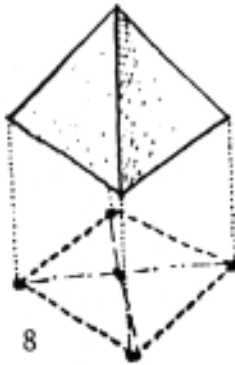


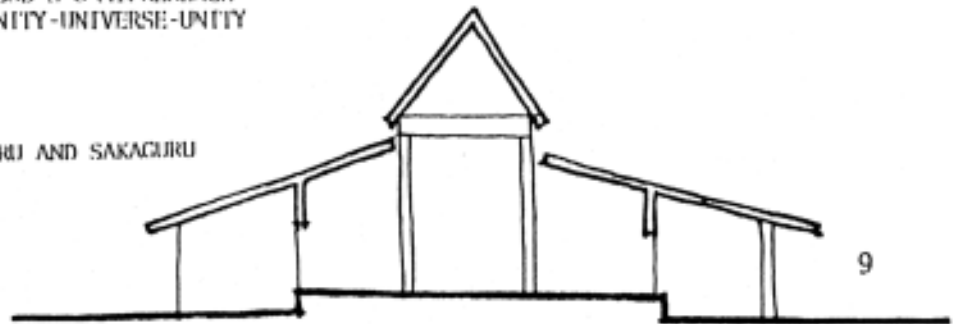
7

ROOF ARCHITECTURE IS ONE OF THE CHARACTERISTICS OF TRADITIONAL INDONESIAN ARCHITECTURE

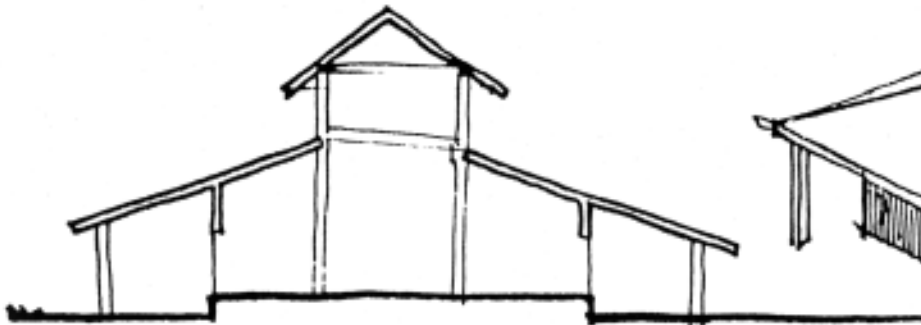
FIVE POINTS SYMBOL OF GOD'S OMNIPRESENCE  
DIRECTIONS-CENTRE-INFINITY-UNIVERSE-UNITY



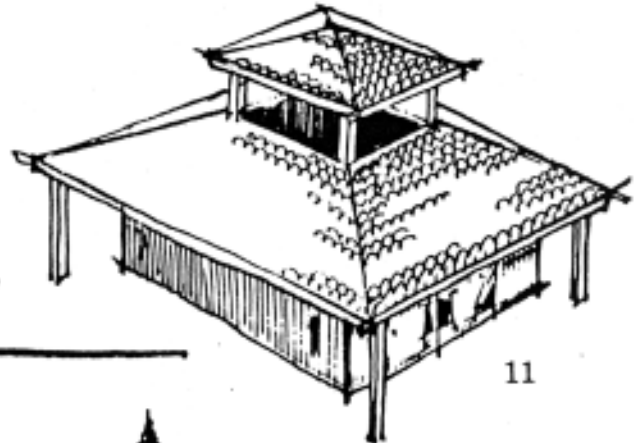
MEBU AND SAKAGURU



BUILT OF WOOD THE MEBU TYPE ROOF WAS SUPPORTED BY 4 PRINCIPAL PILLARS, THE SAKAGURU THE SAKAGURU WAS ERECTED IN THE CENTRAL PART OF SACRED BUILDINGS WHICH IN ADDITION TO ITS STRUCTURAL FUNCTION DEFINED THE IMPORTANT QUALITY OF THIS CENTRAL AREA.



10

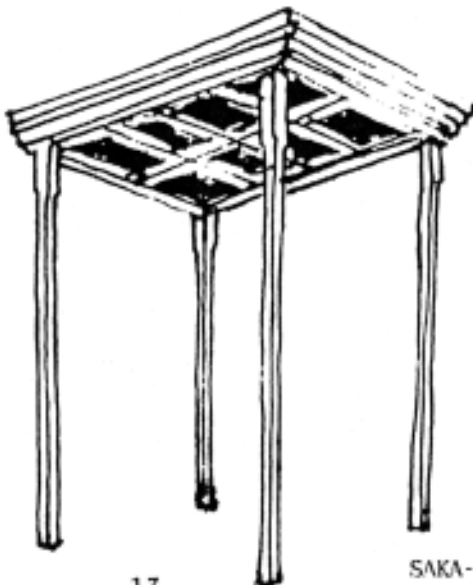


11



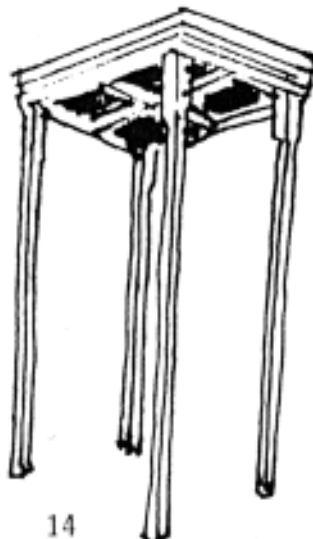
12

DEMAK MOSQUE (16th CENTURY)



13

SAKA-CURU



14



15

IN PRE-ISLAMIC JAVA, THE CROSS AND 5 POINTS SYMBOLIZED GOD'S OMNIPRESENCE (" HE IS NORTH, SOUTH, WEST, EAST AS WELL AS WITH US "). IN RELIGIOUS BUILDINGS THE SAKAGURU STRUCTURE OF 4 PILLARS CONVERGING AT A POINT REFLECTED THIS SYMBOL OF GOD'S OMNIPRESENCE. THE SYMBOL WAS TRANSLATED INTO THE "5 PILLARS OF ISLAM" AND ALSO REPRESENTED THE UNITY (TAMU) WHEN SAKAGURU BUILDINGS BECAME MASJIDS.

NEW AIRPORT OF JAKARTA

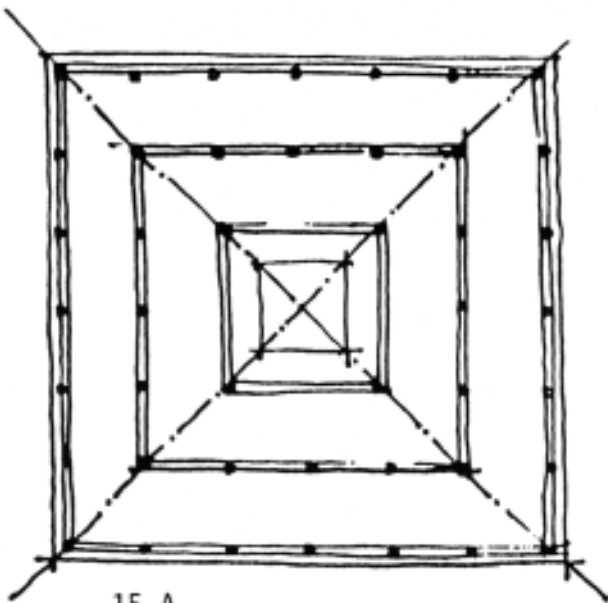
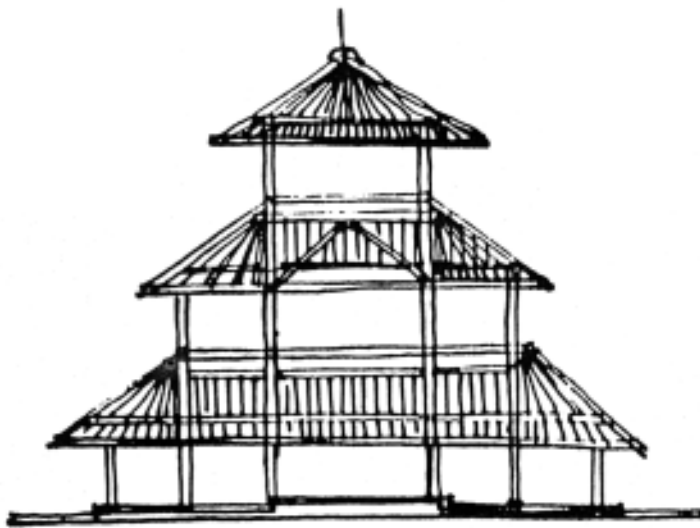
## WANTILAN

THE WANTILAN AND THE MERU ARE TYPICAL BUILDINGS IN BALINESE (BALI) ARCHITECTURE.

THE ARENA FOR COCKFIGHTS (WANTILAN) GENERALLY STANDS DIRECTLY OUTSIDE THE CONSECRATED AREA OF LARGER TEMPLES. IT IS OPEN ON ALL SIDES AND IS COVERED BY TWO OR THREE ROOFS IN A PAGODA LIKE ARRANGEMENT.

THE WANTILAN WAS INTENDED AS A STRUCTURE WHERE MEN RELEASED DARK POWERS IN THEIR PROCESS OF UNIFYING THEMSELVES WITH SUPREME BEINGS. THE SACRED CELLA IN THIS STRUCTURE WAS THE CENTRAL SPACE OF THE WANTILAN, WHICH WAS DEFINED BY THE SAKA GURU AND HEIGHTENED FLOOR.

IN ISLAMIC ARCHITECTURE, THE CENTRIPETALITY THAT WAS ASSOCIATED WITH PROGRESSION, TO FOCUS THE CONGREGATION TOWARD CENTRAL AREA, WAS REPLACED BY CENTRALITY, TO SUGGEST THAT THE WORSHIPPER CENTERS HIS OWN SELF IN THE PROCESS OF UNIFICATION WITH ALLAH.



15 A

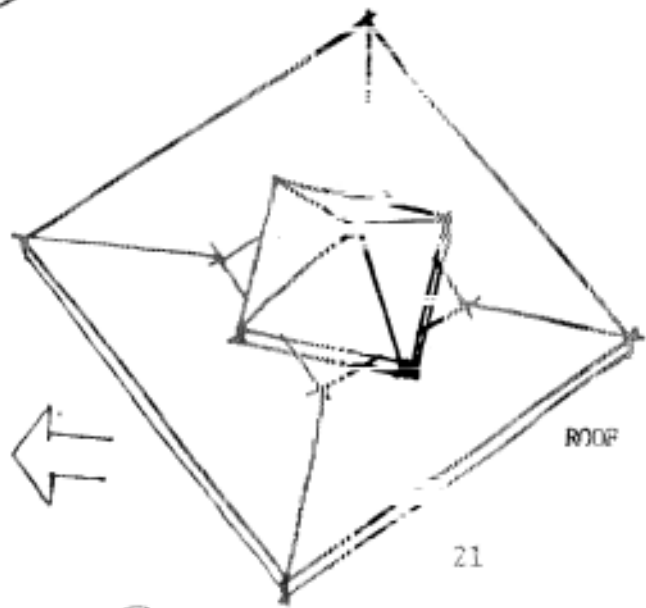
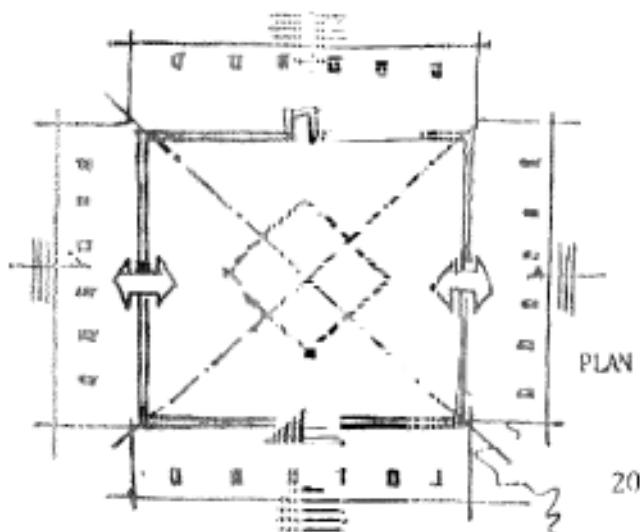
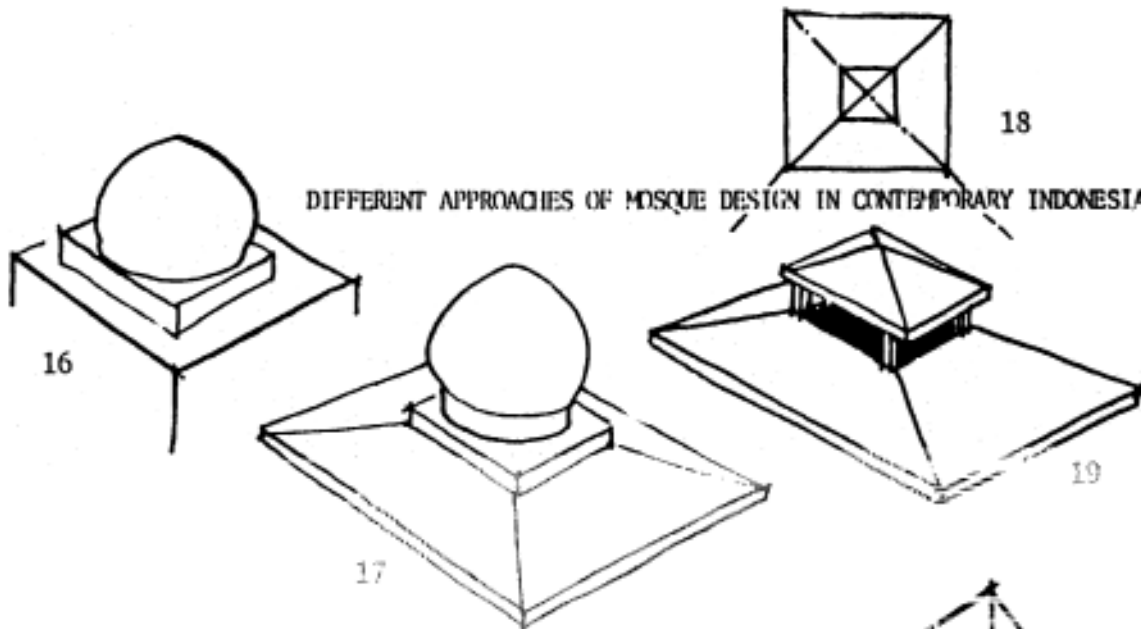
TEMPLE ( BALI )

IN JAVANESE ARCHITECTURE, THE MERU-TYPE ROOF, THE SAKA GURU, AND THE SACRED CELLA WERE THREE MAJOR ELEMENTS OF FORM USED SIGNIFYING THE SACRED QUALITY OF SUKSI ARCHITECTURE.

THE MERU-TYPE ROOF WITH ITS MULTILAYERED ROOF PARTS WAS THE FIRST DISTINCTIVE ELEMENT OF ANY SACRED BUILDING IN JAVA. CHARACTERIZED BY ITS VERTICALITY, THIS ELEMENT OF FORM DOMINATED ITS ENVIRONMENT IN TERMS OF ITS TYPICAL FORM AND ITS HEIGHT.

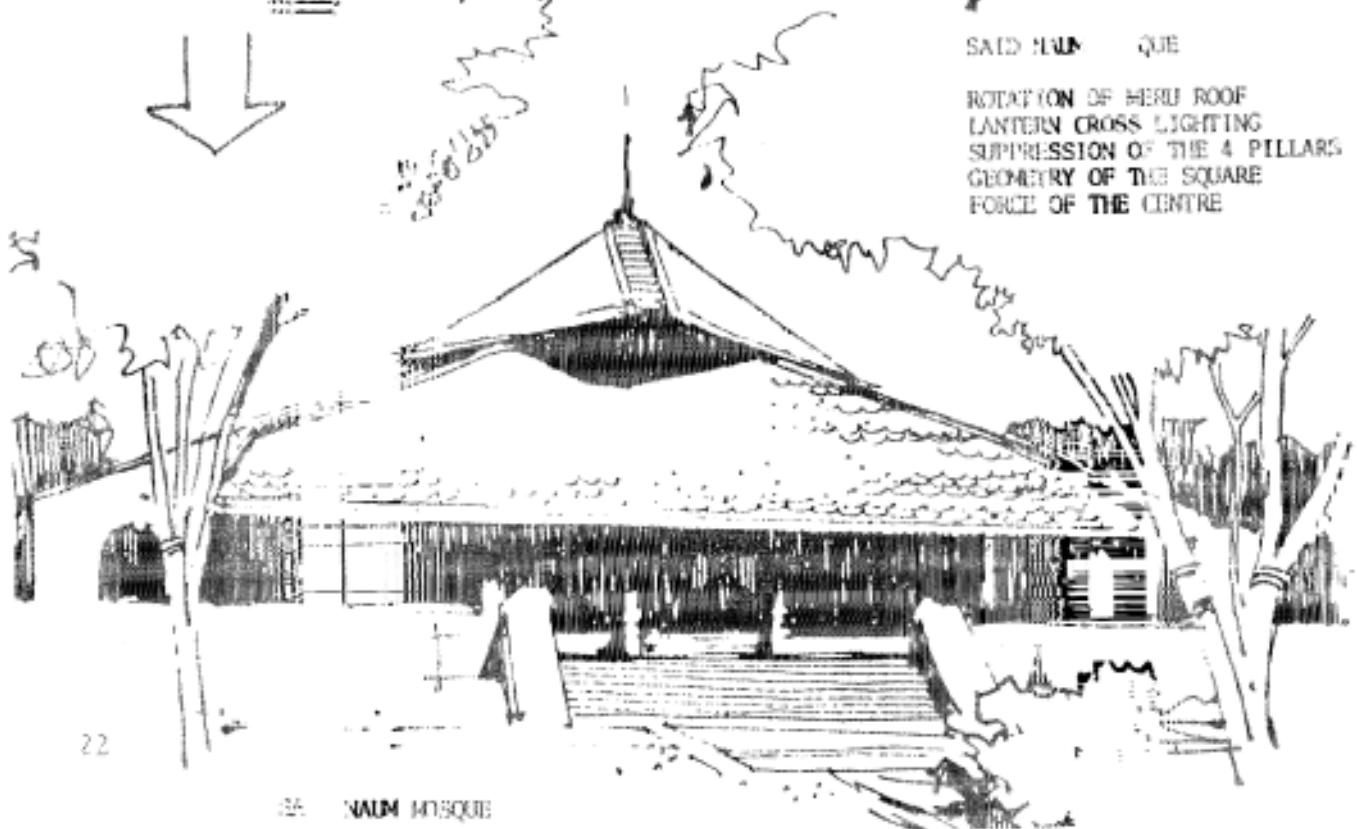


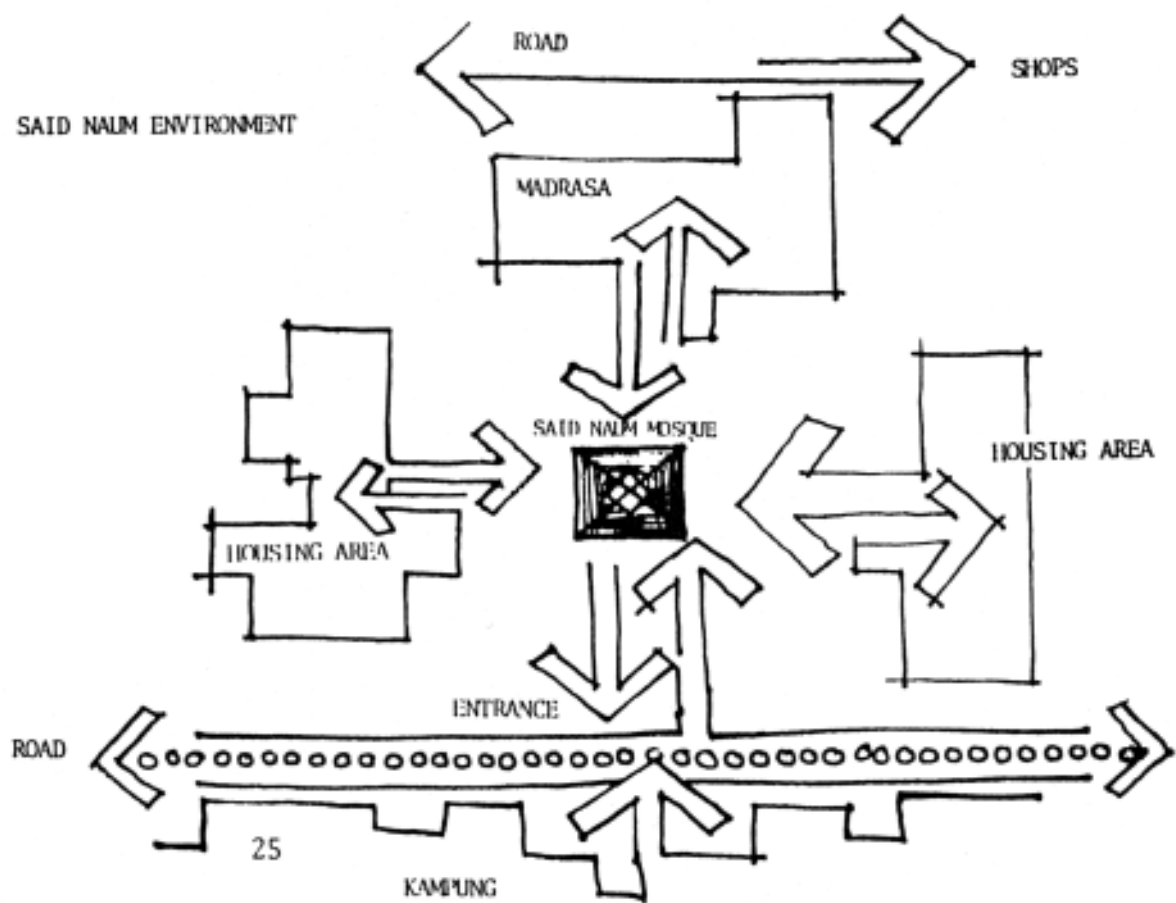
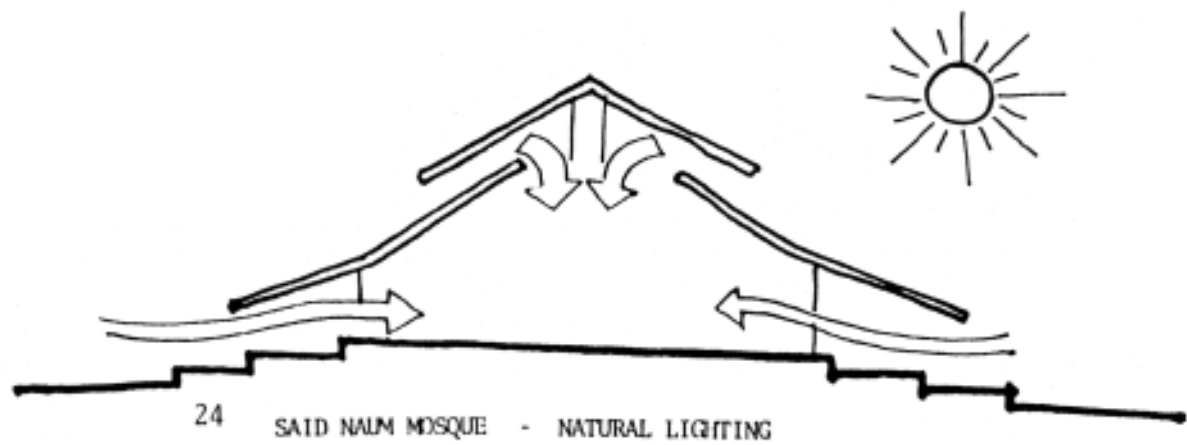
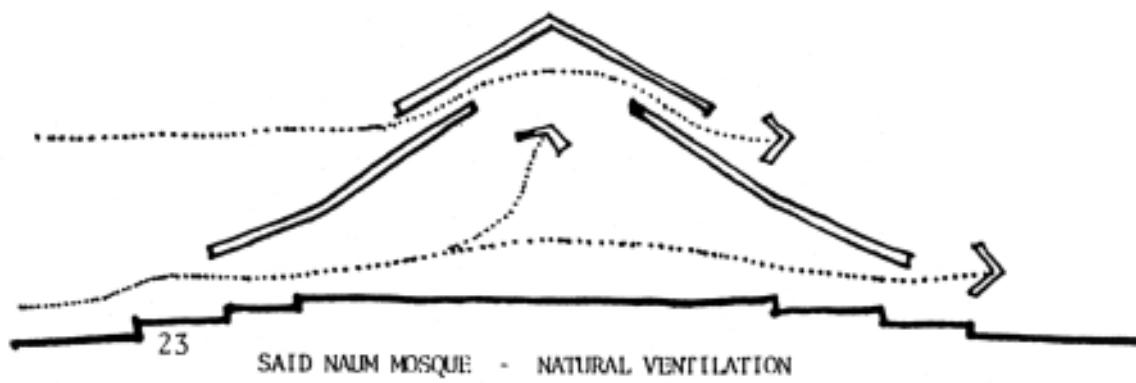
DIFFERENT APPROACHES OF MOSQUE DESIGN IN CONTEMPORARY INDONESIA

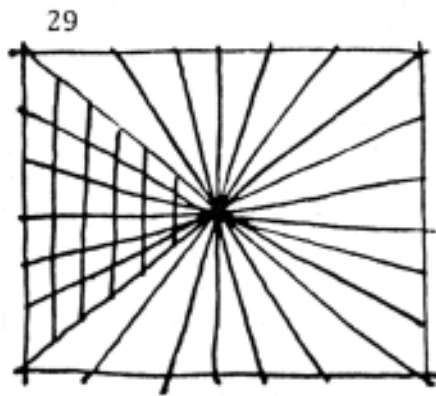
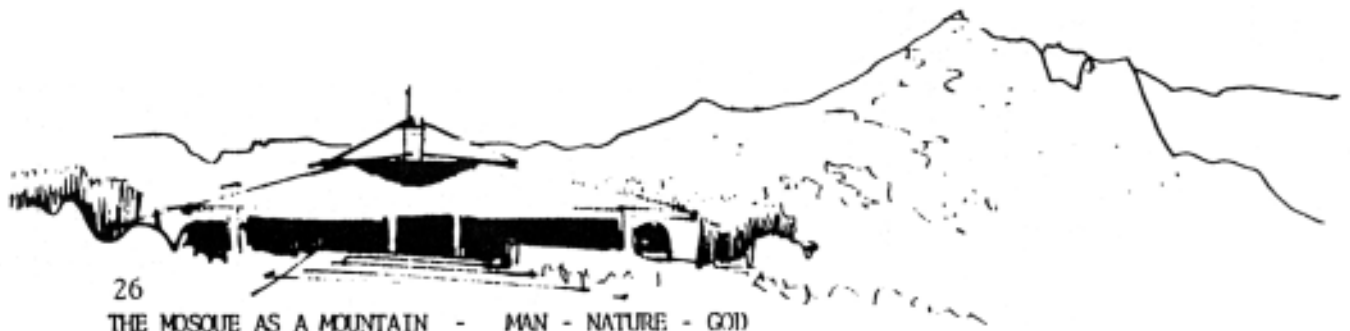


SAID NAUM QUE

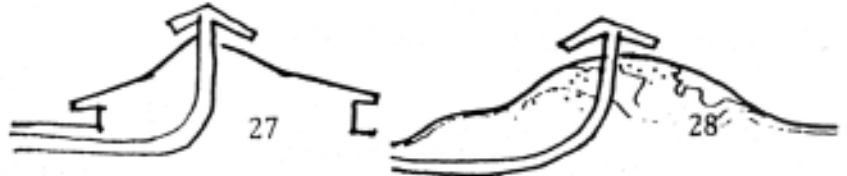
ROTATION OF MERU ROOF  
LANTERN CROSS LIGHTING  
SUPPRESSION OF THE 4 PILLARS  
GEOMETRY OF THE SQUARE  
FORCE OF THE CENTRE



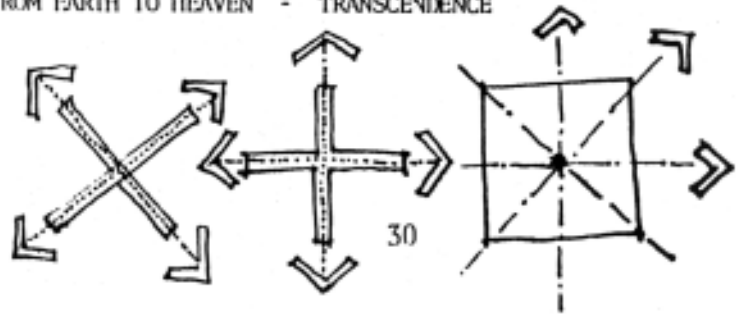




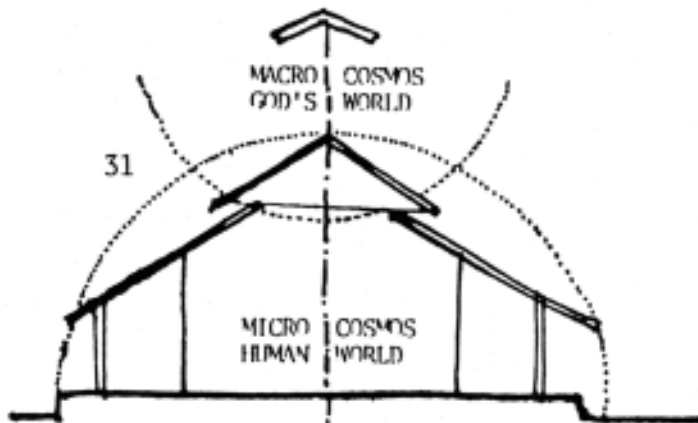
AXIS MUNDI - CENTRE OF THE WORLD



FROM EARTH TO HEAVEN - TRANSCENDENCE

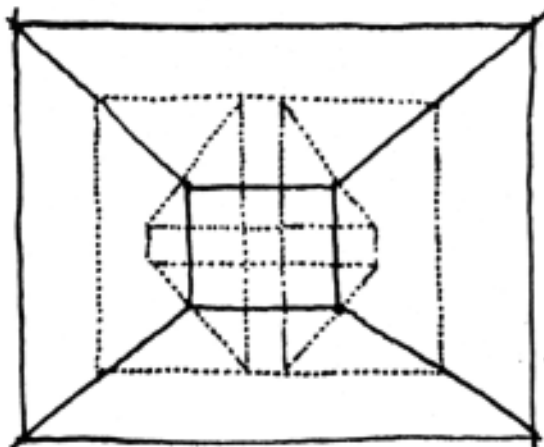


GOD IS EVERYWHERE  
IN ALL DIRECTIONS  
MANIFEST AND HIDDEN  
IN THE PARTS AND IN THE CENTRE  
THE CENTRE OF THE WORLD  
UNITY OF THE UNIVERSE  
OMNIPRESENCE OF GOD

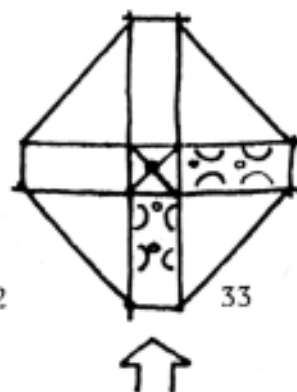


SAID NAUM RELATION TO TRADITION  
A MOSQUE IS THE MICRO-COSMOS  
WHICH REFLECTS THE MACRO-COSMOS

DUALITY-COMPLEMENTARY-DIVERSITY-UNITY  
COSMIZATION MANIFESTED BY THESE 2  
SYMBOLS GIVING A SENSE OF ORIENTATION.

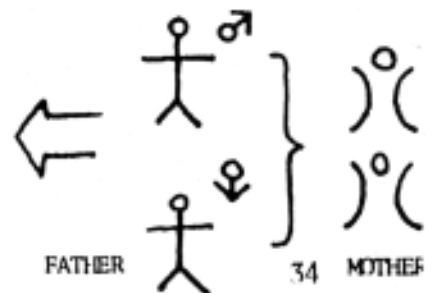


SAID NAUM MOSQUE  
DESIGN OF THE CROSS-LANTERN OF THE ROOF



CROSS - SKYLIGHT  
SAID NAUM

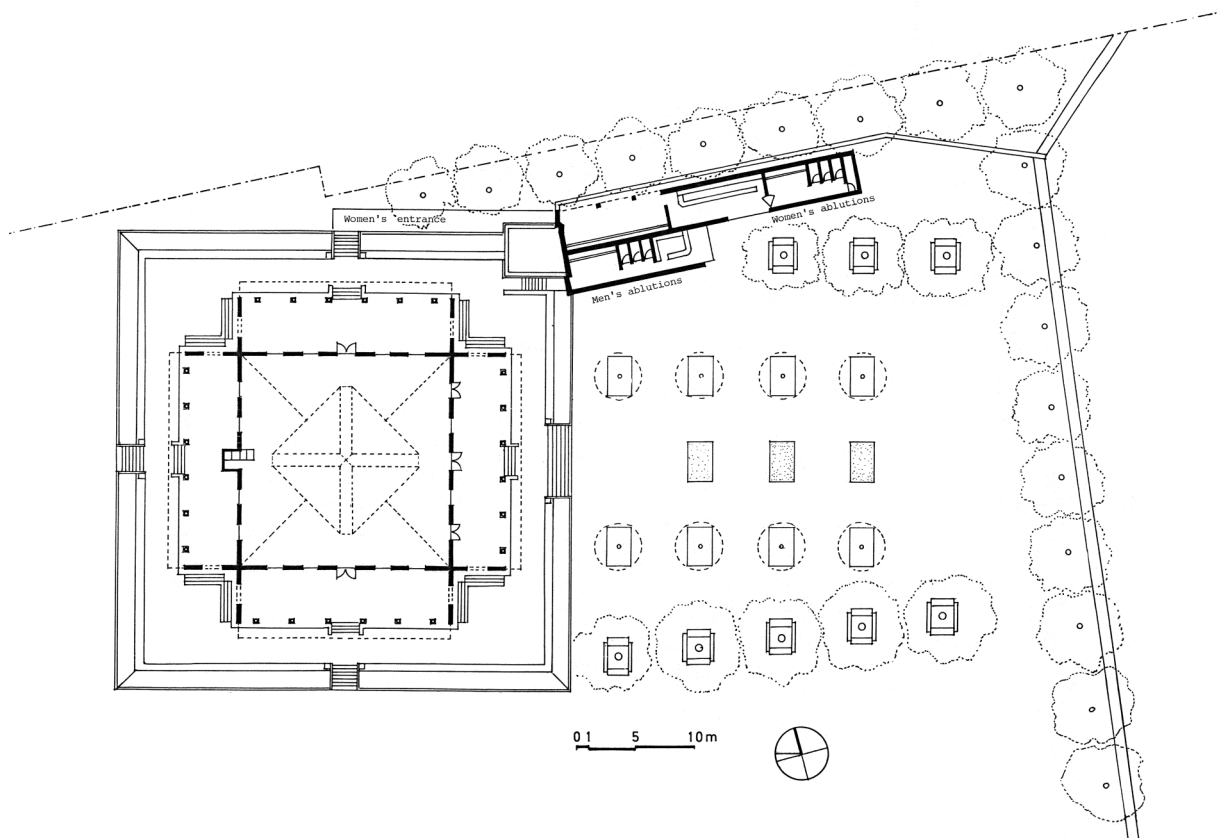
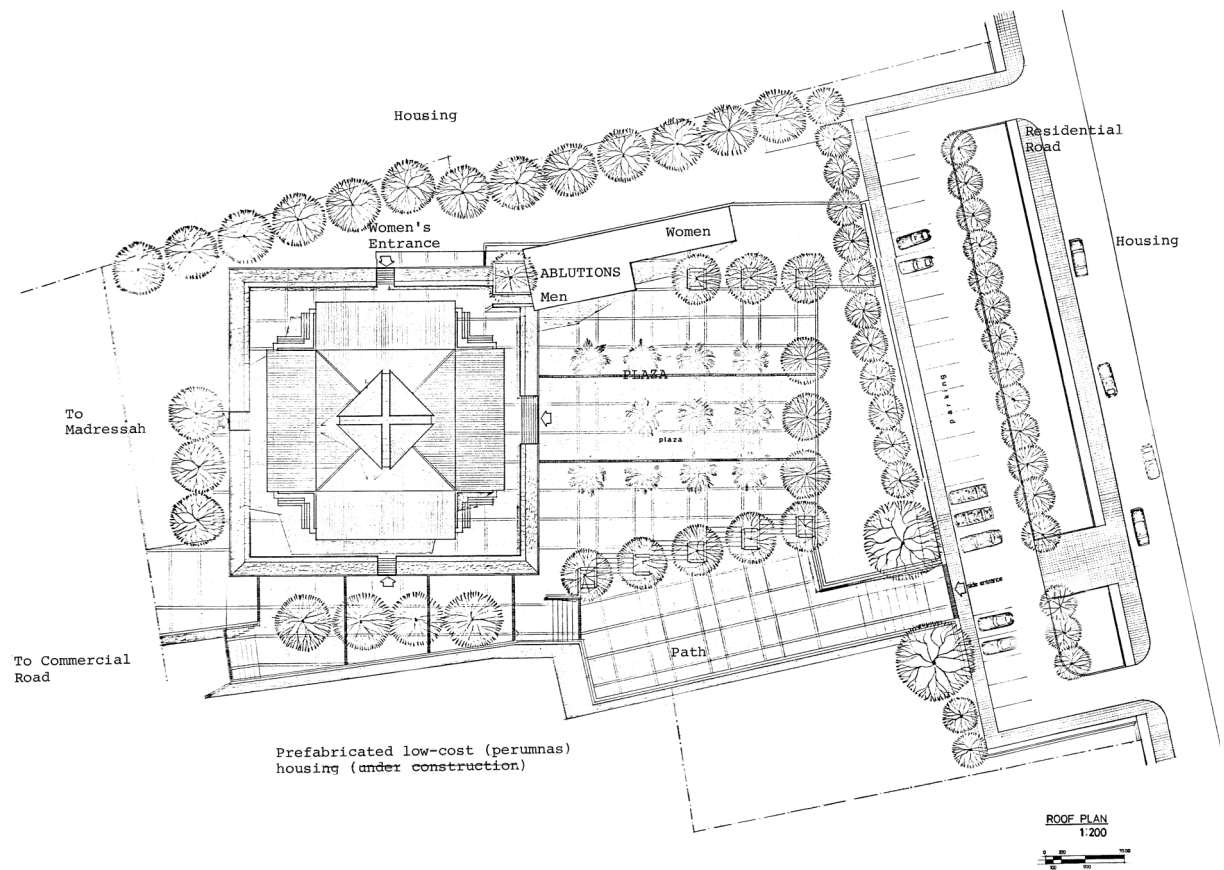
ONE HAS TO KNOW WHERE ONE COMES FROM  
AND WHERE ONE IS MOVING TO.

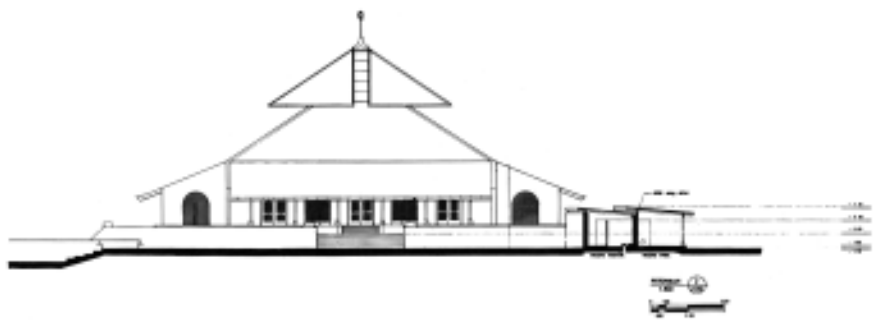
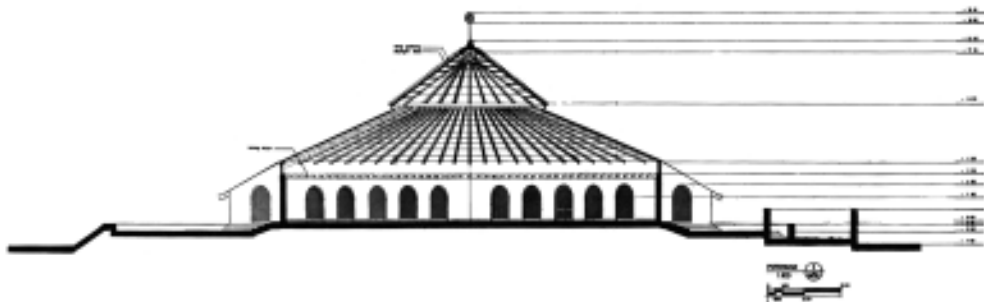
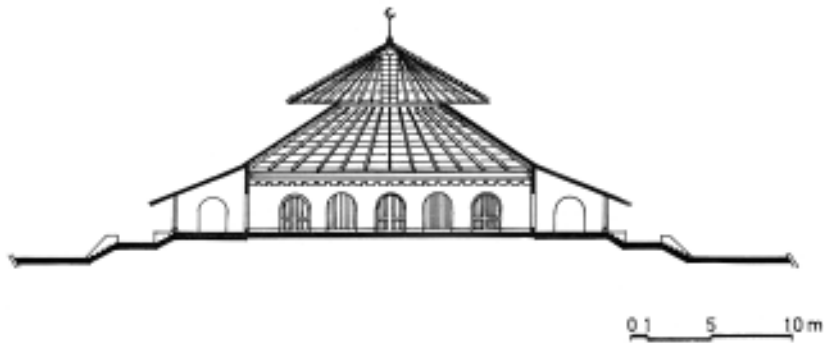


FATHER

MOTHER

DESIGN IN THE CROSS  
LANTERN OF THE ROOF  
SAID NAUM MOSQUE





NO.	REVISI	NO.
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DOKUMENTASI		
PERENCANAAN		
PEKERJAAN		
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