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The Design and Relationship of the First Built Mosque within a Non-Muslim Urban Environment: Japan and Korea

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Abstract: The purpose of this paper is to highlight the attitude of Muslims living in a non-Muslim environment toward their first built mosque and its symbolic value as a silent message calling on non-believers to come to Al-Islam. Also the perception and attitude of non-Muslims or the local people is a hidden dimension.

The architectural style of this new mosque will depend on either how much the influence a group of foreign Muslims are holding among the new converts or the relationship of the country concerned with another Muslim country or a certain culture. Another unique case here is when the converts from the majority are in charge of propagation of the religion.

The paper focuses on two countries: Japan and Korea. Malaysia was exposed to Islamic entry in the early times of Islam. Korea and Japan provide useful parallel for comparison i.e. the attitude towards a growing religion and how religious buildings were developed. A survey of mosques in Japan and Korea constitutes the core of this paper.It has been pointed out that identity prevails strongly over purely religious considerations when building the first mosque by born Muslims while converts forming a majority may develop a consciousness of identity but at a later stage.

Introduction

The purpose of this paper is to highlight the attitude of Muslims living within a non-Muslim environment toward their first built mosque and its symbolic value as a silent message calling on non-believers to come to Al-Islam. Also the perception and attitude of non-Muslims or the local people presents itself as a hidden dimension.

Before reading this paper, the author draws the attention to the narration of history in some parts of it, which have been included for the benefit of the reader. The history of Islam in the Far East is not available yet for those outside the region.

Although China is not a Muslim country, Islam reached there very early during the life of the Khalifs. Amazingly it has influenced spread of Islam in South East Asia. Malaysia a country with a long Islamic history came under Chinese Islamic influence through Indonesia, third of its population are immigrants of Chinese origin, and also through the British.

China has a distinct long historic influence on Korea and Japan. The history of propagation of Islam in Korea and Japan is somehow limited to the 20th Century. Korea Muslim community is unique in that it consists solely of new converts, while Japan with slightly an earlier history of Islam has a greater presence of foreign Muslim community. After the Korean War, the first patrons of the Korean Muslims were from the Malay Peninsula.

The three countries, with Malaysia exposed to Islamic dominance while Korea and Japan to negligence. This might provide an interesting parallel for comparison i.e. attitude towards the newly growing religion and how it has developed its religious buildings.

The Origin and The Source

From the time of the Prophet Muhammad (P.B.H.), Makkah and Madinah remained as the most important centers of Islam. The Ka'bah, as a house of God, is the focal point of the daily prayers "Qiblah" of all Muslims, while in Madinah the Prophet laid down the foundation of the Muslim society and traditions to be followed in the daily life. Subsequently setting, beside the center, the source from which enlightenment is sought.

Considering the Ka'bah, being a cube of harmonic dimensions, it symbolizes the stability and immunity that characterise Islam. The Ka'bah is a proto-architecture, yet a source of all Islamic architecture. The black color of the "Kiswah" of the Ka'bah is the symbol of nothing (darkness), the color beyond all colors which contain all colors and forms. [1]

On the other hand the prophet's mosque at Madinah with its basic form set by the prophet remained, basically, as a prototype for mosque architecture at all ages. In its simple form, a rectangular enclosure with a low shaded prayers area on the "Qibla" southern wall, a number of rooms on the eastern wall for the Prophet's wives, and an open courtyard, accommodating all the functions of a growing state in Madinah.

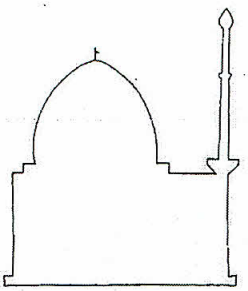
Mosque Architecture

The spread of Islam into the Mediterranean, Africa and Asia with their varying climates and social customs necessitated the creation of forms of buildings that suit their conditions.

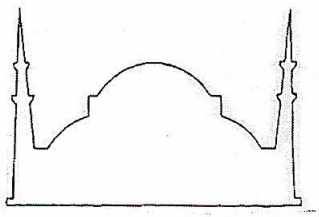
Although Arab culture, beside religion itself, continued to grow as a unifying force throughout the Muslim world, the culture produced by the Muslims wisely incorporated some elements of indigenous cultures found in some regions. Islam enriched the local arts and injected into it a new spirit. The expression of power by Muslim leaders lay in architecture where marriage of Islamic and local modes was more clearly achieved. The striking feature of this was the perfected shapes and styles peculiar to each region.

Considering the relationship of the external features of mosques, six prominent forms can be observed in the following countries (Fig. 1):

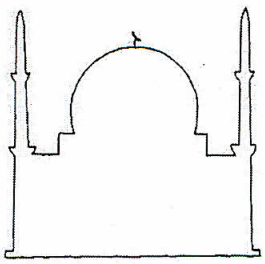
1. Egypt (North Africa)
   Mamluk style with its elegant minarets in proportional harmony.
2. Syria and Jordan (Middle East)
   It is a spiritual continuity from the Dome of the Rock and the Umayyad Mosque in Damascus.
3. North Africa and Iberian Peninsula
   (Morocco, Spain)
4. Near East and Balkans
   (Turkey, Yugoslavia and Northern Greece)
   Characterized by a dominant dome buttressed by half-domes and with more than one pencil-thin minarets, preferably four of them. It uses an elegant formula of an octagon to make the transition from a square floor plan into a dome.
5. Central and South Asia (Persia and India)
   Characterized by its Indian onion-like domes, monumental gateways and circular minarets.
6. South East Asia (Java, Sumatra, Malaysia)
   Pyramid shaped tiered roof with finals and sometimes exaggerated gables are typical of this region.



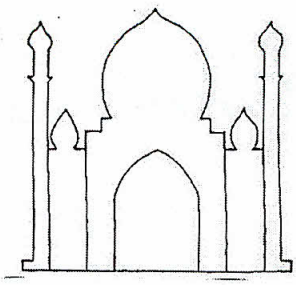
(1) Egypt (North Africa)



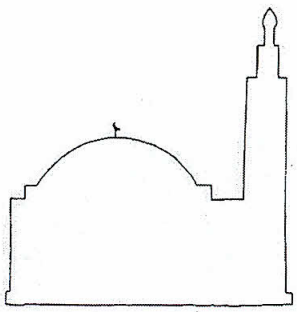
(4) Near East and Balkan (Turkey, Yugoslavia)



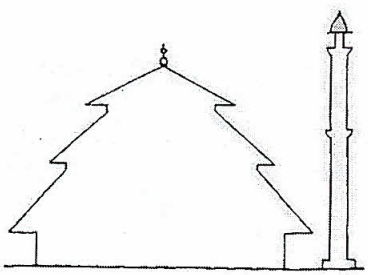
(2) Syria and Jordan (Middle East)



(5) Central and South Asia



(3) North Africa and Iberian Peninsula (Morocco and Spain)



(6) South East Asia (Java, Sumatra, Malaysia)

Fig. 1: Mosque prominent forms.

Other indigenous styles have also evolved in some regions probably due to certain geo-political conditions or local taste such as in China and West Africa. (Figs. 2-4).

The Malay Peninsula and West Africa has indigenous forms of Islamic architecture evolved naturally. Valuable achievements can be seen on the marriage between Islamic and local modes.

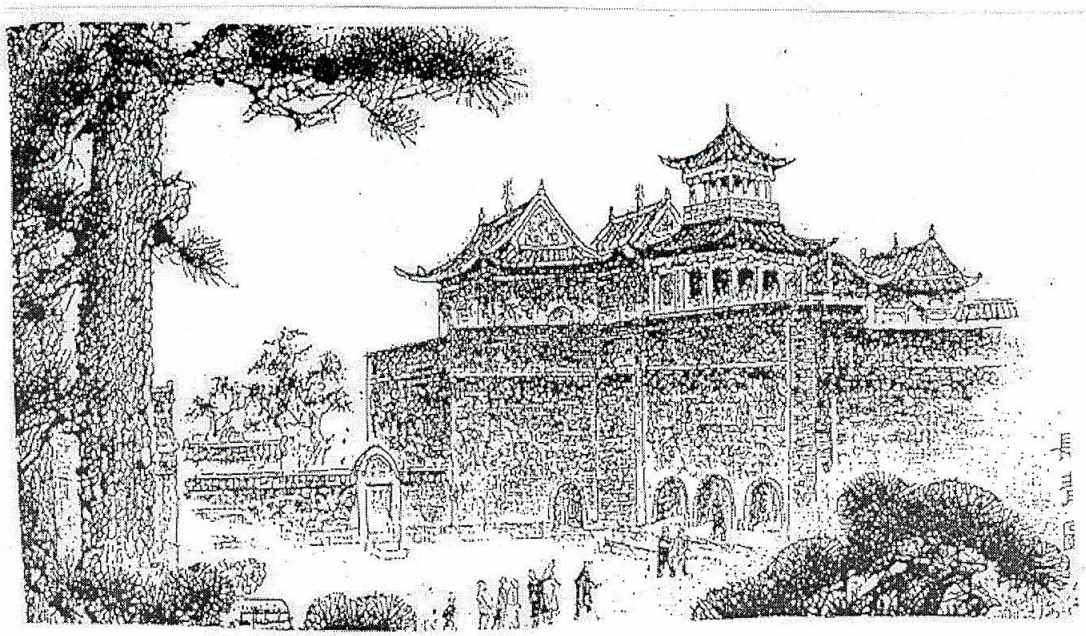


Fig. 2: Many mosques of China were without minarets.

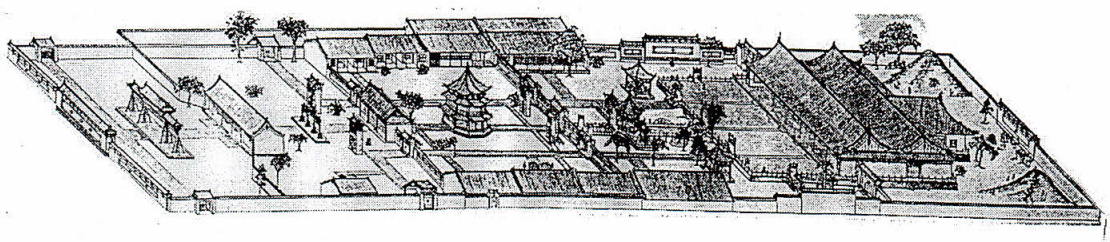


Fig. 3: The grand mosque, Xian, China, 7th C. AD. It can easily be misunderstood as typical Japanese building of Kyoto, Japan.

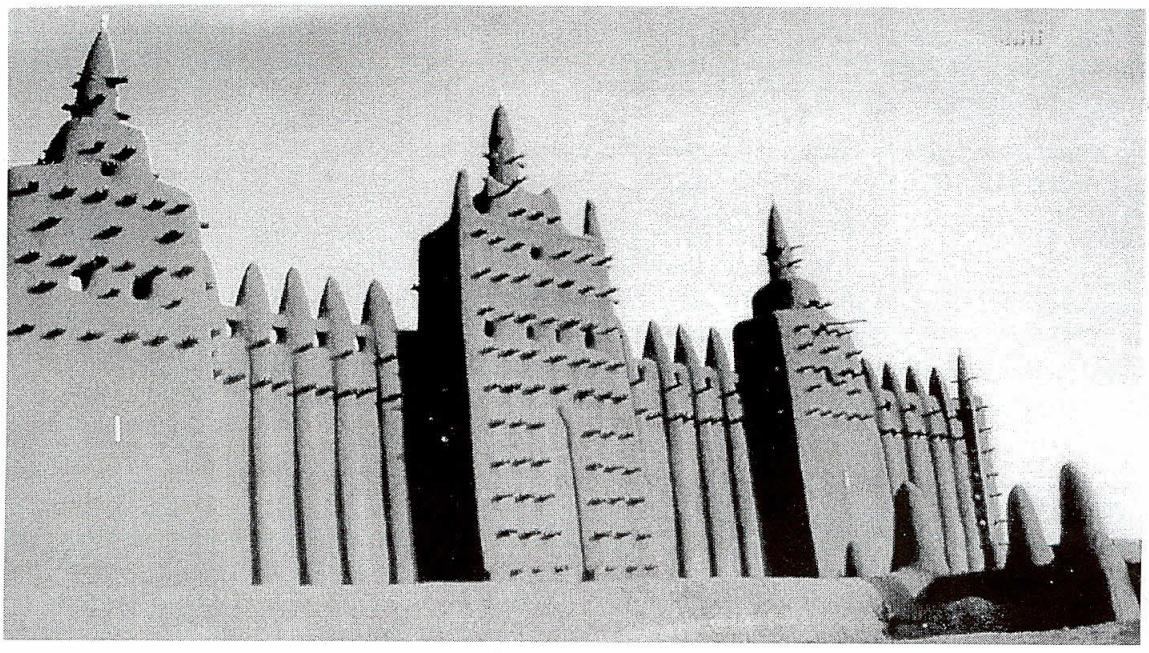


Fig. 4: The great Mosque of Jienne, Mali.

Beyond Tradition

Unfortunately Muslim architects, nowadays, consult western manuals rather than go back for reflection and search from within. In the meantime intentional distortion of Islam tends to label it as a religion of a certain race and region empty of any universal values.

Some fundamental Islamic guidelines, fortunately, still remain as guiding principles for designers:

1. A reference model as set by the Prophet.
2. Clear functional requirements.
3. Universality of knowledge.

These guidelines do not limit within forms of details rather unify the motives. The designer is actually free to utilize whatever means available within his reach that may suit his environment. An extreme of that architect in some Muslim countries went wild on trying every kind of forms for mosques design leading to a counter revival movement.

Any design of the first mosque to be built for a community living in a non-Muslim environment is very important. It has a symbolic value and plays a role as a silent message in inviting non-Muslims to Islam. With the technological achievements available now, the choice of design becomes free of any preoccupations. But should it satisfy the taste of the born Muslims or aligned with the local cultural modes so as to remove the image of labeling Islam as a foreign religion. In the later case the possibility is that, in future, the teachings of the religion itself might be adjusted to the local customs.

The basic features of mosques: minaret, dome, mihrab, and a minbar are considered as essential elements by many Muslims as well as the non-Muslims who may hold misconception that these were found within the mosque because of religious rather than functional requirements. A mosque, at least, must care for two fundamental functions: ablution and prayers.

Malaysia: A Continues Indigenous Tradition

The Arab traders in the ninth century followed the path of the Buddhist Indian merchants who landed in Sumatra before them. But the Indian Muslims, rather than the Arabs, brought Islam first to the eastern coast of Sumatra (Fig. 5).

The earliest reference to Islam in the Malay Peninsula was the conversion of Kataha (today's Kedah) state ruler around 1071 AD. [2]

With the coming of the religion, with its formalized ritual, the first places of worship appeared. In time they took on their focal position and role in the life of villages and small communities. The original mosques in Malay Peninsula were probably simple structures consisting of a wooden house on stilts. No particular architectural features of these buildings were reported. But the multi-tiered roof of the traditional Malay mosques and the rather squat, polygonal form of minarets which are at the head of a long line of Islamic Malay architecture, are of Javanese style (Fig. 6).

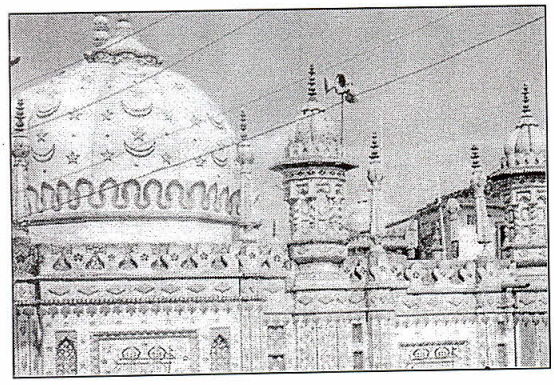


Fig. 5: West African and Bengal Mosques.

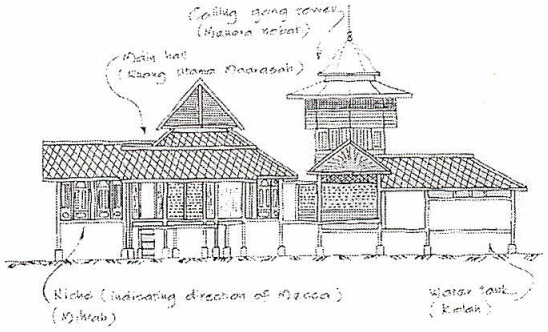


Fig. 6: Indigenous Malay Mosque, Kedah.

The prototype of many mosques in Java is the Masjid Agung (Fig. 7) (or Royal Mosque) of Demak on the north coast of the island and is one of the earliest Islamic centers in Malay Archipelago. Its main characteristic is the pagoda-like multi-layered pyramidal roof, the rooftop ornament and the polygonal form minaret.

The rise of the Islamic State of Demak coincided with the accession to throne of China of the Muslim Chinese Emperor Cheng-le (1506- 1521). His conversion to Islam was very significant in the spread of the faith in China and parts of South East Asia, the reason that some scholars claim the typical Javanese mosque is of Chinese origin. [2]

The Javanese style spread across the Malay Peninsular, replacing its timber walls by stone walls while the floor of the prayer hall was no longer elevated on stilts but on a low perimeter stone wall giving rise to the "Malacca style". The majority of the mosques have the crown-like ornament on top of the roof and their interiors follow the style of the royal palaces of the time.

The traditional style of Malay mosque continued to spread. But some modification occurred during the 18th and 19th centuries resulting from the influence of the British. Spherical domes made their appearance across the country and from mosques it spilled over into other buildings such as royal palaces (Fig. 8).

The Malay when were taking their destiny on their own hands, the indigenous architecture style continued to evolve naturally. After coming of the British followed by the Indian and Chinese labor, they became on the defensive. As a result, they reacted strongly against the new dominance and

became fundamentalist giving expression of its origin by embracing the architectural styles of the Middle East. Also appearance of pure traditional mosques continued.

The British for geo-political reasons helped building mosques that looked monumental and more like palaces than places of worship, may be for the satisfaction of a local Sultan or a s state symbols. Their British Imperial style deserved better the name: British Mughal Style.

Tokyo and Kobe Mosques: Identity Prevails

Till the oil shock of 1973 Japanese people didn't know much about Islam, although there existed two mosques in Tokyo and Kobe even before the World War II.

Islam became a practiced religion in Japan by both foreign and the Japanese Muslims when a group of Muslim Tatars Turk migrated from Russia to Japan on the wake of the Bolshevik Revolution and settled in Japan early this century. They were the first people who established the Islamic life in the capital of this non-Islamic land. At the same time another group of Muslim traders from India forming a floating population of Japan established their business in the port city of Kobe west of Tokyo. The credit goes to these two groups for building the first ever mosques at both cities.

It is interesting to note that Islam first came to Japan under the banner of Chinese culture and used to be known as "Kaikyoo" or "Fuifuikyoo" i.e. the religion of the Chinese Muslim Khui tribe. An old famous Chinese mosque may quite well be mistaken as typical Japanese building of Kyoto, the former capital of Japan till 1868.

a. Kobe Mosque

At Kobe the mosque was constructed and opened for prayers on Friday 11th Oct. 1935. The idea of building it was initiated by the Indian Muslims. The mosque site is located very near from the main railway station within a semi-commercial area. It is a three-story building on a squared floor plan topped with a typical Mughal dome, having a monumental arched gate entrance and four minarets (two main, two minor). Looking at these minarets one cannot avoid the comparison with an Azhar graduate wearing an Indian cap. The multi-purpose hall at the basement served as a shelter during the war (Fig. 9).

It is to be mentioned that this mosque withstood the war bombing and several consecutive earthquakes with the latest 1996 Great Hanshin earthquake that damaged several buildings within the vicinity. Thanks to the structure of the mosque building and the existence of floor slaps inside the dome as an effective method to maximize use of space.

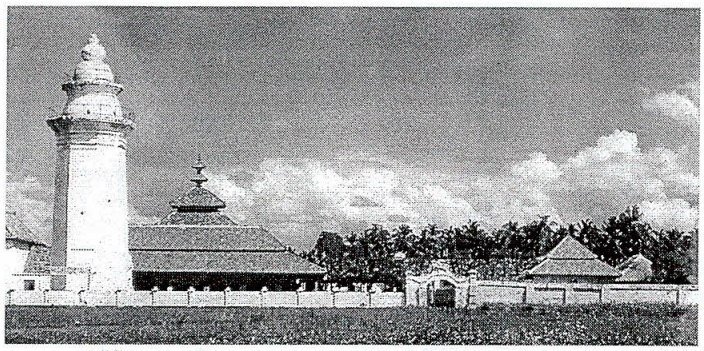


Fig. 7: Masjid Agung (RoyalMosque) Demak, java.

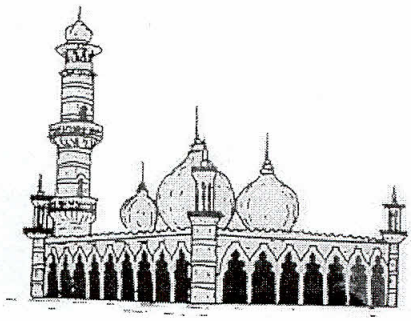


Fig. 8: Malay onion-like dome.

Wherever the Indian community may be, is well known for maintaining its identity and culture. Kobe was not an exception to the extent that not only the architecture style of the mosque was made Indian but even its Board of Directors was limited to Indian according to the articles of foundation of Kobe Mosque:

"In case of resignation of the treasurer another Treasurer must be elected immediately by the board of Directors from Indian Sunni Hanafi Muslim firms."[3]

The above article indicates that the Muslims of Indian origin were responsible for the financial aspects and running of the mosque and therefore the architecture style of the mosque eventually was an expression of their identity and aspiration.

b. The (old) Tokyo Mosque

Tokyo mosque is another vivid example of this kind of situation. At present the mosque is under construction ten years after the demolition of the old one which was originally opened for prayers on 12th may 1938.

The fund for the mosque construction was made available with the help and support of many Japanese non-Muslim patrons, a top shipping magnate of those days donated 1,655 sq.m of his own land to be used for the site of the planned mosque. [4]

The leader of the Tatar Turk immigrants from Kazan area east of Moscow, Kurban Ali initiated the construction of the mosque designed by Yoshimoto, a Japanese architect. It was a one story building with a mezzanine and a Mamluk style minaret and a dome in green tiles cladding covering a square prayer hall. An arched entrance gate with its decorations was a reminiscent of the central Asian origin of the community. But the overall impression points towards Madinah. It was deigned in the image of the Prophet's Mosque as an expression of the Muslims identity and belonging to the religious source (Figs. 10 & 11).

With the construction of these two mosques, an intercourse started between the local people and Islam, though in a very insignificant scale. In both cases the immigrant Muslims in Japan retained their entity to the extent of excluding Japanese architecture from their buildings. It is surprising to see that, although Tokyo mosque fund and design were by curtsy of Japanese, yet the architecture style of the building has not been influenced by Japanese architecture.

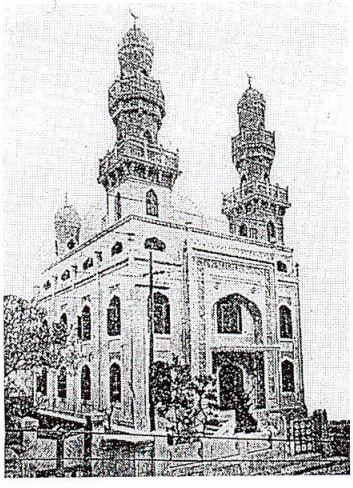


Fig. 9: Kobe Mosque (1935).



Fig. 10: The old Tokyo Mosque (1938-87).

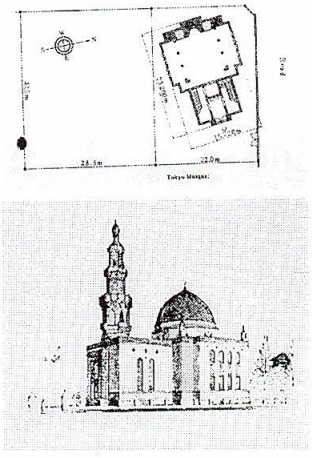


Fig. 11: Tokyo Mosque.

This is in sharp contrast with mosques in China or the heavily decorated mosques of Bengal, an expression of the synthesis of Islamic culture and Hindu tradition. Moreover the mosque school adjacent to it is a typical popular design adopted by Japanese for such public buildings. It is worth mentioning that at the time of construction of the mosque, Japanese militarism was at its peak and Japan was trying to establish a policy of cooperation and rapport toward the Muslim countries. They had no interest in what-so-ever design of the mosque might be, therefore the design was more aligned with the identity of the immigrants rather than caring for the environment in which its is going to be built or any non-Muslim influence.

c. The (New) Tokyo Mosque

A replacement to the old mosque is now (1998) under construction. When the old mosque was built in 1938, it was incidentally the beginning of Japanese military activities in China. The government imposed restriction on use of iron and other metals badly needed for military industry. The mosque, built three years after Kobe, could not use concrete all through resulting in plaster wooden walls that deteriorated due to heavy rains to an extent beyond repair. It stood on its site till 1987 for just less than half a century.

The former Tatar immigrants, the recipient of Japanese donations of land and fund, who owned the mosque, have adopted the Turkish nationality after the World War II giving up hope of return to their homeland. Eventually the identity of the mosque also changed and became a Turkish government property. The Turkish government is now leading the efforts for its reconstruction.

The Religious Affairs Presidency of the Republic of Turkey commissioned the Turkish architect Dr. Hilmi Senalp for the design with clear instructions to create a typical Turkish mosque in place of the former one.

The new design symbolizes the Ottman heritage. It is an imitation of the mosques designed by the legend architect Sinan (1491-1585) who greatly shaped the Ottman style. The new mosque has one pencil-thin minaret, a dominant dome buttressed by six half domes and nine small domes. Although there are three floors and a mezzanine, yet considering the scarcity of land in Japan one may expect the utilization of the void space under the 23m high dome. It also helps avoiding the high cost of heating during winter (Fig. 12).

Again there was a total disregard to the indigenous architecture and hence the identity of the new patron took precedence over any other considerations with even changing the name to become "Tokyo Turkish Mosque" as mentioned previously.

The mosque location is in residential district at a major street lined up with several medium-rise residential flats (mansion in Japanese). The building may not look odd, but definitely is alien within its environment. It may be unavoidable to consider the identity factor, but we should not ignore the local Japanese Muslims who are on looking to have a feeling of participation and identification with Islam. Here again this may be seen as another similar identity issue (Fig. 13).

Islamic Center Japan: Efficiency

The former Tokyo Mosque was a separate building from its adjacent school and has only a prayer hall, but didn't has facilities for institutionalized propagation activities. Therefore the need for building the Islamic Center became urgent. In Dec. 1982 the Muslims celebrated the completion of the building situated 800m away along the same street from the mosque. It is a building.

Representatives of Muslims residing in Japan established the center organization. It was not under the influence of any specific ethnic group. Since the Center was not the first Muslim building in Tokyo,

the design team could enjoy the freedom to do its work. The result was a modern six-story office-like building with a glass curtain wall.

I was both a member of the board of the center and the design team. Our team, luckily, was free from any preoccupations or identity restrictions. The conceived design has to satisfy the social and religious functions of the center considering only efficiency and budget.

Finally, the design team decided to claim that its design was Islamic by adding an arch over the entrance door with a specially designed tiled edge and by arranging the glass facade of the upper four floors in such a way that the word "Allah Akbar" appears clearly (Fig. 14).

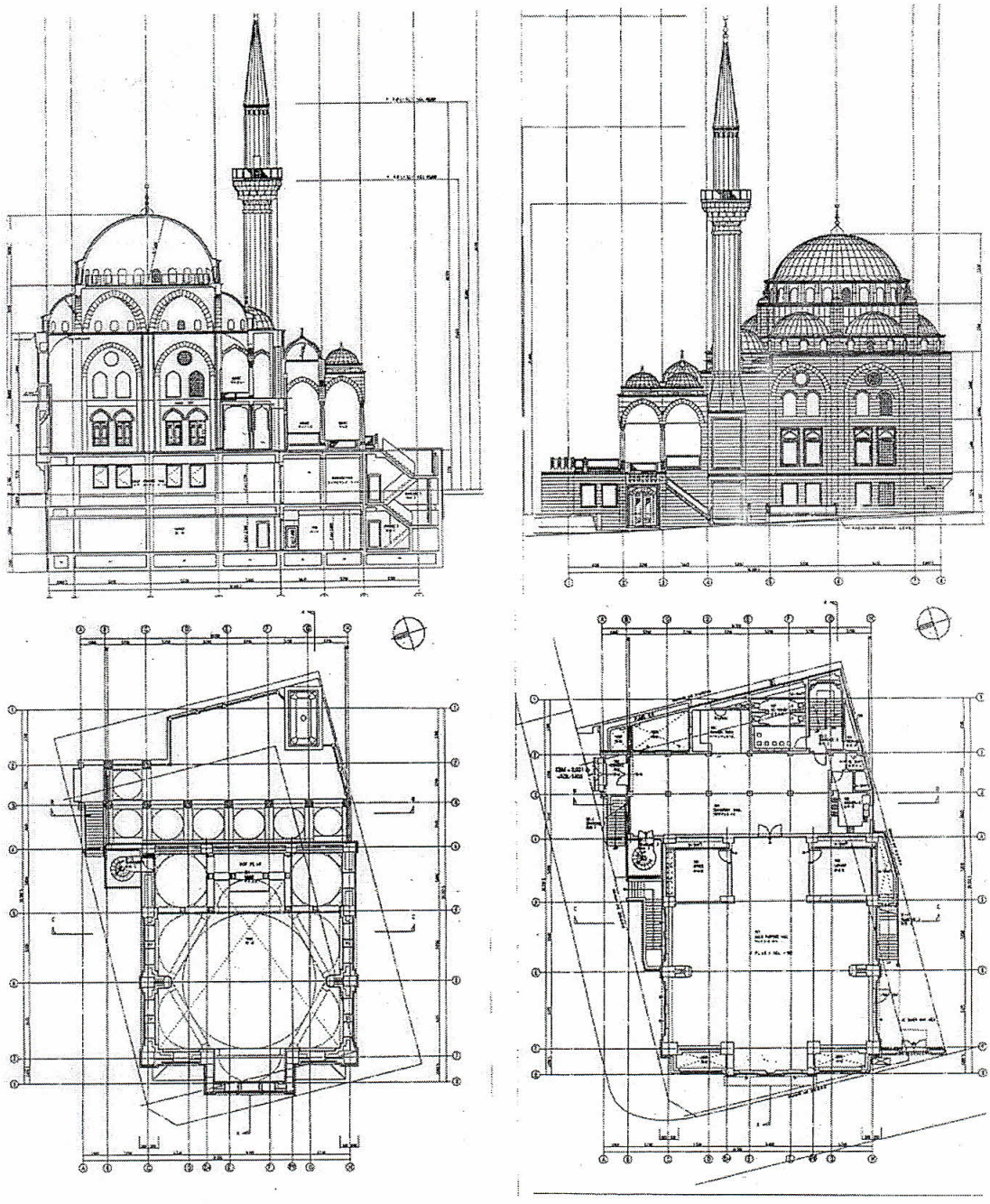


Fig. 12: The (new) Tokyo mosque, Tokyo (under construction at the same old site).

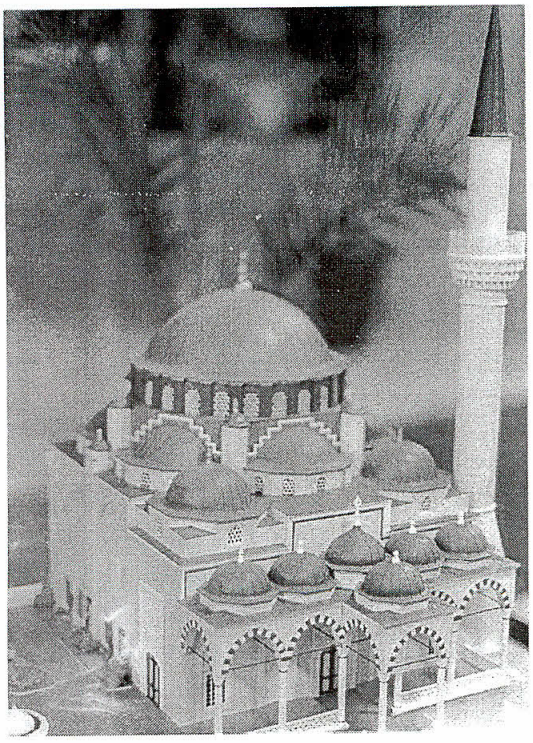


Fig. 13: The (new) Tokyo Mosque.

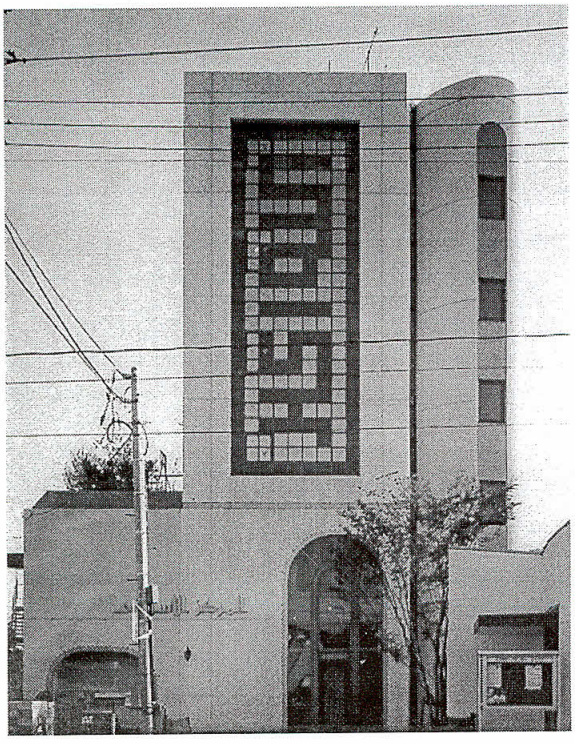


Fig. 14: Islamic Center Japan, Tokyo, established 1965, built 1982.

Korea: The Design of Logic

The seed of Islam in Korea was sowed by the Turkish corps participated in the Korean War in 1953. The new converts eventually took charge of the avant-garde position of diffusing Islam among their fellow Koreans.

The Korean Muslims represent a unique case in the second half of this century never matched by any other Muslim group in the industrialized world where immigrants from Muslim countries form the majority among the Muslims.

a. Seoul Central Mosque

Ultimately these converts aspire for permanent places of worship and gathering. In 1969 the then Korean President Park Chung Hee donated 5000 sq.m to be used for building a central mosque in Seoul. The Korean Muslim Federation commissioned Prof. Choon Hwan Choi of Myongji University to design the Central Mosque and the Islamic Center. [5]

The first ever mosque in Korea was opened in Seoul on 21st May 1976 at a hilltop in the center of the capital. It was a milestone in the new history of Islam in this country of Buddhist culture and a sizable influential Christian community. Within ten years more three mosques were built and a fifth was transformed from a Christian church.

The development of Korean Muslims attitude during the construction progress of the four mosques offers an insight in regard to the first mosque.

The Korean Muslims ordered the design when there was not any foreign group of Muslims that might present any identity issue. Since they were new in the Islamic faith, the geographical location of

Korea and identification with Qibla to Makkah were the only guiding elements to be considered. The designer was requested to present a work reminiscent of Makkah and identified with East Asia. Two minarets resembling the twin minarets of the Grand Mosque of Makkah and an onion-like dome topped the mosque that stood half story from the ground. The overall view gives an impression of Al-Azhar Mosque in Jakarta.

For the Korean Muslims neither arches nor domes of a specific Islamic architecture style of any country symbolizes Islam for them than the Grand Mosque of Makkah. The twin minarets are the logical symbolic identification of the first mosque in their capital (Fig. 15).

Although from architecture view point, the designs of Tokyo and Kobe mosques may have a better proportional appearance than the Central Mosque in Seoul, never-the-less it seems that the later is a product of logic yet it may not be the logical solution.

b. Regional Mosques

Within forty years after the seed of Islam was sown in Korea about 40,000 Korean Muslims are walking at the path of Allah with 5 mosques under the umbrella of Korea Muslim Federation. With the exception of one mosque, all have Korean Imams. [6]

The missionary work was expanded beyond Seoul to rural areas. New Muslim communities were formed in the southern port city of Pusan from 1976, in Kwang Ju from 1978 and the latest in Jeon Ju from 1986. Three mosques were built in these areas with contributions from Libya, Kuwait and Egypt. The fifth mosque at Anyang was founded in 1986 by Hussain Yoo Chang-shik, a Korean Muslim who purchased a Christian church from his own account and transformed it into a mosque.

In Sept. 1979, the construction of the second mosque in Korea started at Pusan and was completed on Sept. 1980 (Fig. 16). The third is Kwang Ju mosque in 1980 to become a base for propagation of Islam in rural areas (Fig. 17). Both buildings were designed in the spirit of Seoul Mosque. They have the typical onion-type dome and four miniature minarets at the top corners of the roof, but with a single minaret.

In viewing the design of the second mosque at Pusan, the arches and the roof tiles may indicate a North African influence, possibly a sign of gratitude to the Libyan fund donor. The same is also indicated by the sudden appearance of a square minaret in the third mosque of Kwang Ju, which received a generous donation from a Kuwaiti businessman. It is to be noted that the construction of these two mosques coincided with a large presence of Korean labor in Arab countries. The reason that Korean Muslim Federation opened several branches abroad to propagate Islam among these expatriates.

The fourth is Jeon Ju mosque, situated nearby the main railway station, was opened in April 1986 almost ten years after the first mosque in Seoul (Fig. 18). All Koreans mosque share a common feature of having prayer halls elevated from the ground and approached by outer stairs leading into a porch. But this mosque, though financed by an Egyptian philanthropist, it carried no influence due to the source of finance. The dome of Jeon Ju mosque, the roof and the independently standing minaret

clearly demonstrate a sense of identity in the making. An admixture of Korean, Chinese and Malay Peninsula architectural styles can be observed. A transformation and development in the attitude of Korean Muslims is, now, evident. It seems that the Korean Muslims have reached a state of confidence to propagate Islam and an ability of expression in their own way.

Function and Symbolism

A mosque serving its purpose efficiently will not draw the attention of Muslims for any criticism. Elegance of a design and environmental comfort systems will enhance a mosque environment. Cohabitation with the environment and harmony with history and tradition are desired merits.

In many Muslim urban centers mosques are part of building or on tope of shopping arcades. Their location can only be recognized by minarets attached to such buildings, a symbolic parallel to the role of the cross in Christian churches within urban residential areas. With advancement of technology, minarets within the urban mess have experienced transformation in function just like windows in high-rise office buildings. A compromise to accommodate functional requirements of a mosque and satisfaction of symbolism still remains as a design issue.

Nagoya Mosque is a very small mosque inaugurated recently in July 1998 at Nagoya, a city 400 km west of Tokyo. It is an office like building within a semi commercial district, financed mainly by a Pakistani businessman living in the city. The main facade of the building was purposely decorated to appear as a Muslim related building by an arch over the entrance and two replica minarets for identification. Without the minarets it can easily be misunderstood as one of those ordinary buildings of the city. Although it is the first mosque in the city, the patrons concern was only efficiency and recognition (Fig. 16).

The former Tokyo mosque built in 1938 stood as the only one in the capital for almost fifty years. It has varying impacts on its visitors whether Muslims or others. The new mosque under construction on the same site may not enjoy the privilege of the ***first built mosque***. The reason that I cannot help wondering why Muslims, now, in Japan could not utilize Japanese architectural elements to create socially amicable religious buildings after they have already had their first mosque. Many non-Muslims have been mislead that domes and arches are not mere elements but symbolic of Islamic architecture.

Japanese traditional architecture may provide some suitable options for a mosque design. Two factors, which I believe, may encourage this adventure:

1. In regard to the merits of Japanese architecture: Most Japanese live in houses without furniture and daily activities such as sitting, eating and sleeping are done on straw mats (Tatami) floors. Houses are sacred. No shoes and slippers are used on the Tatami. Natural color wood is used plain without paint. Sliding paper screens make division and adjustment of flexible inner spaces.
2. There is a distorted image and fantasia in Japan about domes and Cinderella castle-type towers. Unfortunately under the influence of western culture they became design elements and symbols of love motels.

I know many Japanese who embraced Islam as a result of visiting a mosque that attracted their eyes. Others, probably, were turned away by considering it alien to them, simply because it looked different.

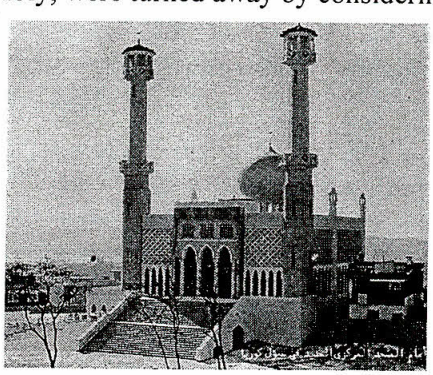


Fig. 15: Nagoya Mosque (1998), Japan

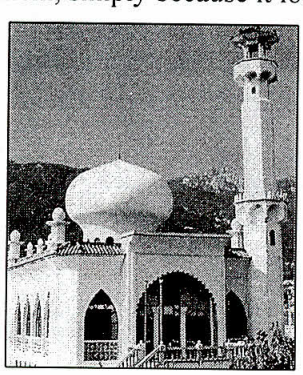


Fig. 16: Pusan Mosque (1979).

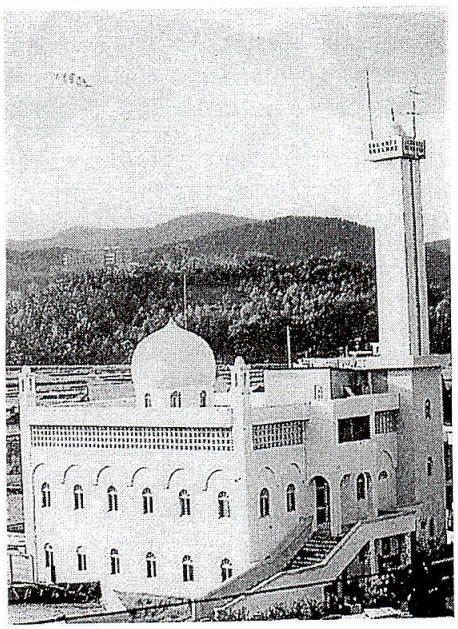


Fig. 17: Kwang Ju Mosque (1980).

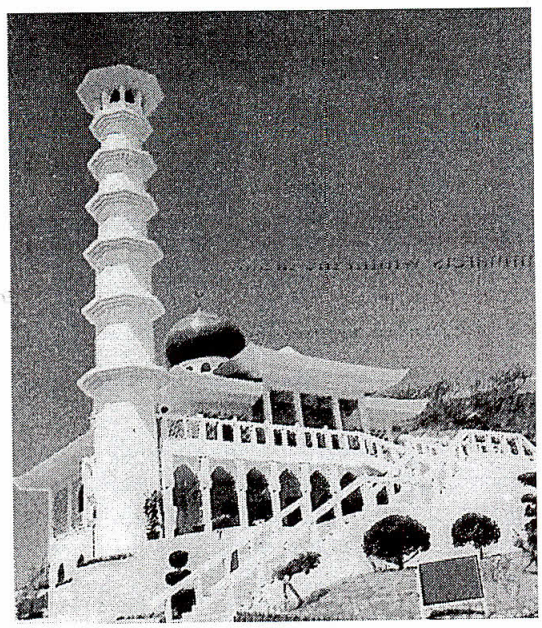


Fig. 18: Joun Ju Mosque (1986).

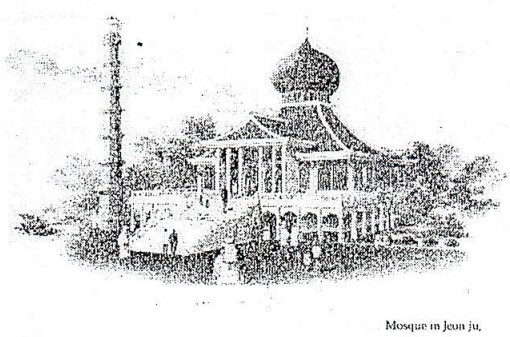


Fig. 19: The first Mosque in Seoul.

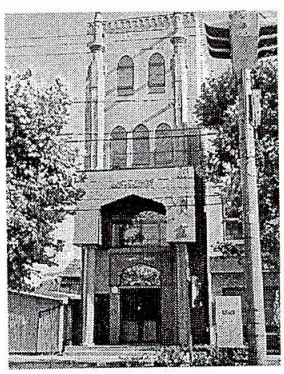


Fig. 20: Nagoya Mosque (1998), Japan.

Conclusion

A mosque in a Muslim country is a facility to aid Muslims to perform their duties while in non-Muslim land has another important role in inviting people to join the way of Allah. Here I have tried to point a finger at this issue as Islam today is expanding.

The architecture style of the first built mosque in a non-Muslim environment has two cases. One when the local Muslims are in charge of propagation as the Koreans do and the other case where Muslim immigrants constitute the majority.

Although stamp copying is unwise, but limited borrowing sometimes may not appear odd by newly converted Muslims. At a later stage after consolidating the presence of the first mosque, there will be no fear of conforming to the local taste.

Judging from the previous cases, it can be pointed out that identity prevails strongly over purely religious considerations when building the first mosque by born Muslims rather than the local Muslims such as Korean Muslims.

In conclusion it can be summarized as follows:

1. The identity of Muslims living in non-Muslim land seems to be an unavoidable design consideration.
2. The Korean logic of identification with Makkah or Madinah while carrying along some local elements can be useful in all cases as a compromise.
3. An identity issue will surface if the coverts get a strong feeling of participation and achievement.
4. Mosque design cannot be imprisoned within a certain historical period nor left to go astray under the pretext of responding to the age fashions.

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تصميم وعلاقة أول مسجد مبني
في بيئة حضرية غير مسلمة: اليابان وكوريا

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مركز منظمة التبادل الثقافي

طوكيو، اليابان

ملخص البحث: الهدف من هذا الورقة هو التركيز على شعور المسلمين المقيمين في بيئة غير مسلمة تجاه بناء أول مسجد لهم وما يحتضنه من قيمة رمزية و رسالة صامتة لدعوة غير المؤمنين للدخول في الإسلام، وكذلك يدرس البحث بشكل خفي موقف ونظرة السكان المحليين من غير المسلمين.

إن الأسلوب المعماري للمسجد الجديد يعتمد كثيرا" على قوة تأثير الجماعة المغتربة ضمن مجموعة المعتنقين الجدد للإسلام في ذلك البلد، أو على علاقة ذلك البلد مع دولة مسلمة أو مجتمع آخر. الحالة المميزة هنا تكمن عندما تتحول مجموعة صغيرة عن ديانتهم إلى دين جديد ويصبحوا مسؤولين عن نشره بأنفسهم.

الورقة تركز على مقارنة دولتين هما اليابان و كوريا مع ماليزيا والتي كانت قد تعرضت للدخول في الإسلام من العصور الأولى للإسلام. اليابان و كوريا حالتان مناسبتان للمقارنة من حيث الموقف المحلي فيهما تجاه دين ينمو حديثا" وكيف يتم تطوير المباني الخاصة بهذا الدين.