

REFLECTION ON THE NATIONAL ARCHITECTURAL IDENTITY OF MALAYSIA: A QUALITATIVE STUDY BASED ON THE THOUGHTS OF ACHMAD MOERDIJAT

*Nayeem Asif¹, Muhammad Zulhilmi Mohd Zuki¹, Muhammad Haikal Hussain¹, Muhammad Aliff Zharfan Mohamad Fouzi¹, and Ridho Ardiansyah¹

¹*Department of Architecture, Kulliyah of Architecture and Environmental Design, International Islamic University Malaysia, Jalan Gombak, 53100, Kuala Lumpur*

**Corresponding author's email: nayeem@iium.edu.my*

ABSTRACT

National Today's Malaysian architecture is a synthesis of architectural languages in which western ideas, ranging from the Neo-Classical to the International Style and Post Modernism, have a strong influence. The primary issue concerning Malaysian architecture is that Many architects today realized Malaysia lacks an identity if its own in terms of architecture. The lack of discourses, research, and documentation on Malaysian architectural identity are among the factors that contributed to a persistent misunderstanding of architecture identity and its association with the political, economic, and socio-cultural context of Malaysia. The objective of this paper to document the socio-cultural and professional thoughts of the renowned designer Achmad Moerdijat on the national architecture identity of Malaysia. The respondent was selected to gain more insight into this issue, considering his attachment period and architectural practice in the Malaysian context. The aim is to find out his design philosophy and principle and further his opinion on the subject matter of the national architecture identity of Malaysia. The research proceeded through an exclusive interviewing session with the respondent, where he shared his opinion on the issue in hand. The findings showed that Malaysia is still in search of the architectural identity itself. It is due to the lack of research by the architects in terms of the culture in Malaysia. Furthermore, clients only look forward to the aesthetics looks rather than implying the National Architectural Malaysia style in their projects. The aesthetics looks may increase the profit through popular opinion, but sometimes it comes at the cost of losing the national identity. Further research on this topic is necessary to gain a holistic view of Malaysia's national architectural identity.

Keywords: *National architectural identity, Malaysian architecture, Achmad Moerdijat*

INTRODUCTION

Architecture is all about science and art that combines to form a place that can suit people in there for them to find comfort. Experiencing a great architecture is like enjoying the finest of natural environments. Architects express their thought in their work, and the emotions and imagination sparking through it inspire others. Their philosophy always guides great architects in design. They follow their guts and knowledge in designing buildings that provide the best result for people. Today, Malaysian architecture can be defined as syntheses of many architectural languages in which some are strongly influenced by western design. The country portrays a unique diversity in so many aspects, cultural, natural, diversity, and races. This national identity of Malaysia is tough to describe in architecture, as there is no singular significant aspect to represent Malaysia as one nation in terms of architecture (Hussain, 2015; Ismail, 2018; Mohd Rasdi, 2005). Many iconic buildings were built in Malaysia, but it somehow neglects the true meaning of Malaysia's national identity.

This study's primary objective is to contribute to the current debate on Malaysia's national architectural identity through the eyes of Ir. Achmad Moerdijat. In achieving so, the philosophy of the architect towards design came into discussion. In theory, national architecture identity is perceived as a unified idea of the architectural language of a particular nation. In practice, every architect is motivated by his design philosophy, which in turn presents a problematic position to the country's intellectual architectural dilemma.

Concerning Ir. Achmad's perspective on the national identity of Malaysian Architecture, it is undoubtedly complicated to officially to establish since Malaysia is represented by more than one race or ethnicity that have strong character and differences. Furthermore, each of these ethics steadfast with their tradition and culture. Malaysians were assimilated, amalgamate, and acculturate along the 60 years of independence of Malaysia. But the interlude is still intense enkindle by a lot of factors. Ir. Achmad Moerdijat believes that this architectural style of Malaysia can change as it's required a lot of effort from a lot of parties. These things will only need some time. On the other end, buildings following the universal language of the International Style, such as highrise offices and housing, have little regard to Malaysian socio-cultural context and do not address the local architectural identity, cultural background, and climatic conditions.

The outcomes were also costly and threatened the sustainability of the country's environment and culture. In Malaysia, the attempts to evolve a Malaysian identity in architecture constitutes an integral part of the efforts to forge the national culture. The public should be exposed to the richness and the virtues of traditional architecture in Malaysia and the Malay world, in general, using the mass media. It is to instill a sense of pride in their heritage and hopefully influence prospective clients to desire modern buildings with traditional characteristics. Ir. Achmad believes that Malaysia can be added value once it is to be known by the world. People will acknowledge that Malaysia has its standard. People need to change the mentality and helps to improve the architectural style in Malaysia. Churchill once said that "We shape our buildings; therefore, they shape us." Hence, this to be explained, the Malaysians need to be together to relieve back our National Architectural style.

THE ISSUE OF NATIONAL ARCHITECTURAL IDENTITY

Every nation is characterized by some tangible and intangible properties of which architecture or built environment plays a significant role. (Academy of Science Malaysia, 2017) With the tide of rapid globalization, Malaysia has undergone distinctive periods of architectural styles visible in its cities and villages. In contrast, the traditional style remains bold and withstanding through the wind of change. Traditional Malay architecture has the potential to create a Malaysian identity in Malaysia's built environment, which can give Malaysian cities a distinctive introduction to the global world as one of the most prosperous and advanced society yet having an identity of its own preserving the rich history of this region.

Malay Traditional Architecture is one of the precious architectural heritage. As stated by Gurupiah (1998), Malay Traditional Architecture has been designed by the Malay ancestor to meet their socioeconomic, cultural, and environmental needs. At the same time, it also reflects the creative and aesthetic skills of Malays. (N Utaberta et al., 2020). As Malaysia developed, there are numerous numbers of buildings that have been designed and constructed, as gone through the pre-independent and post-independents period. (Mursib & Mohamad, 1998). As stated by Hegvold (1990), the first generation of Malaysian architects are mostly graduated in a foreign country, which results in the adaptation of foreign country design elements adapted to contemporary building design in our country. (Hegvold, 1999). This scenario has been seen as a threat by the Malaysian government as there is no significant identity representing our very own heritage reflected in the most building in the cities. The Conference on "Toward National Architecture Identity" held in January 1981 initiated by the government was a starting point to solve this issue. As in the conference report (1981), one of the resolutions is to adapt the values in Malay Architecture in the modern context. (Hussain, 2015).

After 36 years of the Conference, there are several attempts to follow this guideline, in which some are successfully adapted, and some are failed.

THE NEED FOR MALAYSIAN NATIONAL ARCHITECTURAL IDENTITY

Today's Malaysian architecture is a synthesis of architectural languages in which many are strongly influenced by western ideas, ranging from the Neoclassical to the International Style and Post Modernism. Since the early 1950s, architects and leaders in the Federation of Malaya realized that many new buildings built in the country lacked Malayan identity and was insensitive to Malayan context. They called for architecture for Malaya through the publication of several articles in PET A; the Journal of the Federation of Malaya Society of Architects. (Hussain, 2015).

Since then, architects and scholars have attempted to produce architecture that identifies with Malaya (later Malaysia). The attempts led to a search and discourse on Malaysian architecture identity. The early approaches to identification saw the universal and progressive interpretation of Malaysia as a democratic and multi-ethnic country. Buildings such as the Parliament, National Mosque, and National Museum were among the examples. (Lim et al., 2010; M. T. H. M. Rasdi, 2010; Nangkula Utaberta & Rasdi, 2013). However, later years saw this approach being constrained to a more ethnic-oriented and revivalist idea, of which the Putrajaya Prime Minister Office is an example. On the other end, buildings following the universal language of the International Style, such as highrise offices and housing, have little regard to Malaysian socio-cultural context and do not address the local architectural identity, cultural context, and climatic conditions. (Goh & Liauw, 2009). The outcomes were also costly and threatened the sustainability of the country's environment and culture. (de Wit et al., 2013; M. T. M. Rasdi, 2015).

Primarily, this paper tends to create an understanding regarding the national architectural identity in Malaysia due to the lack of information and research done on this matter, which leads us to a loss and confusion due to the multicultural environment and lifestyle that Malaysia has been adapting for an extended period, that leaves us questioning what the true Malaysian architectural identity is and if Malaysia factually was known for one.

METHODOLOGY

Research design

This research has been conducted through qualitative strategy as the focus of this research is to acquire an expert's insight into a particular issue. According to this study's scope, one respondent was selected based on his attachment period and professional contribution in the field of architecture in the Malaysian context. The aim was to capture his insight on the research issue in detail. This approach would allow the researcher to contribute to the concurring discussion on the national architectural identity from a singular perspective, which will open the window for comparative study in future research on a similar issue.

Data were collected by semi-structured interview. The respondent was presented with a pre-defined set of questions, and answers were recorded in written format. On 7th October 2019, the interview session was conducted with Ir. Achmad Moerdijat in his office Kumpulan SeniReka Sdn Bhd, located at Bandaraya, Kuala Lumpur. Basic instruments were used to capture the interview, such as notebooks, pens, and a camera for still images. Interview scripts were drafted using quick notes

during the interview session, and later, the draft was detailed out on formal transcript. The interview questions were arranged under three major headings, namely, the design philosophy of the respondent, his approach to interpret the philosophy into his projects, and lastly, his opinion on the issue of national architectural identity based on his knowledge and experience on the subject matter. According to the nature of the semi-structured interview, the respondent was given the freedom to express his opinion guided by the three major headings. Each of the umbrella topics helps to gain a deeper understanding of the respondent's point of view regarding the issue under discussion.

The interview script was analyzed through descriptive analysis. First, the interview script was studied carefully. The response from the architect was divided into two major sections: 1) the design philosophy and 2) opinion on the issue of national architectural identity. Further, the two sections were organized based on themes generated by identifying issues mentioned by the architect. Four themes were generated from the design philosophy section, and following that, four themes were generated from the discussion on national identity. Combining the ideas presented in eight themes, section 5.0 highlighted the resolution proposed by the architect to move forward with achieving national architectural identity. The next section of this paper will present the findings and analysis from the interview as well as a conclusion with the projection for further research on the issue.



Fig. 1 Interview session with the respondent at Kumpulan Senireka Sdn Bhd office
(Source: Author)

Respondent information: Ir. Achmad Moerdijat and Kumpulan SeniReka Sdn Bhd

Ir. Achmad Moerdijat is a Senior Architect at Kumpulan Senireka Sdn Bhd. He was born during Dutch colonization in Surabaya. He was a young boy that has an interest in technology and also art. So, he was furthering his study by entering automotive school. There, he was introduced to civil engineering and grow another interest in another field. Finishing his studies in Indonesia, he went to work in Saudi Arabia and then currently up until now, working his passion in architecture here in Malaysia. He came to Malaysia in 1981 and now age 76 years old.

The respondent is a Senior Architect at Kumpulan Senireka Sdn Bhd. Kumpulan Senireka was established in 1973. Since commencement, the firm has achieved a great maturity that enables it to be proud of its records and capable of undertaking projects of any complexity and size. The firm was done completion a lot of projects ranged from shopping complexes, highrise offices, multi-use complexes, industrial complexes, universities and educational facilities, museums, hospitals, and other institutional buildings, banks, hotels, palaces, Islamic Centres; and from individual houses to

specialty buildings, including the Kuala Lumpur Tower. The firm provides professional services in Architectural Design and Planning, Consultancy on Project Feasibility, Urban and Environmental Planning, Site and Master Planning, Interior Architecture and Space Planning, and Project Coordination and Management.

FINDINGS

Design Philosophy of the respondent

Responding to both physical and psychological needs of the user

Ir. Achmad Moerdijat address Architecture as dedicated to the human being, physical, cultural, and mental. Architecture is to house or cover the activity of the human being, not only to physical but to maintaining one's psychological, cultural, individually, or in community. In his opinion, the tool or the language of an architect is nothing more, nothing less than space. Space is designed considering the function, the users' demand, and the users' experience. The synergies of all the aspects make the tool of an architect serve and convey the language successfully. Therefore, having a proper space creates an excellent function for human beings.

"I always think that architecture is to house and cover human beings, not only in physical, physiological, cultural, individual, nature, and social. That what nothing less, nothing more than space."

The respondent believes a building should be dedicated to the needs of humans and serve humanity by giving rights and comfort for them. Architecture does not apply only to cover the human social activities but also to cater to the surrounding context as well as respecting the culture of the community itself. Moreover, architecture also takes into consideration in serving social needs and activities physically and psychologically to create a comfortable and livable architecture. Apart from that, he also believes that architecture, spaces, the built environment, and cities play a pivotal role in human rights. Ir. Achmad's goal is to make quality spaces accessible to all kinds of people.

Good architecture speaks for itself

Beauty is subjective in this idea which is made beauty serves as the function of the building itself. Simplicity often denotes beauty, purity, and clarity of design. It shows neatness and functional and also indicates its honest form. Good architecture speaks for itself. Design, art, science, and imagination are essential at the inception of any design project. Ir. Achmad believes buildings define the surrounding public realm. Architecture does not only restrict its form but also respect both natures as well as human culture. Every idea shows a process, and every process includes a step to strive for the betterment. The same goes for architecture; there will always be a design process. This design process should always include precedents and analysis studies. Past works are an invaluable source of inspiration to the firm itself as current undertakings. At the same time, analysis of the site and the client's needs will eventually equip the firm for better decision making. However, this determines the design's path to agree and according to the client's requirements. Ir. Achmad stresses the need to provide the best solutions to every building problems.

Lack of Islamic values in Malaysian architecture

This respondent also believes modern architecture in Malaysia lacks Islamic value in it. As a thriving and contemporary Islamic country, Malaysia has many iconic buildings such as Lembaga Tabung Haji, Menara Telekom, Petronas Twin Tower, Maybank Tower, Menara KL, etc. However, the

country somehow portrays less value of Islamic architecture in those iconic buildings. With Islam being the official religion, Islamic architecture featured buildings can be found in a few such as Dayabumi Complex, National Planetarium, etc.”

“...the intention (to incorporate Islamic elements) is to integrate the Islamic architecture with Malaysian identity, culture, and environment aspect that will be a consideration, to make sure the design work well in this context.”

Islamic Architecture plays a significant role in influencing his design work considerations. The respondent's idea of bringing Islamic architecture into the buildings can be seen through his projects. Ir. Achmad and his team often apply the philosophy of Islamic architecture into the design, for instance, Dataran Putra, Masjid Besi, Menara KL, etc. He was there with Senireka while the firm got the opportunity to enter Putrajaya while the place was still in early development. He said there were unofficial design principles in designing throughout Putrajaya, reviving and portraying the characters of Islamic Architecture. Upon designing afterward, he tries to embroider the Islamic Architecture features. He uses all the simple Islamic geometry forms and applies them to the building. Ir. Achmad also implements some of the Islamic elements such as *Murqanas*, a form of ornamented vaulting in Islamic architecture into his buildings. It is defined as a series of dome one of the other. The beauty of *Muqarnaz* can be seen in the ornaments that shape the form itself, but the simplicity of his design is also maintained. Apart from its form, the respondent also applies Islamic architecture in the building, serves as the building functionality rather than having Islamic patterns as only a facade. He adds that Malaysia, although it is a small country, has a big potential of leading an Islamic country, not only in a legislative manner but also, can be represented through architecture.



Fig. 2 Masjid Putra: An interpretation of Islamic architecture in the Malaysian context
(Source: https://commons.wikimedia.org/wiki/File:Putra_Mosque,_Putrajaya.jpg)

The principle of Amanah (trustworthiness)

Great architecture enhances our daily life in a way that we necessarily or expect. The best building is the one that can make occupants more productive. As Achmad Moerdijat, he applies all knowledge in this field to serve great architecture to people. He focuses more on the function of the spaces for

users. The beauty can be secondary after the function. This shows that great architects provide the best facilities for users. The idea of comfort can be achieved through it. For Ir. Achmad Moerdijat, keep a balance between the respect of the client's wishes and respect of nature's gift, is the inner call of Senireka's vision. The firm's philosophy is to supply quality architectural consultancy services, meeting the client's needs and demands in functional, practical, economical, and yet aesthetically pleasing and innovative solutions. He believes that quality architecture speaks for itself and must be a positive contribution to the built-up environment of men. Amanah (trustworthiness) is the most prominent principle for an architect. Without it, one may earn profits, but without the blessing of our Lord.

Respondent's thoughts on national architectural identity

Maintaining originality in architecture

Ir. Achmad Moerdijat opined that the identity of the national architect is not formally documented. Still, its characteristics, features, and attributes are inherent in the building's design throughout Malaysia nowadays. Malaysia was not establishing the national identity and not being serious in the architecture identity itself. He said that the characters are growing from time to time, and this identity will evolve at the point of time. We are still searching for the national architectural identity and what is the main focus of this issue.

Originality was the main focus, and how it reacts to the community had been a more significant impact on society and future views on this topic. Practicing in the right way to design buildings in Malaysia is the key in searching for architectural identity in Malaysia. This will be the relevant answer for this searching."

The issue cannot be resolved by searching the architecture identity; instead, it is the nature of architecture to evolve itself in the country. Originality was the main focus, and how it reacts to the community had been a more significant impact on society and future views on this topic. Practicing in the right way of designing a building in Malaysia is the key in search of architectural identity in Malaysia. This will be the relevant answer to this searching.

"...I said that Malaysia is in search of the architectural identity itself. This is because Malaysia was not establishing the national identity and not being serious in the architecture identity itself. This identity will evolve itself in the point of time."

Foreign influence on local architecture

Malaysia architecture today can be syntheses of many architectural languages in which some are strongly influenced by western design. Malaysia has a lack of architectural identity in terms of many ways. The influences from western are strong that affect the architectural style in Malaysia. Since then, many architects try to produce architecture that can identify Malaysia. The idea keeps running on, but the influences from outside still apply. But research on applying architectural languages in Malaysia is still going on. Yet the answer is not to be found.

Diverse ethnicity and pluricultural society

Malaysia is a diverse country that apprehends several styles and cultures; thus, concerning architecture, it is a continuous study from time to time to create a synergy of all the synthesis that represents Malaysian. The lack of discourse, study, and documentation may be comprehended and administer along the journey of the architecture field in Malaysia.

Concerning the national identity of Malaysian Architecture, it is undoubtedly complicated to officially establish since Malaysian is represented by more than one race or ethnicity that has strong identity and differences. Furthermore, each of these ethnicities steadfast with their tradition and culture. Along the 60 years of independence of Malaysia, Malaysians were assimilated, amalgamate, and acculturate, but the interlude is still strong enkindle by a lot of factors. In the meantime, Malaysian architects may find the distinctive similarity and equation of all the powerful features available in Malaysia, thus, possibly documented their own national identity for our beloved country. The associate factors such as political, socio-cultural, and economical are to be taken as consideration concerning establishing a national identity. At the very least, Malaysian do possess the great potential of gaining their own national identity of architecture. It is hoped that the country takes the opportunity to great benefits for the future of the architecture field of Malaysia.



Fig. 3 KL Tower: expressing a unified identity in a multi-racial society
(Source: https://commons.wikimedia.org/wiki/File:KL_tower1.JPG)

Traditional architecture and mono-cultural representation

Malay Traditional House indeed only represents the Malays culture itself while other races portray theirs in their ways. Therefore, as an architecture student and soon becoming an architect, seeking national identity plays a vital role in the future of Malaysia Architecture. Many iconic buildings were built in Malaysia, but somehow, it neglects Malaysia's identity since it is not adequately documented. Ir. Achmad Moerdijat said, it was Traditional Nusantara architecture when he arrived in Malaysia in 1981. It then changed along with the higher up in the government to adopt the Islamic Architecture of the Middle East heritage. He argues that this distinctive identity also depends on the political history of Malaysia. The whole country-influenced greatly by the preferences of the one on the top of the government. Many already tried to implement those characters in the architectural system in Malaysia. The changes keep going through a different era of government.

THE WAY FORWARD: COMPONENTS TO FORM THE NATIONAL ARCHITECTURAL IDENTITY

The respondent strongly believes that Malaysia has a lack of its own identity to show in architecture. Malaysia needs to show the identity of our country in architecture as it can give one of the incomes for our country also. The idea can be related to our culture itself. The culture of Malaysia is unique because of the races that it has. He also said that these things happen due to the colonialism of foreign power. Architects, before independence, had been under vast of foreign influence. These influences affected our country's identity. Achmad Moerdijat believes that things can change but only needs some effort and time. He added emphasizing that, the idea is upon the new generation to figure out from the existing features or establish the appropriate one. Proposing the national identity components, the respondent's ideas and his philosophy have brought meaning to Malaysian architecture. As Islam is the official religion in Malaysia, with most Malaysians being Muslims, Islamic architecture should be considered in designing buildings. His vision to apply Islamic philosophy into architecture should be followed. Designers should also cater to human needs to the buildings in terms of its functionality that are meant for people. Architecture is to hose the activities of the society not only physically but also psychologically and spiritually.

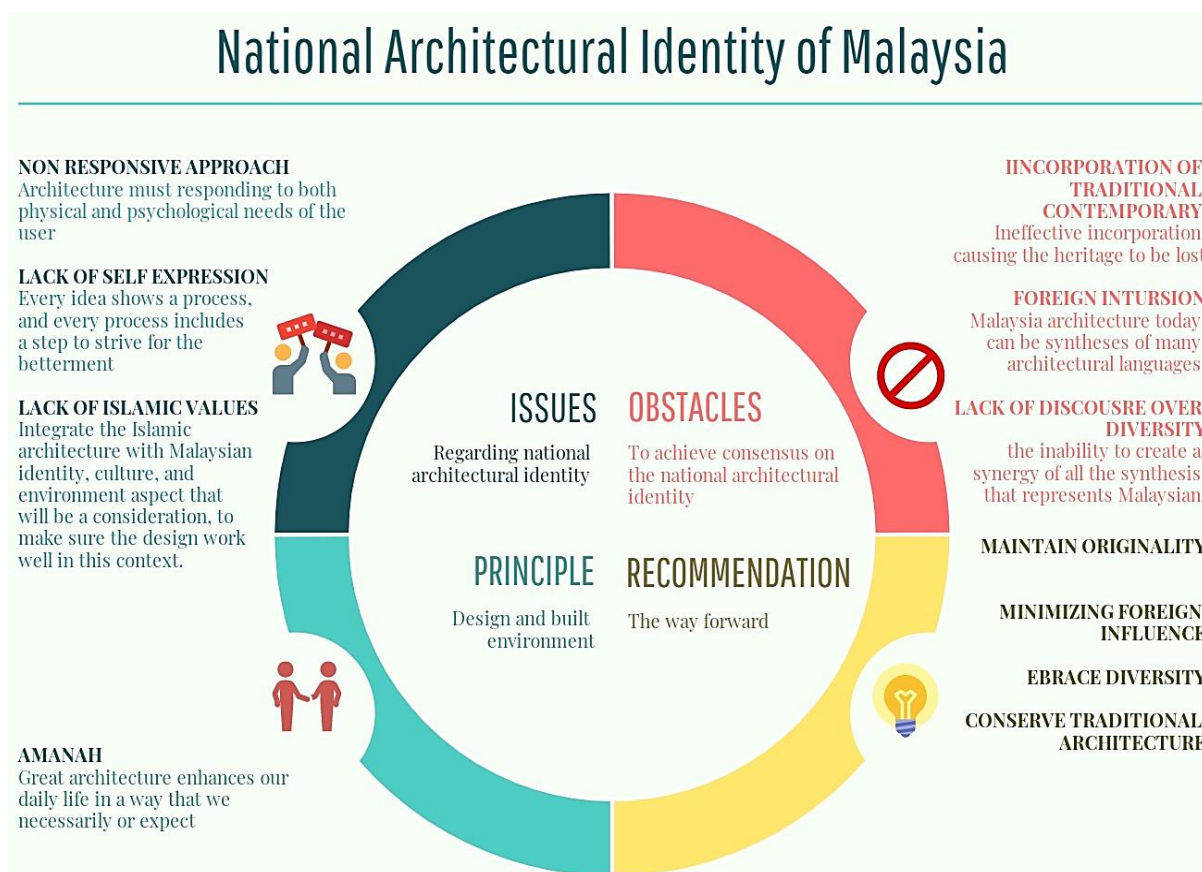


Fig. 4 Brief summary of Achmad Moerdijat's reflection on the national architectural identity of Malaysia. (Source: Author)

The respondent said that Islamic principles also should be applied in this design when producing the National Architecture of Malaysia to show that Malaysia is a Muslim country. The elements of Islamic principles that he stressed on is applying water features in the design. To be mentioned that he tries to relate water with cooling system and purity outdoor. Water can be a cooling system inside

the building instead of using energy to cool a building. Energy can be saved through this technique. He also said that water reminds us to be pure always as water is an element that we used to take ablution. For example, Spain already used this technique in their country. However, the passive design also important to be applied as same as Malay Traditional House use. It can be one of the strong National Malaysian Architecture.

Society needs to know the real identity of this nation. People need to realize the necessity of having a national identity for the betterment in the future of Malaysia's architecture. Young architects need to explore this identity approach. Achmad Moerdijat believes that young architects in this field can apply all the Malaysian identity elements in their design approach. The characteristics will be explained through the architecture design itself. Young architects need to enhance their knowledge in developing our national identity. A lot of research needs to be taken to produce a great outcome. However, governments should also take seriously regarding this issue as likely people will know your country through the architecture you present. People will acknowledge the power of Malaysia through architecture. These things can generate income in the tourism sector as well as attract more people to come to Malaysia. Thus, locals and governments should help each other with the PAM to produce great National Architecture of Malaysia. Hopefully, the next generation can be a better architect for a new environment, culture, people, and nation.

CONCLUSION

Malaysia is a diverse country that apprehends several styles and cultures; thus, concerning architecture, it is a continuous study from time to time to create a synergy of all the synthesis that represents Malaysian. The lack of discourse, study, and documentation may be comprehended and administer along the journey of the architecture field in Malaysia. The associate factors such as political, socio-cultural, and economical are to be taken as consideration concerning establishing a national identity. At the very least, Malaysian do possess the great potential of gaining their own national identity of architecture. It is hoped that the country takes the opportunity to great benefits for the future of the architecture field of Malaysia. Malaysia portrays a unique diversity in so many aspects; cultural, natural diversity, and races. This national identity of Malaysia is tough to portray in architecture as there is no significant to represent Malaysia as one nation in terms of the architecture.

The key findings from this research show that the debate on the national identity if Malaysian architecture will not be resolved in a single instance, rather it will require a gradual development and collective effort to build the national identity in architecture. This statement resonates with the realm of ever-changing architectural approaches within the socio-cultural and socio-political frame of any given nation. In this regard, the outstanding and rapid development of Malaysia from its independence to contemporary time, the statement stands firmly on its ground. Furthermore, the respondent's ideas and his philosophy have brought meaning to Malaysian architecture. As Islam is the official religion in Malaysia, with most Malaysians being Muslims, Islamic architecture should be considered in designing buildings. The architect's vision to apply Islamic philosophy into architecture should be followed. Designers should also cater to human needs to the buildings in terms of its functionality that are meant for people. Architecture is to house the activities of the society not only physically but also psychologically and spiritually.

REFERENCES

- Academy of Science Malaysia. (2017). *Science & Technology Foresight Malaysia 2050: Emerging Science, Engineering & Technology (ESET) Study*.
- de Wit, W., Alexander, C. J., Institute, G. R., & Museum, J. P. G. (2013). *Overdrive: L.A. Constructs the Future, 1940-1990*. Getty Research Institute.
<https://books.google.com.my/books?id=RStIUu4WdI8C>
- Goh, B., & Liauw, D. (2009). Post-colonial projects of a national culture. *City*, 13(1), 71–79.
<https://doi.org/10.1080/13604810902726210>
- Hegvold, L. W. (1999). Seeking an Effective Cross-Cultural Design Pedagogy. In W. O'Reilly (Ed.), *Architectural Knowledge and Cultural Diversity*. Comportements.
<https://archnet.org/publications/3778>
- Hussain, N. H. (2015). *Thoughts on Malaysian architecture identity and design principles of Malayan architects co-partnership* [Universiti Teknologi Malaysia].
<http://eprints.utm.my/id/eprint/54780/>
- Ismail, A. S. (2018). Representation of National Identity in Malaysian State Mosque Built Form as a Socio- cultural Product. *International Journal of Built Environment and Sustainability*, 5(1). <https://doi.org/10.11113/ijbes.v5.n1.243>
- Lim, T. N., Sidhu, J. S., Ariffin, A. N., & Ahmad, S. (2010). *Shapers of modern Malaysia : the lives and works of the PAM gold medallists*. Pertubuhan Akitek Malaysia.
<https://www.worldcat.org/title/shapers-of-modern-malaysia-the-lives-and-works-of-the-pam-gold-medallists/oclc/727103117>
- Mohd Rasdi, M. T. (2005). *Malaysian Architecture: Crisis Within* (Paperback). Utusan Publications and Distributors. <https://www.goodreads.com/book/show/12983685-malaysian-architecture>
- Mursib, G. bt, & Mohamad, R. bt. (1998). The basic Malay house. *The Encyclopedia of Malaysia*, 5.
- Rasdi, M. T. H. M. (2010). *Warisan seni bina Islam tradisional Malaysia*. Dewan Bahasa dan Pustaka. <https://books.google.com.my/books?id=H5coKQEACAAJ>
- Rasdi, M. T. M. (2015). *Architecture and Nation Building: Multiculturalism and Democracy*. Partridge Publishing Singapore. <https://books.google.com.my/books?id=QrubCgAAQBAJ>
- Utaberta, N, Sabil, A., & Asif, N. (2020). Re-Discovering the Ingenuity of Contemporary Malaysian Mosques' Architectural Characteristic As One of the Prime Symbol of South-Asian Islamic Tourism Hub. *KnE Social Sciences*, July.
<https://doi.org/10.18502/kss.v4i9.7343>
- Utaberta, Nangkula, & Rasdi, M. T. M. (2013). *Pemikiran Seni Bina Islam: Moden Di Dunia & Malaysia*. Penerbit UTM Press. <https://books.google.com.my/books?id=sNShBQAAQBAJ>