea of Progress

Another issue is the need to produce an architecture in accordance with the contemporary soul and spirit. This issue is closely related to the previous issues, particularly the issues concerning the interpretation of the basic laws of Islam.

Every era requires its own form and character. Therefore, the ideas and character of the old buildings cannot be used again today. Times have changed, the needs of each individual have changed, and we cannot use the architecture that was born out of the situations and circumstances of the past (which is defined differently) for the situations and circumstances that exist today. This opinion can be seen in the statements of Viollet Le Duc and Walter Gropius that follow:

"Suppose that an Architect of the Twelfth or thirteenth century were to return among us, and that he were to be initiated into our moden idea; if one put at his disposal the perfection of moden industry, he would not build an edifice of the time of Philip Augustus or St. Louis, because this world be to falsify the first law of art, which is to conform to the needs and customs of the time (Viollet Le Duc)."[16]
"Today's artist lives in an era of dissolution without guideance. He stand alone. The old form are in ruins, the benumbered world is shaken up, the old human spirit is invalidated and in flux towards a new form. We float in space and cannot perceive the new form. (Walter Gropius)."[17]

One of the main ideas born from this concept is the idea of progress. As modern men, we have to progress to meet the needs and tastes of this age. Although often more similar to material achievements, the idea is for us to move in accordance with the situation and the age. The idea of progress has greatly influenced the subsequent thinking about the architecture of Islam, especially concerning the design, the selection of materials, and the architectural language used.

The spirit of contemporary issues related to the architectural language, material selection and use of a building system should be compatible with the building settlement. Each district and area has a character and a culture all its own. Therefore, the design of a building should be prepared to grapple with these issues.

Issues and Interpretation of Symbolism

Another critical issue affecting a variety of thoughts and ideas regarding Islamic architecture is ideas and thoughts about symbolism. Some scholars suggest that spiritual and religious devoutness should be interpreted and realised in the form of symbols, which will increase feelings of faith and devotion in the people who use the building. The symbols chosen are usually elements that represent Islam. Elements such as domes, towers, arches, and calligraphy are among the few elements that are considered to be representative and characteristic of Islamic architecture.

In addition to the elements, monumental and romantic space is often planned into the various buildings that are considered representative of Islamic architecture. Ambiance is usually a grand and solemn character that has been a primary part of the design of a mosque or a building with Islamic character. With an understanding of aspects of Islamic holy reason, the design is ordered to meet a variety of additional needs besides the basic functionality.

Masjid UniversitiTeknologi Malaysia is an example of how the issue of implementation is a symbol of architectural styles. In the design of this mosque, we can see the various elements, such as the Dome of the Isfahan era of architecture, Iran's arch Iwan, the pulpit in the Cairo mosque, Mashrabiya, and the poles to support the North African-style towers of Istanbul, Turkey. All these various architectural styles have been applied to this mosque, as can be seen in picture 4.

Figure 4. Masjid UniversitiTeknologi Malaysia is an example of how the issue of implementation is a symbol of architectural styles.

Figure 5. Masjid UniversitiTeknologi Malaysia with the copied elements: Blue Gate in Iran, the Tower of Turkey's Blue Mosque and the Dome of the Masjid-i Shah in Isfahan.

Issues Concerning the Selection of Building Typology in the Context of Ritual and Secular Worship

One of the major factors that influences the traits and characteristics of Islamic architecture is the selection of building and type of buildings used for the study. A common example of a building used by students when talking about Islamic architecture is the Mosque. This is a great pity because the study of Islamic Architectures uses worn methods and Western approaches to understand and study the architecture.

Experts studying the architecture of buildings with a religious character usually see a building of religious worship or trust. This is typical of the character of Western culture, in particular Christian culture, which makes a separation between things earthly and heavenly. This creates a problem because religion and worship are rights and obligations of every individual and are separate from their secular lives. In studying Christian architecture, Western scholars and researchers usually examine Christian churches and other religious buildings usually used this perspective. This has been said by Ismail Faruqi in the following:

> *The history of religions has known two influences that sought to reduce its jurisdiction by limiting the data that constitute its subject matter: one was to attempt to redefine the religious datum in a restricted and narrow manner, and the other was an isolationist policy observed vis-a-vis Judaism, Christianity and Islam.*
> *The attempt to limit the jurisdiction of phenomena of religions by giving the religious datum a narrow definition led to theories that have tried to isolate the religious element and to identify it in terms of "the religious", "the holy", "the sacred". The problem these theories faced was primarily the reductionist's analysis of the religious phenomenon into something else that would lend itself more readily to his kind of investigation.* [18]

However, in Islam, this separation is difficult to apply, as there is no separation between religious and secular issues. Islam teaches that a life must be mixed and integrated with the world and hereafter. Things heavenly and spiritual for a Muslim should be reflected in the daily work and social interaction among Islam's adherents. Likewise, all activities in the world in any form must have the character and spirit in heaven and happiness in the hereafter. Therefore, studies that take the mosque as the only example of the typology of Islamic architecture often exclude the framework and spirit of Islam itself from the discussion.

Between Value and Object Approaches

Another issue in the study of Islamic architecture is the approach of the object. The approach is usually a direct approach using a particular form (generally taken from Islamic buildings in the past) to be used in the design and study of Islamic architecture in the present.

The value approach usually consists of research and exploration of values or of the basic principles of Islam and then it was developed into a theory of building design and development. In the architectural profession, the product of these two approaches is the same which is the building. However, the process of thinking creates different stages of exploration which make lots of different. This make the approach to the object must be improved and must move from the physical aspects of the building to focus on non-physical aspects of the building.

In its application - it is more difficult to apply, but offers added value— this approach allows for broader development because it is not tied to a particular object or objects but has strong roots through a long process of thinking. Examples of writing that seek to provide a new language of architecture based on the values of Islam can be seen in the writing of Mohammad Tajuddin. In his paper entitled 'An Alternative Discourse on Islamic Architecture: The Compatibility of Wright's Organic Architecture with the Sunnah', he tried to give a new language to Islamic architecture by taking a lesson from the values of organic architect Frank Lloyd Wright[19].

The values of organic architecture put Wright in the context of the natural environment and respect for God and convey an idea of architecture that provides democracy at all levels and to all people of the same degree. They promote integration and unity of religious activities (worship) with community activities (muamallah). Studies conducted exploring the ideas of organic architecture, as mentioned earlier, explain how they explored, developed, and

applied the designs. An application of the values of organic architecture becomes one reference in the future development of Islamic architecture.

Value Centered Discourse in Islamic Architecture

The main purpose of this section is to explain some of the principles and values which can be a basis for the construction of a thought, framework, ideas and philosophy of Islamic Architecture. The discussion itself will be divided on The Reminders of God, The Reminders of Worship and Community Contribution, The Reminders of Life Hereafter, The Reminders of Humility, The Reminders of *Waqaf* and Public Welfare, The Reminders of Cultural Tolerance, The Reminders of Sustainability and The Reminders of Public Accountability. Due to the limitation of spaces only three (3) values will be discussed in here.

The Reminders of God

Through of the verse, Allah has reminds us a lot to have more contemplating on his creation in nature. Through the various verses of the Qur'an, He invites us to contemplate a lot of natural creation and take heed of His creatures are. As can be seen on some of the following verses:

And is He Who spread out the Earth, and set thereon mountains standing firm, and (flowing) rivers: and fruit of every kind He made in pairs, two and two: He drawled the night as a veil o'er Day. Behold, verily in these things there are Signs for those who consider!
And in the earth are tracts (diverse though) neighboring, and gardens of vines and fields sown with corn, and palm trees-grown out of single roots o otherwise: watered with same water, yet some of them We make more excellent others to eat. Behold, verily in these things[20]

Nature is the evidence of The Greatness and His Almighty, having regarded   the nature will increase our faith and devotion to Him. This has been confirmed by Frank Lloyd Wright through his writings, as seen below:

"True education is a matter of seeing in, not merely seeing at. Seeing in means seeing nature. Now when popular education uses the world nature, it may mean the elements; it may mean animal life; it means pretty much from the; waist down. Whereas nature with a capital "N"- I am talking about the inner meaning of the word Nature-is all the body of god we're ever going to see. It is practically the body of God for us. By studying that nature we learn who we are, what we are, and how we are to be."[21]

Therefore, it's very important for us to show the greatness of nature as the direct creation of God when compared with the building or the product of human creation. Building design and urban planning should try to get human closer with natural environment and to close with nature. God's creatures such as tress, grass and flowers must dominate an Islamic building design and Islamic urban planning.

In designing buildings and planning urban today, the principle which prefers to preserve nature is often abandoned. The developersand architectspreferto have a flatten land, destroying its natural and then build the newbuildingas their wishes.   The natural part made separately then by form of an artificialgarden around the building. We will see how humans colonized theseclusionof nature through the efforts of these natural elements from the productof human creation.

One pretty good example in terms of integrating nature with buildings can be seen in the building design by Frank Lloyd Wright. In his design, Wright does not necessarily to flatten the soil and land in his site, but he carefully chose a tree or a natural element that can be used as main element of building. After that, he will carefully build up the mass among the natural elements. In selecting of building materials and ornamentation, he was carefully to take the element which has character that appropriate with natural surrounding conditions. It's different with the design of large buildings such as palaces or

classical buildings which concerned with symmetrical aspect and building facade, the building by Wright is more moving organically, asymmetry and oriented to space on the inside. As seen in several examples of his buildings following:
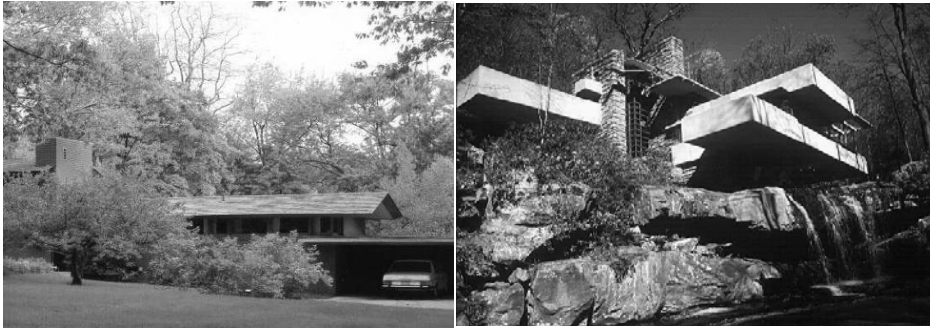

Figure 6. An example of several design building by Frank Lloyd Wright

The results of this design approach was extraordinary, the building will blend with natural surroundings. Natural elements will look dominate, while the building will look humble and stand in harmony with its surroundings. Although Frank Lloyd Wright was not a Muslim but his methods and approach design looks more Islamic than many Muslim architects who only put Islamic symbols than the substance of his religion.

Besides the design and construction of building mass, the natural element such as sunlight, air flow, natural sounds and the gurgling of water needs to be integrated into the building. Buildings wherever possible need to use a friendly energy source among its surroundings. The use of artificial lighting and aeration which can damage the environment should be avoided and its negative impact should be minimized, so it would be create harmonious relations between human and the natural surroundings, as a means of forming our love to God.

The Reminders of Worship and Community Contribution

Islam is a religion which is very different with other religions, because it not only regulates the relationship between human and God, but also govern how the human relations in the context of a relationship with God. In theoretical and practical, this principles are quite complex, because it did not just talk about worship aspect, but also talk about *muammalah*and struggle to improve human life. This happens because the concept of worship in Islam fused with the daily life of Muslim themselves. This is seen from the verses following:

> *Alif, Lam, Mim. This is the Book; in it is guidance sure, without doubt, to those who fear Allah; Who believe in the Unseen, are steadfast in prayer, and spend out of what We have provided for them; And who believe in the Revelation sent to thee, and sent before thy time, and (in their hearts) have the assurance of the Hereafter. They are on (true) guidance, from their Lord, and it is these who will prosper.[22]*
> *The believers must (eventually) win through,- Those who humble themselves in their prayers; Who avoid vain talk; Who are active in deeds of charity; Who abstain from sex, Except with those joined to them in the marriage bond, or (the captives) whom their right hands possess,- for (in their case) they are free from blame, But those whose desires exceed those limits are transgressors;- Those who faithfully observe their trusts and their covenants; And who (strictly) guard their prayers;- These will be the heirs.[23]*

Apostle himself through the various Hadith expressly said that a Muslim is not an individual who stands alone and looking for faith and piety for itself. A Muslim is a part of the community so they needs to fight for the good and welfare of its community, as seen in some of following Hadith:

> *Abu al-Darda' reported the Apostle of Allah (may peace be upon him) as saying: Shall I inform you of something more excellent in degree than fasting, prayer and almsgiving (sadaqah)? The people replied: Yes, Prophet of Allah! He said: it is putting things rights between people, spoiling them is the shaver (destructive).[24]*
> *Abu Dhar reported the Apostle of Allah (may peace be upon him) as saying: He who separates the community within a span takes off the noose of Islam from his neck.[25]*

In the world of architecture, this matter becomes a principle that carries enormous implication. In designing the mosque for instance, the idea of worship and community service principles makes the mosque is not only a place for prayer and ritual worship. But also serves as a center for daily activities and interactions as well as the activity center of Muslim communities in the region. This means that it is important in designing space of mosque to be made in such a way that allows other activity besides prayer and *i'tikaf* to run Activities such   as sports, seminars, discussion of   religious,   schools and education   centers,   libraries, commercial activities   and other   activities that can   strengthen *ukhuwah* and   *silaturrahim* should   get   enough   attention   as ritual activities.

Hence, the mosque should be designed to be able to attract the attention and   invite   the   congregation to join and   active in   it. The   mosque is   not   a monument   or   sacred   building   which   was placed separately   and alienated from community. It   must be   the   center   of activity that   unites and becomes a means for   various   community   activities.   Therefore, the   elements such as fences and   walls of   buildings should   be   more   open and   give   the impression to invite rather than forbid people get into it.

The character of the mosque as mentioned above is quite unique when compared with other worship buildings such as churches or temples. In church or temple   building,   the   space   in the   building   wherever   possible should be made as   quite   as   and   as   solemn   as   so   people   can worship   humbly submissive, while at   the mosque   should   be apportioned   between the   part that allows the prayer   humbly   submissive   with another   part   that allows movement and   more   freely   activities. Therefore is necessary to design and zoning the mosque more clearly and dynamic.

Reminders of Life Hereafter

This principle is a very important principle but often overlooked by many people. The death and the life after death become an important pillar of principle of life, philosophy, and faith in Islam. As a human we've often lulled by busyness of the world, and then forget that we are going to die. In Islamic Faith there is principle stated that after death every person will get a reply from their action in life. In various verses, Allah has reminds many people to prepare a provision for facing life after death with increasing charity in this world. This can be seen on a few verses following:

> *It is not righteousness that ye turn your faces Towards east or West; but it is righteousness- to believe in Allah and the Last Day, and the Angels, and the Book, and the Messengers; to spend of your substance, out of love for Him, for your kin, for orphans, for the needy, for the wayfarer, for those who ask, and for the ransom of slaves; to be steadfast in prayer, and practice regular charity; to fulfil the contracts which ye have made; and to be firm and patient, in pain (or suffering) and adversity, and throughout all periods of panic. Such are the people of truth, the Allah-fearing.[26]*
> *Those who leave their homes in the cause of Allah, and are then slain or die,- On them will Allah bestow verily a goodly Provision: Truly Allah is He Who bestows the best provision.[27]*

Apostle itself also reminds us about the importance of be careful in our life to prepare the life after death, as seen in the following Hadith:

> *Anas b. Malik reported: There passed a bier (being carried by people) and It was lauded in good terms. Upon this the Apostle of Allah (may peace be upon him) said: It has become certain, it has become certain, it has become certain. And there passed a bier and it was condemned in bad words. Upon this the Apostle of Allah (may peace be upon him) said: It has become certain, it has become certain, it has become certain. 'Umar said: May my father and mother be ransom for you! There passed a bier and it was condemned in bad words, and you said: It has become certain, it has become certain, it has become certain. Upon this the Messenger of Allah (may peace be upon him) said: He whom you praised in good terms, Paradise has become certain for him, and he whom you condemned in bad words, Hell has become certain for him. You are Allah's witnesses in the earth, you are Allah's witnesses in the earth, you are Allah's witnesses in the earth.[28]*

Cemetery is one of the architectural forms of this principle. It's quite difficult to find literature which relating with theories and concepts of cemetery in Islamic architecture context, because it is usually considered taboo or not important. But if we look at the various Hadith by the following, we will find that cemetery is very important element and need to get serious attention.

> *It is narrated on the authority of 'Amir ibn Rabi'a (may Allah be pleased with him) that the Prophet (may peace be upon him) said: Whenever you see a funeral procession, stand up for that until it moves away or is lowered on the ground.[29]*
> *It is reported on the authority of Ibn Juraij that the Holy Prophet (may peace be upon him) said: Should anyone amongst you see a bier he must stand up so long as it is within sight in case he does not intend to follow it.[30]*

Cemetery is an important building, because it is built not for people who have died, but as a remembrance for those who are still alive. Therefore, the placement of cemetery should be put in place that visible easily from everyday life. Humans need to constantly remind that they will die sometime, so they will be more careful and considerate to the surrounding community. If the land price which is expensive be the reason for site selection of placement cemetery, then it maybe just by used symbols or monuments to indicate that there is a cemeteryatthatplace.

Considering the importance of cemetery for everyday life as described above, cemetery needs to be planed and designed so people can easily come and make pilgrimages there. In cemetery should to provide the facilities to support its main function, such as toilets and space for take a rest. It's also shall to provide spaces that can be used by people as fervently for remember death and increase their devotion.

Conclusion

This paper has explained at length the importance of factors other than the physical documentation of buildings, such as the documentation and the

classification of ideas and thoughts in the study of the development of Islamic Architecture. We can see that sometimes factors outside of Islam have a major influence on the interpretation and the application of what is understood as the architecture of the Islamic community. Without an effort to document and study thoughts, ideas and theories about the beliefs and the community of Islam, we will only produce plagiarism and imitation. This lack of originality will, in turn, give a negative image of Islam.

The discussion above is one attempt to raises a variety of ideas and theoretical framework of Islamic architecture that was born from the Qur'an and the Hadith as basic principles of Islam.

It is different with the typology studies which are usually conducted in various studies of Islamic architecture, this approach is trying to take a deep looking into the value systems in Islam and then implemented it in the building design. From the above study, can be concluded that in an effort to understand and construct theoretical framework of Islamic architecture is required to understanding the internal values of Islam, understanding about basic theories of architecture, understanding about socio political conditions of community, understanding about early modern values, understanding about sustainability environment aspects and understanding about the function of contemporary buildings.

If we have to presented Islamic architecture in the simplest statement, it might be:

Islamic Architecture is a design approach that has as its anchor the values of the sunnah which is interpreted within the specific cultural context framed in an environmentally sustainable technology.

Notes:

1. See DarwisKhudori, Critical Pedrception while the second one is termed as the Ideological Perception, in a working-paper in the Third

International Symposium on Islamic Expression in Indonesian Architecture, "Tectonic Dimension in Islamic Architectural Tradition in Indonesia, p.60.

2. See his paper:IsmailSerageldin, Contemporary Expressions of Islam in Buildings: The Religion and Secular, in the International Seminar , Agha Khan Awards for Architecture, Jakarta & Yogyakarta 15[th-19th] October, 1999, p.28.

3. See the proceedings of the International Seminar, Agha Khan Awards for Architecture, Jakarta &Ygyakarta 15-19 October, p.28.

4. See proceedings of the International Seminar , Agha Khan Awards for Architecture, Jakarta & Yogyakarta 15-19th October 1990, p.34.

5. See his working-paper :Hassan-Uddin Khan, "The Overview of the Mosque, an Overview and Design Direction", in the International Seminar, Agha Khan Awards for Architecture , Jakarta & Yogyakarta 15-19 of October, 1999, pp.109-126. See also the classification based on the characteristics of the area in his book :The Mosque: History, Architectural Development & Regional Diversity (2002), New York: Thames & Hudson

6. Hitchcock, Henry Russell (1941). The Nature of Materials, hal 11

7. Statham, H Heathcote (1912). A short Critical History of Architecture, hal 11

8. Kostof, Spiro (1985). A History of Architecture: Settings and Ritual, hal 7

9. Kleinbauer. Eugene W (1971). Modern Perspectives of Art History. New York: Holt, Reinhart & Winston Inc.

10. Watkin, David (1980). The Rise of Architectural History. London: The Architectural Press

11. Hitchcock, Henry Russell (1941). The Nature of Materials, hal 11

12. Porphyrios, Demetri (1981). Notes on Method. Architectural Design Vol 51 No 6/7, Architectural Design Profile, hal 99.

13. Lihat Creswell. KAC (1968), A Short Accoumt of Early Muslim Architecture, hal 1

14. Lihat Creswell.KAC (1968), A Short Accoumt of Early Muslim Architecture, hal 3

15. Lihat Ismail Serageldin (1989), Faith and the Environment: An Inquiry into Islamic Principles and the Built Environment of Muslims, hal 213.

16. Curtis, William JR (1982), Modern Architecture since 1900, hal 14.

17. Curtis, William JR (1982), Modern Architecture since 1900, hal 118.

18. Lihat Al Faruqi Ismail (1992), Al Tawhid: Its Implementation for thought and life, hal 416-417.

19. Mohamad Tajuddin bin Haji Mohamad Rasdi, An Alternative Discourse on Islamic Architecture : The Compatibility of Wright's Organic Architecture with the Sunnah, kertas kerja pada mAAN Conference, National University of Singapore 4-6th September, 2002

20. QS Ar-Rad 3-4

21. Wright, Frank Lloyd, Truth Against the World, page 269

22. QS Al Baqarah 1-5.

23. QS Al Mu'minun 1-10.

24. Sunan Abu DawudVol.III, page 1370

25. Sunan Abu DawudVol.III, page 1332

26. QS Al-Baqarah: 177

27. QS Al-Hajj: 58

28. SahihMuslim Vol. II, page 451

29. SahihMuslim Vol. II, page 454

30. SahihMuslim Vol. II, page 454