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MASJIDSI MASJID SRI SENDAYAN MOSQUE

NEGERI SEMBILAN – MALAYSIA

MASJIDSI MASJID SRI SENDAYAN MOSQUE MALAYSIA

The Masjidsi Masjid Sri Sendayan Mosque in Negeri Sembilan, a city south of Kuala Lumpur (Malaysia) and recently open to worship, is located in a newly expanding area, between recently urbanized residential areas and a hilly landscape still unchanged; for this reason it is imposing, thanks to the majesty of its size, a strong identity to the entire area. In fact, there is already talk of a new Taj Mahal, and the comparison derives from the monumental character of the architecture that evokes the splendour of the Indian mausoleum and that of the Ottoman mosques. The designer Zailan Yusop has configured a very pronounced profile thanks to the dome that stands out in the center of the building, but especially with the two very high minarets that accompany the facade as land marks.

Location

Negeri Sembilan
Malaysia

Architectural design

Zailan Yusop

Stone contractor

Ghirardi team
Italy

Materials

Breccia Aurora Classica
Dark Emperador



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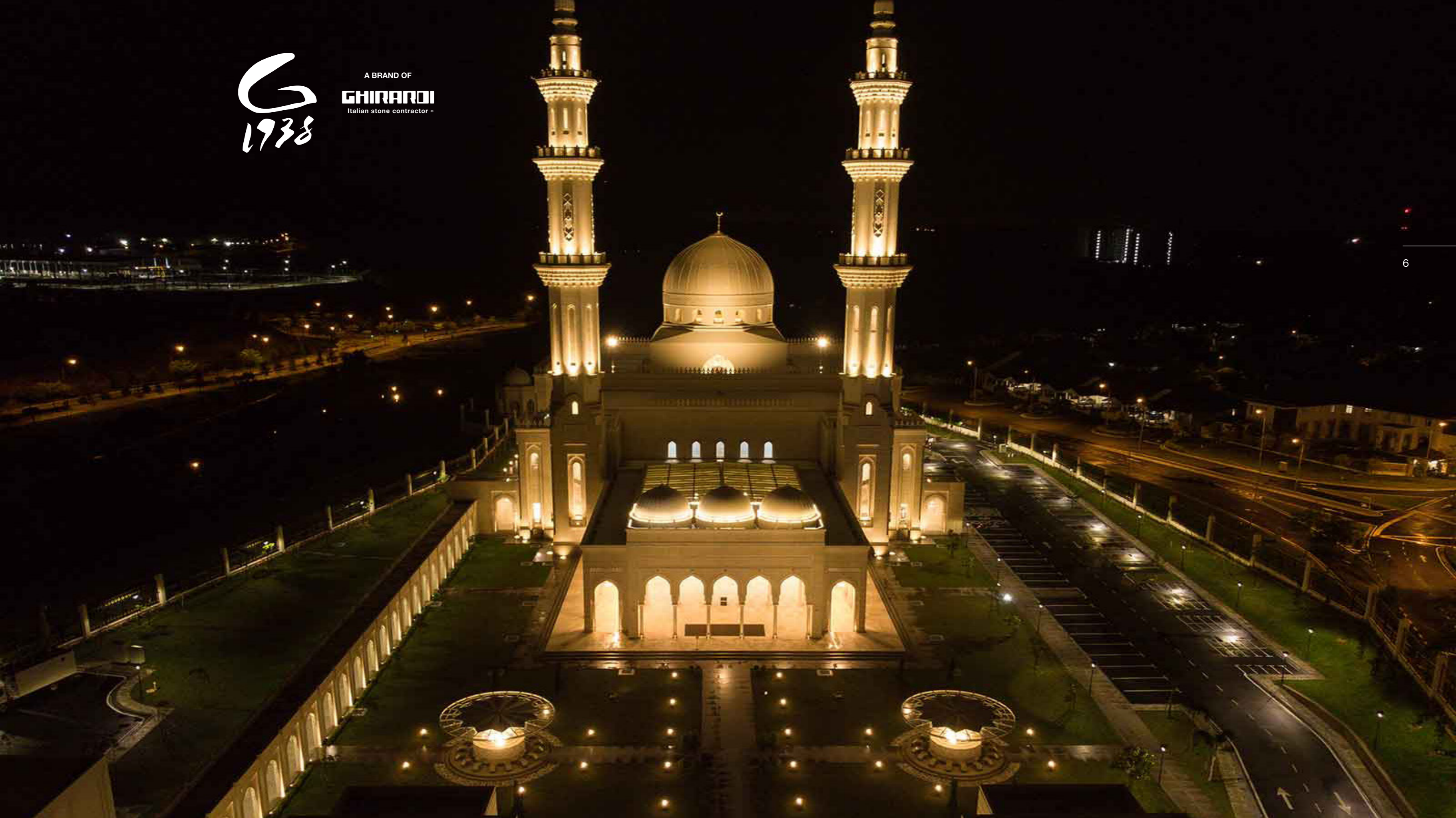


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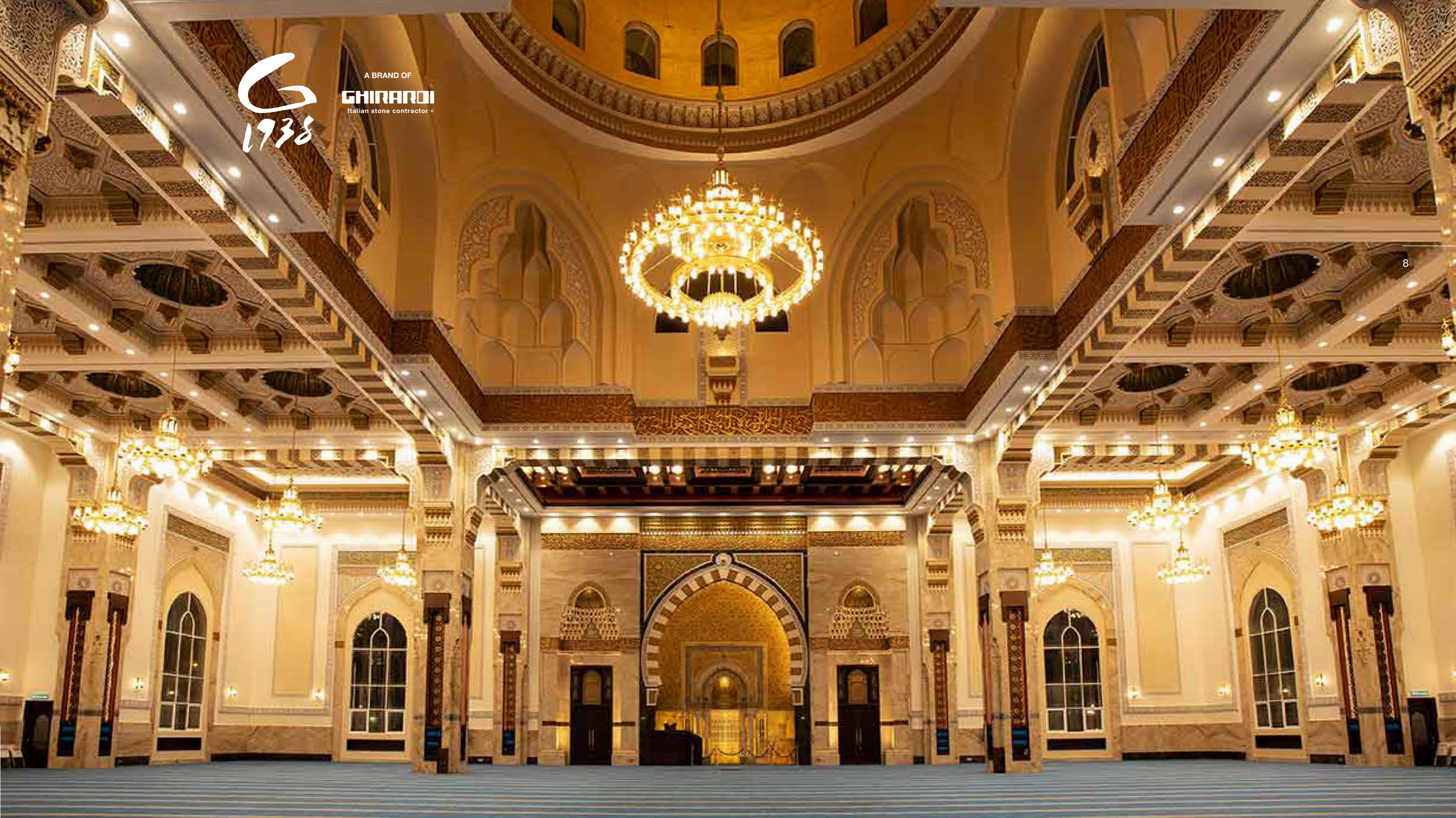
Once again Marmi Ghirardi was able to interpret the building requirements of the client, not only by applying the highest quality standards, but also by elaborating with executive expertise the decorative scores that integrate the image of the Mosque.

Evidence of this are the large interior walls and columns elegantly clad in Breccia Aurora Classico open stain with Dark Emperador bands.

Of great impact is the staircase also made of polished Breccia Aurora Classico.



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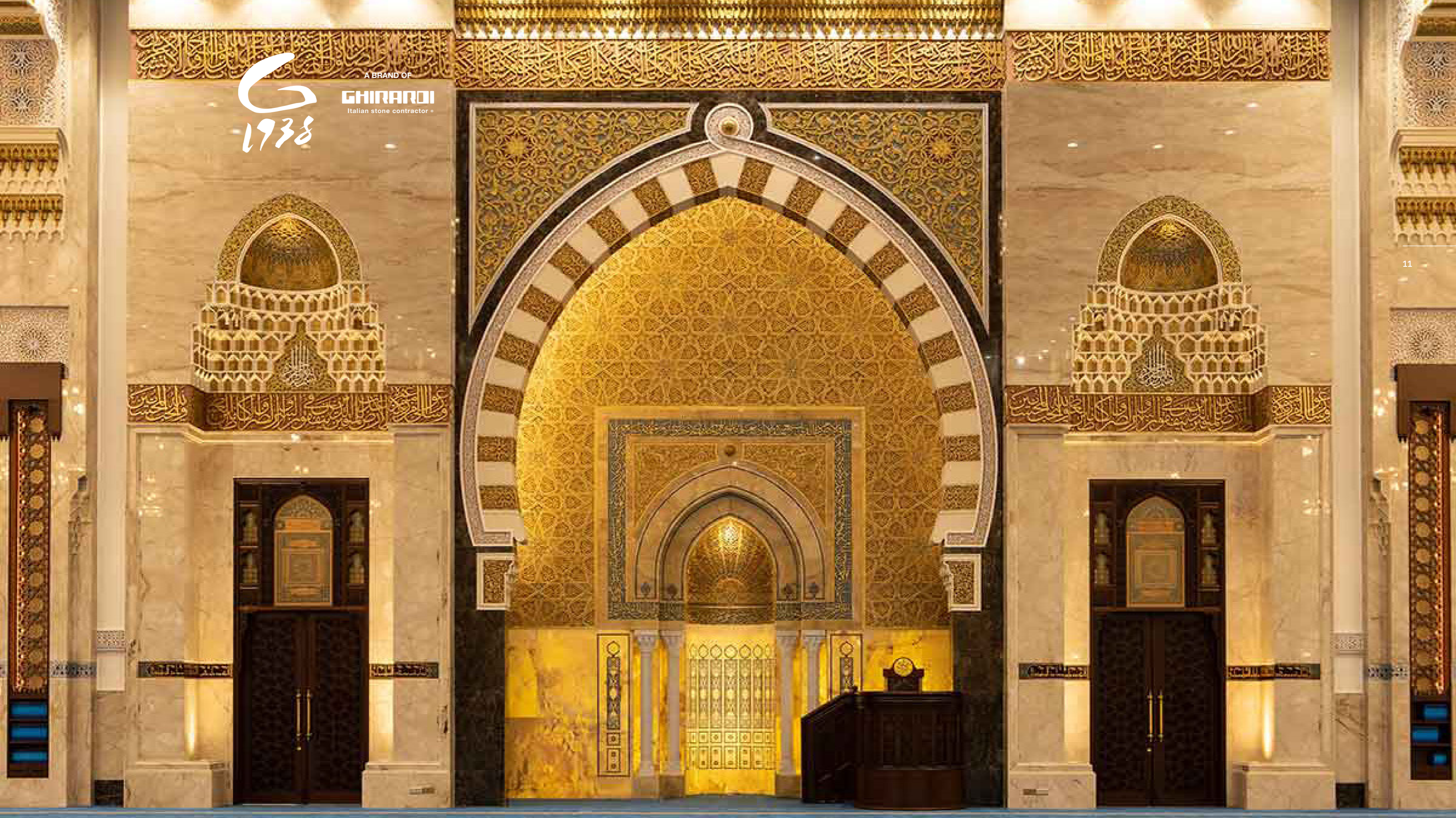
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Thanks to cutting-edge technical processes, Marmi Ghirardi has combined the expectation of the final result with the ancient tradition of Islamic architecture, confirming its long experience in the treatment of stone materials and proving open to the most complex developments on the international market. Thus in the reliefs that overlook the entrance hall, in the spandrels of the arches, in the many ornamental finishes of the exteriors, for which a limestone of Portuguese origin in a slightly dotted cream colour has been used.



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The Mosque is organized almost like a sacred “citadel”, so the faithful leave the suburban dimension and enter an enclosure organized according to symbolic plans. The main entrance is marked by two turrets with clocks that mark the time for prayer. On either side, two buildings lead to the central garden where the fountains are placed for purification.

A long portico closes the left side, acting as a diaphragm with the landscape. Finally, the arrival at the Mosque, which is preceded by another building element: an atrium with an open plan, covered by a stained-glass window and leading to the prayer room. The visual impact is marked by the dazzling whiteness of the entire architectural complex, from the base of the individual buildings to the top of the dome and minarets. This characteristic is therefore the stylistic feature of the Mosque, and the effect of material uniformity and symbolic coherence is due to the external mantel.



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