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ARSITEKTUR RELIJIUS

PERTEMUAN KEDELAPAN

THE MEDIEVAL PERIOD PERIODA PERTENGAHAN

THE MEDIEVAL PERIOD – PERIODA PERTENGAHAN

ARSITEKTUR ISLAM

Islamic sacred and religious buildings.

Architecture in the Medieval Islamic Empires

Ketika Islam menyebar sampai Timur Tengah kemudian India (daerah Timur) dan di sepanjang perjalanan menuju Spanyol dan Maroko (daerah Barat), kekaisaran yang besar ini mulai mengasimilasi “gaya-gaya arsitektural dari beragam tradisi”.

Arsitektur religius menjadi simbol Islam yang signifikan dan sangat jelas, sebagai contoh adalah masjid-masjid dan tempat-tempat yang disucikan. Masjid-masjid di seluruh dunia terlihat sama satu sama lain. Mereka menggunakan material-material lokal dan dibangun berdasarkan gaya-gaya budaya yang telah ada sebelumnya. Namun demikian mereka masih memiliki kesamaan.

Demikian pula halnya istana-istana, benteng-benteng, dan *castles* merefleksikan agama Islam. Struktur-struktur tersebut merupakan simbol-simbol kekuatan dan besarnya bahaya yang dihadapi para pemimpinnya.

Pada saat kekaisaran menjadi suatu jejaring yang sangat besar, gedung-gedung yang mawadahi para pedagang yang berkonvoi menunggang unta – *the caravanserai* – merefleksikan peran penting mereka bagi kekaisaran. Kekayaan dan kekuasaan kekaisaran seringkali diwujudkan ke dalam gedung-gedung yang dikenal dengan keindahan dan inovasi-inovasinya. reflected their importance to the empire, as well. Hal ini dapat kita amati pada keindahan yang diciptakan pada Kekaisaran Islam di Abad Pertengahan.

Arsitektur religius Islam di abad ini pun meliputi Tempat-tempat yang Disucikan dan Masjid, Istana-istana, Benteng-benteng dan *Castles*, Tempat Tinggal, *Caravanserai*, *Bath House*, dan Makam.

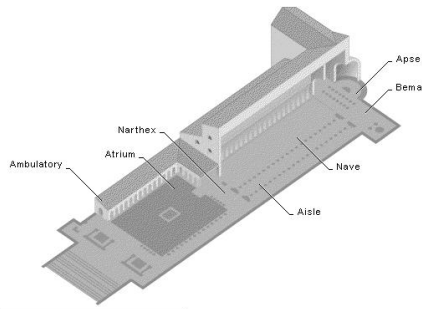
Ringkasan sejarah Islam: Sebagai pengetahuan, berikut adalah sejarah ringkas.

The fate of the Islamic world was much different than that of the Byzantine Empire. There is a direct continuity between the state ruled by the caliphs in the 7th century and the Islamic states of today. Yet almost directly after Harun al-Rashid's death in 809, the caliphs began to lose power to local rulers. This loss was the result of religious as well as military developments.

After Muhammad's death in 632, important men in two different family groups claimed to be his true successor. The supporters of the family group that won and gained the caliphate later became known as Sunnis (Sunnis Islam). The other group became known as Shias (Shias Islam). In time, the followers of these groups developed different religious ideas that remain a source of tension in the Islamic world today.

During the Middle Ages, these ideas led to political fragmentation. For example, in the 10th century a group of Shia Muslims calling themselves Fatimids gained control of a region that included what is now northern Africa, Egypt, and Syria. They ruled independently of any caliph at Baghdād. Their hold was broken only with the arrival of the Seljuk Turks—the same Turks against whom the First Crusade was launched—who were Sunnites.

The caliphs also lost power because they could not control their armies. Most of the armies of the caliphs were made up of slaves who had been bought or captured and armed as soldiers. These slave armies had no loyalty to the caliphs. As a result, they soon became independent mercenaries, hiring themselves out to whichever ruler would pay them the most. Local governors in the Islamic world took advantage of this, collecting taxes and paying the armies what they asked in return for support. In this way, powerful local rulers carved out states for themselves.



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In the 12th century the Seljuk Turks put an end to this fragmentation by bringing order and stability to the various groups in power. They recognized the caliph but exercised influence over him. Similarly, they allowed independent kingdoms but expected them all to participate in an Islamic culture based on Sunnite beliefs and law and on the Arabic language.

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The Seljuks also encouraged free and active trade throughout the Islamic world. Scholars and writers benefited from the resulting openness and prosperity, and important works of philosophy and literature were written in Arabic during this period. The works of the Greek philosopher Aristotle, long forgotten, were recovered and translated from Greek into Arabic. This revival of Aristotle marked a major intellectual change, with important consequences both for the Islamic world and for the West: By the end of the 12th century, both cultures shared a common body of logical thought that served as the basis for new achievements in philosophy and science.

However, the Islamic world was under constant pressure from outside forces. In the 13th century, Seljuk rule in the eastern half of the Islamic world gave way to invaders from China known as the Mongols. Other parts of the Islamic world were being conquered by Europeans. Islamic Spain, which had broken from the caliphs in the 8th century, was almost entirely taken by Christian armies by 1212. Sicily, occupied by the Muslims in the 9th century, was reconquered by Europeans in the 11th. Meanwhile, independent Islamic rulers continued to create and strengthen their own states. This situation persisted until the invasions in the 15th century by the Ottoman Turks, who unified much of the Islamic world under their rule.

ARSITEKTUR KRISTEN

Tidak satu pun gereja berkonstruksi kayu pada perioda Kristen awal yang bertahan. Di atas the rocky crag of Skellig Michael di lepas pantai Kerry ada sebuah kelompok oratori (seni *public speaking*) dan pondok-pondok, seluruhnya dibangun mengikuti teknik-teknik corbel, membentuk sebuah monastery primitif. Di atas daratan utama di Co. Kerry, Gallarus Oratory memiliki konstruksi yang sama. Gedung-gedung yang besar kemungkinan hadir di akhir abad 12 ini, ditinjau dari mode-mode konstruksinya tetap menunjukkan pengaruh-pengaruh Abad Batu. Gereja-gereja berkonstruksi batu di masa awal pada umumnya kecil, bersistem struktur sederhana, dengan sedikit atau tanpa ornamentasi sama sekali. Beberapa darinya hadir sejak sebelum 900 AD.

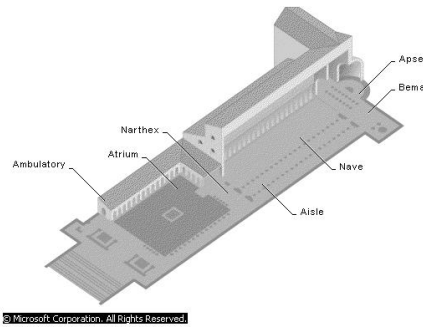
The Irish round tower is found in many parts of the country. These towers, built from the 10th to 12th centuries, are tall slender stone structures, tapering inwards at the top, with a conical roof. They are frequently more than 30 metres high. Round towers are found on monastic sites and their primary purpose seems to have been to serve as bell-towers. However, the raised level of the doorway indicates that they may also have had defensive uses.

The first examples of Romanesque architecture in Ireland date from the 12th century. Influenced by the highly decorated churches found elsewhere in Europe, this style of architecture reflects increasing contact with the outside world. The finest example is Cormac's Chapel on the Rock of Cashel in Co. Tipperary. Although Irish churches remained small in scale, they were renowned for the intricate sculpture found on the doorways and chancel arches. Much use is made of traditional motifs, such as interlace and animal patterns, both seen to full effect on the spectacular portal at Clonfert cathedral.

The new monastic orders which arrived in the 12th and 13th centuries - Cistercians, Dominicans, Franciscans - had a major influence on architecture. They built larger cruciform churches with side aisles separated by arcades. Adjoining the church, the domestic buildings were grouped around a cloister.

From the arrival of the Anglo-Normans onwards Irish architecture was strongly influenced by England. Great new cathedrals in the early Gothic style were constructed by the Normans in the main towns. These were distinguished by the use of pointed arches. Among the finest examples are the two Dublin cathedrals, Christ Church and St Patrick's (see page 11), both completed in the first half of the 13th century.

The earliest fortifications built by the Normans were earthen mounds with wooden fortifications on top. Within a short time they were building more substantial stone castles, such as those at Trim in Co.



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Meath and Carrickfergus in Co. Antrim, each having a massive rectangular keep. The 15th century castle at Cahir in Co. Tipperary, surrounded by high enclosing walls and defended by eight towers, is the most impressive of the surviving feudal strongholds.

The early 15th century saw the emergence of the tower house. This was a stone rectangular fortified residence of many storeys and there are hundreds of examples dotted around the countryside. A particularly elaborate example of the tower house is Bunratty Castle in Co. Clare, now completely restored. Tower houses continued to be built in great numbers throughout the 16th and early 17th centuries, a turbulent period in Irish history. There is also an impressive group of semi-fortified mansions, influenced by the architecture of Tudor England. Relatively few buildings of this period survive in Irish towns, but a well-preserved example is Rothe House in Kilkenny. It gives some idea of the fine merchants' houses which must have lined the city streets of the period: it is a three-storey stone building fronting on to the street, with arcades leading into courtyards. The house reflects the English urban architecture of the period.

ARSITEKTUR HINDU

Arsitektur kuil Hindu didasari oleh **Sthapatya Veda** dan beragam tulisan religius kuna seperti **Brihat Samhita**, **Vastu Shastra** dan **Shilpa Shastras** seiring dengan prinsip-prinsip desain dan *guidelines* yang konon ditentukan oleh arsitek *devine Vishvakarma*. Hal tersebut berkembang dalam perioda lebih dari 2000 tahun. Arsitektur Hindu memastikan berada pada model-model religius yang ketat yang memadukan elemen-elemen astronomi dan geometri suci. Dalam keyakinan Hindu, kuil merepresentasikan makrokosmos alam semesta demikian pula halnya mikrokosmos ruang-ruang dalam. Selain bentukan arsitektur kuil Hindu yang mengikuti tradisi-tradisi yang ketat, seringkali variasi digunakan berupa keindahan dan ornamentasi yang dekoratif.

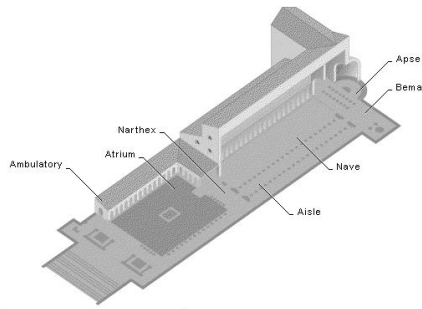
A basic Hindu temple consists of an inner sanctum, the **garbhagriha** or womb-chamber, a congregation hall, and possibly an antechamber and porch. The sanctum is crowned by a tower-like **śikhara**. The Hindu temple represents Mount Meru, the axis of the universe. There are strict rules which describe the themes and sculptures on the outer walls of the temple buildings.

The two primary styles that have developed are the Nagara style of Northern India and the Dravida style of Southern India. A prominent difference between the two styles are the **elaborate gateways** employed in the South. They are also easily distinguishable by the **shape and decoration of their śikharas**. The **Nagara style is beehive-shaped** while the **Dravida style is pyramid-shaped**.

ARSITEKTUR BUDDHA

Arsitektur Buddhist berkembang di Asia Selatan yang dimulai pada awal abad ke 3 BCE. 2 jenis struktur diasosiasikan dengan Buddhism awal: **viharas** dan **stupas**. Secara orisinal, **Viharas** secara temporer menggunakan penutup terutama bagi para biara yang berkelana selama musim penghujan. Struktur-struktur ini kemudian berkembang untuk mengakomodasi pertumbuhan dan peningkatan formalisasi monastisisme Buddhist. Contoh nyata adalah Nalanda (Bihar).

The initial function of the **stupa** was the veneration and safe-guarding of the relics of the Buddha. The earliest existing example of a stupa is in Sanchi (Madhya Pradesh). In accordance with changes in religious practice, stupas were gradually incorporated into chaitya-grihas (stupa halls). These reached their highpoint in the first century BCE, exemplified by the cave complexes of Ajanta and Ellora (Maharashtra).



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The **pagoda** is an **evolution of the Indian stupa** that is marked by a **tiered tower** with **multiple eaves** common in China, Japan, Korea, Nepal and other parts of Asia. **Buddhist temples** were developed rather later and outside South Asia, where Buddhism gradually declined from the early centuries CE onwards, though an early example is that of the Mahabodhi temple at **Bodh Gaya** in **Bihar**. **The architectural structure** of the **stupa** spread across Asia, taking on many diverse forms as **details specific to different regions** were incorporated into the overall design. It was spread to China and the Asian region by **Araniko**, a **Nepali** architect in the early 13th century for **Kublai Khan**.