

Architectural Representation of Islamic Modernism in Indonesia

Case Study: Architecture of Achmad Noeman

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ABSTRACT



Islamic modernism appeared as a reformation movement based on two main ideas: purifying norms by rejecting deviation from religious practices, and adopting new ways of thinking to adapt to the modern world. In Indonesia the movement had an important role in the development of modern Islamic organizations and Islamic intellectuals. This movement had a special representative in the architecture of Achmad Noeman. Noeman is a modernist Muslim, and also a modernist architect; his architecture reflected modernism in Islam and in architecture. His designs influenced later Indonesian architects to interpret Islam rationally, critically, and creatively in endorsing Islamic building design. Noeman's work received some criticisms, such as the neglect of the local context, but this correlates with criticism about modernism at large. The architecture of Achmad Noeman became the best example for the representation of Indonesian Islamic modernism. Through his architecture and designs, we can explore narratives about social movement within the paradigm of Islamic civilization.

Keywords: *Islamic modernism, modernism in architecture, architecture of Achmad Noeman*

INTRODUCTION

Islamic modernism refers to the movement of awareness in several Muslim societies who have tried to reform their religious understanding in order to adapt to the modern societies. Beginning in Arabia and India in the 1700s, Islamic modernism movement spread throughout the Islamic world. Generally, Islamic modernism has two main ideas: 1) reforming religion by purifying religious practices back to

Islam's main source: the Quran and the Sunnah¹ and rejecting deviating traditions, and 2) adopting a modern system and way of thinking into religious social organization. In Indonesia, the Islamic modernism movement is organized through the new religious institutions. The ideas of modernization widely influenced Muslim societies, especially most Islamic intellectuals. Islamic modernism played a significant role in understanding Islam in critical, rational and progressive thinking. As a social

¹ Quran is holy book for Muslims, refers to God statements, and Sunnah is statement and deed of Prophet Muhammad, the founder of Islam.

phenomenon, this movement was represented in architectural form. This paper takes the example of the architecture of Achmad Noeman as a case study. Noeman was one of the first generation of Indonesian architects graduating after the 1950s who had designed a number of mosques and other Muslim buildings. His religious view as a modernist Muslim met his modern architecture paradigm, shaping his design manifesto about modern mosque architecture. His architectural designs have had a significant influence on later modern mosque design in Indonesia. Noeman's architecture is the best example for architecture as a representation of the modern movement in Indonesian Islamic society.

MODERNISM IN ISLAMIC SOCIETIES

Islamic Modernism Movement: an Overview

The term of "Islamic Modernism" was actually begun as a "reformation movement", started in Arabia and India in the 1700s. The reformers called their movement *tajdid*, which means renewal or reformation. The most well known reformers (in Arabic *mujaddid*) were Syaikh Muhammad Ibn Abd al-Wahhab (1700-1787) in Arabia and Qutb al-Din Ahmad Syah Wali Allah (1703-1783) in India (Mahzar, 1993: 72-83). They disagreed with most Muslim paradigms at that time, which preferred practising religion following mystical traditions (called *takhyul* - Arabic) and tended to follow their religious patron's ways without rational consideration (called *taqlid* - Arabic). The reformers assessed that *takhyul* and *taqlid* caused the decline of Muslim societies, especially when faced with Western colonialism. They proclaimed to purify religious practices by returning to the al Quran and al Sunnah as the highest Islamic references and rejected *takhyul*, *taqlid*, and other previous inappropriate traditions.

On the other side, Western colonialism effected Muslims to admit the advancement of Western societies. The Western had left their dark era of the middle ages, and had been building modern societies that were associated with industrialism, technology, and sciences. In this case, Muslims learned that advancement can only be reached by

rational and critical thinking developed by science. Therefore, instead of the religious purification movement of the previous generation, the next generation reformers movements tended to enlarge Muslim access to modern science and knowledge sources. The rejection of inappropriate traditions influenced them to open towards rational and critical thinking. The reformers were, for instance, Jamal al Din al Afghani (1838- 1897) in Middle East, Muhammad Abduh (1849 – 1905) in Egypt, and Sayyid Ahmad Khan (1817–1898) and Muhammad Iqbal (1877–1938) in India. They tried to read Islamic references rationally in order to relate to recent problems. They proclaimed to open the *ijtihad* as a human way of thinking to interpret al Quran and al Hadits. Because of their rational thinking, they were then more known as Islamic modernists rather than reformists.

The Islamic modernist movement was then influenced by the independence the independence of the new Muslim nation-states after World War II, such as Saudi Arabia, Egypt, Turkey, Pakistan, Bangladesh, Indonesia, and Malaysia. The founders of these nation-states partly came from Islamic modernist activists. According to Holod and Khan, the development of the Muslim nation-states was a modern phenomenon, and most of them used modernism to build their new national identity (Holod and Khan, 1997:19). One nation, Turkey, adopted extreme secularism (separating religion domination from political authority) to modernize Turkey. Other nations did not state clearly about secularism, yet all of them used modernism for their nation building which was reflected in their capital cities, state buildings, and state sculptures.

The Modernism of these Muslim nation-states was also reflected in the design of their state mosques, mostly influenced by the International Style of modern architecture. These mosques appeared in rational and simple form with structure, technology, and honest material expressions, different from previous traditional mosques with domes and calligraphic ornaments. The best examples for international style state mosques were King Faisal Mosque in Islamabad (architect Vedat Dalokay), Malaysian State Mosque in Kuala Lumpur (architect Ivor A. Shipley), Capitol Complex Mosque in Dhaka (architect Louis Kahn) and Istiqlal Mosque in Jakarta (architect Frederich Silaban) (see figure 1 and figure 2).

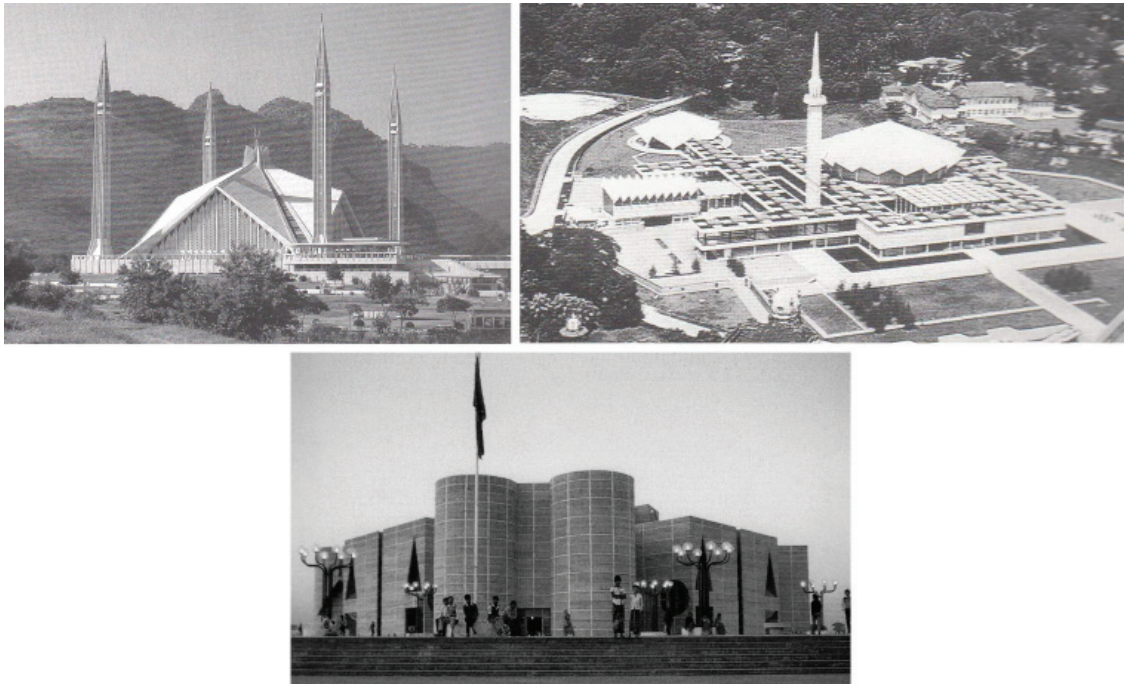


Figure 1:
International Style of state mosques in several Muslim nation-states: King Faisal Mosque (up left), Malaysian State Mosque (up right), and Capitol Complex Mosque. Source Holod and Khan, 1997.

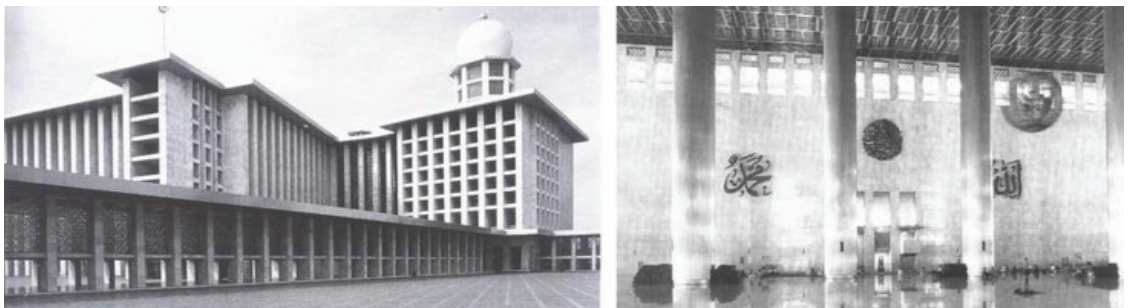


Figure 2:
Istiqlal Mosque, an International-Style Indonesian mosque. Source: Holod and Khan, 1997.

In Indonesia, the first President, Soekarno, clearly used modernization for Indonesian nation building. The modern buildings and sculptures were commissioned in Jakarta, the capital of Indonesia, as the symbols of his aims of modernity as a national characteristic of Indonesia (Kusno, 2000: 49-70). The national mosque, Istiqlal (means Independence), was built under his order, and expressed the modernism for Indonesian Muslims. Architect

Frederich Silaban, an early Indonesian architect who graduated from the Academic van Bouwkunst in Amsterdam in 1949, designed this mosque starting in 1954. He applied the modern concept of the International Style into the Istiqlal Mosque design, including functionality, simplicity of form, structural and material expression, and little ornament (see figure 2). Early, Silaban designed this mosque with a flat roof without a dome, expressing the Modern

Architects credo of "Form Follows Function". But Muslim leaders rejected Silaban's idea, because they presumed that a dome form was an integral symbol of a mosque. So, a big dome was added to the mosque roof, supported with six structural columns inside the internal space (Odang, et al., 1992, p.110-115).

Islamic Modernism in Indonesia

The *tajdid* movement and paradigm strongly influenced Muslim society in Indonesia² from 1900-1942. Modernist ideas spread mostly through the hajj pilgrimage. Early, the ideas of Islamic renewal and reformation were introduced and disseminated by several Islamic patrons in West Sumatra. Furthermore, several Indonesian Muslim organizations appeared in order to transform the renewal ideas into social action, such as al Irsyad and Jamiat Khair in Jakarta, Persatuan Islam in Bandung, and Muhammadiyah in Yogyakarta. Besides their various contexts and missions, there was a unifying spirit among these Islamic modernist organizations. This spirit can be encapsulated as: 1) purifying religious practice by direct reference to the al Quran and al Hadits, 2) rejecting *taqlid*, *takhyul*, and other inappropriate traditions, and 3) opening interpretation to answer recent problems (Noer, 1973, p.37-113).

Muhammadiyah is a special Indonesian Islamic modernist organization. Founded by Ahmad Dahlan in the 1912, Muhammadiyah was strongly influenced by the religious purification movement by reformist al Wahhab and the rationalists movement by modernists such as., that was gained by Dahlan when he went on his pilgrimage to Mecca in 1902 (Darban, 2000: 30-31, 104-105). Ten years after its founding, Muhammadiyah had approximately 4000 members (Djurdi, 2010:54). They ran both social and religious activities, building formal schools, orphan houses, and hospitals. By adopting a modern education system, Muhammadiyah schools represented the high achievement of Indonesian Muslim society, resulting in more than 60 universities and colleges and hundreds of elementary and high

schools. By combining modern and religious education, Muhammadiyah schools inspired Indonesian Muslims about the importance of modern education.

In the years between the decades of the 1960s and 1970s, young Islamic modernist began to enter state universities. They tried to disseminate their Islamic values into their secular and vice versa, they were also influenced by the rationalism of modern education. Some modernists founded Islamic student organizations (such as Himpunan Mahasiswa Islam), some struggled to build campus mosques (such as Salman Mosque in Institute of Technology Bandung) or Islamic student congregations (such as Salahuddin Congregation in University of Gadjah Mada Yogyakarta). In the years between the decades of the 1980s-1990s, several Muslim scholars appeared from state universities, and disseminated there an rational Islamic approach into the public in order to answer recent social problems. Several names could be included here: Nurcholish Madjid, Amien Rais, Azyumardi Azra, and Komaruddin Hidayat, Kuntowijoyo: all of them had strong relations with Muhammadiyah.

One Indonesian Islamic intellectual, Nurcholish Madjid, articulated explicitly the relation between Islam and modernity. His famous book, entitled "Islam, Kemodernan, dan Keindonesiaan" (means "Islam, Modernity, and Indonesianity") described that Islamic values must encounter modernity as a requisite for contemporary human civilization. Madjid said that modernization had contributed to rationalization and benefitted maximal thanking and working. To be modern was also to be progressive and dynamic, not stagnant in existing things. Madjid also used the term "secularization" to introduce his ideas that Islam and Muslims must face and contribute to real world problems³ (Madjid, 1983:173-174 215-220, see figure 3).

According to Mahzar, in the 2000s, the paradigm of the modern Islamic movement declined. This decline was caused by the elitism of the leadership. Most Islamic modernists study in formal schools, then they become socially and economically separated from

² Before its proclamation of independence in 1945, Indonesia was named the Netherland Indies.

³ Later, Madjid changed his term "secularization" into "desanctified", to soften Muslim fundamentalist reaction because of negative connotation of the term "secularism".

common people. (Mahzar, 1993: 89-90). However, Islamic modernism had a significant role in Indonesian Islamic society in promoting rational and progressive thinking and attitudes, especially in producing Islamic intellectuals. The subsequent problem is how these intellectuals answer the criticism of their elitism and blend into the real problems of society.

THE ARCHITECTURE OF ACHMAD NOEMAN AS A REPRESENTATION OF INDONESIAN ISLAMIC MODERNISM

Noeman's Background and His Religious View

Achmad Noeman was born and grew up in a devout Islamic modernist environment. His father was a merchant and also a Muhammadiyah organizer in Garut, a small city in West Java, Indonesia. So, Noeman believed, that as a good Muslim, he must put al Quran and al Hadist as the highest references for all of his attitudes. The Islamic reformist environment influenced his disagreement with the existing Muslim traditions that was not appropriate with al Quran and al Hadits.

Since a boy, Noeman showed his talent about art and building construction. He often followed his father to build the mosque, which then became the most impressive experience.⁴ His formal education background brought him to the Institute of Technology Bandung (ITB), the first engineering college in Indonesia. His sense of art and his spirit of beauty led him to choose the Architecture Department in 1952. At that time, several ITB's lectures came from the United States, bringing modernist ideology in their architectural teachings. Young Noeman was introduced to modernist ideas from Mies van der Rohe, Le Corbusier, Walter Gropius, Oscar Niemeyer, and the other modern architects. Young Noeman admired and was most influenced by the most powerful modern architecture school: the Bauhaus. He adopted the Bauhaus' aesthetic

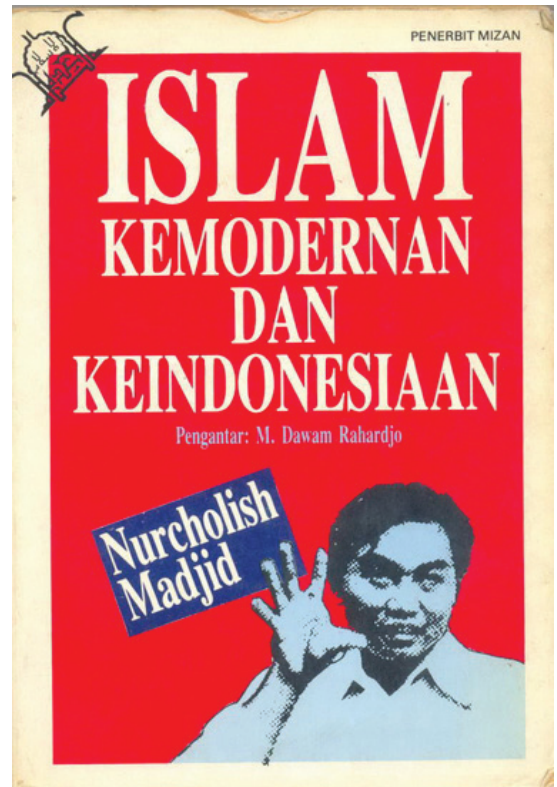


Figure 3:
Madjid's book cover about Islam, Modernity, and Indonesianity.
Source: Author.

concept for his design philosophy: beauty from simplicity.

Modernist architectural ideologies met modern Islamic paradigms in young Noeman's mind. He interpreted his principle of prohibition of *taqlid*, (cited from al Quran 2:170 that God prohibits following the incorrect ancestors' traditions) for his Islamic architecture exploration. So, Noeman critically appraised that some architectures assumed to be "Islamic Architectures" actually did not refer to Islamic values. For example, the Taj Mahal, a great grave was built by Shah Jehan for his beloved wife, existed in contradiction with Prophet Muhammad prohibition to build tombs, because it tended to do *syirik* practices. In his point of view, Islamic

⁴ Based on the interview with Achmad Noeman in 1993. His father was a merchant and often helped by donating to build and construct mosques. Noeman told that he gained personal interest when he saw how mosques were constructed.

architecture did not have to be built by Muslim society, in fact, it could be precisely grown and developed in non-Islamic culture. This was the consequence of Islamic universality, as “Rahmah li al alamin”, the mercy to the universe.

He also explored the Islamic principles of avoiding *mubadzir*: Islamic architecture should be simple, not inefficient, wasteful or extravagant. Here, modernist Islamic principles met with the Modern architectural ideology. He considered that the Bauhaus' terms of simplicity, proper thinking, anti-ornament, and anti-eclecticism were appropriate to Islamic values. Nothing can be pretended; architecture must express material honestly.

Salman Mosque and Noeman Architectural Manifesto

Salman Mosque at the Institute of Technology Bandung (ITB) was built in the 1960s by the initiation of several Muslim lecturers and students. Achmad Noeman was one of the Salman Mosque initiators.

At that time, most lecturers and students came from secular society, and there were no proper places for Muslims to practice religious activities, especially Friday praying. The aim of Salman mosque is to deliver space for Muslim communities in ITB to pray and disseminate Islamic values (Aziz, et al., 1989: 211-216).

The development of Salman mosque in ITB was dedicated to Salman al Farisi, the companion of Prophet Muhammad, who had an important role especially in building fortresses and ditches for city defense in the Prophet's time. Soekarno interpreted Salman as the first Muslim engineer. He imagined that the Salman mosque had an important mission to spiritually influence Indonesian Islamic scientists and engineers.

The development of Salman mosque at ITB within Soekarno's political modernism met young Noeman's architectural modernism. Noeman was chosen as the architect, although he was still young, because he was the only architect who was involved in some Islamic activities. As an expression of modernism,

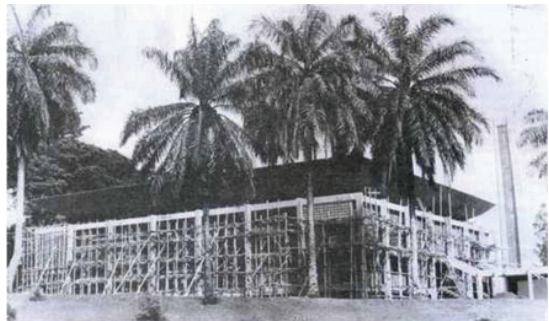


Figure 4:
Salman Mosques in ITB Bandung, designed in 1964, constructed in 1972. Source: Salman Mosque.



Figure 5:
Salman Mosque in recent times. Source: Salman Mosque.

the design of the Salman mosque was more successful than the design of Istiqlal. Noeman argued that Salman Mosque was for a science and technology institute campus, so the mosque should express the progress of modern technology. He dared to design Salman Mosque defying towards previous traditional mosque forms: without a dome, without calligraphic ornament, yet with a strong expression of modern “International Style.” He aimed to create a beautiful mosque as a representation of Islamic modernism (see figure 4 and 5).

In designing Salman Mosque, Noeman also started his interpretation of modern Islamic architectural representation. He interpreted Prophet Muhammad’s order to make straight prayer rows (*shaf*) continuing without internal columns in the designed space. The columns may not interrupt the prayer rows. Noeman asserted this principle based on the story of Caliph Umar ibn al-Khattab, who controlled the close rank of rows with his sword before the prayer began. This interpretation was adjusted with modern architectural ideas: space without internal columns with “monumentalizing structural techniques” to present a “continuous space” (see figure 6).

Noeman’s concept about anti-*mubadzir* from his Islamic understanding met with the simplicity concept of modernist architects. The credo of “Less is More” strongly influenced Noeman when designing the Salman Mosque. So, this mosque has a simplicity of form and an honesty of building, structural and material expression, like other modern architecture buildings.

Visually, some modern architectural masterpieces strongly influenced Salman Mosque design. Its curved flat roof resembles Le Corbusier’s Notre-Dame du Haut. The wide stairs and lifted floors on pilotis are similar to van der Rohe’s Crown Hall at IIT in Chicago (see figure 7).

The exploration of structural technique, simplicity of forms, and material honesty were applied in the following mosque designs by Noeman’s, such as An-Nur Jatiluhur Mosque, IKIP Malang Mosque, the Great Mosque of Pati, Amir Hamzah Mosque at TIM Jakarta, Pupuk Kujang Mosque Cikampek, and other mosques until the 1990s. Through Noeman’s touch, a lot of Indonesian mosques emerged in the International Style (see figure 8).

Was Noeman actually a modernist? He did not disagree with this assessment. According to him, many modern principles were appropriate with Islamic principles. A modernist critical perspective of history was adjusted to *taqlid* prohibition in Islam. The modernist spirit of creativity is also suited to the Islamic order to follow God’s attitude. God is called Creator, so he must be “Creative”. As a modernist, Noeman chose a professional architect’s way of life, and kept a firm professional attitude consisting of integrity, independence, competence, and solidarity appropriate with Prophet Muhammad’s attitude of *shiddiq* (truth), *amanah* (trusted), *tabligh* (conveyed), and *fathanah* (smart).

Based on his background in the Islamic modernist organization and his architectural education in ITB, Noeman tried to fuse and coalesce both Islamic and Modernism principles in his architectural



Figure 6:
Interior of Salman Mosque. Source: Author.



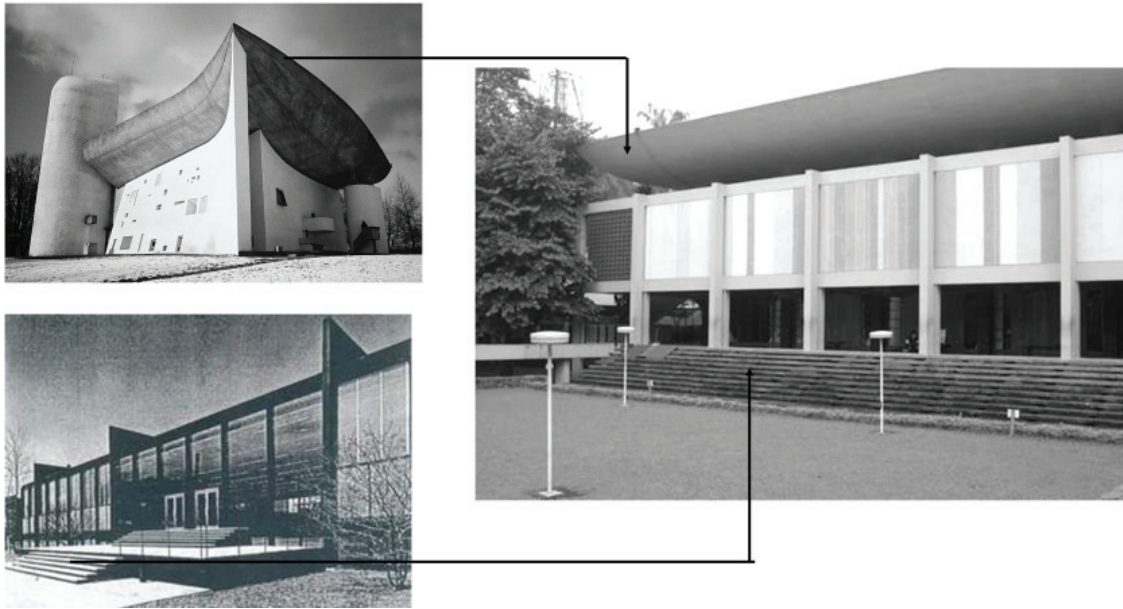


Figure 7:
Similarity of modern architecture masterpieces with Salman Mosque architecture. Source: Hollingsworth [left]
and author [right].

manifestations. As an Islamic activist, on one side, Noeman tried to apply Islamic values into his life and work, including his designs. but on the other side, he was also a Bauhaus admirer that would apply architectural principles from this school into his mosque design. In his experiences in designing Salman and other mosques, Noeman concluded his architectural musing in some manifestos:

1. Rational and functional. He interpreted the principles of integrity in Islam adjusted to professional competence of modern work.
2. Honesty. He agreed with the Islamic value of honesty, which supported him to implement honest expression of architectural structure and materiality, just like the modernist architect credo.
3. Anti-superfluous architecture. According to him, Islam rejected superfluous or inefficient attitudes. In architecture, this principle is adjusted with Modern Architect concept about "less is more".
4. Anti-tradition. As a modernist Muslim, Noeman preferred to defy useless tradition. In architecture, he also rejected traditional Islamic shapes like domes and ornament according to modernist building ideas.

Influence of Noeman Manifestos on Indonesian Mosque Design

As a senior Muslim architect, Noeman's work has strongly inspired younger Muslim architects in the design of recent mosques. Noeman was one of Indonesian Architect Institute (IAI) founders, and now is still an honorary member. Younger architects often refer to Noeman's *ijtihad* for Islamic Architecture, in order to adjust mosque designs with the trends. They start to dare to design mosques "out of the traditional box" by replacing domes and Islamic ornament with modern architectural expression. By a rational and critical interpretation of Islamic norms, several architects dare to interpret Islamic values into their creative designs.

In Bandung 1980s, some Islamic activists planned to build a mosque named Istiqamah. Most Muslims in that moment preferred Middle Eastern traditional style, rather than modern architectural representation. The modernist activists defended their argument that there was no special order in al Quran and al Hadits about mosque forms. So, mosque form could be expressed freely and creatively. The struggle turned

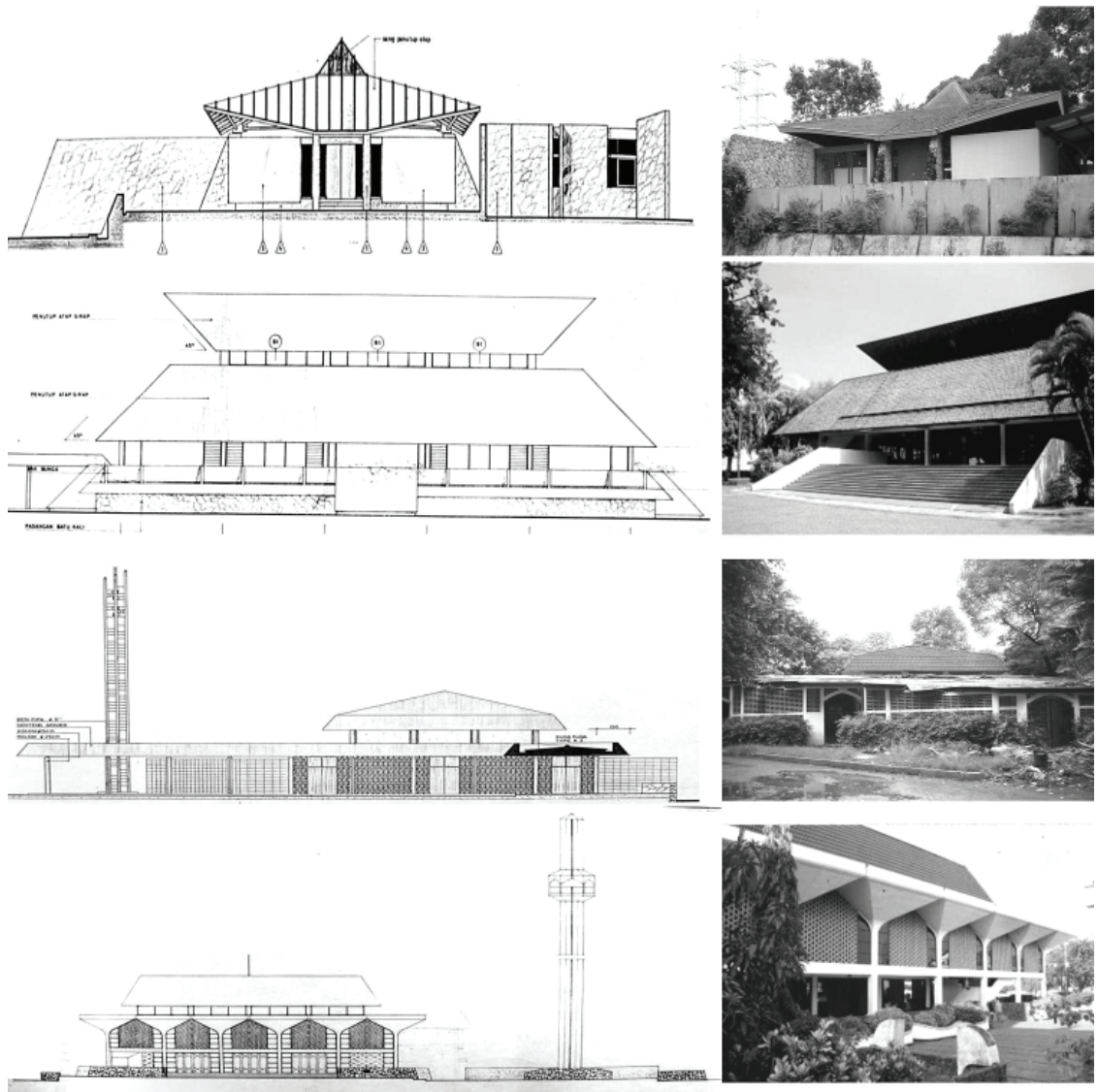


Figure 8:
Modernism style of Noeman's architecture: (from above) An Nur Jatiluhur Mosque, IKIP Malang Mosque, Amir Hamzah Mosque, and Great Mosque of Pati. Source: Birano PT and Utami, 2002.

successful when the mosque designers, Gustaf Abbas and team, referred to the Noeman *ijtihad* in Salman mosque: flat roof, simple form, structural expression, lifted floor, and almost without ornament⁵ (see figure 9).

Most importantly, the International Style and the larger modernization spirit of mosque architecture has inspired subsequent architects to design mosques more creatively, releasing the "strict dogma" of the traditional mosque. This spirit can be

⁵ The story of Istiqamah mosque design was told by Mr. Bambang Pranggono, an Islamic activist, a junior architect, who helped architect Gustaf Abbas when designing this mosque.



Figure 9:
Istiqamah Mosque in Bandung: strongly influenced by Salman Mosque Architecture.

found in the architecture of Said Naum Mosque in Jakarta, Baitul Amin Mosque in Jember, and Great Mosque of Pondok Indah Jakarta (Utami, 2002: 39-40).

Essentially, the greatest influence of the Salman Mosque was on the presence of the Islamic movement on university campuses from the 1980s-1990s. Islamic awakening represented in campus architecture brought the significant impact of religious awareness to a broader Indonesian Moslem society. Some Islamic observers said that this moment represented “Islamic Awakening in 16th Hijrah Century” in Indonesia. The architecture of Salman mosque was also a place where dissemination activities took place. Mosque verandas gave comfortable micro spaces for students to study, discuss, teach and learn, and established Islamic organizations by grouping in teams (*halaqah*). The model of Salman activities inspired other campus mosques, and largely influenced Indonesian Islamic awareness and awakening in modern architectural settings.

Criticism to Noeman's Architecture: Criticism about Modern Architecture?

Noeman's design manifestos was generated by rational interpretation about Islamic values. His

background as a modernist led him to not consider traditional values of mosques and other building designs. Some observers criticized Noeman that many Islamic values derived from tradition were missing in Noeman's designs.

Historian Ahmad Mansyur Suryanegara, Professor of History in Padjadjaran University, Bandung, stated that a lot of recent architects have inserted a symbol of the Christian Cross (*salib*) in their building designs, even mosque designs. His argument of anti-“Salib” was based on Quran 4:157, “Isa [Jesus] was not put to death by crucifixion” as well as other Hadits about prohibition in using other religion symbols. The symbol of the Christian cross was unconsciously presented in vertical and horizontal crossing element, as the effect from Modernist credo “Form Follow Function”. Suryanegara noted, that the symbol of “salib” was often presented in the architecture of Silaban and Noeman. Especially in Salman Mosque, Mansyur criticized the church-like atmosphere: obscure lighting in interior with more bright lighting in a *mihrab*⁶ and “T” shape of *mimbar*⁷ (see figure 11).

Suryanegara's criticism of Noeman's architecture was in accordance with Ismail al Faruqi's criticism of Western Architecture. Western Architecture, according to al Faruqi, tended to construct “man power of space”, and “separate a building from

⁶ Mihrab: place for praying leader.

⁷ Mimbar: table for preach or sermon.



Figure 10 :
Several modern mosques in Indonesia: Said Naum (above left), Baitul Amin Mosque (above right) and Great Mosque of Pondok Indah (below). Source: Tim Masjid 2000.

surrounding spaces” by giving a distant view of the building or arranging other buildings to define “building domination and autonomy in space” on one side. On the other side, Islamic Architecture presented an egalitarian sense giving priority of empty space to represent the oneness of God, and rejected a single matter of monumentalizing. Islamic traditional values make many Islamic buildings, such as mosques, exist among the city without making spatial distance from the others yet creating its own “inclusive space” (al Faruqi: 1986,103-105).

Al Faruqi also described Islamic architectural tradition as containing wisdom in building illumination. God compares himself with Light (Quran 24:35), so for centuries Muslim people have stated that all of Islamic teachings are “Illumination for Awareness”. This heritage caused Islamic buildings to be always open and rich with light. Islam hated darkness. This was contrary to Western Architecture reflected in Christian churches with dark or obscure interiors. By creating a bright focal point and making other spaces

partially dark, Western Architecture needed darkness in arranging and creating an organic center within an internal space. (al Faruqi: 1986,109-110). Noeman was criticized that his design tended to be more close to Christian rather than Islamic architecture.

Traditional Islamic art and architecture’s main spirit existed in presenting an “emptiness sense” as a manifestation of God’s oneness. Seyyed Hossen Nasr said that the positive meaning of “emptiness” was reflected in Islamic architectural and urban morphology. In classical, middle age, and modern Western Architecture, space was defined by the making of exact shapes such as buildings or statues. Objects defined surrounding space and gave the meaning and determination on that space. In Islamic Architecture, negative space had meaning. Space wasn’t defined by positive objects, but by corporeal nonentity. This was the aspect of emptiness, or could be described as “negative space” (Nasr, 1993: 207).



Figure 11:
 "Church-like" criticism (contained cross elements) on modern representation of Salman Mosque

Referring to Islamic tradition, some intellectuals have noted that many Islamic architectural principles weren't attended exactly by Noeman's architectural interpretation. As Hidayat (1991:14-17) had described, Noeman forgot some fundamental basics of the mosque building, as follows:

1. Praying orientation facing Qiblat as a prerequisite. In the case of Salman mosque, some of exterior elements were not designed considering to Qiblat orientation.
2. Place for ablution and self-purifying. In case of Salman mosque, the ablution place was not taken into consideration and was too narrow and crowded by queuing prayers. The holy floor seemed dirty by unclean footsteps, passed by clean people. Exposed concrete stairs did not reflect the connection between the holy and the clean, manure was difficult to be identified and cleaned.
3. Mihrab and place for sermon. Some Muslim scholars stated that the preacher had to be closed to concentrate on prayers, to hear the sermon and understand the meaning. In the case of Salman mosque, the shape of the mimbar was

designed to be open and the preacher could be seen. This shape seemed to be a modern sculptural expression.

CONCLUSION

This article purposes to elaborate the connection between Islamic modernism and modern Islamic architecture in Indonesia. Through Noeman's architecture, The Indonesian Islamic modern movement signifies its architecture representation. Besides his background as an Islamic modernist, Noeman is also a modernist architect. His knowledge about modern architecture paradigms led him to interpret Islamic norms, as *ijtihad*, in order to implement his Islamic values into his designs.

The design of his masterpiece of Salman Mosque in ITB Bandung is also influenced by the modernist spirit of nation-building in new independent Muslim states after World War II. Especially the science and technology environment of ITB college is appropriate to represent modernism in architecture. There are three main factors: Noeman himself, politics of

nation-building, and the science and technology environment, that signify this mosque as the best architectural representative of Islamic modernism.

Instead of only a visual and form analysis, this article also explores intangible channels of architectural design through an architect's biography. Through Salman Mosque and other examples of Noeman's architecture, we can read deeper into the existence of a Muslim movement as a progressive and competitive society in the world.

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