

Architecture Mosque in Indonesia: The Typical Pattern and Its Shifting Form from The Period of The Kingdom to The Emergence of The Pancasila Muslim Amalbhakti Foundation Mosque Phenomenon

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Abstract

Mosques in Indonesia play a significant role as public facilities closely intertwined with society and architecture. They are part of Indonesia's long history, continuously evolving with the changing times. This article attempts to examine the changes in mosque development over the years and seeks to understand the evolving forms. The Inquiry in this article begins with the Kingdom era, continues through the colonial period, and the era of independence, and leads to the emergence of the mosque pioneered by the Pancasila Muslim Amalbhakti Foundation (YAMP) phenomenon, using literature review and comparative analysis of secondary data as comprehensive writing content. The influence of modernization on mosque architecture in Indonesia has resulted in a variety of archetypes, each carrying different meanings. The archetype of multi-tiered roofs (*tajug*) and domes resurfaced after its initial appearance, with similar symbolism but employing different materials and technologies. The architecture of mosques during the post-emergence period those archetypes, tend nostalgic and can be closely associated with industrial and universal forms.

Keywords: *Archetype; morphology:Indonesia; Mosque architecture*

Introduction

Modernization is a global social structural dynamic that tends to weaken local determinations and cultures (Scholte, 2005). Frampton's (1983) states that the impact of modernization on architecture restricts form and involves shallow surface treatments, resulting in buildings that tend to have a high-tech technological feel. Its influence tends to transform localities towards universality, often with similar shapes. This phenomenon undoubtedly affects architecture in Indonesia, including mosque architecture.

The development of mosque architecture has changed over time, and this article delves into the transformation of several mosques within the timeline of Indonesia's development. The first phase naturally begins with the kingdoms that marked the spread of Islam, followed by the addition of mosque architecture variants during the colonial period in the archipelago (Nugraha, 2000), which refers to variants of domed-roof mosques. This continued into the era of independence and the phenomenon of YAMP mosques during the era of *Orde Baru*.

This article is expected to provide a glimpse of the extent of changes in mosque architecture, from local variants to imported ones, and their development in Indonesia. The hope is that this article can serve as a foundation for further writing on how mosque architecture has evolved more broadly. and the enrichment of

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journals on mosque architecture in Indonesia, as well as the future development of mosque architecture in Indonesia.

Literature Review

The architecture of mosques in Indonesia, especially in Java, reflects the actions mentioned by Campo's (1991), who describes it as an "expression of culture, region, and community." Budi (2004) similarly states that mosque architecture originates from local community buildings. Recent studies also indicate the presence of cultural acculturation and local architectural art within it (Siswayanti, 2016; Yuniarti, 2015; Zainuri, 2021). The blending of local culture and influences from Islam is closely related to Norberg-Schulz's (1976) statement, which suggests that "architecture varies in different places because culture, as a different experience and action, requires a different environment to thrive satisfactorily."

However, which parts of Indonesia's local architecture shape it. Santosa (2010), particularly in Java, identifies three common typologies based on roof forms: *joglo*, *limasan*, and *kampung*, while Budi (2004) explains its local context from structures like *wantilan*, *pendopo*, *cungkup*, and *hanenklopbaan*. The explanations above clarify that the archetype of mosque architecture in Indonesia is vernacular. This aligns with the taxonomy of mosque architecture in the archipelago presented by Frishman, Khan, & Al-Asad, (2002) which is oriented around three types: vernacular, Indo-Arabic, and modern. Frishman et al point is consistent with the opinion of Wiryomartono (2009), who states that mosque architecture in Indonesia represents aspirations such as locality, colonialism, and modernization. Therefore, a historical context is essential to comprehensively understand mosque architecture.

Methodology

This article will review the timeline of changes in the development of mosque architecture, from the kingdom era, through the colonial period, the era of independence, to the emergence of the YAMP mosque phenomenon, using a method of literature review and comparative secondary data. This serves as content for

comprehensive and structured writing.

Figure 1. Method diagram
Source: Author



Result and Discussion

The Sultanate/kingdom era played a significant role in the early formation of mosque architecture. During the formation of mosque architecture in the Sultanate era in Java, Budi (2005) mentions four types of mosques: the Great Mosque, the Kraton Mosque (Palace Mosque), community mosques, and remote mosques. From a historical perspective, mosques have always had a close connection to their roles and purposes. Mosques not only functioned as prayer spaces and places for spreading religious teachings but also served as pillars (pahtok) to support the sultanate in both political and religious aspects, as well as within the context of burial complexes. The influence of vernacular culture extended beyond the island of Java and reached far to the west, spanning across the archipelago of Indonesia. Therefore, mosques with a vernacular spirit rooted in local culture can easily be found in various parts of Indonesia, particularly in Maluku, South Kalimantan, and West Papua (Handoko, 2013; Wajidi, 2017; Wekke, 2013).

Figure 2. Agung Ghede Kauman Mosque, Yogyakarta
Source: paketwisatajogja.co.id (2019)



An abbreviated explanation of the types of vernacular mosques constructed during the Sultanate period in Java. It can be inferred that each type shares similarities. Vernacular mosque architecture, especially in Java, is typified by two main categories according to Budi (2006): the primary type and the variant type. Based on the analysis of floor plans and

structure, the primary category comprises mosques with a square floor plan and four central *sokoguru* within the prayer hall. The variant category is further divided into two types of mosque floor plans:

Table 1. Typology of mosques in the category of variations

Variation Categories	
Square floor plans	Long square floor plans
1. With a single sokoguru	1. With Four sokoguru
2. There is no sokoguru	2. More than four sokoguru
	3. There is no sokoguru
	4. Other

Source: Dispatched from Budi (2006)

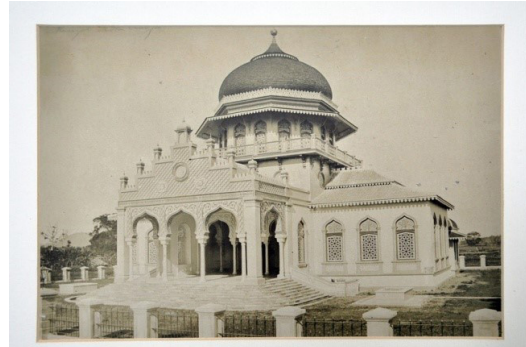
The influence of locality, politics, and additional functions results in variations in mosque architecture, affecting aspects such as floor plan, the number of central pillars, and roof shape. Locality played a significant role in the early development of mosque architecture, where local elements and Islam coexisted and complemented each other.

Mosques have undergone significant changes throughout history (Izumdia, 2006; Rabbat, 2012). One crucial phase was the introduction of the dome archetype in mosque architecture in Indonesia. This aligns with the classification by Frishman et al., (2002) as one of the Indo-Arabic-oriented mosque architecture types. Some studies argue that this era marked the beginning of modernization's influence on mosque architecture in Indonesia. This influence was introduced mainly by European communities during the colonial period. According to Nugraha (2000), the introduction of the dome archetype to Indonesia began with the Penyengat Mosque in the Riau Islands in 1803. Subsequently, it appeared in the Baiturrahman Mosque in Aceh in 1879, the Al-Osmani Mosque (also known as the *Labuhan Mosque*) in Medan in 1884, and the *Jami'i Tuban Mosque* in 1894.

Figure 3. Penyengat Mosque, Kepulauan Riau
Source: kebudayaan.kemdikbud.go.id/bpnbkepri (2018)



Figure 4. Baiturrahman Mosque, Aceh
Source: brilio.net (2017)



In the early 1900s, several mosques were constructed in Indonesia. The *Azizi Mosque* was built in 1902, followed by the *Al-Mashun Mosque* (also known as the Great Mosque of Medan) in 1906. In 1926, the *Syahabuddin Mosque* was established in the Sultanate of Siak Sri Indrapura, and the same year, the *Ampang Gadang Mosque* was built in Payakumbuh. The trend of constructing domed mosques gained prominence during this period, as buildings with pyramid-shaped roofs (*tajug*) were the prevailing style for mosques. The introduction of domed mosques was influenced by cultural elements from India, particularly the Mughal style Nugraha (2000).

With the onset of independence, the architecture of mosques in Indonesia began to incorporate domes. For instance, in 1952, the *Syuhada Mosque* was built in Yogyakarta, followed by the *Al-Azhar Mosque* in Jakarta in 1953. Before the completion of the National Istiqlal Mosque in 1978, another significant mosque, the *Jami' Al-Baitul Amien Mosque* in Jember, was inaugurated in 1976.

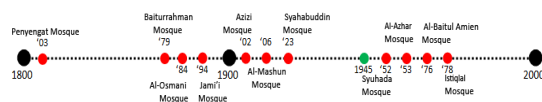
Figure 5. Istiqlal Mosque, Jakarta
Source: id.wikipedia.org (2019)



Since then, domed mosques have become popular among the public. This trend extended not only to policymakers but also to the general population. According to Nugraha (2000), this preference for domed mosques is due to their unique form, their ability to convey symbolic vertical meaning, and their recognizability from a distance.

The distinctive domes of mosques have gained significant popularity due to their aesthetic appeal, architectural symbolism, and ability to serve as recognizable landmarks. This has contributed to their widespread adoption and admiration by both authorities and the general public.

Figure 6. Timeline of the mosque with a domed archetype
Source: re-sketch from Nugraha (2000)



However, according to Nugraha (2000), the adaptation of domes in Indonesia experienced transposition, even though their function did not align with their original purpose. Nevertheless, this phenomenon is a cultural process, as explained by Gottfried Semper in Nugraha (2000), "cultural history shows occasional transpositions where the architectural attributes of one style are expressed in another to preserve symbolic value."

A brief study on the process of the introduction and adaptation of domed mosque architecture in Indonesia provides an insight that this form is a relatively new development in the culture of mosque construction in Indonesia. It emerged as an alternative variant to the mosque architecture of previous eras and experienced rapid growth. This development is related to the policies of the ruling authorities during the colonial and kingdom periods (Nugraha, 2000). The Indo-Arabic mosque architecture type gained significant popularity in the archipelago and became a characteristic feature of mosque architecture in several regions. The dome found its place in Indonesia and flourished due to its unique form, symbolic meaning, and visibility from afar. These factors were supported by advancements in construction technology and materials. The case examples mentioned above remain open for further in-depth examination.

The modern phase of mosques in Indonesia, as classified by Frishman et al., (2002), is exemplified by the Salman Mosque. Construction of this mosque began in 1962 and is located near the Bandung Institute of Technology. Its design aimed to challenge the prevailing architectural norms. According to Dewiyanti (2015), it adopted the principles of modernization championed by architects like Le Corbusier, Walter Gropius, Mies Van de Rohe, Oscar Niemeyer, and others. The architect, Ahmad Noeman, embraced the philosophy of modernity rooted in simplicity.

The design of this mosque attempted to break free from tradition and reinterpret the essence of architectural locality. It emphasized simplicity, and functionality, minimized ornamentation, showcased the honesty of materials (Dewiyanti & Budi, 2015), and explored aspects of function and meaning based on modern ideologies and spirits (Astrina & Indrarani, 2022).

The architectural style of the mosque adhering to the paradigm of internationalism is an implication of Indonesia's socio-political situation, which showcased its strength on the world stage. Several modern architectural forms can be observed in the Salman Mosque. Dewiyanti & Budi (2015) explain in more detail in the table: (Table 2)

The Salman Mosque emerged as a generator of modernism in several aspects: it was the first mosque that differed from its predecessors, its structural design employed computer technology, and the opinions of the mosque's architect, Achmad Noe'man, indicated that modern architecture represented Islam moving towards modernization (Dewiyanti & Budi, 2016).

Figure 7. Salman Mosque ITB, Bandung
Source: travelingyuk.com (2018)



Table 2. The application of modern architectural concepts to the Salman Mosque

Modern Architecture Patron	Concept Aspect	Implementation in the Design of the Salman Mosque
Form follows function	Plan form and efficiency	The square shape of the floor plan is chosen based on efficiency. The square shape is considered the correct shape if it is associated with a row of prayer configurations.
	Space and Its Functional Effectiveness	The removal of the column in the center of the prayer hall is a decision based on 'function', ie that the saf is uninterrupted during prayer times and worshipers can clearly see the mihrab, imam and khotib.
Technology as design power	Use of Technology in Process and development	The application of a new technology at that time, namely pre-stressed concrete made possible structures with wide beams.
Application of solid geometric shapes	Platonic Solid Applications	The pure form of a volume that appears to be separated from its columnar structure. A solid volume in the form of a massive wall or glass that appears to be separate from the columnar structure.
Application of form - structure - material as it should be without covering it up	Form honesty - like that	The application of beams and walls displays an image of 'honesty' in every detail. The principle of 'honesty' is also seen in the use of materials.
		The use of materials is adjusted to the characteristics of the material and is left as it is, nothing is hidden. Material aesthetics arise based on the nature of that material.
Idiom Less is More	Simplicity - honesty in form and materials - without excessive ornamentation	Use of industrial materials: concrete, glass, precast concrete. The beauty of a building is determined by its functional value and not by its ornamentation (only a few ornaments except for a pastel gradation line on the east side of the building).
<i>expressive, monumental form</i>	Monumental impression in the form of a change from a geometric approach to a sculptural approach.	The sculptural approach is seen in the geometry and curved lines on the western concrete walls and columns, the roof with curved lines, the use of white brutal concrete on the mihrab walls.
<i>Use of wide glass windows</i>	Open concept implementation	The use of folding doors and large windows seems to connect the inside with the outside, and makes the room appear wide

Source: adapted from Dewiyanti & Budi (2015).

However, the expected influence of modernization envisioned by the architect (Achmad Noe'man) did not significantly impact mosque architecture in Indonesia, partly due to the limited scope (in terms of function, form, and meaning) of the principles applied (Astrina & Indrarani, 2022). According to Asy Syahid (2018), the significant aspect of mosque modernization is the focus on its interpretation. The concept of modern architecture does not always manifest itself in concrete physical objects such as style, technology, or types of materials that might be functional, but is instead expanded to the background of building design, such as the philosophical subject and political culture, both from the client's and architect's perspectives. Some mosques

exhibit modernization at varying levels. In the case of Salman Mosque's design, the utilitarian spirit is strongly present in the functional aspect of the mosque, utilizing universal construction techniques and technology.

Additionally, there is *Istiqlal* Mosque, which was driven by the spirit of the 'era of movement' and, as a new nation, adopted the internationalism philosophy commonly embraced by newly independent countries (Asy Syahid, 2018). This spirit chose modernization due to the diversity of Nusantara architecture. The mosque managed to transcend monumental achievements in a modern context (Juwita & Astarina, 2021) and symbolized a new chapter of independence that should be marked by a

new phase without being tied to the past (Hasbi & Nimpuno, 2018; Juwita & Astarina, 2021). The new chapter in mosque architecture is the modernization dialogue of the YAMP Mosque (Yayasan Amal bhakti Muslim Pancasila), often referred to as the 'National Mosque.' Its modernity is expressed through construction aspects, using concrete materials, as mentioned by Asy Syahid (2018). Furthermore, it features a column-free prayer hall to support maximum functionality. Additionally, it has a three-tiered multi-roof structure representing the typology of mosques from the era of Javanese sultanates. Moreover, this mosque is constructed throughout Indonesia with the same design type. This phenomenon can be closely associated with industrial and universal influences.

Figure 8. Ki Ageng Wonolelo Mosque (YAMP Mosque)
Source: Author (2019)



The journey of mosque architecture in Indonesia, as far as we have discussed in this article, from vernacular mosques to the influence of modernization. A dialogue between architecture and modernization occurs in the Indonesian context, primarily in the physical realm. Modernization serves as a means to satisfy the nostalgia, both in terms of meaning and form. Vernacular architecture becomes a

Table 3. The application of modern architectural concepts to the Istiqlal & YAMP Mosque

Modern Architecture Patron	Concept Aspect	Implementation at the Istiqlal Mosque	Implementation at the YAMP Mosque
Form follows function	Plan form and efficiency	The square floor plan supports functional efficiency and effectiveness	The square floor plan supports functional efficiency and effectiveness
	Space and Its Functional Effectiveness		Removal of the column in the middle of the main room
Technology as design power	Use of Technology in Process and development	Wide span structure	With steel roof, so the column in the middle is not needed, which is mass produced in the same size
Application of solid geometric shapes	Platonic Solid Applications	Solid volumes in the form of massive walls and columns	-
Application of form - structure - material as it should be without covering it up	Form honesty - like that	Use of polished granite on walls and columns	-
Idiom Less is More	Simplicity - honesty in form and materials - without excessive ornamentation	The wall material appears honest without additional smearing, the exterior of the building has no ornaments, the interior has several Arabic-style ornaments as necessary	The building does not have any ornaments
<i>Expressive, monumental form</i>	Monumental impression in the form of a change from a geometric approach to a sculptural approach.	This can be seen in the use of basic geometry for buildings, straight lines of columns, tall towers, and semi-circular lines on roofs	-
<i>Use of wide glass windows</i>	Open concept implementation	The use of large windows seems to connect the inside space with the outside space	-

Source: adapted from Dewiyanti & Budi (2015) and developed by Author .

cultural heritage that needs preservation but does not necessarily form a comprehensive part of the architectural experience itself.

Conclusion

The influence of modernization on mosque architecture in Indonesia has resulted in a variety of archetypes and diverse meanings associated with each archetype. Vernacular mosque architecture comes with character and meaning embedded constitutively. During the colonial period and into the Old Order era, the patronage of domed mosques was introduced, and it became a favorite among the public. Subsequently, the following era introduced technology and industrialization into mosque architecture. Some moved away from the old patronage and opted for a universal style, while others integrated existing Indonesian patronage. The archetype of multi-tiered roofs (*tajug*) and domes resurfaced after its initial appearance, with similar symbolism but employing different materials and technologies.

The architecture of mosques in the era following the emergence of the tiered roof (*tajug*) and dome archetype appears tend to romanticize the past, borrowing meaning, adopting a universal form, and being built in large numbers. Borrowing from Frampton's (1983) statement at the beginning of the article, "Modernization in architecture impacts the shift from locality towards universality and tends to have similar characteristics. Modernization is like an unavoidable tsunami disaster, resulting in the gradual disintegration of culture (Ricoeur, 1961), the loss of specificity, and the shift in the order of life (Hidayatun I, Prijotomo, & Rachmawati, 2014), forms no longer hold on meaning and it's place, and it's is replaced by technological progress.

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