

## RELIGION-STATE RELATIONS: ROLAND BARTHES' SEMIOTIC ANALYSIS OF THE ARCHITECTURE OF THE PUTRA PUTRAJAYA MOSQUE, MALAYSIA

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### Abstract

The Putra Putrajaya Mosque is a symbolic representation of Malaysia's religious-state relations that constitutionally establishes Islam as the Religion of the Federation. However, an analysis of 121 traveller reviews on Instagram and TripAdvisor showed that 90.9% of visitor narratives only highlighted visual aesthetics without touching the ideological dimension of architecture, indicating the workings of mythical mechanisms that naturalize messages of power. This research aims to uncover the denotative, connotative, and mythical meaning of the architectural elements of the Putra Mosque as a representation of religious-state relations, as well as dismantle the mechanism of exnomination that makes the ideological construction of the state appear to be aesthetically justified. The study used a qualitative approach with the Roland Barthes semiotics framework through triangulation of field observations, in-depth interviews with five multi-layered interviews, and netnography of 121 tourist reviews. The results of the study showed that the seven architectural elements of the spatial position facing the Prime Minister's Office, the capacity of 15,000 worshippers, the pink granite dome, the 116-meter octagonal tower, the integration of Lake Putrajaya, arabesque ornamentation across civilizations, and the dual functions of tourism and worship work as a layered marking system. Connotatively, these elements build the Islamic narrative as the moral foundation of an institutionalized modern state. At the mythical level, exnominations have proven to be effective in disguising the ideological content behind visual beauty so that it is accepted by the public as natural naturalness.

Keywords: Mosque architecture; Exnomination; Religion-state relations; Putra mosque putrajaya.

### INTRODUCTION

A netnographic analysis of 121 tourist reviews on Instagram and TripAdvisor revealed that 90.9% of the narratives of visitors to the Putra Putrajaya Mosque only touched on the visual aesthetic dimension such as the nickname "The Pink Mosque" and the panoramic beauty of the lake (Angger Sasono Jati, 2026), without the slightest hint of the ideological dimension embedded in its architecture. It is realized that the Putra Mosque is interpreted by tourists only as a tourist destination and is not interpreted as a symbol of religious-state relations. The Putra Mosque is not an ordinary religious building. It is designed as an ideological statement of the state positioned directly next to the Prime Minister's Office in Precinct 1 of the new administrative capital of Putrajaya, in the context of Malaysia which establishes Islam as the religion of the Federation constitutionally with a model of religion-state relations. The gap between the ideological intentions of the designer and the public perception that only reads the mosque as an aesthetic object indicates the work of the mythical mechanism in the sense of Roland Barthes, namely the process of naturalization of ideology through visual language that makes the message of power appear as a natural aesthetic naturalness (Ghozi et al., 2024).

Several studies on mosque architecture and religious-state relations have developed, but they leave unanswered gaps. Hamodat and Tahir prove the dominance of visual cohesion in the experience of the Putra Mosque space, but fail to read it as a political text (Hamodat & Tahir, 2025). Baydoun et al. identify anomalies in Islamic art elements in Putrajaya but stop at the description

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without tracing the ideological actors behind the design choices (Ziad Baydoun et al., 2023). Rahim and Said find cognitive dissonance in the perception of Putrajaya's visual identity, but do not trace the mechanisms of meaning production that shape it (Rahim & Said, 2020). At the semiotic level, Salongia et al. and Bahri apply Barthes' framework to mosque architecture but is limited to the level of denotations without reaching the level of myth as a mechanism of ideological naturalization (Asmin Salongi et al., 2022; Rahim & Said, 2020). Harisman uses Barthes in its entirety to the level of myth, but in socio-religious practice it is not architecture as a system of visual signs (Harisman, 2023). There has been no study that explicitly reads the architecture of the state mosque as a semiotic text representing the relationship between religion and the state through the three levels of Barthes significance in its entirety (Dariyadi et al., 2022).

Roland Barthes' framework of semiotics becomes relevant because it provides an analytical tool that is able to unravel the layers of meaning in stages, from denotation as literal meaning, connotation as constructed cultural meaning, to myth as a second-level system of significance that naturalizes ideology into something that seems natural and inevitable (Harisman, 2023). In this context, the exnomination of Barthes's concept of how dominant ideology erases its own traces is key to understanding why the political content of the architecture of the Masjid Putra is not read by the majority of its visitors. This research aims to reveal how the architectural elements of Masjid Putra work as a layered marking system that represents Malaysia's religious-state relations, and how the exnomination mechanism makes the ideological construction of the state appear to be aesthetically pleasing in the eyes of the public.

## RESEARCH METHOD

This study uses a qualitative approach with a case study type, while for the analysis knife uses a three-level Roland Barthes semiotic analysis to dissect in depth how the architectural elements of the Putra Putra Mosque in Putrajaya work as a marking system that represents Malaysia's religious-state relations (Roland Barthes, 2017). Research data were obtained through observation, semi-structured interviews, and documentation. Researchers play the role of the main instrument that is directly involved in the process of data collection openly and naturally in the mosque environment. The source of research data consists of primary and secondary data (*Robert K. Yin's Design and Method Case Study*, 2023). Primary data in the form of photos and drawings of seven architectural elements that were designated as the object of analysis The secondary data was obtained from interviews with five layered sources which functioned as supporting evidence to strengthen and confirm the analytical interpretation of the visual data.

## RESULT AND DISCUSSION

### The Meaning of Denotation of Architectural Elements of the Putra Putrajaya Mosque



Image 1. The position of the Putra Mosque opposite the Prime Minister's Office. Source: Personal documentation

#### *Spatial Position as the First Denotative Marker*

The first and most fundamental finding in this denotative analysis is the geographical position of the Putra Mosque which is literally directly opposite the Prime Minister's Office (Perdana Putra) in Dataran Putra, Precinct 1, Putrajaya. Based on the results of field observations

carried out. Researchers found that there was no physical barrier between the two buildings that separated them firmly. Both face the same open plain, with a very short pedestrian distance. Masjid Putra is the first building to be erected in the Putrajaya area, preceded all other administrative buildings (Lokman bin Ab Rahman, 2013). It occupies the most strategic position in Precinct 1 with a building orientation that is tilted a few degrees from the main road line to face the direction of the qibla.



Image 1 The atmosphere inside the Masjid Putra. Source: Personal documentation

### *Scale and Capacity as Second Denotative Markers*

The second denotative finding is related to the monumental physical dimension of the Putra Mosque. Based on the results of field observations and visual documentation, this mosque has a total capacity of 15,000 worshippers at the same time. The capacity is specifically divided into three functional zones, namely the main prayer room for men can accommodate 8,000 worshippers, the women's prayer room is designed for 2,000 worshippers, while the mosque courtyard provides an additional capacity of 5,000 worshippers (Utaberta & Shakir, 2021). These figures are not just architectural technical data. Denotatively, such a large physical scale makes the Putra Mosque the most striking and dominant visual object in the entire Putrajaya Precinct 1 area. No other building in the administrative complex matches its presence visually or volumetrically. The mosque literally dominates the cityscape from every point of view. Functionally, this monumental scale is indeed designed to accommodate the real needs of the population of civil servants serving in the center of the federal government of Malaysia and the surrounding communities (Dato' Raja Aman Shah bin Raja Shahzaman, private communication, 4 March 2026).



Image 2. The position of the Putra Mosque from the front with its distinctive color is pink. Source: Personal documentation

### *Dome Color and Material as the Third Denotative Marker*

The third denotative finding is the most iconic visual peculiarity of the Masjid Putra, namely the use of pink granite on its main dome. Based on the results of direct observation and visual documentation in the field, the dome of this mosque is covered with rose-tinted granite material which produces a typical pink color that is bright, warm, and in stark contrast to the blue background of Lake Putrajaya that surrounds it. The contrast of colour between the pink dome and the turquoise surface of the lake creates a very strong visual effect that is easily recognizable from a distance, even from various angles throughout the Putrajaya area. Materially, granite was chosen

not only for aesthetic considerations, but also because of its physical durability as a premium building material that is able to maintain its visual character in the long term (Abd. Rahim et al., 2022). The selection of this type and color of granite is deliberative and planned, not an architectural coincidence (Abd. Rahim et al., 2022).



Image 3. 116 Meter High Tower of the Putra Mosque.  
Source: Personal documentation

#### *Tower as the Fourth Denotative Marker*

The fourth denotative finding is the presence of a single tower of the Putra Mosque which rises 116 meters high with a five-storey layered plan. Based on the results of field observations, this tower is the tallest structure in the entire Masjid Putra area and visually dominates the cityscape of Putrajaya from various directions. Its height and towering position make this tower a visual orientation point or primary landmark that can be recognized even before visitors enter the Precinct 1 area. Physically, the tower is designed with a multi-storey octagonal cross-section, where each level narrows further towards the top forming a pointed and elegant profile.



Image 5. Artificial Lakes Around Masjid Putra. Source: Personal documentation

#### *Lake Integration as the Fifth Denotative Marker*

The fifth denotative finding is the position of the Putra Mosque that physically juts out towards Lake Putrajaya, a 650-hectare artificial lake that surrounds Malaysia's federal administrative centre. Based on the results of field observations, the structure of the mosque building jutting out to the surface of the lake creates a visual illusion as if the building is floating on the water, resembling a large ship at anchor. The reflective effect of the lake surface capturing the shadows of the pink dome and the mosque tower simultaneously reinforces the dramatic and monumental visual impression.



Image 6. Motifs on the Putra Mosque building. Source: Personal documentation

#### *Ornaments and Decorations as the Sixth Denotative Marker*

The sixth denotative finding is the richness of ornamentation that envelops the entire interior and exterior surfaces of the Putra Mosque consistently and systematically. Based on the results of field observations and visual documentation, the researcher identified several main ornaments that were predominantly and repeatedly present in all building elements, namely geometric ornaments in the form of repetitions of octagonal star motifs that dominated the ceiling of the main dome, wall panels, and floors with a very high level of precision and symmetry, then floral ornaments or arabesque motifs of tendrils and distilled plants that were present as filling elements in the between geometric patterns, as well as calligraphic inscriptions of Qur'anic verses carved on the walls of the mihrab, the arch of the door, and the decorative panels of the main prayer area as the only ornaments that explicitly carry linguistic and theological content.



Image 7. The Putra Mosque functions as a religious tourist destination. Source: Personal documentation

#### *Double Function as the Seventh Denotative Marker*

The seventh denotative finding is the dual function carried out by the Putra Mosque simultaneously, namely as a place of worship for Muslims as well as a religious tourism destination for the global public. Operationally, the mosque provides special facilities for non-Muslim tourists in the form of pink robes provided free of charge to cover the awrah, as well as an observation area that allows visitors to watch worship activities without disturbing the ongoing rituals.

### **The Meaning of Connotations of Architectural Elements of the Putra Putrajaya Mosque**

#### *Spatial Position as the First Connotation Marker*

The first and most fundamental finding at the level of connotation is physical proximity that produces a much deeper meaning, namely that religious authority and political authority in Malaysia are not two separate entities, but two forces that coexist, support each other, and operate in a unified vision of statehood. This connotative meaning is explicitly strengthened by the statement of the mosque official and the tour guide of the Putra Mosque who emphasized that the fact that the mosque was completed as the first building in Putrajaya carries a very strong symbolic message that religion is present before the government, which means that Islam is positioned as the moral foundation that underlies all state governance, not just as a complement to national

identity (Dato' Raja Aman Shah bin Raja Shahzaman, personal communication, 4 March 2026; Syukri, personal communication, February 8, 2026). The architectural connotation of the Putra Mosque also works as an instrument of branding the country on an international scale. Masjid Putra thus not only speaks to the domestic public about national identity, but also conveys a geopolitical message to the global Muslim community that Malaysia is the best synthesis of Islamic heritage across civilizations.

#### *Scale and Capacity as Second Connotation Markers*

At the level of connotation, the second finding is related to the reading of the meaning behind the monumental physical scale of the Putra Mosque. If at the level of denotation the capacity of 15,000 pilgrims is *described* as a functional need to accommodate the civil servant population, then at the level of connotation the number produces a meaning that goes far beyond technical calculations, namely that Islam in Malaysia is not just a private affair of individuals, but an entity that has been firmly and permanently institutionalized in the state power structure. According to Logan, in the tradition of political architecture, a building of a gigantic scale placed in the heart of the center of government is never neutral (Logan, 2022). Monumentality has always been a visual statement of absolute stability, authority, and presence. The Putra Mosque with its extraordinary capacity in Precinct 1 Putrajaya connotatively confirms that the presence of Islam in the Malaysian power landscape is massive, permanent, and cannot be ignored.

#### *Dome Colors and Materials as Third Connotation Markers*

At the level of connotation, the third finding relates to the reading of the meaning behind the choice of pink colour which is very unusual for a state-class mosque. If at the level of denotation pink is recorded as a characteristic of the rose-tinted granite material that visually distinguishes Masjid Putra from other mosques, then at the connotation level, the choice of color produces a much more complex and ideologically layered meaning. Connotatively, these choices produce a series of interrelated meanings. The color pink represents an elegant, hospitable, and non-threatening Islam that is very different from the rigid, conservative, or exclusive impression often associated with traditional mosque architecture. In the context of national identity politics according to (Dariyadi et al., 2022) The aesthetic of "Pink Mosque" serves as a representative strategy of the Malaysian state to project Islam as a religion that is fully compatible with national development, the progress of the times, and the global association of Islam that is modern, gentle, and easily accepted by a cross-cultural international audience.

#### *Tower as the Fourth Connotation Marker*

At the level of connotation, the fourth finding is related to the reading of the meaning behind the verticality of the tower of the Putra Mosque which towers as high as 116 meters. If at the denotation level the tower is recorded as the tallest structure in the Precinct 1 area which functions as a visual orientation point, then at the level of the connotation of its height and strategic position it produces a very strong and planned symbolic domination meaning. Based on the results of field observations, this tower is not placed marginally or hidden in the corner of the mosque area. Instead, it is positioned openly so that it can be seen from various corners of the city of Putrajaya, including directly from the direction of the surrounding government buildings. In the language of architecture, placement choices like this are not purely technical decisions, they are visual statements about spatial hierarchy and symbolic priorities. The symbol of Islam is placed the highest, most visible, and most dominant in the visual landscape of the country's center of power (Mohd Mujtaba Ahmed, 2025).

#### *Lake Integration as a Fifth Connotation Marker*

At the level of connotation, the fifth finding is related to the reading of the meaning behind the integration of Masjid Putra with Lake Putrajaya. If at the level of denotation the relationship between the mosque and the lake is explained as a geographical result and a technical solution of

natural cooling, then at the level of the connotation level the presence of water produces a much richer system of meaning symbolically. In Islamic and universal cultural traditions (Djamaluddin et al., 2024) Speaking of water is consistently associated with purity, purity, and spiritual serenity. The reflective effect of the lake surface capturing the shadow of the pink dome creates a symmetrical image that presents the impression of a perfect balance between religious structures and the modern cityscape. The connotation produced is very specific: Islam is not a force that clashes with modernity, but an element that actually provides calm and harmony to the entire governance of the state.

#### *Ornaments and Decorations as Sixth Connotation Markers*

At the level of connotation, the sixth finding is related to the reading of the meaning behind the ornamentation system of the Putra Mosque. If at the level of ornament denotation it is recorded as a synthesis of geometric motifs, floral arabesque, and calligraphy that originated from various Islamic civilizations, then at the level of connotation the entire decoration system produces a very strong sense of historical continuity. The adoption of motifs rooted in classical Islamic civilization from the Persian, Moorish, and Egyptian art traditions notes that Malaysia consciously draws genealogical lines by borrowing the history and splendor of past Islamic civilizations. The state does not disconnect itself from the heritage, but rather institutionalizes it into monumental architecture that is relevant to the modern context. The repetition of symmetrical patterns and plant motifs connotatively represents God's divine order and infinity in elegant visual language.

#### *Dual Function as Seventh Connotation Marker*

At the level of connotation, the seventh finding is related to the reading of the meaning behind the dual function of the Putra Mosque as a place of worship as well as a global religious tourism destination. If at the level of denotation the function is recorded as an operational policy that provides open access for non-Muslim tourists, then at the level of openness it produces a very strategic meaning of cultural diplomacy. The wide access afforded to non-Muslim visitors connotes that Islam in Malaysia is presented as a country identity that is welcoming, tolerant, and universally appreciated. The mosque is not positioned as a closed and exclusive sacred space, but rather as an active medium of international representation. In this framework, religion becomes an instrument of nation branding that projects the image of Malaysia as a modern Muslim country that is able to balance sacredness with the demands of globalization (Chan, 2023).

### **The Mythical Meaning of the Architectural Elements of the Putra Putrajaya Mosque**

#### *Spatial Position as the First Myth Marker*

If at the level of the connotation of closeness it is interpreted as an ideological statement that Islam is the moral foundation of the state, then at the level of myth the connotative meaning undergoes a very effective naturalization process, namely a complex political message disguised into a visual beauty that is accepted by the public without debate. A house of worship was positioned directly opposite the office of the head of government, a very deliberate architectural-political decision that was accepted as a beautiful visual harmony and a good photo spot. The complex religious-state relationship, which has historically been the product of long political negotiations in the history of the formation of modern Malaysia, has been successfully condensed into one pleasing and undeniable visual image. Tourists don't see the orchestration of their power they see the beauty. And that's exactly what the myth wants.

#### *Scale and Capacity as Second Myth Markers*

At the mythical level, the second finding is related to the way the monumental scale of the Masjid Putra works in naturalizing Islamic dominance in the center of Malaysian government. If at the level of monumentality connotation is interpreted as a statement that Islam has been firmly institutionalized in the state structure, then at the level of myth the connotative meaning undergoes a very systematic process of depoliticization, that is, political decisions that are very

deliberately disguised as aesthetic reasonableness that is accepted by the public without critical question. This mythical mechanism works through distraction. The incredible physical splendor of the capacity of 15,000 worshippers, the visual dominance of all corners of the city, the central position in Precinct 1 consistently generates an aesthetic admiration response from visitors (Angger Sasono Jati, 2026), not a critical reflection on the political constructs behind it. The viral nickname "Pink Mosque" on social media, as well as the narrative of tourists fascinated by its visual beauty, are empirical evidence that the myth of monumentality works very effectively.

#### *Color and Material of the Dome as the Third Myth Marker*

At the mythical level, the third finding is related to the way the unique color of the pink dome works in naturalizing the position of Islam as the Religion of the Federation (Malaysia, 2025) which is institutionalized at the heart of state administration. If at the level of the connotation of pink is interpreted as a branding strategy that represents modern and open Islam, then at the level of the myth of the color does something much more fundamental, namely it turns political statements into objects of aesthetic admiration that are no longer debated. The mechanism of this myth works through such a powerful visual appeal that critical questions about the ideological content behind it never have time to rise to the surface of the public consciousness. Tourists who come to Masjid Putra including non-Muslim visitors from different countries consistently respond to the pink dome with aesthetic admiration and encouragement to capture it as a photo and post it on social media with captions with visual beauty (Angger Sasono Jati, 2026), not with the question of why the symbol of Islam is positioned so dominantly at the centre of Malaysia's federal government (Syukri, personal communication, February 8, 2026).

#### *Tower as the Fourth Myth Marker*

At the mythical level, the fourth finding is related to the way the verticality of the 116-meter-tall tower works in naturalizing the dominance of Islam in the state's public space. If at the level of the connotation of the height of the tower is interpreted as a statement of the symbolic dominance of Islam in the landscape of power, then at the level of myth the political statement undergoes a very effective transformation, namely that it is no longer read as a deliberate ideological decision, but is accepted as a natural landscape that simply blends with the skyline of the city of Putrajaya. This mythical mechanism works through what Barthes calls the naturalization of history (Roland Barthes, 2017). The presence of towers that towered and dominated the entire visual landscape of Precinct 1, including being seen directly from the direction of the government building, was the result of a very deliberate political and architectural decision. However, the myth managed to erase the traces of the construction so that all that remained was the impression of beauty and reasonableness.

#### *Lake Integration as the Fifth Myth Marker*

At the mythical level, the fifth finding is related to the way the lake elements work in naturalizing the narrative of the stability of religion-state relations in Malaysia. If at the level of the connotation of lake integration is interpreted as a representation of the sanctity and harmony of Islam with modernity, then at the level of myth the connotative meaning has been further reduced which actually further perfects the mechanism of ideological disguise, namely the landscape which is a planned political construction accepted by the public as a beautiful panorama that is natural and unproblematic. This mythical mechanism works through the visual allure produced by the harmony between the three elements at once in the form of the mosque's pink dome, the reflective surface of the lake, and the government building in the background. The three form a visual composition so aesthetically pleasing that the question of the political construction behind it never had time to arise.

#### *Ornaments and Decorations as Sixth Myth Markers*

At the mythical level, the sixth finding is related to the way the ornamentation of the Putra Mosque works in naturalizing the legitimacy of Islamic culture as an identity inseparable from the character of the Malaysian government. If at the level of the connotation of ornaments is interpreted as a representation of the continuity of classical Islamic civilization that is institutionalized by the state, then at the level of myth the political choice has undergone a very effective transformation, namely the ideological decision of the state to embed Islamic identity in the modern state architecture accepted by the public solely as admiration for the beauty of traditional art. This mythical mechanism works through a process that Barthes calls the purification of signs (Roland Barthes, 2017). Geometric ornaments, floral arabesques, and calligraphy that are deliberative political choices to build the narrative of Islamic national identity have been successfully refined into mere beautiful and stunning aesthetic heritage. The ideological charge is erased, all that remains is visual admiration.

#### *Dual Function as a Seventh Myth Marker*

At the mythical level, the seventh finding is related to the way the tourism function of the Putra Mosque works in naturalizing the narrative of Friendly Islam as the organic identity of the Malaysian state. If at the level of the connotation of openness to non-Muslim tourists is interpreted as a planned nation branding strategy, then at the level of myth the political strategy experiences a perfect exnomination, namely the message of Islamic domination as the Religion of the Federation melts into a fun, tolerant, and admirable tourist experience (Angger Sasono Jati, 2026). This mythical mechanism works through two layers of traveler experiences that reinforce each other. The admiration for architectural beauty that attracts non-Muslim visitors from various countries, including tourists, The fact that the country's mosque constitutionally represents Islamic dominance is actually visited massively by non-Muslims and accepted as a universal tourist destination shows how effective the exnomination mechanism works (Myzatul Aini Ma'asor @ Mansor et al., 2023).

This study dissects the architecture of the Putra Putrajaya Mosque as a sign system that produces layered meanings regarding religion-state relations in Malaysia. Through Roland Barthes' semiotic analysis, seven architectural elements such as the pink dome and its strategic location were identified not as neutral technical decisions, but rather as planned ideological markers. At the level of denotation, this element is the deliberative choice of the state. At the level of connotation, mosques function as a medium of political communication that legitimizes Islam as a moral foundation, a power entity, and a modern identity compatible with globalization. At the mythical level, the mechanism of exnomination disguises the ideological content behind visual beauty. Netnography data confirm the success of this myth, in which 90.9% of tourist narratives are aesthetic, proving that beauty serves as a perfect disguise mechanism for the message of power (Angger Sasono Jati, 2026). Masjid Putra functions as a sign system that constructs religious-state relations in Malaysia. Based on an interview with the Mosque Manager, the strategic location and priority of the mosque construction next to the Prime Minister's office is a symbolic narrative that Islam is the moral foundation of state governance. The choice of pink, according to an interview with the tour guide, creates an iconic identity that serves as a mechanism of true meaning to disguise the ideological content behind the aesthetic (Syukri, personal communication, February 8, 2026). Interviews with some tourists also confirmed the effectiveness of this mechanism, which is that the public reduces the symbolism to mere visual consumption of "The Pink Mosque" and considers the spatial relationship of mosques and governments as social rationality (Foreign Traveler, personal communication, February 8, 2026). Thus, the architecture of the Putra Mosque succeeded in naturalizing the country's Islamic discourse into the public space. This mosque is not just a place of worship, but a media of political communication that affirms Islam as a modern entity that is united with power, emphasizing that the state perpetuates the relationship between religion and the state through the materiality of the space that seems natural.

This success is supported by three factors, namely the deliberate design by the state, the Malaysian political context that places Islam as a constitutional identity (Malaysia, 2025), as well as the tourism industry that encourages superficial visual consumption. This research provides

significant novelty by applying the analysis of Barthes myths in its entirety to mosque architecture, as well as integrating physical data with netnographic data in a triangulative manner. These findings confirm that architecture is a language of power that speaks in silence. Masjid Putra proves that the state constructs and perpetuates religious-state relations not only through regulations, but through the materiality of space that seems natural. In the future, these results are relevant to expand comparative studies in Southeast Asia, develop communication strategies for mosque managers, and improve people's critical literacy of visual signs in public spaces.

## CONCLUSION

This research succeeded in proving that the architecture of the Putra Putrajaya Mosque is a semiotic text that systematically represents the relationship between religion and the state in Malaysia. The most important finding is the work of the exnomination mechanism on seven architectural elements such as the strategic position in front of the Prime Minister's Office, the monumental scale, to the pink dome that transforms deliberative political decisions into visual beauty that is considered natural by the public. Netnography data showing that 90.9% of tourists only respond to aesthetic aspects proves the success of the myth in hiding the ideological function of mosques as a medium of power communication that legitimizes the symbiotic-accommodative paradigm between Islam and the state.

An important contribution of this research lies in the application of Roland Barthes' semiotic framework in its entirety and explicitly to the architecture of state mosques. In contrast to previous literature that generally stops at the level of denotations, this study optimizes the myth level as the main analytical instrument to dismantle the naturalization of ideology. Methodologically, the use of a triangulative design that integrates field observations, in-depth interviews, and netnographic analysis is an innovative approach that successfully bridges the gap between architectural physical data and digital public perception data, resulting in a comprehensive and in-depth reading of religious-state relations.

Although it has uncovered the power mechanisms behind architectural aesthetics, this study has limitations in terms of the scope of the study object. The specific focus of the research on the Putra Putrajaya Mosque limits the generalization of the findings to the context of other state mosques. In addition, reliance on digital travelers' netnography data tends to capture responses that are superficial and instantaneous, so they may not fully capture the complexity of deep meaning from a group of resource persons with more diverse socio-political backgrounds.

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