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THE CONCEPT OF HIJAB IN TRADITIONAL MALAY ARCHITECTURE: SPATIAL ETHICS AND THE AESTHETICS OF PRIVACY IN ISLAM

Mohd Sabrizaa Abd Rashid¹, Iryani Abdul Halim Choo²

^{1,2} *Department of Built Environment Studies and Technology,*
UNIVERSITI TEKNOLOGI MARA (UiTM)

Abstract

In Islamic thought, the concept of hijab extends beyond its conventional association with modest attire, encompassing deeper philosophical, metaphysical, and spatial dimensions. As a term signifying a barrier, partition, or screen, hijab functions as both a literal and symbolic boundary that governs visibility, interaction, and accessibility, in line with Islamic ethics. Within the context of Malay architecture, hijab plays a pivotal role in shaping built environments that seek to harmonize privacy, modesty, and social cohesion. This paper explores how the concept of hijab is manifested in traditional Malay houses and religious structures, focusing on how it reflects a culturally specific spatial ethics grounded in Islamic cosmology. The residence of Tok Abu Bakar Alang Ketak, a prime example of Rumah Limas Bumbung Perak architecture, serves as the central case study to examine the relationship between spatial organization and cultural values. Using a mixed-methods approach that includes site observation, spatial and cultural analysis, and interviews, the study explores how the principles of hijab in Islamic architecture are reflected in Malay architectural traditions. Five key scenarios were identified to demonstrate the parallelism between the concept of hijab, Malay culture, and the spatial organization of traditional Malay architecture, illustrating how these elements coalesce to create an aesthetic and ethical framework for privacy and interaction.

Keywords: Hijab, Spatial Ethics, Privacy, Traditional Malay Architecture, Aesthetic

² Coresponding author. Email: iryan542@uitm.edu.my

INTRODUCTION

Architecture serves as a reflection of both culture and religion, with faith historically playing a central role in shaping the cultural fabric of societies (Özkan, 2018). Faith is not only a guiding force in personal life but also a significant factor in the creation and design of the built environment. In Islam, a home is seen as more than just a place of shelter. As mentioned in Surah An-Nahl 80, *“It is Allah Who made your habitations homes of rest and quiet for you.”* This verse highlights the divine blessing of providing homes that offer security and comfort, serving as a sanctuary where individuals can find peace and enjoy various benefits (Ibn Kathir).

A spacious home is considered a source of happiness for a Muslim, as the hadith narrated by Ahmad (15409) from Naafi’ ibn ‘Abd al-Haarith (may Allah be pleased with him) indicates. The Messenger of Allah (peace and blessings be upon him) said: *“Part of a man’s happiness includes a good neighbour, a comfortable mount, and a spacious abode.”* This hadith was classed as *saheeh* by al-Albaani in *Saheeh al-Jaami’* (no. 3029). Islam provides a comprehensive framework for how Muslims should live, as it is a complete way of life. Allah says in the Qur’an: *“Serve Allah, and join not any partners with Him; and do good – to parents, kinsfolk, orphans, those in need, neighbours who are near, neighbours who are strangers, the Companion by your side, the wayfarer you meet, and what your right hands possess: For Allah loveth not the arrogant, the vainglorious”* (Qur’an 4:36).

The concept of *neighbour* in Islam extends beyond just the person living next door. The Prophet Muhammad (peace be upon him) taught that a *neighbour* encompasses not only the adjacent household but also those living up to forty houses in all directions—effectively an entire neighbourhood. Numerous hadiths further emphasize the importance of good treatment towards neighbours. For instance, the Prophet (peace be upon him) said: *“Jibril kept on recommending that I treat my neighbours well until I thought that he would order me to treat them as my heirs.”* (Reported by Ibn Umar, Hadeeth 104, *Sahih Muslim* 77, *Sahih Bukhari* 6015, *Sunan al-Tirmidhi* 1944).

Islam is a faith that places great emphasis on human interactions (mu’amalah), providing clear guidelines for how individuals should relate to one another. Central to Islamic teachings are the concepts of *ḥabl min Allāh* (the relationship with God) and *ḥabl min al-nās* (the relationship with fellow humans). These two aspects of life are deeply interconnected and must be kept in balance. The connection with God is nurtured through piety, faith, and adherence to both the good and bad aspects of life. On the other hand, the relationship with others is reflected in caring for one’s neighbours, fostering cooperation, and helping others within the community.

While the human-to-God relationship focuses on personal obligations to the divine—such as worship, devotion, and the adherence to God’s

commands—the human-to-human relationship concerns the fulfillment of social responsibilities. This includes ensuring the rights and needs of others are met, and supporting one another to live together in peace and harmony (Nor ‘Azzah Kamri et al., 2015).

In the Malay community, *Adat* (customs), *Petua* (tips, do and don’ts), *Pantang Larang* (taboos) means rules or guidelines that have been practiced for generations in a society through social interactions and have become a tradition in the life of that society. *Adat merisik*, *adat bertunang*, *adat perkahwinan*, *adat meminang*, *adat bercukur*, *adat melenggang perut*, *adat berkunjung* etc. are some of the popular *adat* still being practiced by the Malay. Malay adat is not merely a set of customs but a comprehensive cultural system that shapes how Malays live, relate, and express their identity.

In Malay etiquette, expressions like *jaga mata* (guard your gaze) reflect the idea of avoiding inappropriate looks between men and women. This mirrors the Quranic guidance from Surah An-Nur (24:30–31) that commands believing men and women to lower their gaze and guard their modesty.

In Malay culture, the concept of *adab* (refined manners or etiquette) regarding *hijab and aurat* (modesty and covering of private parts) is deeply rooted in Islamic teachings, but is also shaped by local customs that emphasize modesty, respect, moral, integrity and social decorum. In traditional clothing attire for example, Malay women wear garments such as *baju kurung*, *kebaya panjang*, or *sarong*, which loosely cover the body and project modesty. Malay men commonly wear *baju Melayu* with a *sampin*, covering from the shoulders to below the knees. Traditionally, Malay women often wore a *selendang* (shawl), *tudung*, or *kain lepas* when leaving the house — even before the widespread adoption of the Islamic headscarf (*tudung*). The head is viewed as a symbol of dignity, and covering it is a cultural and religious marker of honor and modesty.

In a traditional Malay house, *Adat* and *Adab* become among the factors that contribute towards the formation of the traditional Malay house architecture. The beauty of a traditional Malay house architecture is that the architecture is a response to both tangible factor such as geographical and climatic conditions. As concluded by Choo, et. al. (2024), a traditional Malay house not only visually attractive with decorative elements, but also a best example of climate responsive architectural design. The design of a Malay house as well is a manifestation of intangible factors such as the cultural and the belief systems of the Malay community. Both the traditions and the religions discussed above carried vast influence on the thought and lifestyle of the Malay society and in shaping the Malay worldview and the shaping of Malay architectural design concept and philosophy. Traditional Malay houses thus embody a harmony between religion, culture, and environment.

LITERATURE REVIEW

Hijab as a Principle in Spatial Ethics

The concept of *hijab* is widely recognised as a physical form of modesty, typically expressed through clothing. However, in Islamic architectural thought and spatial design, *hijab* extends beyond fabric to encompass principles of privacy, separation, and moral space. This literature review explores how *hijab* functions not only as a religious obligation but also as a spatial principle guiding the organisation of traditional Muslim environments, particularly in domestic and communal contexts. Several Islamic scholars have interpreted *hijab* as a metaphysical and ethical concept, not limited to attire. According to Al-Attas (1993), *hijab* is part of the broader Islamic worldview of *taharah* (purity), *adab* (discipline), and *haya'* (modesty). The Qur'an (Surah An-Nur, 24:31) and Hadeeths advocate for spatial and visual modesty, which has been translated into architectural practices across Islamic cultures.

The concept of *gendered space* is central in studies of Islamic spatial organisation. Traditional Muslim homes in Persian, Arab, and Malay cultures reflect a dual spatial system dividing public (male) and private (female) zones, rooted in Islamic principles of *hijab*, modesty, and privacy (Othman, Aird, & Buys, 2015; Tajvidi, 1987). In Persian and Arab contexts, this is achieved through inward-facing courtyards, high walls, and separate entrances, while in the Malay house it appears in the hierarchical layout of the *serambi*, *anjung*, and *rumah ibu* (Rashid, 2017). Architectural features such as *tebuk tembus* carvings, elevated floors, and layered thresholds act as spatial veils, integrating *adat*, *adab*, and *Sharia*-based ethics to harmonize faith, culture, and social order within the built environment (Ahmed, Alnaim, Falahat, & Sutton, 2024).

In modern Islamic societies, the implementation of *hijab* as a spatial principle is being revisited, particularly in the context of urban housing, mosque design, and public space planning. Khan (1999) explores how contemporary architects use modern materials and technologies to reinterpret *hijab*, maintaining privacy without compromising openness or aesthetics. In some Malaysian and Indonesian housing projects, courtyard homes, layered screens, and angled layouts maintain traditional privacy values while adapting to dense urban settings. Islamic architecture across different cultural contexts frequently incorporates the principle of *hijab* to manage boundaries between public and private spheres.

In Malay architecture, this is reflected in the careful spatial organization of domestic and communal spaces. Traditional Malay houses, for instance, are designed with a hierarchical sequence of spaces—from the public-facing *serambi* (veranda) to the more intimate *rumah ibu* (main house), and ultimately to the inner, private sleeping quarters (*bilik*). Each transition denotes a layer of *hijab*, regulating access and visibility according to age, gender, kinship, and social roles.

(Choo et.al, 2020). These spatial gradients are not only practical but also deeply symbolic. They serve to maintain *adab* (etiquette) in interpersonal relations, uphold *aurat* (modesty boundaries), and create zones of psychological and spiritual comfort. The spatial logic of hijab thus fosters a built environment attuned to Islamic ethics, where architecture becomes a mediator between the individual and the collective, the seen and the unseen.

RESEARCH METHODOLOGY

This study adopts a qualitative research methodology grounded in architectural analysis and interpretive cultural inquiry. The primary focus is the traditional Malay house of Tok Abu Bakar Alang Ketak, an exemplary Rumah Limas Bumbung Perak (RLBP) located in Perak, Malaysia. A case study approach was employed to facilitate an in-depth examination of how the concept of hijab is spatially articulated within the built environment. Fieldwork included direct site observations, measured drawings, and photographic documentation to analyse spatial configurations, transitions, and thresholds. Emphasis was placed on identifying spatial hierarchies, circulation patterns, and visual barriers that align with the Islamic ethics of modesty and privacy.

In addition, relevant historical records and architectural literature were reviewed to contextualize the evolution of traditional Malay architectural elements in relation to Islamic thought. Cultural interpretations were further enriched through informal conversations with local heritage custodians and community elders, offering insights into social practices and symbolic meanings embedded in spatial arrangements. Through this combination of spatial analysis and cultural reflection, the research identifies five key architectural scenarios that illustrate the convergence of hijab as a metaphysical and spatial principle in traditional Malay architecture.

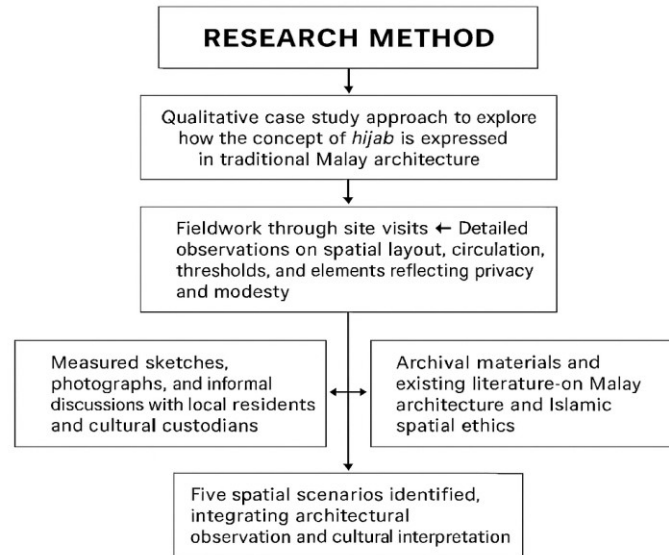


Figure 1: Summary of method used for the research
 Source: Author

Case Study on Spatial Organisation and Cultural Values: The Residence of Tok Abu Bakar Alang Ketak (TABAK)

Geographically, this house is located on the bank of Sungai Perak at position 4°20'47.6"N 100°52'35.6"E 4.346545, 100.876559 in Bota Kiri, Mukim Bota, Perak Tengah District, Perak Darul Ridzuan. Rumah Tok Abu Bakar Alang Ketak or TABAK was built in the 1920s. It was built based on an architectural design known as Rumah Limas Bumbung Perak (RLBP). As revealed by Choo et.al. (2020), this type of house is the most common archetype of Rumah Limas found in Perak, particularly in the central regions of Perak within the vicinity of the Perak River. Like other traditional houses, the spatial organization is built with several main basic rooms or space such as the *serambi* (foyer), *anjung* (the porch room), *rumah ibu* (the mother's house/main house), *bilik tidur* (bedroom), *rumah selang* (the middle house) and *dapur* (the kitchen house).



Figure 2: The residence of Tok Abu Bakar Alang Ketak (TABAK)
Source: Centre for Tropical Architecture and Interior (KUTAI)

Anjung is the main space located in front of the house which are suitable as it hosts many important formal events. It is here that the host entertain guests for formal meetings such *merisik*, *meminang* (engagement) solemnization ceremony, wedding reception, *tahlil* or any religious activity. For wealthy families, Rumah *Anjung* is adorned with decorated windows sill and ventilation holes. For less-familiar guests, this area is also the last boundary before they can enter Rumah Ibu.

The Rumah Ibu serves as the principal and most private space within the traditional Malay house, reserved exclusively for the owner's family and close relatives. It functions as the familial core, accommodating a range of domestic and personal activities such as family gatherings, casual conversations, rest, relaxation, and Qur'anic recitation. During nighttime, this space transforms into a sleeping area, typically designated for the young unmarried women of the household. Positioned deeper within the spatial hierarchy of the house, the Rumah Ibu embodies both privacy and protection, reflecting the Malay community's emphasis on safeguarding the dignity and modesty of its female members

The Rumah Tengah or Rumah Selang serves as a transitional space linking the Rumah Ibu and Rumah Dapur, featuring a secondary staircase traditionally used by women. During communal events, female guests enter through this staircase and are received by the host's wife, reflecting the gendered spatial division and the emphasis on modesty and social decorum in Malay domestic architecture.

Situated at the rear of the house, the *Rumah Dapur* (kitchen) serves as a utilitarian annex dedicated to food preparation, cooking, and dishwashing. Traditionally, a third staircase provides access to this area, emphasizing its functional separation from the more formal or sacred sections of the house. In older houses, washing facilities were often detached from the main structure, situated outdoors for hygienic and practical reasons.

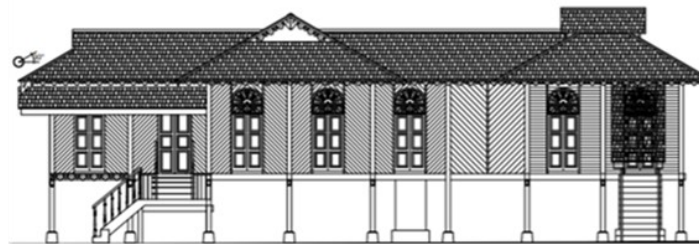


Figure 3: TABAK- Side Elevation
 Source: Centre for Tropical Architecture and Interior (KUTAI)

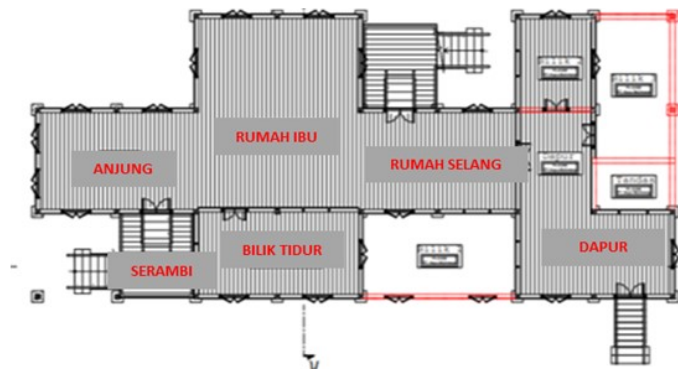


Figure 4: TABAK- Floor plan
 Source: Centre for Tropical Architecture and Interior (KUTAI)

Table 1: Diagrammatic Matrix: Gendered Space and Privacy in Rumah Tok Abu Bakar Alang Ketak (TABAK (TABAK))

Spatial Category	Male-Oriented (Public)	Female-Oriented (Private)	Shared / Family Spaces
Spatial Position (Public–Private Hierarchy)	<i>Anjung</i> (front porch), <i>Serambi</i> (veranda) — the most public interface for formal guests and male gatherings.	<i>Rumah Ibu</i> (main core), <i>Bilik Anak Dara</i> (daughters' room), <i>Dapur</i> (kitchen) — secluded and reserved for family women.	<i>Rumah Tengah / Rumah Selang</i> — transitional semi-private zone connecting <i>Rumah Ibu</i> and <i>Rumah Dapur</i> .
Thresholds (Entry and	Main front staircase used by male guests; doors open toward <i>Serambi</i> or	Secondary and rear staircases near <i>Dapur</i> for women's movement; screened	Central doorway links private and public areas; movement regulated by

Spatial Category	Male-Oriented (Public)	Female-Oriented (Private)	Shared / Family Spaces
Transition Points)	<i>Anjung</i> during events (<i>merisik, meminang, kenduri</i>).	partitions maintain modesty (<i>hijab ruang</i>).	<i>adab masuk rumah</i> (etiquette of entry).
Circulation (Movement Flow)	Male guests' circulation restricted to frontal zones; symbolic respect to the household's inner sanctity.	Women move between <i>Rumah Ibu</i> and <i>Dapur</i> without crossing male zones during events.	Shared circulation in daily family use, structured to avoid visual intrusion between unrelated genders.
Visibility (Visual Access and Privacy Control)	Limited visual access into interior via perforated carvings (<i>tebuk tembus, kerawang</i>); maintains modesty while ventilating space.	Full privacy ensured in sleeping and domestic areas; symbolic veil aligning with <i>aurat</i> protection.	Semi-visible areas use <i>tebar layar, jerejak tingkap</i> , and <i>dinding ukir</i> to filter view while allowing airflow.
Activities and Social Function	Formal receptions, <i>tahlil</i> recitations, and male gatherings; hospitality and community interface.	Food preparation, women's gatherings, childrearing, Qur'anic recitation; maintaining household sanctity.	Family meals, storytelling, daily rest, and teaching — spaces of unity reflecting <i>mu'amalah</i> and familial <i>adab</i> .
Underlying Principles (Adat–Adab–Islamic Ethics)	<i>Adat bertamu</i> (hospitality), <i>tertib ruang</i> (spatial order), and <i>budi bahasa</i> (courtesy).	<i>Adat memelihara maruah</i> (preserving dignity), <i>aurat rumah</i> (domestic modesty), and <i>adab perempuan rumah</i> .	<i>Adab kekeluargaan</i> (family etiquette), <i>ukhuwah</i> (bonding), <i>ḥabl min Allāh & ḥabl min al-nās</i> (balance between divine and human relations).

Source: Author

FINDINGS: SCENARIOS PARALEL TO CONCEPT OF HIJAB IN ISLAMIC SPATIAL ETHICS

1. Indirect View of Main Entrance

The Malay community places a strong emphasis on politeness and decency when visiting neighbours. In Malay culture, the respect shown to guests is considered a noble value that underpins the practice of hospitality. Similarly, the practice of Islam the prophet (peace be upon him said “Whoever believes in Allah and the Last Day, let him honour his guests.” (HR. Bukhari and Muslim) [HR. Bukhari, no. 6018, 6019, 6136, 6475 and Muslim, no. 47]. In Islam the *adab* or etiquette of entering a house as guest was mentioned in a hadeeth. While waiting for permission, do not stand in front of the door. Instead, stand to the right or to the left. The Messenger of Allah (ﷺ), upon coming to someone's door, avoided facing the door directly. Instead, he would stand to the right or to the left of the door.

The main and secondary entrances of the TABAK house are deliberately designed to prevent direct visual access into the interior spaces. This architectural

consideration reflects Islamic etiquette governing visitation and hospitality, which emphasizes respect for the host's privacy and domestic sanctity. By ensuring that guests cannot directly view the inside of the house upon entry, the design safeguards the modesty of women and family members, embodying the principles of *adab bertamu* (courtesy in visiting) and the Islamic ethic of preserving *aurat* within the household.

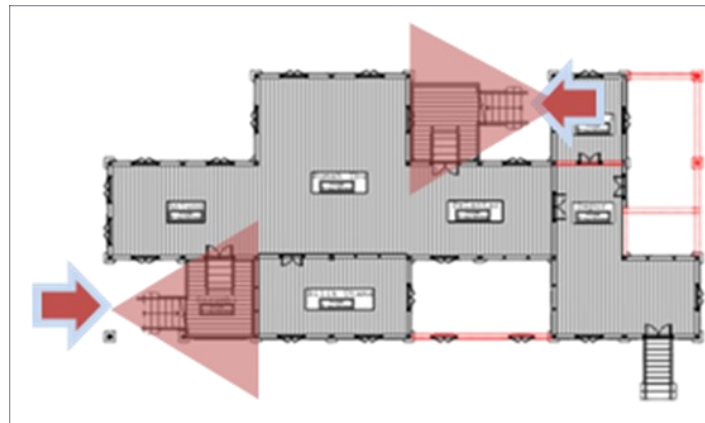


Figure 5: Indirect view of the main entrance.

Source: Centre for Tropical Architecture and Interior (KUTAI)

2. Entrance By Gender

In the Quran contains a balance or equality between men and women. Thus, both men and women have the same rights, especially in the public domain. When comes to gendered spaces, Muslims have linked the concepts of modesty and piety differently for men and women in ways that restrict spaces occupied by women (Akbar, Ahmed et. al., 2024). Most RLBP architectural design provided double entrances. The practice of gender separation for the guest or visitor is a part of tradition in the Malay culture. Main entrance located at the front of the house is meant for the man whilst the secondary entrance located at the *Rumah Selang* is for the women. This is closely related to the practice of the *Adab Kesantunan* or literally means “Polite Manners” in Malay culture. Through this practice, man and woman, old and young, husband and wife, father and son have its own status and sense of respectfulness to each other. *Adab kesantunan* also can be seen in conversation, politeness and manners in behaviour and body gestures.

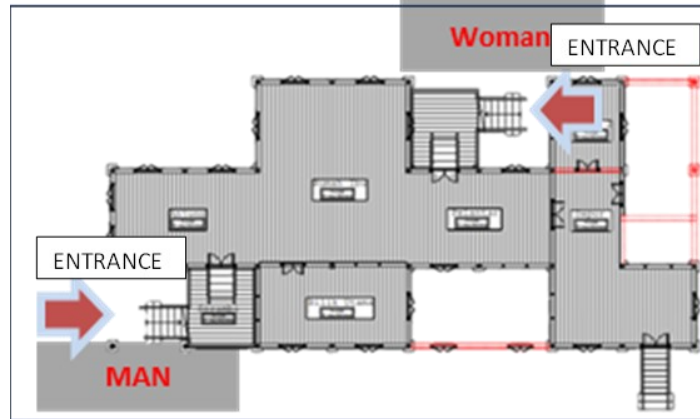


Figure 6: Separate entrance of the house by gender
Source: Author

3. Hospitality and Manners of Receiving Guests

Manners of receiving guests in Islam are values in religion that need to be practiced as receiving guests is a form of hospitality recommended in Islam. Rasulullah SAW said, "Whoever believes in Allah and the Last Day, let him glorify his guests." (Narrated by Bukhari and Muslim). With regards to this matter, there is a scenario that always become a question to the Muslim. How can a Muslim woman be hospitable to her guests in her in-laws where all her relatives are non-Mahram? In Islamic law non-mahram means, it is not *Haram* (prohibited) to marry, with a few exceptions. In the scenario of receiving non-mahram guest in most modern residential design, particularly in flats, apartments and landed houses, there is no space provided that permissible to receive non-mahram guest. The Prophet Muhammad (peace be upon him) emphasized the importance of modesty. It is not permissible for a non-mahram man to enter a house without permission. Rather the Qur'an tells us that a guest must ensure the people of the house are well-aware of their arrival by making themselves known prior to entering. In relation to this, the Malay house overcome this scenario with a space called *Serambi*. *Serambi* is a semi open space located near the main staircase connecting the ground level with main entrance door to *Anjung*. It is an open space covered partly by 90cm height *Pagar Musang* or balustrade. In the case of non-mahram guest or visitor, the space accommodates the situation well without creating *fitnah* or misunderstood amongst neighbours.

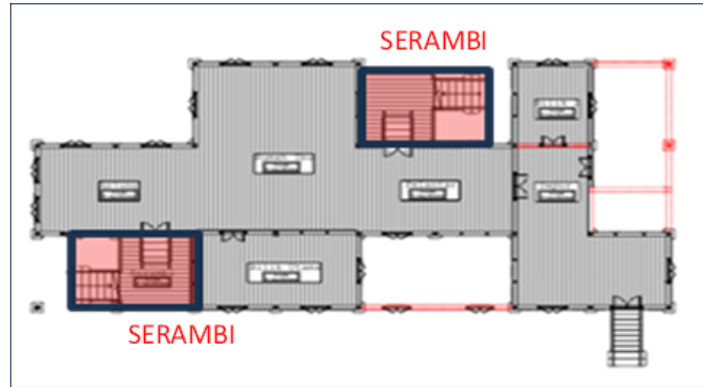


Figure 7: Hospitality and manners of receiving guests.
 Source: Author

4. Zoning Area for Hijab and Privacy

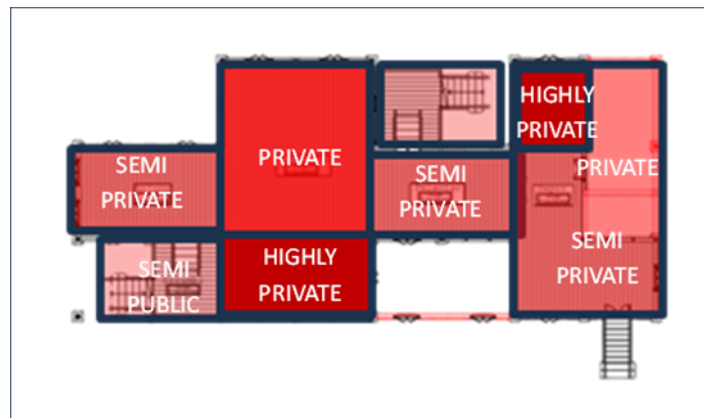


Figure 8: Zoning and hierarchy for hijab and privacy
 Source: Author

The Spatial organization of Malay Traditional Architecture is design parallel to the concept of privacy and hijab in Islam. The space is divided through the hierarchy of space between the public (the staircase and the door), semi-public (*serambi*) and private area (the main house) and highly private zone (bedroom).

5. Decorations as Hijab elements

In the traditional Malay house, woodcarvings and decorative elements function as architectural *hijab*, mediating between beauty and modesty through finely crafted forms such as *tebar layar*, *kerawang*, and *jerejak tingkap*. Beyond their aesthetic role, these carvings regulate light, airflow, and visibility—preserving

privacy while maintaining environmental comfort. Symbolically, they embody Islamic principles of *aurat* and *adab*, transforming moral restraint into visual harmony. Carvings with *tebuk tembus* only appear or placed above eye-level in Malay house. *Tebuk tembus* refers to a **fully cut-through woodcarving technique** where patterns are completely pierced, allowing **light and air to pass through**. It functions both **aesthetically** (creating intricate light patterns) and **symbolically** as a *hijab* element—filtering visibility while maintaining ventilation and privacy, reflecting the Malay principle of **balance between beauty and modesty**. This scenario can be found in TABAK.



Figure 9: Carving with *tebuk tembus* only placed above eye level as a *hijab* element—filtering visibility while maintaining ventilation and privacy, reflecting the Malay principle of balance between beauty and modesty.

Source: Author

DISCUSSIONS

Architectural Elements as Expressions of Hijab

The principle of hijab is deeply woven into traditional Malay architecture, influencing the way spaces are designed to ensure privacy, modesty, and a sense of controlled interaction. For example, latticed screens and perforated panels, like *tepas* or *kelarai*, allow air and light to flow through, while keeping private areas shielded from direct view, especially from the outside or between different levels of a building. Elevated floors further contribute to this sense of separation, not only physically lifting the home from the ground but also symbolizing purity and

modesty, all while serving practical environmental purposes. Roof overhangs and deep eaves play their part, providing shade and concealment, so the inhabitants can observe the outside world discreetly, without being seen. Even the entryways and thresholds are thoughtfully designed, often asymmetrical or staggered, to prevent any clear line of sight into private areas, reflecting the Islamic value of *haya* (modesty). All these architectural elements come together to express the idea of hijab—not as a barrier, but to mediate interactions, promoting respect, discretion, and a sense of privacy.

Gendered Spaces and Social Dynamics

The spatial articulation of hijab in Malay architecture is also gender sensitive. In both domestic and religious settings, the organization of space often reflects gendered roles and the need to maintain appropriate separation. In mosques, prayer areas are divided by gender, often using wooden partitions or distinct entry points. In homes, the arrangement of interior spaces ensures that *non-mahram* (unrelated) males do not encounter female inhabitants inappropriately. However, these separations are not rigidly segregated but flexible and context dependent. The use of movable screens, curtains, and temporary barriers allows spaces to be reconfigured according to the needs of different occasions—such as weddings, feasts, or religious gatherings—highlighting the dynamic nature of hijab as a principle that adapts to social realities.

Beyond Physical Barriers: *Hijab* as an Ethical Construct

Importantly, the concept of *hijab* in Malay architecture should not be reduced to mere physical obstruction. Rather, it represents an ethical orientation that seeks to preserve *fitrah* (natural disposition), cultivate humility, and protect the sanctity of human interactions. It is a principle that encourages thoughtful design, one that prioritizes human dignity, spiritual wellness, and harmonious co-existence with others and the environment.

This holistic view of hijab resonates with the broader Islamic understanding of architecture as a form of *ibadah* (worship), wherein the spatial order reflects divine order. Thus, Malay architecture—through its subtle gradations of privacy, layered thresholds, and symbolic veiling—offers a vernacular articulation of hijab that is both spiritually grounded and culturally nuanced.

The concept of *Ziarah* or visiting is very strong and important in Malay culture. Paying visits to our neighbours, friends or relatives is a part of tradition in Malay community. Islam is a way of life. It is perfect when there are two main interactions: namely *hablun minallah* (human interaction with Allah) and *hablun minannas* (human interaction with human being and environment). Both the elements become the foundation of the Islamic code of ethics (*akhlāq*) and the moral guideline for compliance (Abod, 1991; Mustafar and Borhan, 2013).

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DISCLOSURE STATEMENT

The concept of hijab in Malay architecture reveals the depth of Islamic influence in the region's built heritage, extending beyond stylistic elements to shape the ethical and experiential dimensions of space. Through its integration of modesty, privacy, and spiritual consciousness, hijab operates as a guiding principle in the design and use of space, fostering environments that are not only functional but morally resonant. Future studies may explore how this concept can inform contemporary architectural practices in multicultural and urban contexts, offering alternative models of spatial ethics and design rooted in Islamic tradition.

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