



## Architecture and Aesthetics of Form in the Main Building of the Al-Mubarak Cultural Heritage Mosque in Nganjuk District

Da'iul Umam Karim; Kasiyan

Master of Arts Education, Faculty of Language Arts and Culture, Yogyakarta State University, Indonesia

<http://dx.doi.org/10.18415/ijmmu.v11i1.5264>

---

### **Abstract**

The Al-Mubarak Mosque, located in Nganjuk Regency, is a unique cultural heritage building, not only because of its age but also because of the presence of elements of cultural acculturation. This article formulates and answers the questions of 1) the history of the founding of the main building of the Al-Mubarak mosque, 2) the architectural style of the Al-Mubarak mosque; 3) the aesthetics of form the Al-Mubarak mosque, and 4) the embodiment of cultural acculturation that exists in the Al-Mubarak mosque. The results obtained were that the Al-Mubarak Mosque was founded by Kanjeng Jimat with the assistance of Prince Singosari as a form of spreading the Islamic religion on the basis of tolerance and acculturation, thus creating a unique form. The style used is traditional Javanese architecture in the form of a tajug lawakan lambang teplok with a three-tiered roof. The interior of the mosque is decorated with various floral and geometric motifs in shades of brownish red and gold. The main building is realized as a building that contains aesthetic forms, proven by the principles of aesthetic form according to De Witt H. Parker. The dominant aesthetic principle that emerges is the principle of theme. The overall theme of the building has traditional Javanese characteristics. As a building founded on the basis of acculturation, the Al-Mubarak mosque is equipped with unique tools in the form of yoni-bencet, bedug, and inscriptions.

**Keywords:** *Architecture; Aesthetics of Form; Cultural heritage buildings; Al-Mubarak Mosque; Nganjuk*

### **Introduction**

Consisting of thousands of islands, the Unitary State of the Republic of Indonesia has a variety of cultural heritage. Cultural heritage is interpreted as relics of cultural value as a form of human life in the past which are related to the understanding of history, science and culture which are material in nature so that they need to be preserved appropriately through various efforts for the prosperity of the people (Presiden Republik Indonesia, 2010). These relics could be an object, a structure, a building, a site or a regional complex. Cultural Heritage Buildings are buildings with roofs built from natural and/or artificial materials to meet the needs of human activities related to space. Cultural heritage buildings that are vulnerable to natural conditions and age require appropriate conservation. Various examples of cultural heritage are still preserved, both from natural materials such as caves and artificial materials such as forts, palaces, museums and mosques.

The influx of people from the Arabian peninsula and the Indian subcontinent to the *Nusantara* (a term describing the geographical-anthropological unity of the islands located between the continents of Asia and Australia, the majority of these islands are now included in the territory of Indonesia) brought with them the influence of Islamic culture and the construction of mosques. From the several theories that mention the entry of Islam into the *Nusantara*, the first record for about 7th/8th century AD where trade relations occurred between Muslims from the Arabian peninsula and countries in Asia, especially the southeast and east part of Asia, reinforced by Hamka's opinion that religion Islam entered Indonesia in 674 AD (Syafrizal, 2015). Islam, which was originally present in the western part of the *Nusantara*, then spread eastward to the island of Java. *Wali Songo's* role in propagating Islam to the island of Java was quite successful, their peaceful and tolerant methods made the religion well accepted by the community. Until the civilization of Muslims gradually spread to the interior of the island of Java. Islam, as the religion that the majority adheres to, has resulted in the construction of prayer rooms and/or mosques as places of worship becoming increasingly common.

A mosque is a means of worship for Muslims in the form of a building. The mosque was the first institution built by Rasulullah Muhammad SAW in the Medina period on *Rabi' al-Awwal* 12th in the first year of the *Hijri* (Luth et al., 2005). Apart from being a building for worship, Muslims also use mosque buildings as educational institutions regarding Islamic principles and laws, places for congregations to gather to discuss society, and even implement Islamic cultural functions. In the early days of Islam, mosques were the center of community activities, in areas of government such as: politics; economy; social; law; military, cultural development activities, to discussion venues, places to recite the Koran, as well as deepening religious knowledge or generally carried out in mosques (Rosadi, 2014).

The Al-Mubarak Mosque, located in Nganjuk Regency, is an old cultural heritage building. This mosque is unique not only because of its quite old, but also because there are remains of symbols of cultural acculturation that are still preserved in the main building. As a reminder and determinant of prayer times, Kanjeng Jimat, as the founder of the mosque, uses *lingga-yoni*, which is an element of Hinduism, to indicate the arrival of prayer time. So that the Hindu values were not too strong, he replaced the *lingga* with *a bencet*, in the form of an iron stick 30cm long and placed it in front of the mosque building (Mutiatun & Pamungkas, 2018). Apart from that, the main building of the Al-Mubarak mosque has a three-tiered roof with *a makutha* at the top. There is also an ancient *bedug* (drum) that is still functioning which is decorated with ornaments and carvings of *pegon* writing or *hijaiyah* letters in the Javanese Kawi language. On the inner wall of the building there is also an inscription containing *candrasengkala* (a calendar system based on the circulation of the moon) in the form of a square brick whose engraving is no longer clearly visible. The forms of the main building which have strong nuances of Javanese, Hindu and Islamic acculturation create their own unique aesthetic values to be discussed in the writing of this work.

Based on the previous explanation, the author limits the discussion in this article to focusing on the architectural style and aesthetics of form the main building of the Al-Mubarak mosque. The problem can be formulated as follows, namely: 1) What is the history of the main building of the Al-Mubarak mosque like?; 2) What is the architectural style of the main building of the al-Mubarak mosque like?; 3) What are the aesthetics of form of the main building of the al-Mubarak mosque?; 4) What forms of cultural acculturation are visible in the main building of the al-Mubarak mosque?. It is hoped that the answers to these four problem formulations can contribute new concepts or material for thought to strengthen previous writings or studies discussing the Al-Mubarak mosque. So that the contribution of new concepts or material for thought about the Al-Mubarak mosque can be an inspiration in developing the mosque building (renovation), as well as developing its function from time to time.

## Methodology

The approach taken in this research is qualitative-naturalistic. A qualitative approach studies the condition of objects/events that are considered problematic, unique, and/or important (Sugiyono, 2021). Qualitative-naturalistic means data collection and analysis carried out naturally or in natural setting conditions. This research uses data collection techniques by means of document analysis studies. The data obtained can be in the form of interview transcripts, documents, field notes, visual data and so on.

## Results and Discussion

### 1. History of the Establishment of the Al-Mubarak Mosque

Nganjuk Regency is administratively located in the western region of East Java, in the north it borders directly with Bojonegoro Regency, while in the east it borders Jombang Regency and Kediri Regency, in the south it borders Kediri Regency and Tulungagung Regency and in the west with Madiun Regency and Ponorogo Regency (Dinas Pertanian Kabupaten Nganjuk, 2013). Before becoming Nganjuk Regency as it is today, the area used to consist of several duchies under the authority of the Surakarta *Kasunanan* Palace. A figure named *Kanjeng Raden Tumenggung* (KRT) Sosrokusumo First was the envoy of His Majesty *Susuhunan* Pakubuwono VI from Surakarta *Kasunanan* Palace to become Duke in the *Monconegoro Wetan* area (eastern abroad) which covers four areas, namely; Berbek; Godean; Nganjuk; and Kertosono (Nadzifah & Nurcholis, 2022). Apart from being a powerful Duke based in the Duchy of Berbek, he also preached Islam to the people of Nganjuk, who at that time were still predominantly Hindu.

Kanjeng Raden Tumenggung (KRT) Sosrokusumo First or briefly called Kanjeng Jimat was very careful in spreading the Islamic religion. He uses a culturally tolerant approach to society, there is no element of coercion and frees people to embrace their beliefs. Therefore, slowly the religion of Islam is increasingly accepted by society. Kanjeng Jimat in leading the Berbek area and carrying out propagates, was assisted by Prince Singosari who had previously occupied Berbek on orders from the Surakarta *Kasunanan* Palace (Nadzifah & Nurcholis, 2022). In order to attract the attention of the majority Hindu community, Kanjeng Jimat built a prayer room by acculturating elements of Hinduism and Javanese beliefs combined with Islamic law. Initially the prayer room was built in the area of the Singosari grave, but as the number of Muslims increased, the prayer room was enlarged to become a mosque and moved to the southern approximately 100 meters (Mutiatun & Pamungkas, 2018).

The Al-Mubarak Mosque is estimated to have been built between 1829 AD or 1831 AD in the late period before Kanjeng Jimat's death (Nadzifah & Nurcholis, 2022). The Al-Mubarak Mosque started from a single building measuring 14x14 m<sup>2</sup> which stood to the west of the Berbek town square (Nadzifah & Nurcholis, 2022). Kanjeng Jimat uses the *lingga-yoni* symbol in Hinduism which has been modified by removing the *lingga* or phallus. The *lingga* that is removed is then replaced with a long piece of iron measuring about 30cm, called a *bencet* (Mutiatun & Pamungkas, 2018). This *yoni-bencet* symbol is used as a marker for the sun's shadow to determine the arrival of daily prayer time, and is placed in the front yard of the mosque building. The existence of the Hindu element in the form of *yoni-bencet* is the basis for naming the Yoni Al-Mubarak mosque by Kanjeng Jimat.

Currently, the Al-Mubarak mosque is a complex consisting of three main buildings, the *Madrasah Diniyah*, the grave of Kanjeng Jimat and his family, and the office of the complex administrator. The mosque building has undergone several renovations which are divided into three phases in its construction, namely: the first phase when Kanjeng Jimat was still alive in 1831; the second phase in 1986 was initiated by LB. Moerdani, an influential military figure during the New Order era of Indonesia; and the third phase in 2014 (Nadzifah & Nurcholis, 2022). Each phase in the construction of a mosque characterizes a different architectural style, this makes the phase or character of the building

appear disharmonious. The first building that stands still displays the characteristics of a traditional building with most of the elements having undergone renovation, the second building which was originally a courtyard of the first building displays traditional-romantic characteristics, while the third building which has been renovated displays the splendor of two floor levels architecture with characteristic of modern style ornaments. Now, based on the Decree of the Governor of East Java Number: 188/148/KPTS/013/2016, the Al-Mubarak Mosque has been designated as one of the provincial-ranked cultural heritage buildings in East Java (Keputusan Gubernur Jawa Timur Nomor 188/148/Kpts/013/2016 Tentang Penetapan Masjid Besar Al-Mubarak Di Kabupaten Nganjuk Sebagai Bangunan Cagar Budaya Peringkat Provinsi, 2016).

To make it easier to pronounce, the author names building A for the part that was first built by Kanjeng Jimat in 1831, building B for the part that was built in 1986, and building C which was built in 2014. This article focuses on building A, or the main building. Which was first established as the Yoni Al-Mubarak mosque. The building is located to the west of the Berbek town square between the B and C additional buildings and the grave of the Kanjeng Jimat family.

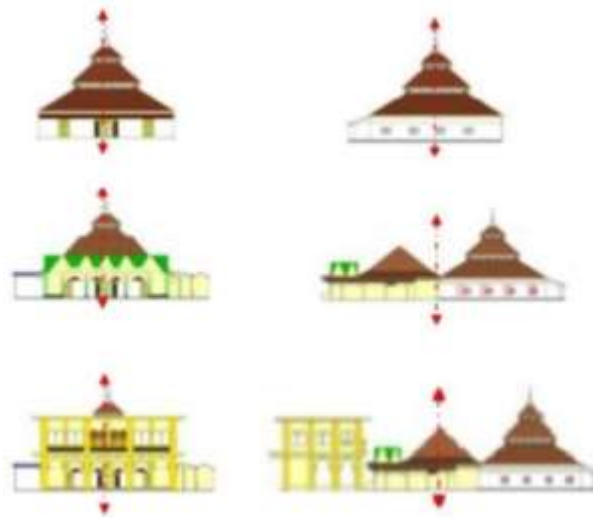


Figure 1 Additional Changes to the Al-Mubarak Mosque Building, Front View (left) and Side View (right)  
(Source: Nidzom et al., 2017)

Building A, which is strong in traditional elements, has actually undergone renovation. Based on the Decree of the Governor of East Java in 2016, information was obtained that the roof that was first used was made from palm fiber and the floor was made from a mixture of compacted clay and *kapur* (lime), while the building frame was made from teak wood. Then in 1950, the palm fiber roof was replaced with roof tiles, the floor was replaced with gray marble, and the walls of the main building were repaired and plastered (Keputusan Gubernur Jawa Timur Nomor 188/148/Kpts/013/2016 Tentang Penetapan Masjid Besar Al-Mubarak Di Kabupaten Nganjuk Sebagai Bangunan Cagar Budaya Peringkat Provinsi, 2016). The renovation was initiated by K.H. Dahlan Abdul Qohar, an influential Islamic figure in Nganjuk Regency.

## 2. Architecture of the Main Building of the Al-Mubarak Mosque

Architecture is defined as the science of the built environment based on humans and the natural surroundings (Idham, 2016). The architectural function is related to the physical protection of humans from all activities carried out (Krier, 2001). Each circumscription or region has different types and shapes of architecture. Indonesia, which consists of a diverse, complex and plural society, presents various types of architecture (Wirjomartono et al., 2009).

Islamic architecture is a building science that uses principles based on Islamic religious beliefs. Mosques are the most specific and required buildings to be built in the Islamic world, as well as leaving practices to construction actors to fulfill the Shari'a such as holy, *taharah*, and the direction of the *mihrab* to the center of the Kaaba (Wirjomartono et al., 2009). The main results of Islamic architectural art in Indonesia are manifested by the buildings of ancient mosques which have distinctive patterns compared to other countries (Tjandrasasmita, 2009). Furthermore, Wirjomartono et al. (2009) stated that the majority of mosque styles in Indonesia are: a) traditional style; b) romantic style; c) modernism style; d) eclectic or mixed styles, as well as variations and developments from the four previous styles.

- a) Traditional style is a typical style that has developed hundreds of years ago in the *Nusantara*. The main characteristic is that the roof of the mosque is arranged in smaller layers at the top (overlapping). Generally, mosques with this style can be found on the island of Java, which were built by members of the *Wali Songo* and their descendants (Utomo, 2013). *Wali Songo* revered to nine saints of Islam in the island of Java, in the old time.
- b) The Romantic style is a style from outside the *Nusantara*, where the most important characteristic is the use of domes on the roof. Generally, the size of this mosque is large, majestic, full of curved facades in the mosque foyer.
- c) The style of modernism is a style that developed in the modern era, where typical traditional concepts were eliminated and new forms were explored. This style creates less impressive responses and attention due to the spread of this style movement on a large scale.
- d) Eclectic or mixed style, as the name suggests, this style consists of a mixture of several styles, which are in accordance with the demands of pan-Islamism, the present and locality.

Traditional style architecture in Java is generally determined by social status in social life, these models are: a) *Panggangpe*, which is the simplest model for initial/temporary construction; b) *Kampung*, a simple model usually worn by lower class people; c) *Limasan*, a model often worn by middle class people; d) *Joglo*, a model that is quite magnificent and often used by upper class people; and e) *Tajug*, the model most often used in important/holy buildings (Idham, 2016). The architecture, which is divided into five models, is based on the shape of the roof and columns used as the building frame. The main building of the Al-Mubarak mosque has a traditional architectural style in the form of a *tajug lawakan lambang teplok*. *Tajug* (pyramid) has a roof shape like a conical mountain, this is related to the belief in the past about one entity being in the highest position (Idham, 2016). After the arrival of Islam, the *tajug* was often used as a model for mosque buildings, while the highest essence was interpreted as Allah SWT.

*Tajug* model on the roof of the Al-Mubarak mosque uses a *lawakan lambang teplok* model. This variant has a sloping angle roof (*penanggap* roof) attached directly to the main column (*saka guru*), thus creating a gap between the *penanggap* roof and the sharp angle roof (*brunjung* roof) (Pamong Budaya DI Yogyakarta, 2022). There are 16 columns that support the *penanggap* roof, consisting of 4 *saka guru* (main columns), 4 *saka* in each corner, and 8 other *saka* located around the sides of the main mosque building.

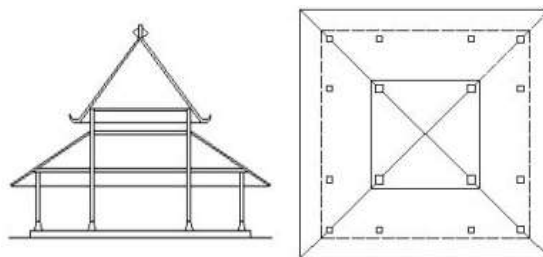


Figure 2 Model of the Tajug Lawakan Lambang Teplok from the side (left) and from the top (right)  
(Source: Hamengku Buwono X, 2014)

The *tajug lawakan lambang teplok* model in the Al-Mubarak mosque is composed of three levels and two gaps. So that the two lowest levels (*penanggap* roof) are at a distance from the third level roof (*brunjung* roof). At the tip of the highest roof/pointed angle (*brunjung* roof), it is decorated with *makutha* or typical crown of Javanese kings (Mutiatun & Pamungkas, 2018). The *makutha* decoration is a representation of acculturation between Javanese, Hindu and Islamic cultures.



Figure 3 Tajug Lawakan Lambang Teplok three-tiered at the Al-Mubarak Mosque  
(Source: Nidzom et al., 2017)

The *saka guru* and the other *saka* are connected by a wooden frame decorated with floral motif ornaments in the form of *padma* (lotus flowers), woven vines and leaves, in the middle there are two circles intertwined like pieces of chain. All the ornaments displayed have now been painted brownish red and gold. The part connecting the outer wall to the roof of building B is made of brick which has now been plastered and painted brownish red.



Figure 4 Wooden Frame Decorated by Flora Ornaments  
(Doc. Da'iul Umam Karim: 2021)

The central entrance is full of detailed floral decorations, in the form of tendrils and leaves that are predominantly gold in color. There is Arabic calligraphy showing the phrase of intention to perform *Itikaf* in the mosque above the main door. Arabic calligraphy is often used as ornamentation, consisting of a combination of line elements to form letters that originate from the Koran and have certain meanings (Latifah & Darmawan, 2021).



Figure 5 Middle Door in the Main Building of Al-Mubarak Mosque  
(Doc. Da'iul Umam Karim: 2021)

For air access, there are several window holes that are spread out. The circular windows are located in three positions, one at the end of the *mihrab*, and the other two are on the right and left sides of the front (west) wall of the mosque flanking the *mihrab*. The shape of the window is a circle, with eight

heart-shaped decorative holes surrounding the center, the center is a decorative flower with five blooming petals. Apart from that, there are also rectangular windows located on the right and left walls (north and south) of building A. The rectangular windows with six holes at the blunt end, on top of which there is a decoration that resembles a peacock that has been stylized with floral decoration.



Figure 6 West Wall Window Model (left) and North-South Wall Window Model (right) of Al-Mubarak Mosque  
(Doc. Da'iul Umam Karim: 2021).

Every mosque has a niche to mark the direction of the Kaaba in Mecca, this niche is called the *Mihrab*. The *mihrab* is an early innovation in Islamic architecture that was not modeled on its creation by the Prophet Muhammad SAW. Previously, it functioned as a guide to the direction of the *Qibla* but has now had additional functions as a place for the imam, a pulpit, and others (Syamsiyah, 2007). The *mihrab* of the main building of the Al-Mubarak mosque now functions as a direction for the *Qibla* as well as a place for the imam to lead congregational prayers. The *mihrab* section is separate from the pulpit. The pulpit consists of a special structure made of wood with a stepped floor, a roof, and a crown at the end of the roof. On the pillars supporting the *mihrab* there are many kinds of floral decorations (vines, leaves, flowers) and geometric decorations.



Figure 7 Pulpit in the Main Building of the Al-Mubarak Mosque  
(Doc. Da'iul Umam Karim: 2021)

### 3. Aesthetics of Form of the Main Building of the Al-Mubarak Mosque

Apart from the building facade and architectural style, in general the main building of the Al-Mubarak mosque has created an aesthetic building shape. The harmonious combination of parts of the mosque creates aesthetic value throughout the main building of the Al-Mubarak mosque. This discussion is to answer problem formulation number three regarding the aesthetics of the main building of the Al-Mubarak mosque.



Aesthetics is a branch of philosophy that discusses the concept of beauty (Nurgiansah, 2020). In aesthetics, it is stated how the beauty of art is captured by the human senses, especially the eyes (Simatupang, 2010). The study of culture, especially those containing artistic values, is always related to aesthetics (Sedyawati, 2006). Opinions about the definition of aesthetics have changed throughout the ages, from Ancient Greek times to modern times. This creates a periodization of aesthetic growth in Western countries starting from the Dogmatic period, the Critical period and the Positive period (Kartika & Perwira, 2004). In the second or critical period, several figures emerged who put forward a definition of aesthetics based on the knowledge they mastered, one of which was De Witt H. Parker.

De Witt H. Parker, an American philosopher, put forward a theory about the aesthetic value of an object originating from the aesthetic form of the object itself (Kartika & Perwira, 2004). In order to be called aesthetic, an object or work of art according to Parker must contain six principles of beauty, namely: a) the principle of organic unity; b) the principle of theme; c) the principle of thematic variation; d) the principle of balance; e) the principle of evolution; f) the principle of hierarchy (Irawan, 2016; Kartika & Perwira, 2004; Ricky & Dawami, 2023). The main building of the Al-Mubarak mosque, which stands against a background of cultural acculturation, consists of several visual elements that contain artistic value, so it can be reviewed using the help of theory from De Witt H. Parker regarding the aesthetics of the building elements.

The Principle of Organic Unity mean that the presence of every element in a work of art is very important and necessary, because these elements form the value of a work. One element is related to other elements and influences each other. A simple, ideal mosque consists of a roof, columns, walls, doors and windows, pulpit and *mihrab* and other supporting parts, all of which are found in the Al-Mubarak mosque. The renovations and additions to the building have made the mosque's capacity wider and equipped with supporting facilities for the congregation. The main building which consists of the *tajug lawakan lambang teplok* fulfills the principle of unity.

The Principle of Theme, every work of art has a main idea which can be realized in variations in shape, color, pattern, character and so on. This main idea is what underlies the viewer's understanding of a work of art. The principle of theme was created because of the same ideas that were realized in parts of the main mosque building, namely traditional themes with acculturation of Javanese, Hindu and Islamic cultures. The roof, columns, walls, doors and windows, pulpit and *mihrab*, were all created based on a common theme. The ornamental pattern/decoration, general shape, and color which was originally the natural color of the wood which has now been repainted with the same nuance creates the basic impression of a beautiful theme. When carrying out building preservation, such as repairs and painting, one should not lose the principle of this theme, because the essence of preservation is to maintain the physical structure of the building so that it lasts longer and maintains its cultural meaning. An important role is given to the community and government to be responsible for preserving cultural heritage buildings based on culture (Wirastari & Suprihardjo, 2012).

The Principle of Thematic Variation, meaning that the main idea of a work of art, so that it is not monotonous, must be varied to make it look more perfect. The basis of variation based on the theme is formed in several floral and geometric decorations on the connecting wooden frame between *the saka* and *the saka guru*. A variety of floral and geometric decorations can also be seen in the window openings, all of which are painted in red and gold, creating a classic, luxurious and expensive vibes.

The Principle of Balance, this principle means that a work of art must look balanced both in composition and value. This is so that it is pleasing to look at, the viewer's response in enjoying the work of art is not one-sided or jumbled, and is not disturbing (Sanyoto, 2010). The top-bottom and right-left composition used in the parts of the mosque is said to be balanced and not one-sided, reinforced by the square shape of the mosque building measuring 14x14m<sup>2</sup> with the architectural model of the *tajug lawakan lambang teplok*. The balance created by the Al-Mubarak mosque building is not only seen from



its useful side, but also from its aesthetic side, where the decorated ornaments that are installed appear symmetrical when divided into two equal parts.

The Principle of Evolution, this principle means that the initial part must determine the development of the next part. The existence of continuity in the initial part determines the development of the next part, or a causality relationship. The floor used in the Al-Mubarak mosque has several levels or is shaped like steps, an evolution of Hindu beliefs which were previously adhered to by the majority of society. This is often found in classical temple buildings where the foot of the temple is composed of several levels which symbolize the concept of *Bhurloka* in Hinduism. *Bhurloka* is the lowest level/foot part of the temple building which symbolizes the human world which is still filled with sin and worldly actions (Sedyawati et al., 2013). From a usability perspective, the steps serve to protect the Al-Mubarak mosque building from puddles of water during rain, dirt from wind blowing, and so on. From the stepped floor, the building walls and *saka guru* stand which supports the roof. As previously mentioned, the roof model on the Al-Mubarak mosque building is a three-tiered *tajug*, where the higher level getting smaller, resembling a *meru* or mountain. The *tajug* model that resembles a *meru* has been used for hundreds of years, and is often used by *Wali Songo* members in creating roofs for mosque buildings (Sumalyo, 2006).

The Principle of Hierarchy, this principle is basically the arrangement of the elements of the principles explained above. An element that is dominant or a Point of Interest holds the highest and most important position in a work of art. This principle is created by ordering the most complicated/main principles to the simplest. The most complicated elements become points of interest and have the highest position in the mosque building. The principle of theme and the principle of evolution is the most dominant and complicated sequence, where each part of the Al-Mubarak mosque building is created based on the same main idea, then reduced to variations on the theme based on the principle of balance and becomes a unified whole as the Al-Mubarak mosque Mubarak.

#### **4. The Embodiment of Cultural Acculturation that exists in the Al-Mubarak Mosque**

Acculturation is a social process in which a human group's culture is confronted with elements of another culture and ultimately these other elements are accepted and processed into its own culture without losing the group's personality (Koentjaraningrat, 2015). Harsojo (in Kusumohamidjojo, 2009) explains the phenomenon that occurs when one or several groups of people with different cultures then meet and have direct contact continuously, resulting in a change in the culture of one or both parties, which is called cultural acculturation. Based on several explanations, cultural acculturation is interpreted as the meeting of one or several different cultures to create a new culture. These foreign cultural elements will gradually be accepted and become part of the culture itself.

The entry of Islam into the *Nusantara* was not immediately accepted. Hinduism, which previously dominated the island of Java, was difficult to change quickly. Several strategies were carried out by previous figures in broadcasting the Islamic religion, by means of non-coercion and violence, the number of adherents to Islam increased. Some of these strategies are, namely: first through trade channels; secondly through *da'wah* by preachers; thirdly through marriages between Muslim traders and the sons and daughters of local nobles; fourth through education; and fifth through cultural channels by making adjustments or acculturation to local culture (Syafrizal, 2015). The same thing was done by the *Wali Songo* or nine saint on the island of Java.

*Wali Songo* members initially numbered more than nine people and came to Java gradually. However, now the mention of *Wali Songo* refers to nine figures consisting of Sunan Gresik whose real name is Maulana Malik Ibrahim, then Sunan Ampel or Raden Rahmat, then Sunan Bonang or Maulana Makdum Ibrahim, Sunan Kalijaga or whose real name is Raden Sahid, Sunan Gunung Jati or Syarif Hidayatullah, Sunan Drajad or Raden Qasim, Sunan Giri or whose real name is Raden Paku, Sunan Kudus or Ja'far Sadiq, and finally Sunan Muria or Raden Umar Said (Utomo, 2013). The nine saints inhabited areas and used certain strategies in spreading the Islamic religion. For example, Sunan Kalijaga

uses an acculturation strategy in *wayang* art, and Sunan Kudus uses a strategy of expertise in managing metal arts or blacksmithing (Syafrizal, 2015).

Just like what *Wali Songo* did, Kanjeng Jimat also implemented several strategies to broadcast the Islamic religion, one of which was by building the Al-Mubarak mosque. As a building that has cultural value and was built on a sense of tolerance, the Al-Mubarak Mosque has unique tools or objects that support the Kanjeng Jimat propagate strategy. These objects are *yoni-bencet*, *bedug*, and inscriptions. Most of these objects have now been repaired by painting and fencing.

*Yoni-bencet* is a tool created by Kanjeng Jimat during the construction of the Al-Mubarak mosque with the aim of determining the sun's shadow (*sundial*) and determining prayer hours. *Bencet* is a Javanese language which has an equivalent word in Sundanese as *Istiwa'* and *Miswala* in Arabic (Siswayanti, 2016). The *bencet* of the Al-Mubarak mosque is shaped like an iron stick approximately 30cm long, and is stuck right in the middle of the *yoni*. This tool was previously located in the courtyard to the east of the mosque building. But unfortunately, because of the addition of buildings, the yard area has now become a building and *yoni-bencet* has been given a rectangular fence, with very narrow spacing.



Figure 8 Yoni-Bencet who has been given a fence at the Al-Mubarak Mosque (Doc. Da'iul Umam Karim: 2021).

The *Bedug* is a tubular percussion instrument like a large drum which has various functions, including a traditional communication tool and a musical instrument (Siswayanti, 2016). The *bedug* in the Al-Mubarak mosque building has been around since the founding of the mosque. At the top of the *bedug* stand, various decorative carvings of tendrils, flowers, leaves and glass motifs are carved in the middle. There is also a *pegon* carving in the Javanese Kawi language, which reads "*puniko pelanjar bedug ing toyo mirah sengkalan ratu pandito roso tunggal*" which means more or less "This is the drum that was placed in Toyo Mirah, dated Ratu Pandito Roso Tunggal". The meaning of the article is that the drum was placed in the Toyo Mirah area, or Berbek (referring to the Sedudo waterfall in Berbek which always has abundant water flowing, Toyo Mirah = lots of/abundant water). *Ratu Pandito Roso Tunggl* is *candrasengkalan*, or a calendar writing system based on the lunar line.



Figure 9 Bedug and Candrasengkalan at the Al-Mubarak Mosque (Doc. Da'iul Umam Karim: 2021).

Apart from the *candrasengkalan* found on the drum, there is another *candrasengkalan* in the inscription attached to the west wall of the mosque building, flanking the *mihrab* niche on the north and south sides. Unfortunately the inscription has now been damaged due to age. The material for making the inscription comes from red brick which easily becomes porous over time, so the strokes showing *candrasengkalan* can no longer be read.



Figure 10 The inscription containing *Candrasengkalan* is now eroded  
(Doc. Da'iul Umam Karim: 2021)

This is the form of acculturation of Javanese, Hindu and Islamic culture that was formed in the construction of the Al-Mubarak mosque in Kacangan Village, Berbek Sub-District, Nganjuk Regency. The need to maintain cleanliness and the importance of proper care for these objects so that their cultural meaning and aesthetic value remains sustainable and can be enjoyed by generations after us.

## Conclusion

Based on the presentation of the thoughts above, supported by several opinions and theories mentioned previously, the following conclusions were obtained. The Al-Mubarak Mosque is one of the oldest mosques in Nganjuk and has now been recognized as a cultural heritage building by the East Java government through East Java Governor Decree Number 188/148/KPTS/013/2016. The building was erected by Kanjeng Jimat or the first Regent of Nganjuk, namely Kanjeng Raden Tumenggung Sosrokoesoemo First, assisted by Prince Singosari, a representative from the Surakarta *Kasunanan* Palace. The Al-Mubarak Mosque was founded as a form of communication based on tolerance and acculturation. The main building of the Al-Mubarak mosque has a traditional architectural style in the form of a *tajug lawakan lambang teplok* with a three-tiered roof and decorated with *makutha* ornaments in the top. Parts of the mosque are decorated with various shades of brownish red and gold in the form of floral and geometric motifs. Based on the aesthetic theory of form by De Witt H. Parker, in the Al-Mubarak mosque building, the dominant principle of hierarchy that emerges is the principle of theme. The theme of each part of the building has its own characteristics, namely traditional Javanese. The addition of another building as a means of expanding the worship area for the congregation is located on the east side of the old building. As a building founded on the basis of acculturation, the Al-Mubarak mosque is equipped with unique tools in the form of *yoni-bencet*, *bedug*, and inscriptions.

## References

Dinas Pertanian Kabupaten Nganjuk. (2013). *Potensi dan produk unggulan nganjuk*.

Keputusan gubernur jawa timur nomor 188/148/kpts/013/2016 tentang penetapan masjid besar al-mubarak di kabupaten nganjuk sebagai bangunan cagar budaya peringkat provinsi, (2016).

Peraturan gubernur daerah istimewa yogyakarta nomor 40 tahun 2014 tentang panduan arsitektur bangunan baru bernuansa budaya daerah, 1 (2014).

- Idham, N. C. (2016). *Arsitektur kenyamanan termal* (A. Prabawati (ed.); Pertama). CV. ANDI OFFSET.
- Irawan, D. (2016). Kajian bentuk estetis kain tenun kapal dalam masyarakat saibatin lampung timur menurut de witt h. parker. *Imaji*, 14(2), 1–14. <https://doi.org/http://dx.doi.org/10.21831/imaji.v14i2.12173>.
- Kartika, D. S., & Perwira, N. G. (2004). *Pengantar estetika* (Pertama). REKAYASA SAINS.
- Koentjaraningrat. (2015). *Pengantar ilmu antropologi* (Edisi Revi). PT Rineka Cipta.
- Krier, R. (2001). *Komposisi arsitektur* (E. Setiadharna, W. Hardani, & L. Simarmata (eds.); Pertama). Erlangga.
- Kusumohamidjojo, B. (2009). *Filsafat kebudayaan* (S. Jamilah (ed.); Kedua). Jalasutra.
- Latifah, I. S., & Darmawan, C. (2021). Penerapan ornamen motif kaligrafi khuffi pada masjid jami al-irsyad. *Divagatra*, 01(01), 61–69. <https://doi.org/https://doi.org/10.34010/divagatra.v1i1.4870>.
- Luth, T., Makmur, S., Hana, M., Hamid, H. M., Fathoni, K., Rofi'i, A. H., Arifin, S., Hasby, M. S., Nurkudri, S., & Fadloli. (2005). *Daras pendidikan agama islam* (M. S. Hasby (ed.); Pertama). Pusat Pembinaan Agama Universitas Brawijaya.
- Mutiaturun, A. F., & Pamungkas, J. H. (2018). Akulturasi budaya pada kompleks masjid al-mubarak di desa kacang kecamatan berbek kabupaten nganjuk. *AVATARA*, 6(1), 9–21.
- Nadzifah, N., & Nurcholis, A. (2022). Peran kanjeng jimat dalam islamisasi masyarakat kabupaten nganjuk (1829-1831 m). *Jurnal Risalah*, 8(2), 602–616. <https://doi.org/10.31943/jurnalrisalah.v8i2.255>.
- Nidzom, M. B., Antariksa, & Ridjal, A. M. (2017). Komposisi fasad masjid al-mubarak di nganjuk. *Jurnal Mahasiswa Departemen Arsitektur*, 5(2). <http://arsitektur.studentjournal.ub.ac.id/index.php/jma/article/view/353>.
- Nurgiansah, H. (2020). Pengantar filsafat. In N. Faliah (Ed.), *FILSAFAT PENDIDIKAN* (Pertama, pp. 1–46). CV. Pena Persada.
- Pamong Budaya DI Yogyakarta. (2022). *Mengenal bangunan berarsitektur tradisional jawa: bangunan tajug (bagian 2)*. Dinas Kebudayaan (Kundha Kabudayan) DI Yogyakarta. <https://budaya.jogjaprovo.go.id/artikel/detail/Mengenal-Bangunan-Berarsitektur-Tradisional-Jawa-Bangunan-Tajug-Bagian-2>.
- Presiden Republik Indonesia. (2010). *Undang-undang republik indonesia nomor 11 tahun 2010 tentang cagar budaya*. <https://peraturan.bpk.go.id/Details/38552/uu-no-11-tahun-2010>.
- Ricky, Y. N., & Dawami, A. K. (2023). Analisis karya lukis berjudul “kakak dan adik” berdasarkan sudut pandang de witt h. parker. *Brikolase: Jurnal Kajian Teori, Praktik Dan Wacana Seni Budaya Rupa*, 15(1), 1–10. <https://doi.org/10.33153/brikolase.v15i1.3737>.
- Rosadi, B. F. (2014). Masjid sebagai pusat kebudayaan islam. *Jurnal An Nûr*, 6(1), 127–148. <https://jurnalannur.ac.id/index.php/An-Nur/article/view/44/45>.
- Sanyoto, S. E. (2010). *Nirmana: elemen-elemen seni dan desain* (Kedua). Jalasutra.
- Sedyawati, E. (2006). *Budaya indonesia: kajian arkeologi, seni, dan sejarah* (Kedua). PT RajaGrafindo Persada.

- Sedyawati, E., Santiko, H., Djafar, H., Maulana, R., Ramela, W. D. S., & Ashari, C. (2013). *Candi indonesia seri jawa* (W. D. S. Ramela (ed.); Pertama). Direktorat Pelestarian Cagar Budaya dan Permuseuman.
- Simatupang, G. R. L. L. (2010). Seni dan estetika: perspektif antropologi. In D. S. Kartika (Ed.), *Seminar Nasional Estetika Nusantara* (pp. 80–91). ISI Press Surakarta. <https://core.ac.uk/download/pdf/144237312.pdf#page=85>.
- Siswayanti, N. (2016). Akulturasi budaya pada arsitektur masjid sunan giri. *Jurnal Lektur Keagamaan*, 14(2), 299–326. <https://doi.org/10.31291/jlk.v14i2.503>.
- Sugiyono. (2021). *Metode penelitian pendidikan* (A. Nuryanto (ed.); Ketiga). Alfabeta.
- Sumalyo, Y. (2006). *Arsitektur mesjid dan monumen sejarah muslim* (Kedua). GADJAH MADA UNIVERSITY PRESS.
- Syafrizal, A. (2015). Sejarah islam nusantara. *Islamuna*, 2(2), 235–253. <https://doi.org/https://doi.org/10.19105/islamuna.v2i2.664>.
- Syamsiyah, N. R. (2007). Transformasi fungsi mihrab dalam arsitektur masjid studi kasus : masjid-masjid jami' di surakarta. *GELAGAR*, 18(1), 49–56. <https://publikasiilmiah.ums.ac.id/xmlui/handle/11617/895>.
- Tjandrasasmita, U. (2009). *Arkeologi islam nusantara* (T. Hartimah, A. Chair, Testriono, O. Dahuri, & S. Sulaiman (eds.); Pertama). Kepustakaan Populer Gramedia.
- Utomo, B. B. (2013). *Atlas sejarah indonesia masa islam* (A. Djaenuderadjat (ed.); Kedua). PT Kharisma Ilmu.
- Wirastari, V. A., & Suprihardjo, R. (2012). Pelestarian kawasan cagar budaya berbasis partisipasi masyarakat (studi kasus: kawasan cagar budaya bubutan, surabaya). *Jurnal Teknik ITS*, 1(1). <https://doi.org/http://dx.doi.org/10.12962/j23373539.v1i1.1026>.
- Wirjomartono, B., Sukada, B. A., Sudradjat, I., Tjahjono, G., Widodo, J., Prijotomo, J., Prajudi, R., Siregar, S. A., Murtiyoso, S., & Saliya, Y. (2009). *Sejarah kebudayaan indonesia: arsitektur* (G. Tjahjono (ed.)). Rajawali Pers.

## Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).