

## **Regionalism in Design Development Contemporary Mosque Architecture in Indonesia**

**Sudarmawan Juwono**

Architecture Study Program, Bung Karno University, Jakarta  
email: institutbumi@gmail.com

**Siti Rukayah**

Fakultas Teknik, Architecture Study Program, Diponegoro University, Semarang

**Nuraini Lutfiana**

Ushuluddin Tafsir Faculty, Al Azhar University, Cairo

**Abdullah Ali**

Fakultas Teknik, Architecture Study Program, Bung Karno University, Jakarta

Received: May 28, 2023 | Accepted: Dec 23, 2023

### **Abstract**

The architectural designs of contemporary mosques in Indonesia show varied designs, including international modern designs or Middle Eastern-Indian-European models with geometric patterns. This condition indirectly shows that modernism or neo-modernism which is rooted in Middle Eastern culture as a cultural expression is considered to be more representative of Islamic culture than local culture. From the perspective of architectural design and cultural thinking, this is interesting to explore to find out how far regionalism is an alternative for developing Islamic architectural identity in Indonesia. The method used in the research is a qualitative approach by observing and comparing mosque architectural phenomena and exploring architectural elements. The results of the study show that regionalism can accommodate the creative development of Islamic architecture which embodies the values of Islamic teachings and environmental identity, the historical context of the people and the spirit of progress contained in the expression of modernity. This concept of thought is in line

with *al-urf*'s thinking which provides opportunities for local architectural elements to become part of typical Islamic culture. This design thinking is expressed in the form of post-modern architecture: (1) an architectural concept that integrates local and international cultural forms in concrete form, (2) an architectural concept that emphasizes spirited abstraction in accommodating the values of Islamic teachings and local culture in the aim of obtaining optimal benefits.

### **Abstrak**

Desain arsitektur masjid-masjid kontemporer di Indonesia menunjukkan desain yang variatif, di antaranya desain modern internasional atau mengambil model Timur Tengah-India-Eropa yang bercorak geometrik. Kondisi ini secara tidak langsung menunjukkan bahwa modernisme ataupun neo modernisme yang berakar pada budaya Timur Tengah sebagai ekspresi budaya dianggap lebih mewakili budaya Islam dibandingkan budaya lokal. Dari perspektif desain arsitektur maupun pemikiran budaya, hal ini menarik untuk diesplorasi untuk mengetahui seberapa jauh regionalisme menjadi alternatif untuk mengembangkan identitas arsitektur Islam di Indonesia. Metode yang digunakan dalam penelitian adalah pendekatan kualitatif dengan mengamati dan memperbandingkan fenomena arsitektur masjid dan mengeksplorasi unsur-unsur arsitekturnya. Hasil kajian menunjukkan bahwa regionalisme dapat mengakomodasi perkembangan kreatif arsitektur Islam yang mewadahi nilai-nilai ajaran Islam dan identitas lingkungan, konteks kesejarahan umat dan semangat kemajuan yang terkandung dalam ekspresi modernitas. Konsep pemikiran ini sejalan dengan pemikiran *al-urf* yang memberikan peluang elemen arsitektur lokal menjadi bagian kebudayaan Islam khas. Pemikiran desain ini dituangkan dalam bentuk arsitektur pos modern: (1) konsep arsitektur yang mengintegrasikan rupa bentuk-bentuk budaya lokal dan internasional dalam wujud konkrit, (2) konsep arsitektur yang menekankan pada abstraksi semangat dalam mengakomodasi nilai-nilai ajaran

Islam dan budaya lokal dalam tujuan mendapatkan kemanfaatan optimal.

**Keywords:** *Al-urf*, local culture, regionalism, mosque.

## Introduction

The intensity of mosque construction in Indonesia appears to be increasing in line with the increasing need for Muslim citizens to worship. This need is driven by the desire to show the existence of the people and a sense of pride in both ritual activities and cultural performances that are considered Islamic. This condition cannot be separated from the enthusiasm and interaction of da'wah both on a domestic and international scale which influences the mindset and cultural views of Muslims. One of the cultural influences, among others, is the tendency to strengthen the view of the Middle East as a mecca for "authentic" Islamic religion and culture, on the other hand, modernity as a symbol of progress. Therefore, most of the architecture of this mosque imitates various patterns, adopting Middle Eastern styles and then taking the form of Arab-Spanish architecture and Middle Eastern styles with a dominance of domes, arches and other geometric shapes and metaphors. This is no exception to the old mosque which had the status of a jami' mosque with an "overlapping roof" architecture which was later redeveloped and converted into. his is no exception to the old mosque which had the status of a jami' mosque with an "overlapping roof" architecture which was later developed and changed to a contemporary style.<sup>1</sup> Even though there are designs that highlight the concept of local-international acculturation, the modern international face is more dominant. From an

---

<sup>1</sup> Lima Masjid Kontemporer Unik di Indonesia, [http: www.n.kompas.id/baca/nusantara/2022/04/04/lima-masjid-kontemporer-unik-di-nusantara](http://www.n.kompas.id/baca/nusantara/2022/04/04/lima-masjid-kontemporer-unik-di-nusantara), accessed November 22, 2023.

architectural aspect, this phenomenon contradicts the need for cultural identity and the form and function require.<sup>2</sup>

The architectural design of the mosque is a manifestation of the cultural desire to show the identity and expression of Islamic culture through physical architecture that cannot be separated from the influence of globalization which dissolves the barriers and boundaries of the movement of world citizens.<sup>3</sup> The inability to respond well to globalization makes designs accept external cultural influences and on the other hand ignores local cultural heritage so that designs lose their contextual roots. This problem is very important to discuss when this existing culture emphasizes what is visible and ignores the context. As a result, according to Salad,<sup>4</sup> the practice of art as a medium for preaching and socializing it in public spaces, has shown a tendency to be practical, recreational and emphasizes forms of external beauty, logical and empirical truth rather than enhancing spiritual quality and cultural identity. In fact, architectural work as an artistic practice has the potential to be a reflection of religious teachings that are full of cultural values, not a cultural practice that develops within international cultural hegemony. Therefore, regionalism, which is assumed to be a critical view of modern influences, can be considered to obtain contextual architectural designs. It means the discussion of this design style is very relevant to obtain a foundation for mosque architecture that has an Indonesian identity but accommodates technological and cultural developments as an expression of unity in the diversity of Islamic culture.

---

<sup>2</sup> International Islamic architecture awards are aimed at works that promote local cultural values, Nursanty, Eko, Muhammad Fahd Diyar Husni. *The Architecture Immanency and Place Attachment Case; Aga Khan Award for Architecture Local Mosques Winning Project*. Vol. 6 Number 2. (December 2020):103-111.

<sup>3</sup> Oktaviani Dian, Irzaidi, Abdul Munir. "Penerapan Tema Kontemporer Pada Perancangan Masjid Agung Kota Langsa." *Jurnal Ilmiah Mahasiswa Arsitektur Dan Perencanaan*, Vol. 7, No.1 (Februari 2023), 23-29.

<sup>4</sup> Salad, Hamdy. *Agama Seni*. Yogyakarta: Yayasan Semesta, 2000.

## **Problems and Discussion Method**

This paper is part of a series of research to examine the concept of regionalism in contemporary mosque architecture in Indonesia. Mosque architecture has significance from a cultural perspective as an expression of identity and a reflection of the progress of Muslim thought.<sup>5</sup> The problem raised is: How does the concept of regionalism become the conceptual basis for contemporary mosques? What was done was to explore the basis for creative thinking in culture according to Islamic teachings, the spirit and values that form the architectural design concept of the mosque. The units of observation and analysis include several mosques which can be a representation of contemporary Islamic architecture which have been determined according to the relevance of the discussion.

## **Regionalism in Architecture**

According to Doxiadis,<sup>6</sup> architecture in ecistic theory is a part of human culture in fulfilling the needs of residential life which are related to the environment, social networks and culture. The course of history shows that architecture is not solely determined by its function alone but is influenced by other factors including the environment and human socio-cultural background. Environmental influences form technical designs to protect against the climate and natural causes in the surroundings. Meanwhile, social and cultural factors shape designs which are influenced by cultural values, thoughts and ideologies of the people who use or design them. Therefore, in the sense of built settlement, the existence of architecture is a space that is built in an environment in accordance with its functional needs and socio-cultural context, including as a medium that conveys humanitarian messages.

---

<sup>5</sup> Miftahul Janah, RA Mifta, Muhammad Rosyad Ridlo Wardani, Agitya Ratu Tifana, Wanda Hamidah, Hisny Fajrussalam. "Budaya Arsitektur dalam Islam." *Jurnal Pendidikan Tambusai*. Vol. 6 No.1 (2022): 4302-4312.

<sup>6</sup> Doxiadis, Constatinos Apostolou. *Eksitic. An Introduction to the science of Human Settlement*. UK: Hutchinson & Co.,1968.

Entering the postmodern era, architectural design developed under the influence of postmodernism which pays attention to aspects of function, technology and cultural identity. In the previous era, the modernism movement gave birth to designs that did not give appreciation to the environment and culture, giving rise to a lot of criticism, resulting in the development of the concept of post-modern architecture. This concept offers an appreciation and design acceptance of local architectural values that were previously rejected in modern architecture.<sup>7</sup> Frampton calls it critical regionalism which accommodates modern architecture and cultural identity as a bridge between modern architecture and local cultural identity. This means a movement to correct modernism which ignores identity and locality. According to Curtis, regionalism is a style that refers to efforts to achieve harmony with local values while still considering functional needs and conditions. There are 2 (two) main patterns according to Suha Ozkan, namely: (a) Concrete Pattern which adopts local physical elements and then forms a new design, (b) Abstract Pattern which elevates the spirit or concept of space and then presents it in a new form adapting to developments in materials and technology.<sup>8</sup> In accordance with the spirit of postmodern architecture, regionalism is the acceptance of a concept that connects new concepts and the past; or a view of appreciating the heritage of the past and accepting new insights that are critical of modernism or traditionalism. The implementation of regionalism in design is: (a) Good response to environmental conditions, especially climate; (b) Use of local materials combined with modern technology; (c) Adopting local cultural heritage, especially regarding the meaning of space/place by incorporating contemporary elements; (d) Exploring cultural meaning and substance and adopting them as new elements.

---

<sup>7</sup> Ikhwanuddin. *Menggali Pemikiran PosModernisme Dalam Arsitektur*. Yogyakarta: Gadjah Mada University Press, 2005.

<sup>8</sup> Pour, Hassan Faramarz, Miles Lewis, Qinghua Guo, *The Theoretical Inapplicability of Regionalis to Analysing Aspects of Islamic Shirines in The Last Two Centuries*. Minerva Access. The Institutional Repository of The University of Melbourne. (2013), 16-32.

## Islamic Law and Culture

Architecture is part of the concept of Islamic culture referring to the values of monotheism and the spirit of humanity. Why architecture is so important, Faruqi stated that Muslims must pay attention to architecture because it has a relationship with the cultural unity of the Muslim world and the needs of the people. Cultural principles in Islamic teachings refer to *maqashid sharia* (*shariah* goals) which fulfill the five aspects of salvation of life, property, reason, lineage and religion. Architecture as a cultural product must refer to the functional purpose of accommodating human activities, accommodating relationships between humans and the environment. Excessive forms are also prohibited because they are wasteful and do not provide the main use. The objective aspects of sharia are not only physical but also contain psychological and psychological aspects. Connected with the idea of architecture as a space or place that is able to shape humans in it, it is necessary to pay attention to the idea of a design that is contextual according to the environment and has educational value for the user.<sup>9</sup>

Attention and response to cultural values that are relevant to the objectives of sharia refer to *al urf*. Khalaf explained that the word '*urf*' comes from Arabic which means knowing.<sup>10</sup> This tradition began when Abdullah ibn Mas'ud, one of the Prophet's companions, said that customs or customs carried out by Muslims must be in accordance with Islamic law. However, good things can be accepted as the word of Allah in Surah Al-Maidah verse 6 which means: "It is not Allah's Will to burden you, but to purify you and complete His favour upon you, so perhaps you will be

---

<sup>9</sup> Paying attention to current trends, people like to visit religious tourist attractions, including mosques, for potential education regarding the unity of religion and knowledge. In fact, it can be expanded with religious and cultural unity. see Husni. *Integration of Science and Religion: An Islamic Perspective*. Religion, Culture, and Education: An International Journal. Vol. 3. No.1(2017),17-43.

<sup>10</sup> Khalaf, Abdul Wahab in Harisudin, M Noor, "Urf Sebagai Sumber Hukum Islam Nusantara." *Jurnal Al Fikr*, Vol.20. No. 1 (2016), 66-68.

grateful. This means that customs or 'urf that are not in accordance with the Shari'ah must be abandoned. Hasbi Ash-Shiddiqy has the opinion that exploring and utilizing people's habits to carry out ijihad fiqh with Indonesian characteristics, can make the Islamic religion develop better.<sup>11</sup> Even though al-urf is actually aimed at law, it has relevance to discussions in the cultural realm. Through this principle, there is education for Muslims to develop a contemporary culture that respects the local wisdom of the environment. In the Nahdliyin Islamic boarding school, this rule was developed into the principle of "maintaining old culture that is still relevant and developing a new, better culture".<sup>12</sup> The facts show that the spread of Islam as a religion in the archipelago used a cultural approach, thus forming the return of very diverse ethnic sub-cultures. Therefore, it can be said that almost every form of Islamic culture has its roots in local values.

### **Regionalism Approach as an Alternative**

Islam considers architecture as a human work in several dimensions, including the place that accomodates functional human activities, (2) As a creative expression of humans interacting with the cultural environment, (3) A means of getting closer to Allah Subhana wa ta ala who spiritual in nature. On this basis, architectural products as places must fulfill functional and cultural goals in addition to being an educational space for humans in relating to each other, God and the environment. Both Nasr (1993) and Faruqi (1999) agree in this regard that "Islamic art" is essentially religious. Meanwhile, Leaman (2004) emphasizes "appreciation" that a work of art will depend on the point of view of the appraiser. This happened, such as the Aga Sophia church which later turned into a mosque, whether it can

---

<sup>11</sup> Asdar, Faizal, "Fikih Indonesia, Hasby Ash-Shidiquey". *Jurnal Bilancia. Jurnal Studi Ilmu Syariah dan Hukum*. Vol. 17. No.1. (2023), 171-186.

<sup>12</sup> Nahdatul Ulama implements al urf with the principle of accepting relevant local traditions and adapting to the needs of the times, see Ali, Muhammad, Muadilah Hs Bunganegara. "Kajian Hadis Di Lingkungan Nahdatul Ulama dan Muhammadiyah". *Jurnal Ushuluddin* Vol. 25. No. 2 (2003), 188-199.

be assessed using the concept of Islamic architecture. On the other hand, the Al Urf principle which accommodates cultural values relevant to sharia objectives opens up creative possibilities such as the development of carving art which occurred as a result of the Islamic spirit to limit the presence of animate creatures and then became a characteristic of Islamic carving art.

### **Regionalism Approach as an Alternative**

The development of Muslim culture around the world is greatly influenced by Middle Eastern culture which is the carrier of Islamic teachings. This influence is so strong that it tends to be accepted as something that must be accommodated in expressing Islamic culture. Al Faruqi is one of the cultural figures who shows strong support for geometric patterns which are considered to represent the art of Tawhid. The facts show that the geometric patterns that were used in Islamic architecture in the past developed from the Middle East to Spain, Europe and then India to become its own architectural characteristics. These geometric shapes are symbols inspired by Al Qur'an.<sup>13</sup> However, can a relative culture be accepted as an element that is considered to absolutely represent Islamic architecture? In discussing a culture, we should return to the principles of the culture itself. Aren't there many variants in developing architectural culture other than in the Middle East, such as in China or Southeast Asia. Therefore, Faruqi's thoughts regarding the art of Tawhid can be well accepted as a case in a fragment of the Arab-European cultural landscape and environment.

### **Analysis and Interpretation**

There are several views of contemporary mosque architectural forms that represent various styles in Figure 1 which shows the mosques with dome and Picture 2 which shows the mosques without dome.

---

<sup>13</sup> Al Faruqi, Ismail Raji, "Islam dan Arsitektur", in Beg, M. Abdul Jabbar, *Seni Di Dalam Peradaban Islam*. (Bandung: Pustaka, 1988), 96-119; Al Faruqi, Ismail Raji. *Seni Tauhid Esensi dan Ekspresi Estetika Islam*. Yogyakarta: Penerbit Benteng Budaya, 1999.



**Figure 1.**Contemporay Mosques-Model 1

The mosques that use dome as main component

a. Islamic Center Mosque North Jakarta, (2003)

b. Al Barkah Bekasi, was built 1890 and renovated 2003.

c. Tangerang Grand Mosque, (1997).

d. Makassar Grand Mosque, was built 1949, and re-built 1999.

Source: Field Survey 2023, Wikipedia, 2023

Table 1. Analysis Architecure Elements of Dome Contemporary Mosque

| Architecture Element     | Dominant Phisycal Element   | Description of Regionalism in Design                                 |
|--------------------------|---|--|
| Dome                     | Dome as dominant physical element.  | There no dominant elements that represents local architecture        |
| Façade geometric pattern | Those are implemented in window, door and gavel.  | There no dominant elements that represents local architecture.       |
| Minaret                  | For cases (a) and (d) the minarets are support, and while in cases (b) and (c) as main element. | Existence of minarets are dominant element not a functional element. |
| International Style      | Adaptation of Middle Eastern and Arab Spain   | Non-Regionalism  |

From Figure 1, several views of the architectural form of the mosque above can be concluded that there was a desire to display very strong dome elements in addition to the curves that are characteristic of the contemporary Middle Eastern style. In Table 1, here the contemporary spirit is demonstrated by accommodating Middle Eastern domes and the use of modern materials. A glance at the shape of the mosque does not reveal its local identity.



**Figure 2.** Contemporary Mosques-Model 2

The mosques without dome as main component

- a. West Sumatra Grand Mosque, Padang, (2019)
- b. Al Irsyad Mosque-Kota Parahyangan, Purwakarta-Bandung (2009-2011)
- c. Central Java Grand Mosque, Semarang, (2001-2006).
- d. Al Jabbar Mosque, Bandung, (2017-2022)

Source : Field Survey 2023. Wikipedia, 2023

From Figure 2, Model 2 shows that there is a process for processing shapes that does not dwell on shapes that are dominated by Middle Eastern domes. From analysis of

architecture elements can be seen the influence of regionalism on mosque design. The Grand Mosque of West Sumatra still has a shape similar to the roof of a traditional Minang house. The Great Mosque of Central Java adopts the real form of traditional Javanese architectural buildings.

This is different from the spirit of the Al Irsyad Mosque, which has a geometric pattern.<sup>14</sup> This phenomenon follows tradition and cannot be denied, which is a mainstream trend in designing the shape of mosques in Indonesia. The same thing applies to the Al Jabbar Mosque which emphasizes the creativity of the dome shape so that contemporary values become real. Both of them are symbols of progress and a contemporary global spirit that is not solely oriented towards Middle Eastern culture. Even though it is widely believed that architectural elements such as domes and arches are actually only a cultural product to accommodate technical needs that do not at all represent the values of Islamic teachings themselves.

### **Consider in Design**

According to Utaberta, in explaining the peculiarities of Islamic architecture, the cultural products of Islamic society are different from what are called products of rigid Islamic values and principles.<sup>15</sup> Even though the physical form depends on technical needs or environmental needs, it does not deny the existence of a process of cultural continuity which is part of creative appreciation. Design diversity is not problematic and is in line with views that respect local culture. Therefore, cultural thinking places more emphasis on what is principled or in line with Nasr's thinking (namely cultural diversity with the unity of monotheism, which means that culture can be relative and has

---

<sup>14</sup> Suhendar, Riki, Titin Fatimah, Rudy Trisno. "Kajian Bentuk Masjid Tanpa Kubah. Studi Kasus Masjid Al Irsyad Bandung". *Jurnal Arsitektur dan Kota Berkelanjutan*. Vol. 02. No.01(Mei 2020), 19-31.

<sup>15</sup> Utaberta, Nangkula. *Arsitektur Islam: Pemikiran Diskusi dan Pencarian Bentuk*. Yogyakarta: UGM Press, 2008.

the obligation to develop according to environmental needs).<sup>16</sup> This cultural diversity is closely related to aesthetics which allows for different meanings according to each cultural environment. From the perspective of maqashid sharia and al-urf, this cultural diversity is also acceptable because it encourages creativity and is even a strategic part of cultural Islamization.

From the existing cases, contemporary mosque architecture which refers to the principle of regionalism can be categorized into 2 (two), namely:

### 1. Geometric Shapes

The development of Islamic architecture developed more plastic and geometric arts. Several architectural works with geometric patterns, such as the Kota Baru Parahyangan Mosque or Al Jabbar Bandung, have an international style tendency. This work does not apply local cultural roots to the main form of architecture. There is symbolism of the roof top like at Gedung Sate Bandung in this mosque, but in general it is more of an attachment. This is different from the Salman Institut Teknologi Bandung mosque which adopts regionalism, simplicity of form and the tropical concept of the stage as the dominant pattern. Faruqi's views on geometric architectural art models provide a lot of inspiration for the enrichment of Islamic culture which is generally accepted. Geometric patterns are very easy to process and are technically simple and able to instill logical mathematical thinking in Muslims. But is geometricism the only characteristic of Islamic architecture or is there nothing else? Nasr reminded us that the concept of art, including architecture, is essentially a medium that brings us closer to God.<sup>17</sup> Thus, Islamic architecture is not limited to geometric patterns but also patterns from other cultures.

However, you need to realize that this pattern is not actually a single representation of Islamic architecture because it grew from Middle Eastern culture. If this pattern is adopted normally,

---

<sup>16</sup> Iswahyudi. "Estetika Dalam Seni Islam Menurut Sayyed Hossein Nasr." *Jurnal Budaya Nusantara*, Vol. 3. No. 1 (September 2019), 232-245.

<sup>17</sup> Nasr, Seyyed Hossein. *Spiritualitas dan Seni Islam*. Bandung: Mizan, 1998.

it is the same as using a dome that exceeds its functional purpose. Both offer something outside the local culture.

## 2. Local Culture in Contemporary Mosques

The existence of the Great Mosque of Central Java, Semarang and the Grand Mosque of West Sumatra, Padang, is another case where there is an effort to incorporate local cultural values into integration with the contemporary spirit. In the Great Mosque of Central Java, the use of foreign cultural idioms such as domes, pillars and several other architectural elements are combined with Javanese architectural concepts.<sup>18</sup> The result is a regionalism process that brings local architectural identity and elevates local cultural values that are concrete or visible. The Grand Mosque of West Sumatra, on the other hand, elevates the spirit of Minang culture such as democracy which is in line with the values of Islamic teachings.<sup>19</sup> This was inspired by the story of the Prophet Muhammad Salallahu Alaihi Wassalam and the Quraish leaders lifting the Black Stone with a cloth which was then used as an architectural concept for the roof of the mosque. As a result, a roof is formed that has the same characteristics as a traditional Minang house. The process of getting the shape of the Gadang roof did not start from lifting local culture that was visible, but instead went through a process based on the form of the invisible.

The two cases above show how mosque architecture in Indonesia is able to develop by accommodating local cultural values. The pattern of regionalism in contemporary mosques is the same as the process of forming traditional mosque architecture which takes local cultural values but differs in the materials and creative process of processing it so that it becomes

---

<sup>18</sup> Leksono, Soesilo Budi, Defri Tahta Gunawan, I Made Oka Handara, Rian Kunto Prabowo, Rifat Nabil Sahad, Samsul A Rahman Sidik Hasibuan. "Konsep Perancangan Masjid Agung Jawa Tengah". *Jurnal Arsitektur Nalar*. Vol.21 No. 2 (Juli 2022), 125-138

<sup>19</sup> Supriatno, Cecep, Sri Handayani. *Ungkapan Bentuk dan Makna Filosofi Atap Masjid Raya Sumatera Barat, Padang, Indonesia*. *Jurnal Arsitektur Zonasi*. Vo. 4. Nomor 2 (Juni 2021): 307-316.

something that has benefits and aesthetics. Critical regionalism provides opportunities for creativity in architectural design while still containing the desired values and principles in the design.<sup>20</sup> For example, the Grand Mosque of West Sumatra which promotes democratic values with a historical approach, logical form and harmony with local culture.<sup>21</sup> In cultural strategy, it is important to understand local wisdom as environmental intelligence. If this does not develop, it will happen, as is feared, that the aesthetic expression of architecture that is closely related to local culture will only become a memory and history of the past.

Masridin shows the relevance of understanding regionalism in the architectural aesthetics of the Kuala Lumpur Jami Mosque as a means of cultural sustainability.<sup>22</sup> In connection with this phenomenon, this culture shows the flexibility of Islamic culture which develops in diversity but remains rooted in the unity of Tauhid.

From the results of the study it can be stated as follows:

1. The need for humans to interact and survive combined with their outlook on life produces cultural patterns and concepts. Therefore, there is no single term representation of Islamic architecture. The geometric patterns which are often considered to represent elements of Islamic architecture are a cultural product, and of course are not entirely the sole legacy of Islamic architectural works of art. This pattern originates from the form of human civilization in a particular cultural environment.
2. Various local expressions of mosques, both past and contemporary, show the diversity of works that express the spirit of Islamic culture. The most important cultural ability is

---

<sup>20</sup> Richard, Bryan, Josephine Roosandriantini. " Penerapan Critical Regionalism Pada Bangunan Masjid Padang dan Sydney Opera House." *Jurnal Kolaborasi*. Vol. 2 no. 2 (2022), 28-36.

<sup>21</sup> Supriatno, loc.cit.

<sup>22</sup> Masridin, Mohd Hanif, Alice Sabrina Ismail. *Critical Regionalism Approach For Djami Mosque Towards The Aestheticof Sustainability*. *Journal of Islamic Architecture*, Vol.6, No. 4, (December 2021), 220-228.

the ability to select and preserve positive values. Weak mastery of local cultural idioms and the ability to actualize them causes the process of cultural inheritance to be unidirectional or non-dialectical. The principle of simply "imitating or following" is not compatible with the creative spirit in Islamic culture. This understanding is very important because mosques are considered capable of representing part of the city's identity.

3. The concept of architectural regionalism offers a perspective to capture the depth of meaning without being trapped by mere "form". In this context, mosques as works of architecture can be developed by taking into account the spirit of Islamic teachings such as "tolerance, preserving the natural environment, or other cultural messages" which are based on the value of Tauhid.

Various local expressions show the diversity of works that express the spirit of Islamic culture. The most important cultural ability is the ability to select and preserve relevant values and then transform them into new forms.<sup>23</sup> From the study above, it turns out that symbolism was appointed as an element of regionalism as a characteristic of post-modern architecture. The symbolism of form is an extraordinary wealth in architecture which actually developed from the values of Islamic teachings themselves.

## Conclusion

From the results of this discussion it can be concluded that the regionalism approach has the opportunity to obtain transformative creative designs from mosque architecture that are rooted in local cultural values by paying attention to developments in international culture and technology. From Islamic teachings, the principles of fulfilling the principles of al-urf accommodate the development of thought and functional goals, identity and cultural values are fulfilled. This thought developed to provide an alternative to simply adopting Middle

---

<sup>23</sup> Nurina, Talitha Mira, Handoyotomo. "Regionalisme Modern (Transformatif). Masjid Berlanggam Jawa. Studi Kasus Bangunan Masjid Field Research Center Kulon Progo". *Prosiding Seminar Karya dan Pameran Arsitektur Indonesia*. (Universitas Islam Indonesia, 2019), 371-381.

Eastern or other culture as a form of Islamic architecture. Both traditional patterns developed in local architecture and those originating from the Middle East are basically products originating from forms of human civilization in certain cultures that are relative. Accommodating a culture is basically in order to capture the spirit and message of Islamic teachings which depart from the cultural values and identity of the contemporary Nusantara.

Regionalism itself can be implemented to integrate old and new wisdom so as to form products that are contextual to the environment, function, social culture and time. Through this regionalism approach, an architectural work can be developed by taking into account the spirit of Islamic teachings on the value of monotheism and the function it wishes to accommodate, including the concept of sustainable culture. Abstract regionalism patterns can still accommodate these symbolic values by taking forms outside of local culture. Meanwhile, concrete regionalism patterns become a bridge for traditional cultural values to be revitalized in a contemporary design. This means that efforts to develop works of Islamic architecture in the Indonesian context are naturally based on existing traditions as intellectual property and proven local wisdom perspectives.<sup>24</sup> This is in line with the spirit of *al-urf* which emphasizes contextual understanding, appreciation of local culture and wisdom in thinking by paying attention to the environment.

Furthermore, it needs to be stated that further research is needed for a more in-depth study of other aspects such as the characteristics of certain cultures or an emphasis on environmental aspects to enrich the treasures of Islamic architecture.

---

<sup>24</sup> Prijotomo, Josef. *35 Karya Pilihan Propan Sayembara Desain Arsitektur Nusantara. Eksplorasi Desain Arsitektur Nusantara*. (Jakarta: Kompas Gramedia, 2014), 16-19.

### **Acknowledgements**

Thanks to colleagues who have shared, discussed, and provided their comments which were very useful for improving the manuscript.

### **Conflict of Interests**

There are no disclosed conflicts of interest for the writer. We attest that the submission is unique and is not already being considered by another publisher.

### **Ethical Considerations**

The sources of this research—articles, books, research papers, and scientific forum proceedings—are all free of copyright violations.

### **Disclaimer**

The views and assumptions expressed in this article are those of the author and do not necessarily reflect the official policy or position of any affiliated agency of the authors.

## **REFERENCES**

- Al Faruqi, Ismail Raji, *Islam dan Arsitektur*, in Beg, M. Abdul Jabbar, *Seni Di Dalam Peradaban Islam*. (Bandung: Pustaka, 1988), 96-119.
- Al Faruqi, Ismail Raji. *Seni Tauhid Esensi dan Ekspresi Estetika Islam*. Yogyakarta: Penerbit Bentang Budaya, 1999.
- Ali, Muhammad, Muadilah Hs Bunganegara. “Kajian Hadis Di Lingkungan Nahdatul Ulama dan Muhammadiyah.” *Jurnal Ushuluddin* Vol. 25. No. 2 (2003): 188-199.
- Curtis, William. in Robert Powell (ed.) *Regionalism in Architecture*. Singapore: Concept Media, 1985.
- Djazuli, A. *Kaidah-kaidah Fikih: Kaidah kaidah Hukum Islam dalam Menyelesaikan Masalah-masalah yang Praktis*. (Jakarta: Penerbit Kencana, 2007), 110.

- Doxiadis, Constatinos Apostolou. *Eksitic. An Introduction to the Science of Human Settlement*. UK: Hutchinson & Co.,1968.
- Fitriani, Lailita, Luthfa Surya Anditya, Minahus Saniyyah, Nicken Nawang Sari, Iffatin Nur. “Eksistensi Dan Kehujjahan Urf Sebagai Sumber Istimbath Hukum.” *Al-Hikmah: Jurnal Studi Agama-Agama*, Volume 7, No. 2 (2021), 246-256.
- Frampton, Kenneth. *Modern Architecture a Critical History*. (Singapore: Thames and Hudson, 1992), 314-315.
- <https://www.kompas.id/baca/nusantara/2022/04/04/lima-masjid-kontemporer-unik-di-nusantara>
- Husni. “Integration of Science and Religion: An Islamic Perspective.” *Religion, Culture, and Education an International Journal*. Vol. 3. No.1(2017),17-43.
- Ikhwanuddin. *Menggali Pemikiran Posmodernisme Dalam Arsitektur*. (Yogyakarta: Gadjah Mada University Press, 2005),4-5.
- Iswahyudi. “Estetika Dalam Seni Islam Menurut Sayyed Hossein Nasr.” *Jurnal Budaya Nusantara*, Vol. 3. No. 1 (September 2019), 232-245.
- Kartawijaya, Budhiana. “Masjid Salman dan Perkembangan Islam di Jawa Barat” in Millie, Julian, Dede Syarif, Ed. “*Islam dan Regionalisme: Studi Kontemporer Tentang Dunia Islam Indonesia*.” (Bandung: Pustaka Jaya, 2015), 154-155.
- Leaman, Oliver. *Estetika Islam. Menafsirkan Seni dan Keindahan*. Bandung: Penerbit Mizan, 2004.
- Leksono, Soesilo Budi, Defri Tahta Gunawan, I Made Oka Handara, Rian Kunto Prabowo, Rifat Nabil Sahad, Samsul A Rahman Sidik Hasibuan. “Konsep Perancangan Masjid Agung Jawa Tengah.” *Jurnal Arsitektur Nalars*. Vol.21 No. 2 (Juli 2022), 125-138.
- Masridin, Mohd Hanif, Alice Sabrina Ismail. “Critical Regionalism Approach for Djami Mosque Towards The Aesthetic of Sustainability.” *Journal of Islamic Architecture*, 6 (4) (December 2021), 220-223.

- Miftahul Janah, RA Mifta, Muhammad Rosyad Ridlo Wardani, Agitya Ratu Tifana, Wanda Hamidah, Hisny Fajrussalam. "Budaya Arsitektur dalam Islam." *Jurnal Pendidikan Tambusai*. Vol. 6 No.1 (2022), 4302-4312.
- Nasr, Seyyed Hossein. *Spiritualitas dan Seni Islam*. Bandung: Penerbit Mizan, 1998.
- Nurina, Talitha Mira, Handoyotomo. "Regionalisme Modern (Transformatif). Masjid Berlanggam Jawa. Studi Kasus Bangunan Masjid Field Research Center Kulon Progo." *Prosiding Seminar Karya dan Pameran Arsitektur Indonesia*. Universitas Islam Indonesia. (2019), 371-381.
- Nursanty, Eko, Muhammad Fahd Diyar Husni. "The Architecture Immanency and Place Attachment Case; Aga Khan Award for Architecture Local Mosques Winning Project." *Journal of Islamic Architecture*. Vol. 6 Number 2. (December 2020), 103-111.
- Octaviana, Dian, Irzaidi, Abdul Munir. "Penerapan Tema Kontemporer Pada Perancangan Masjid Agung Kota Langsa." *Jurnal Ilmiah Mahasiswa Arsitektur Dan Perencanaan*. Vol. 7, No.1 (Februari 2023), 23-29.
- Pour, Hassan Faramarz, Miles Lewis, Qinghua Guo. "The Theoretical Inapplicability of Regionalis to Analysing Aspects of Islamic Shirines in The Last Two Centuries." *Minerva Access. The Institutional Repository of The University of Melbourne*. (2013), 16-32.
- Prijotomo, Josef. *35 Karya Pilihan Propan Sayembara Desain Arsitektur Nusantara. Eksplorasi Desain Arsitektur Nusantara*. (Jakarta: Kompas Gramedia, 2014), 16-19.
- Richard, Bryan, Josephine Roosandriantini. "Penerapan Critical Regionalism Pada Bangunan Masjid Padang dan Sydney Opera House." *Jurnal Kolaborasi*. Vol. 2 no. 2 (2022), 28-36.
- Salad, Hamdy. *Agama Seni*. Yogyakarta: Yayasan Semesta, 2000.
- Suhendar, Riki, Titin Fatimah, Rudy Trisno. "Kajian Bentuk Masjid Tanpa Kubah. Studi Kasus Masjid Al Irsyad

Juwono, Rukayah, Lutfiana, Ali

Bandung.” *Jurnal Arsitektr dan Kota Berkelanjutan*. Vol. 02. No.01(Mei 2020), 19-31.

Supriatno, Cecep, Sri Handayani. “Ungkapan Bentuk dan Makna Filosofi Atap Masjid Raya Sumatera Barat, Padang, Indonesia.” *Jurnal Arsitektur Zonasi*. Vol. 4. No. 2 (Juni 2021), 307-316.

Utaberta, Nangkula. *Arsitektur Islam: Pemikiran Diskusi dan Pencarian Bentuk*. Yogyakarta: UGM Press, 2008.