



HISTORICAL, PHILOSOPHICAL, AND CONTEXTUAL VALUES IN AL-WUSTHO MANGKUNEGARAN MOSQUE, SURAKARTA

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ABSTRACT

Al-Wustho Mangkunegaran Mosque is one of the historical mosques in Surakarta, located in the Mangkunegaran Palace area. Kanjeng Gusti Pangeran Adipati Arya Mangkunegara-I initiated the construction. The mosque belongs to Mangkunegaran palace and is protected as a cultural heritage building. The purpose of this research is to find 1). the historical value of the building, 2). various philosophical values that underlie the shape/embodiment of the structure (spatial planning, building form, decorative arts), 3). contextual matters related to the function and condition of the Al-Wustho Mangkunegaran Mosque. The methods used are 1. historical plot tracing, building artifacts tracing through primary and secondary sources, 2. Interviews with mosque/marbot holders, community users, and community leaders. 3. Reference studies, analysis, and synthesis. The historical values are indicated by the existence of the palace mosque which is a cultural heritage building. The King besides being a ruler is also a religious leader (panatagama). The philosophical values are reflected in the design, construction, symbols, and ornamentation of mosques that contain Islamic philosophy, located on a three-stack tajug roof, calligraphic ornamentation on gates, doors, windows, and columns is a reminder to be closer to Allah. The contextual values of the building are seen in the blending style of Javanese, European and Islamic cultures. The mosque also functions for the benefit of the people as the embodiment of rahmatan lil Alamin.

KEYWORDS:

Al-Wustha Mangkunegaran Mosque; Contextual value; Historical value; Islamic architecture; Philosophy value

INTRODUCTION

One of Surakarta's historic mosques, Al-Wustho Mangkunegaran Mosque, is situated near Mangkunegaran Palace. Kanjeng Gusti Pangeran Adipati Arya Mangkunegara-I initiated the construction. The mosque belongs to Mangkunegaran palace and is protected as a cultural heritage building and is now managed by the government. This building is essential to introduce the historic palace mosque with a unique philosophy. It was urgent to choose the object of study to raise the landmark royal mosque, which has three elements: a mosque, a palace, and Javanese culture. It is unique in its function, form, and aesthetics. So, tracing its historical plot, philosophical basis, and benefits to society is necessary.

The mosque is one of the worship buildings for Muslims. In Indonesia, the mosque was established in the first period of the spread of Islam religion in the 13th century. But, the development of Islam on Java

Island began around the 14th century. The Majapahit empire fell into ruin and was followed by the rise of the Islam religion in Java and the establishment of mosques such as Demak Great Mosque, Menara Kudus Mosque, Banten Great Mosque, etc. Al-Wustho Mangkunegaran Mosque is one of the three oldest and most historical mosques in Surakarta city. Its establishment was initiated by Kanjeng Gusti Pangeran Adipati Arya Mangkunegara-I (1725-1795) [1]. Islam is a *Rahmatan Lil' Alamin religion* and is in line with Islamic architecture's function as a study platform. It is to ensure the basis of the existence and variety of the element of physical ornament of the building according to Islamic principles.

The mosque should reflect the macro cosmos and microcosmos context of Islamic teachings. The distinctive feature of such physical ornament on the mosque also represents Islamic teaching values[2]. During the construction of Al Wustho Mangkunegaran

Herman Thomas Karsten renovated the mosque (1878-1918), designed the construction, and several parts of the physical ornament of the mosque. Ornament is a part of the portrait within the building, which contains a distinctive geometric value. That is when the make-sense ornament becomes unique[3].

The mosque was previously located in the Kaman area, Pasar Legi. Then it was moved to Ketelan area, Banjarsari, by KGPAA Mangkunegara II (1796-1835), considering the place is strategic and near Mangkunegaran palace[4], [5].

There are six main characteristics of Islamic architecture mentioned by Petruccioli dan Pirani [6]; 1) element of expression about faith and *tauhid*, such as the concept of the *Qibla* (Q.S. Al Baqarah: 144) as design orientation in building construction. 2) Typological symbolism of heaven on the earth. Building not only as a physical portrait (such as aesthetic, culture, etc.), such as a function for *tadabbur* to contemplate about Allah Almighty for spiritual necessity (cosmology value) as well. 3) emphasize how high the faith of the architect as a believer towards Allah manifests in the elements within design architecture. This point is in line with what was mentioned in Q.S. A Name: 44. 4) *tawaddhu* (being humble) character of the architect as a believer, leave everything to Allah Almighty, as not want any fame or anything inside of a great reward from Allah. 5) devotion form of the architect as believer refer to work (all aspect of the architectural process) as ibadah (worship) to Allah (in line with Q.S. Adz-Dzaariyat: 56). and 6) Implementation of Islamic teachings. Those six characteristics help in support the architect to formulate the purpose of their design architecture, then balancing the relationship between multi-value within design architecture will be achieved [6]. Larasati [7] mentioned in her research that adding consideration about interpretation value from aspects of local communities' life becoming an element within design architecture shows a distinctive aesthetic value. There are 21 types of architectural elements in Al-Wustho Mangkunegaran Mosque: crown (mistake), wind-sock, calligraphy, glass art (*kaca Patri/pageran*), *sorotan*, *mirong*, *tlacapan*, *praba*, *bunga ceplok*, *lung-lungan*, *kuncupan*, *mirror frame*, *wajikan*, *bulan-bintang*, *spiral*, *banyu tetes*, *ogee arch*, *pseudo-four-centered arch*, *pointed arch*, *umpak*, and tiles[7], [8]. From an Islamic art viewpoint, the ornament within the mosque is not only a decorative material, but it has four essential functions such as increasing the *tauhid* (increasing the faith (iman) and acknowledging Allah Almighty by looking at and understanding the mean and the pattern of the ornaments) material transfiguration, structure transfiguration and increase aesthetic value. It is

proved by the decoration's meaning and variety of patterns stand out more than the characteristic of material construction[9].

Mulyadi [3] mentioned the meaning and application of calligraphy, which is written about the surah of Al Qur'an, Hadits, pillars of faith (iman), and posts of Islam in the 19 window frames and main pillars of Al-Wustha, Mangkunegaran Mosque[9]. Fajariyah [10], in his research, said that Islamic doctrines and values of the Al Qur'an and Hadits are inseparable from the design architecture of the mosque [10]. In other studies, Yuniarti (2015) researched the aesthetic value of the Surakarta Great Mosque[11], while Umairoh and Nurjayanti focused on Islamic art elements on Hj. Sudalmiyah Rais Mosque [12].

The research about the historian's try, philosophical and contextual value within the mosque has not been studied yet. The recent studies focus only on Islamic architecture form, interior elements, the implication of Islamic art, and the aesthetic value of the mosque. Therefore, the purpose of this study is to understand the value used in the design architecture of the Al-Wustho Mangkunegaran Mosque, such as its history, philosophy, and contextual values viewpoint. The strength of this research lies in the combination of historical, philosophical, and contextual values, especially the depth of the intelligent Islamic review, elements of palace culture, and Javanese culture.

The purpose of this research is to find 1). the historical value of the building, 2). various philosophical values that underlie the shape/embodiment of the structure (spatial planning, building form, decorative arts), 3). contextual matters related to the function and condition of the Al-Wustho Mangkunegaran Mosque.

METHODS

The mosque is located in the Ketelan area, Surakarta (Solo City), Central Java, Indonesia, shown in Figure 1: The location and Al-Wustho Mangkunegaran Mosque's front view.



Figure 1. Location and Al-Wustho Mangkunegaran Mosque front view (source: solo digital map)

The method used to obtain data is by 1. tracing the historical path, tracing building artifacts through primary and secondary sources, and 2. Interviews with mosque/marbot holders, community users, and community leaders. 3. Reference studies.

The method used to determine the historical values of the building is traced by the chronological plot, consisting of a). history of mosque ownership; b). The King's function is related to state religious operations; c). the period of construction of the mosque.d). the heritage building. The method used to analyze philosophical values is based on survey results assessed based on Islamic philosophical foundations & philosophical foundations of Javanese culture. In contrast, contextual values are analyzed based on existing facts.

The contents discussed from three aspects were historical, philosophical, and contextual values and Islamic architecture viewpoint. Historical significance, reviewed by tracing back the history from the establishment of the mosque up to date (until it became one of the cultural heritage buildings in Surakarta city). Philosophy value examined physical portrait, form, aesthetics, and the meaning to be conveyed within the design architecture of the mosque. Contextual value assessed the functionality of the mosque in current development even in the ring covid-19 pandemic condition.

RESULT

Historical Value

The historical values of the building are traced by the chronological plot: a). history of mosque ownership; b). The King's function is related to state religious operations; c). the period of construction of the mosque.d). the heritage building.

Al-Wustho Mangkunegaran Mosque is one of the historical mosques in Surakarta city. It is an Islamic artifact of Mangkunegaran palace heritage that contains elements of history and Islam teachings. It is mixed between Javanese culture with European-styled influence on the design architecture of the mosque.

The establishment of the Al-Wustho Mangkunegaran Mosque was initiated by Kanjeng Gusti Pangeran Adipati Arya (KGPA) Mangkunagara (1725-1795) as a mosque for Mangkunegaran palace and Kasunanan Palace (eastern half of the Sultanate of Mataram in Central Java) property. It is for the royal family, royal courtiers, and their families of both palaces to worship (*ibadah*). Therefore, the location is in the Kauman area, Pasar Legi. It is near Kasunanan palace, where local community activities are more active.

After the Treaty of Salatiga was signed in 1757,

each palace officially had become an independent area and the central government in their owned area. Additionally, Kasunanan palace had established a mosque (known as Surakarta Great Mosque) around 1749 for Kasunanan palace itself. For that reason, KGPA *Mangkunegara-II* (1796-1835) was initiated to move Al-Wustho Mangkunegaran Mosquethe to The Italian area, Banjarsar, around the early 18th century. The place is strategic and near Mangkunegaran palace because the palace was not only centra the I government for their owned area only but had a responsibility to *da'wah* about Islamic teachings to their local communities (as *Panatagama* matter) as well.

During the reign of KGPA Mangkunegara-IV (1853-1881), Al-Wustho Mangkunegaran Mosque started to be renovated. The renovation began around 1878 and finished when the power of KGPA Mangkunegara-VI (1896-1916) ended. With the assistance of Herman Thomas Karsten, a famous architect from the Dutch, Al-Wustho Mangkunegaran Mosque had a combination between Islamic art, Javanese culture, and European-styled influence. Raden Tumenggung KH Imam Rosidi named the name "Al-Wustho" itself in 1949, the chief of the mosque (previously only known as Mangkunegaran Mosque)[1]. The historical value of the mosque as its distinctive feature shows a deep meaning. It contains the history of the spread of Islam in Surakarta city, the history of Mangkunegaran palace, and the forerunner of the founding of Surakarta city. As time passed, the administration of Al-Wustho Mangkunegaran Mosque was handed over to the Ministry of Religion Affairs according to the Ministry of Religion Affairs decree Pem.50/2/7 on 12 April 1952 and Ministry of Home Affairs decree E/23/6/7 on 14 September 1948 [13].

Nonetheless, the daily-like administrator from local communities lives around the mosque [1]. The statement about Al-Wustho Mangkunegaran Mosque becoming a cultural heritage building was set in 1997 by the Surakarta city government decree, but the Indonesian government officially approved it. Its plaque was given in 2012 [13]. Portrait of the inscription related to Al-Wustho Mangkunegaran Mosque and the plaque of cultural heritage building from Indonesian government are shown in figure 2.



Figure 2. inscription related to Al-Wustho Mangkunegaran Mosque (upper side) and the plaque of cultural heritage building from the Indonesian government (below side) (source; survey, November 2021)

The inscription written in Javanese script “*Sangkalan minongka pengetan. Miwiti pasang tales: muji luhuring salira nabi (1807/1878 M). Ngambali pasang tales (1847/1917 M). Pambalaripun tuwin miwiti pasang tales manara: nata pawisikan samadyaning praja (1855/1924 M)*”. It shows the year of establishment of the mosque (renovated), the year of finished renovation, and the year of establishment of the mosque's tower. The mosque is not only used daily by the local communities but as a cultural heritage building as well; hence the renovation has been done several times by the administrator of the mosque. For example, the white colour and non-wood materials of the internal ceiling were changed to brown colour and teak wood material in 2018 (figure 3).

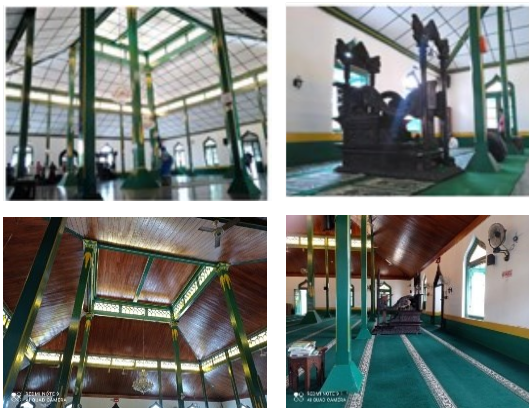


Figure 3. Portrait of the internal ceiling of the mosque (upper side) before renovation and (below side) after renovation.

At first, the mosque belonged to the Mangkunegaran palace, and in the times, Indonesia became independent. The ownership was handed over to the state to the Ministry of Religion, which later became a community mosque.

At that time, besides being the state's leader, the King also functioned as a role model in religion, namely as sayyid *panatagama*, as a protector in the religious area.

At the beginning of the historical period of the mosque construction by KGPAA Mangkunegara, using local architects, the mosque was added over time, namely the front fence, *maligen*, towers, *kuncungan*, with colonial architectural style, because it uses a Dutch architect, namely Thomas Karsten. This mosque is now a historical artifact and cultural heritage building.

Philosophy Value

The study of philosophical values includes what the intellectual values found in mosque buildings and where they are implemented are. Philosophical value, the building plan, and the spatial-layout system of the

mosque should be wholly reviewed and meet the main requirements, such as the main room for *sholat*, *mihrab*, and rostrum (*mimbar*). There is a separate space for men and women to do *sholat*. The building plan of the mosque is displayed in figure 4. Figure 5 shows a portrait of the main requirements of the building as a mosque had been achieved.



Figure 4. Building plan of Al-Wustho Mangkunegaran Mosque [3]



Figure 5. Main requirements within Al-Wustho Mangkunegaran Mosque (source: survey, November 2021)

The function and form of the building plan represent the spatial-layout system, which affects the activities within the building. The most crucial aspect is the building plan of the main room of Al-Wustho Mangkunegaran Mosque. It contains Javanese culture-related cosmology, which manifests in various elements, from the central pillar (*Soko guru*) to the internal ceiling. Due to its function as a room for *sholat*. The porch is generally free to use by the public, and its position is flexible as various activities can be held in that place as long as allowed by the mosque administrator. Spatial-layout in Al-Wustho Mangkunegaran Mosque consists of (source: personal interview, November 2021):

1. *Mihrab*, is the place for the *imam* to stand up and lead the *salah* in the main room. A specific area, a niche in the mosque wall indicates the qibla. It is shown the direction of the Kaaba in Mecca towards which Muslims should face when *sholat*.
2. Rostrum, is the place for the *imam* to do the sermon, usually near *mihrab* and where the sound system device is located to announce *adzan* or *iqamah* (calling Muslim communities) to do *sholat* together.
3. The *sholat* main room, the inner chamber of 24 x 22 meters to do *sholat*. There is a separate space for men and women.
4. The terrace part of the mosque is used as an entrance. It can be used as an additional space for doing *salah* during Friday prayer.
5. Tower with a height of 25 meters with a diameter of 2 meters. Its function was for *maudlin* to announce *adzan* in the past, but now only a sound speaker device is installed. The tower's existence is one of the identities of the mosque in the Middle East.
6. *Maligen*, was the place for the royal family of Mangkunegaran palace to do *khitan* (male circumcision) in the past.
7. *Markis*, additional space in front of the terrace.
8. *Pawastren*, the name of the space, where only for women to do *sholat*.

It is used as additional space if the woman's area in the main room or the porch is not enough for female *jama'ah*. When it comes to *Jumu'ah* prayer time, it is usually used as additional space for the male *jama'ah* to do *jumuah* prayer. This kind of thing is different, as described by Kaheera [14]. The space function is divided into two spaces strictly. The space for men and women is located separately (on different floors). Male *jama'ah* cannot come to female *jama'ah*

space, and vice versa. Figure 6 shows clearly the space function for men and women are different, according to Kahera [14].

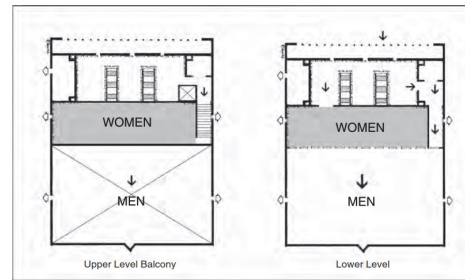


Figure 6: Separation of the space function between man and woman [14]

The space for women (*pawastren*) to do *sholat* in Al-Wustho Mangkunegaran Mosque is located separately (figure 7) in the past. But it is flexible now.

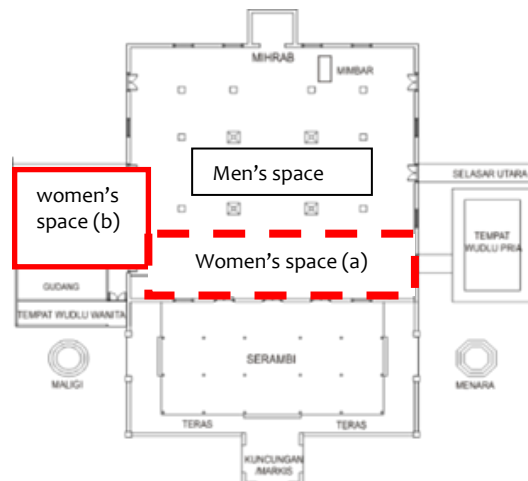


Figure 7: Men's and Women's space in Al-Wustha Mangkunegaran

The design architecture of the Al-Wustho Mangkunegaran Mosque is similar to another Javanese-styled mosques such as Demak Great Mosque, Yogyakarta Great Mosque, etc. It used *limasan* or three stacked-roof styles (*atap tumpang*) and Javanese-styled-roof architecture [15]. According to Hadits H.R Muslim no. 8, the *tajug* with three stacked-roof types (*limasan*) of the mosque and vertical towering-shaped the *tajug* have meanings related to the basics of Islamic guidance. From the upper part, the first stack of limas shape styled roof reflects six pillars of faith (*iman*) in Islamic teachings. the second stack has a meaning about five pillars of Islam in Islamic teachings. And the last pile reflects *Hablum minallah* (harmonious relationship between humans and Allah Almighty) and *Hablum minannas* (balanced relationship among humans). Vertical towering-shaped of *tajug* means transcendent/immaterial related to the purpose of worship (*ibadah*) to Allah Almighty [7].

The difference from other Javanese-style mosques is the existence of *markis*, which are used as the primary way to enter the mosque. The *markis* decorated with calligraphy. A combination of Islamic art, Javanese culture, and European-styled influence are not prohibited. It shows that Islam is not given a limitation on the pattern, style, and innovation-technology as elements of the design architecture of the mosque as long as it still meets with Islamic teachings. The portrait of the mosque shows not only a manifestation of Islamic teachings but also of the local wisdom value of Javanese culture. Additionally, it can integrate the races in Indonesia, particularly on Java Island.

Arabic-calligraphy which engraved on the main gate of Al-Wustho Mangkunegaran Mosque says “Al-Islamul ya’lu wala yu’la ‘alaih” serta “Asyhadu alla illaaha illallah wa asyhadu anna Muhammadar rasulullah”. It means Islam is always superior, and no one can surpass it, and I bear witness that there is no God but Allah, and I testify that Prophet Muhammad SAW is the Messenger of Allah. Figure 8 shows Arabic calligraphy engraved on the main gate and a complete portrait of the Al-Wustho Mangkunegaran Mosque.



Figure 8. Arabic calligraphy engraved on the main gate (lower side) and a full portrait of Al-Wustho Mangkunegaran Mosque (upper side) (source: survey, November 2021).

Ornament is a decoration with a particular pattern, usually in an artwork, room, building, etc., as an aesthetic form of those related. It is made by painting, sculpting, or printing to increase the quality and value [16]. An interior design scale has a function to support the user or audience, which consists of thermal, visual, and acoustic comfort [17]. Calligraphy ornament in Al-Wustho Mangkunegaran Mosque is decorated in almost all the parts of the mosque (figure 9, figure 10, and figure 11). They are in the form of Surah Al Qur'an

and Hadits calligraphy. The existence of that calligraphy is to remind the people that in our lives, wherever we are, wherever we see, and wherever we do, always remember Allah Almighty. Green and Yellow colours dominate the four main pillars in the main room, the Mangkunegaran palace royal family symbol [5].



Figure 9. Calligraphy ornament on the main gate (left), door frame (middle), and main pillar (right) (source: survey, November 2021).

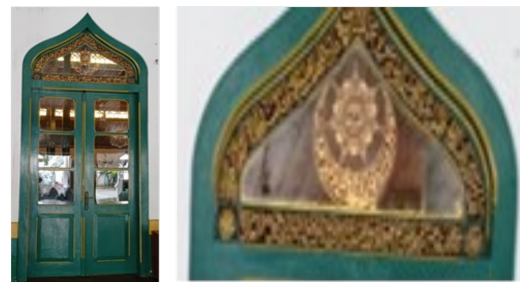


Figure 10. Calligraphy ornament and the Mangkunegaran palace symbol on the mosque's door frame (source: survey, November 2021).



Figure 11. Four main pillars in the main room of the mosque (source: survey, November 2021).

The meaning of Arabic calligraphy engraved on the main pillars are (source: personal interview, November 2021):

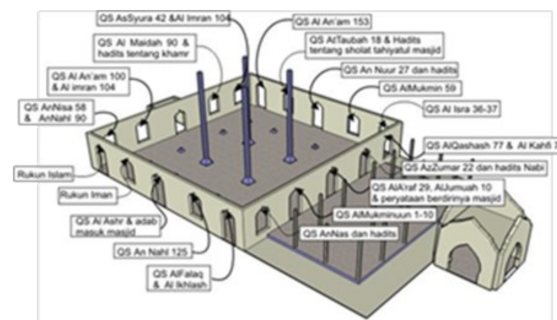


Figure 12. Calligraphy on 19 window frames of Al Wustho Mangkunegaran Mosque [3]

Figure 12 shows Calligraphy on 19 window frames of Al Wustho Mangkunegaran Mosque, and the explanation of each pillar is as follows:

The right-front side of the west pillar

1. Qs. An-Nisaa 58, Allah commands humans to be *Amanah* (trustworthy) in all things. Qs. Al-Maidah 45, Allah commands that humans should follow the instructions of the Al Qur'an as guidance in everything. The people who disobey it are called *zalim* and are considered to have turned away from Islamic sharia.
2. Qs. An-Nisaa 59, Muslims must obey the prophet Muhammad SAW and their leaders to achieve community well-being and fairness.
3. Hadits Ad-Dailami that prophet Muhammad SAW said "*ittabi'ul ulama's fainnahum suruuhud dunyaa Yamashita biihul akhirah*", which means "please obey the *ulama* because they are the lamp of the world and hereafter".
4. Qs. At-Taubah 71, *mumin* are different and contrary regarding attitude and behavior with *munafiq*. The main characteristics of *mumin* are a) helping and lightening the burden of each other; b) *Amar ma'ruf nahi Munkar* (enjoining good and forbidding wrong); c) discipline and *khusyu'* when it comes to doing *salah*; d) care for each other and to do *zakat*; e) always bear in mind to do what Allah Almighty and Prophet Muhammad SAW have commanded.

The left-front side of the west pillar

1. Hadits Abu Daud no. 2016, People who do *l'tikaf* will be given *Pahala* by Allah Almighty. *l'tikaf* includes in *amar ma'ruf nahi munkar*.
2. Hadits Tirmidzi no. 446, advice to do *Salawat* upon prophet Muhammad SAW. The people who do *Salawat* upon prophet Muhammad SAW, then the angels will respond by giving *Salawat* to those people.
3. Hadits Tirmidzi, no. 2835, advised to read and understand *Al Qur'an*. The people who obey will receive *Pahala* from Allah Almighty. It said that reading one word of the *Al Qur'an* will be given *Pahala* ten times by Allah Almighty.
4. Hadits Tirmidzi no. 1884, generous and kind-heart people are liked by other people, close to Allah Almighty and *Jannah*. While arrogant and niggardly, people are disliked by other people, far away from *Allah*, and close to *Jahannam*.

The left-rear side of the east pillar

1. Qs. Al-Baqarah 261 and 245 explain the advantages of *sadaqah*, *zakat*, and *infaq* for bless-

ing and mercy Allah Almighty. The benefit when disobeying is to do *sadaqah*, *zakat*, and *faq*. How much you have spent (about those three things), Allah is all-seeing and always generous to you.

2. Qs. Ali Imran 92 mentions three things will be given us shari'a in front of Allah Almighty hereafter a) all lifetime *sadaqah*, b) pious child, who continually prays for their deceased parents, and c) the knowledge which useful for us or the other.
3. *Hadits* advised the people to do *salah* in a mosque. Each step until to the mosque, and waiting in the mosque until Allah Almighty counts come prayer time as merit (*shari'ah*) to save the people hereafter.
4. Allah commands the people to do their obligation and obey Islamic teachings as Muslims. Do not ignore or overdo when to do Islamic teachings.

The left-front side of the east pillar

1. Qs. Ali Imran 133 advised to beg forgiveness to Allah Almighty for their sins, and the *Jannah*, which is as wide as the sky and the earth, will be given by Allah Almighty to the *taqwa* people [17].
2. Hadits HR Muslim mentions that Allah will build a house in *Jannah* for those who create a mosque.
3. Qs. Al Jumuah 9, Allah command humans to do the *Jumuah* prayer. Do not leave the *jumuah* prayer three times. It is the same as those people who leave Islam.
4. Qs. An-Nisaa 103 mentions that prayer time had been set, and the prominent people must do *salah*.

The portraits of decoration are shown in figure 13, 14, 15 and 16.



Figure 13. Portrait of main pillars decorated with green colour *langgam* and yellow colour *sorotan* (source: survey, November 2021)



Figure 14. Portrait of decoration on the upper side of main pillars and glass ventilation (source: survey, November 2021).

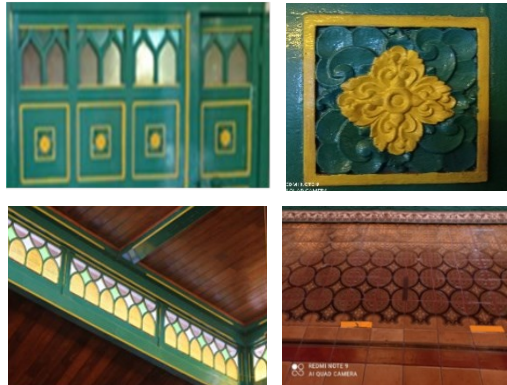


Figure 15. Portrait of Javanese traditional bulkhead (left-upper side), Bunga ceplok (right-upper side), glass ventilation (left-bellow side), and the pattern of the floor (right-bellow side) (source: survey, November 2021).



Figure 16. Portrait of mimbar (source: survey, November 2021).

DISCUSSION

The portraits of geometric, calligraphy and ornamental art in Islamic art are shown in figure 17.

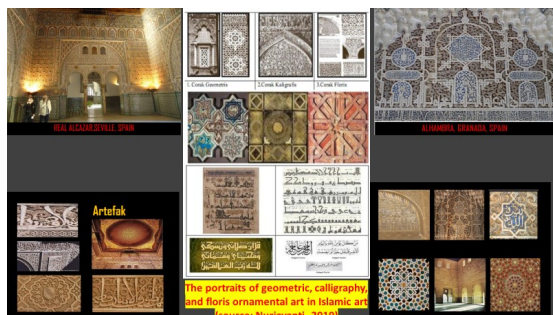


Figure 17. Geometric, calligraphy, and Floris decorative arts.

The results of the philosophical values can be patterned on the interrelationships between the parts

in the following hexagram. The Hexagram Philosophy of Islamic architecture contains the correlation of Allah, Man, and Nature with the *hablum minallah*, *hablum minannas*, and *hablum minal Alamin*. Between Allah and Man, there are Islamic values in a variety of theories. Between Allah and Nature, there is a balance of Nature in various theories. Between Man and Nature, there is architecture and culture in a variety of ideas (Figure 18).

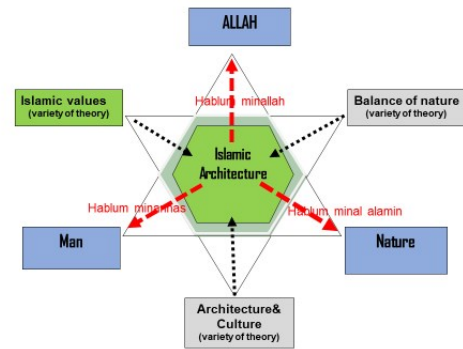


Figure 18. Hexagram Philosophy of Islamic Architecture.

Islamic Values in Al-Wustho Mangkunegaran Mosque contain the philosophy or ideology, philosophy of façade, and philosophy of form. The balance of Nature consists of a balance between buildings, water, and plants. Architecture and culture embodied in a combination of Javanese culture, European style, and Islamic art interior and exterior ornament (Figure 19).

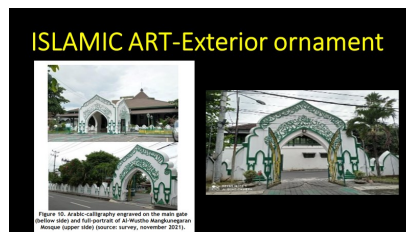


Figure 19. Architecture and culture embodied in a combination of Javanese culture, European style, and Islamic art interior and exterior ornament

Contextual Value

Contextual value tends to examine the function of the mosque to local communities in Banjarsari for public use. The first time, establishment of the mosque was intended for Mangkunegaran palace royal family and royal courtiers along with their families in the past. Mangkunegaran palace function not only as a government but also as *Panatagama* in their owned area. Hence, its position has changed. As *panatagama*, Mangkunegaran palace is responsible for da'wah to local communities around the castle. As time goes by, its function has expanded to be extensive. The mosque not only has a role in doing salah only. It has functions such as solemnizing a marriage in Islam, recitation events, etc. In addition, it is not only used or visited by the local communities or the Surakarta city residents, but the tourist as well progressively. The neighborhood of the Al-Wustho Mangkunegaran Mosque area has been established with other infrastructures, such as an elementary school, high school, food stall, etc. The people (school teachers, students, food staff, etc.) will usually visit the mosque to do salah during prayer. In addition, the set down of the mosque as a cultural heritage building made Al-Wustho Mangkunegaran Mosque has become a tourist spot. Tourists from domestic or international have come to visit. Therefore, not only the mosque benefits but also the local communities. Its condition is put to good use by the Surakarta city government, the administrator of the mosque, and the local communities. Hence, another infrastructure has started to appear around the mosque, such as a kindergarten (figure 20), small and medium-sized enterprises and zakat management firm (managed by the administrator of the mosque) (figure 21), food and drink vendors, and parking lot (figure 22).



Figure 20. RA Perwanida Kindergarten (source: survey, November 2021).



Figure 21. small and medium-sized enterprises and zakat management firm (source: survey, November 2021).



Figure 22. The parking lot of Al-Wustho Mangkunegaran Mosque (source: survey, November 2021).

In the current condition, the mosque administrator has implemented a covid-19 health protocol for the general public according to HK.01.07/MENKES/382/2020. The rule applies to those who come to or within the mosque area. As a reminder for the people, the administrator set up the notice board around the mosque (figure 23).



Figure 23. Notice board around the mosque for a reminder for the public to use a mask and obey the health protocol regulated by the government (source: survey, November 2021).

CONCLUSION

The existence of the palace mosque, a cultural heritage building, indicates its historical values. Besides being a ruler, the King is also a religious leader (*panatagama*). At first, the mosque belonged to the Mangkunegaran palace, and in the times, Indonesia became independent. The ownership was handed over to the state to the Ministry of Religion, which later became a community mosque. At that time, the King, besides being the state's leader, also functioned as a role model in the field of religion, namely as *sayyid Panatagama*, as a protector in the religious area. At the beginning of the historical period of the mosque construction by KGPAA Mangkunegara, using local architects, the mosque was added over time, namely the front fence, *maligen*, towers, and *kuncungan*, with colonial architectural style, because it uses a Dutch architect, namely Thomas Karsten. This mosque is now a historical artifact and cultural heritage building

The philosophical values are contained in almost all the parts of the mosque, from the exterior structure to the interior construction, such as the main gate, window and door frame, *tajug*, and main pillars. The philosophical value of Arabic calligraphy within the ornaments is to remind the people about our life, wherever we are, wherever we see, and wherever we always remember Allah Almighty. *Tajug*, with

three stacked-roof styles (*limasan*) of the mosque and vertical towering-shaped the *tajug* has meanings related to the basics of Islamic guidance, which are six pillars of faith, five pillars of Islam, and *Hablum minallah*, and *Hablum minannas*, and transcendent/immaterial character.

The contextual values of the building are seen in the blending style of Javanese, European and Islamic art. The mosque also functions for the benefit of the people as the embodiment of Rahmatan Lil Alamin. The mosque functions as a place for fulfilling the need of the community even in this covid-19 pandemic condition with implemented health protocol rules relegated by the government.

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