



ISLAMIC AND WESTERN HYBRID SYMBOLS IN CONTEMPORARY MOSQUE ARCHITECTURE IN INDONESIA'S REFORM ERA

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ABSTRACT

In Indonesia, there is an ongoing trend toward a rise in modern mosque architecture without domes and traditional identity. Although contemporary mosque architecture is increasing in Indonesia and the world, the concept still generates debate among Islamic society and intellectuals. This study aims to analyze how the conception of symbols and meaning, the architectural style of contemporary mosques in the Indonesian Reformation Era can be accepted by society. The study method is qualitative, by applying library and research field studies. Procedure data collection using method interview, observation, and documentation. The objects of his research are the Assamawaat Mosque-Tangerang, Muhammadiyah PP A-Tanrim Mosque-Central Jakarta, Jami' Darussalam Mosque-Central Jakarta, Al Azhar Bekasi Mosque, Asmaul Husna Bekasi Mosque, Al Safar KM88 Mosque-Cipularang, Merapi Mosque-Jogyakarta, Al Ikhlas Mosque/Honeycomb-Sidoarjo. This research applied the theory of Roland Barthes semiotic approach; the sacred and profane meaning, Charles Jenks theory to obtain the Symbol Theory of contemporary mosque architectural styles in the Indonesian reform era, and Sayyid H Nasr for Philosophy of Islamic architecture. The findings and results of the study are Contemporary Mosque Architecture in Indonesia, Symbolizing the Hybrid of Islam, and the West. So, Islamic and Western cultures live and develop well in Indonesia. I recommend the results of this research to architectural practitioners, academics, and the public to be applied to contemporary mosque designs.

KEYWORDS:

Islamic-Western hybrid; contemporary mosque; mosque architecture; Indonesian reform era; mosque symbol and meaning; spiritual mosque

INTRODUCTION

The last two decades have seen the phenomenon of the development of contemporary mosque architectural styles in Indonesia and the world [1][2]. There is no dome over the building and no traditional identities characterize this architectural style. This relates to the change in architects' view of the function of domes in Islamic architectural designs. Architects no longer consider domes as a mandatory element in mosque designs, as well as efforts to create contemporary mosque designs[3]. Around the world, contemporary architectural styles are rapidly spreading and overtaking the traditional. This trend has become a standard architectural and urban design style [4]. In Indonesia, starting from the work of architect A. Norman, the

Salman Mosque ITB Bandung in 1972, which was designed without a dome, started using simple, and uncomplicated architecture. Now more and more architects have begun removing the dome and arch elements traditionally in mosques, but they still appear Islamic and functional[5].

Interestingly, even though contemporary mosque architecture is increasing in Indonesia and the world, it still generates debate among the public and Islamic intellectuals[6]. The Al-Safar Mosque, designed by Urbane Indonesia, and currently the largest mosque in all rest areas in Indonesia, was nominated for the Abdullatif Al Fozan Award in 2010, but experienced controversy from the public with accusations of the Illuminati [7] [8]. Zaha Hadid, a British female architect

who was one of the greatest architects in the world in the Contemporary era[9], won the world design championship for some of her mosque designs, also never built for ultraconservative reasons that have not been accepted since the cube and dome symbols began to be defined in the early 19th century [10]. In Indonesia, about 55% of the Muslim community still believes that the dome is a symbol of mosque architecture [11]. My research with 100 architecture students and their families shows that 60% still think mosque architecture will have a more sacred impression if using a dome[1]. The architectural style of contemporary mosques in Indonesia follows Western and Middle Eastern styles, as well as traditional[12]. In fact, according to Aida Hotait, more political and social elements are embedded in contemporary mosques in the world than spiritual ones, especially after the September attack on 9/11, 2001[13]. Spiritual values should remain the basis for mosque design globally in the contemporary era[14].

Seeing the increasing number of contemporary mosque architectural styles without domes in the Reformation Era (2000–2020), the question is, what does this contemporary Islamic building form symbolize? There is still a lack of formulation of a contemporary mosque architectural style that can be accepted by the public [15]. So, we need a conception that underlies the planning of Islamic religious buildings that can be accepted by all Muslims, in Indonesia's Reformation Era. Contemporary mosque designs without domes may need careful adaptation to their surroundings. If it is not well integrated, the design can appear in contrast to the traditional environment or not in harmony with the local architectural character.

This research aims to get a conception of contemporary mosque architectural symbols in the Indonesian reform era that Muslim communities can accept. This study will analyze the symbols and meanings of contemporary mosque architectural styles in Indonesia. The novelty of this research is the conception of contemporary mosque architectural style symbols in Indonesia during the Reformation era.

RESEARCH METHODS

The research adopts a qualitative research strategy based on a case study methodology. The analysis incorporates tools from semiotics and postmodern architecture to analyze the symbolic meanings implied in the architecture of the mosque.

This research examines the symbols and meanings of contemporary mosque architecture in the Indonesian reform era, using Roland Barthes' semiotic analysis method. Characteristics of the symbols and meanings of Contemporary Mosque Architecture will be analyzed based on Charles Jencks' ideas, namely *Double coding* and return to the application of pure Islamic philosophy. This analysis is to interpret the architectural symbols of contemporary mosques connotatively or directly. In addition to *double coding*,

to understand mosque architectural texts, they need to be analyzed based on spiritual symbols so that the connotative meaning of contemporary mosque architecture will be approached through concepts: 1. *Double coding* (locality and modern technology), and 2. *Spiritual*. Barthes, exploring meaning with the cultural approach in its semiotic theory, gives meaning to a sign based on the culture behind the emergence of that meaning. Thus, the meaning at the level of myth can be revealed. The objects of the study are the Tangerang Assamawaat Mosque, Central Jakarta A - Tanrim PP Muhammadiyah Mosque, Central Jakarta Jami' Darusalam Mosque, Al Azhar Bekasi Mosque, Asmaul Husna Gading Serpong Mosque, Al Safar KM88 Cipularang Mosque, Merapi Jogjakarta Mosque, Al-Ikhlâs Mosque (Honeycomb) Sidoarjo.

RESULT & DISCUSSION

CONTEMPORARY MOSQUE ARCHITECTURAL STYLE IN THE INDONESIAN REFORMATION ERA

The concept of "double coding" in architecture, proposed by Charles Jencks, refers to merging two or more different visual styles or languages in a single building or architectural work[16]. Jencks suggests that architectural works can convey deeper meaning through the use of elements that refer to different traditions and cultures and have a social or historical context[17].

In the context of mosque architecture, the concept of double coding can refer to combining elements of traditional Islamic architecture with contemporary or modern elements. This can include using familiar traditional forms and motifs in innovative contexts, generating dual meanings that refer to history and tradition and responding to current, and contemporary demands [18].

The following is the Semiotics of the Spiritual aspects of Islam and Post Modern (Charles Jencks) mosques in the Indonesian Reformation era, based on a survey of 8 contemporary mosques on the island of Java that were built from 2000 to 2020;

At-Tanwir Mosque, Jakarta (figure 2)

The mosque's location in the middle of the city, allows the user community to use this mosque without rejection. Modern building performance, not as impressive as a mosque building, tends to be like an office and is not a problem for the users. Precisely, this building can be integrated with office buildings in the location.



Figure 2. At Tanwir Mosque, PP Muhammadiyah, Jakarta. No dome or Minaret, it resembles an office building.

Spiritual Aspect

- The layout of the mosque is by typology as a place of worship for Muslims in general
- Mihrab
- Pulpit
- Man's Prayer Room
- Woman's prayer room
- Ablution place

Cultural Locality

- Environmental culture concept
- The design is the result of a collaborative vision and mission of PP Muhammadiyah and architect

Technology

- modern technology concept,
- Solar power technology for electricity usage and ablution water recycling
- line. geometric lines, vertical and horizontal, modular and fabricated

Al Ikhlas Mosque (Honeycomb), Sidoarjo, East Java (figure 3)

This mosque is located in Sidoarjo, Surabaya. The designer calls it a beehive or Honeycomb, inspired by the Al-Quran Surah An-Nahl. Design is the collaboration of an architect's ideas with clients. The architect submitted an explanation of the design to the leadership of the Nahdatul Ulama (The Islamic organization in Indonesia) so that the public could accept the presence of this contemporary design.



Figure 3. Masjid Honeycomb, Sidoarjo inspired by the Al-Quran Surah An-Nahl

Spiritual Aspect

- A tower as a spiritual symbol, spatial typology of Muslim places of worship
- open wall, honeycomb hexagon shape
- Mihrab
- Pulpit
- Man's Prayer Room
- Woman's prayer room
- Ablution place

Aspects of Locality

- bug utilization in the mosque
- Stage house transformation

Technology

- Using beam-column construction, reinforced concrete
- Hexagon modular walls and mass products
- Save Energy with lighting and ventilation

Assamawaat Mosque, Tangerang, West Java (figure 4)

It is located in the village of Kohod, Tanjung Burung-Tangerang. This mosque has a unique site location, in the middle of a pond or above a wide body of water. The shape of the mosque is square and uses the Kaaba analogy. Miniature Kaaba placed in front of mihrab. According to the owner's request, this mosque has no ornaments inside and is well-received by the residents for its design.



Figure 4. Assamawaat Mosque, Tangerang, West Java. The shape is Kaaba analogy, no ornament, above water

Spiritual Aspect

- The spatial layout is the same as that of a Muslim place of worship in general
- The tower as a spiritual symbol
- Open wall, geometric arabesque shape. Many openings to exploit natural resources
- The mihrab is shaped like a Kaaba
- The shape of the building is a box like the Kaaba
- Minaret

Aspects of Locality.

- Modern minimalist style shape contrasts with environmental culture
- The mosque is above the water, so it blends with nature.

Technology

- Reinforced concrete
- Material mass product, modular, and fabrication that can be produced in the environment.

Merapi Mosque, Yogyakarta, (figure 5)

The mosque is located in Kopeng, Kepuharjo Village, Cangkringan, Sleman Regency, Yogyakarta. Merapi Mosque applies traditional concepts to its roof. Even though it has a traditional Javanese roof philosophy, it does not look traditional in appearance. This mosque blends with the modern concept, and people can accept the style of this contemporary mosque well.

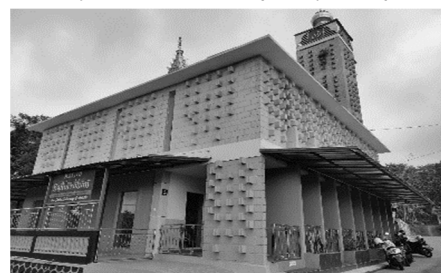


Figure 5. Yogyakarta Merapi Mosque, a combination of modern and traditional concepts, uses ash from the eruption of Mount Merapi

Spiritual Aspect

- The domed tower is the hallmark of the mosque
- The spatial layout is the typical of a Muslim place of worship
- There is a calligraphy of Allah in a geometric shape on the wall
- Mihrab
- Pulpit
- Man's Prayer Room
- Woman's prayer room
- Ablution place

Aspects of Cultural Locality

- Placing a Javanese cultural philosophy metaphorically
- Joglo roof, according to the environment in Central Java
- There are many openings and take advantage of natural resources

Technology Aspect

- Reinforced concrete
- Rigid shape, gray color
- formal and thematic characteristics

Al Safar Mosque (figure 6)

The Al-Safar Mosque has an asymmetrical shape with a deconstruction architectural style and is an experiment of folding *architecture theory*. The design of the Al-Safar Mosque transforms the shape of the Sundanese-like traditional hat, a complement to the traditional clothing of West Javanese culture, so the mosque concept is a collaboration between culture and modern technology. However, this form raises debate among Muslim communities and designers.



Figure 6. Al Safar Mosque KM 99, which raises contradictions, is considered a form of the Illuminati

Spiritual Aspect

- Minarets without domes are the hallmark of the mosque
- The spatial layout is the same as that of a Muslim place of worship in general
- Some openings utilize natural resources
- Mihrab open, one with nature (the Creator)
- Calligraphic decoration on the wall
- Mihrab
- Pulpit
- Man's Prayer Room
- Woman's prayer room
- Ablution place

Locality Aspect

- The form of Javanese Ikat is a metaphor for the philosophy of West Java culture
- Hilly environment metaphor

Technology Aspect

- The shape is futuristic, using a folding *architectural structure*
- Deconstruction architectural style

Asmaul Husna Mosque, Gading Serpong (figure 7)

The uniqueness of this mosque is that the entire outer wall of the mosque is filled with Asmaul Husna calligraphy, which is neatly arranged to cover the building in the old calligraphy style (Kufi). The shape of the box, according to the architect's interpretation, is a transformation of the shape of the Kaaba, which is the first place of worship for all humankind, according to the Koran. This form received good acceptance from the community and even became an icon in the region.



Figure 7. Asmaul Husna Mosque, Gading Serpong. Asmaul Husna decorates the entire outer wall of the mosque

Spiritual Aspect

- The minaret is a symbol of the mosque
- The layout of the mosque is by typology as a place of worship for Muslims in general
- The mihrab is open, blending with the elements of nature
- The Asmaul Husna icon displays the thematic elements of the mosque

Locality Aspect

- The form of adopting Islamic philosophy
- The mosque uses a modern concept according to a modern concept environment

Technology

- Geometric shapes, modular, large size, and symmetry
- Using modern reinforced concrete construction technology combined with glass
- Use of artificial ventilation systems (air conditioners and fans).
- Design is a structuralist aesthetic.

Jami Darussalam Mosque (figure 8)

It is an order from PT. Putra Gaya Wahana to PT Urbane Indonesia, to build a mosque in Kebon Melati. The location of the exchange results from the previous waqf land. According to the secretary of the caretaker of the "Triangle" mosque, the residents initially rejected the architectural style of this mosque, especially the triangular roof shape, which led to

controversy. Residents disagree with the mosque's triangular shape because they consider it more like a church than a mosque.



Figure 8. The Jami Darussalam Mosque, Jakarta, which raises controversy. The mosque's triangular shape is more like a church than a mosque.

Spiritual Aspect

- Spiritual symbol tower
- The mihrab is open, exalting the greatness of Allah
- Tawhid calligraphy dials migrant
- Interior elements recite the name of Allah

Locality Aspect

- Triangular building shape, the metaphor of tropical roof culture
- Minimalist modern look, suitable for modern environments

Technology Aspect

- Triangle Shapes, Geometry, And Repetition Of Geometric Shapes
- Construction Using Steel And Reinforced Concrete,
- Wooden Ornament In The Interior

Al-Azhar Mosque in Bekasi (figure 9)

The mosque in the Summarecon Bekasi housing complex is a place of worship serving as a center for Islamic studies, spiritual tourism, education, and da'wah. The design concept of the mosque is modern, according to the local residential environment, using a cube shape, without a dome, using red brick material, typical of West Javanese culture. Society can accept mosques without controversy.



Figure 9. Al Azhar Mosque, Summarecon-Bekasi, modern, a cube, and shape using red brick material.

Spiritual Aspect

- The tower is the hallmark of the mosque
- The layout of the mosque is by typology as a

place of worship for Muslims in general.

- A calligraphy exists: La ila Ha illallah
- The Mihrab is open, blending in with the landscape environment
- The shape of the symmetrical box transforms the shape of the Kaaba

Aspects of Locality

- Modern minimalist form,
- Using Javanese cultural philosophy.
- The red brick material can adapt to the Betawi culture in Bekasi

Technology Aspect

- Cube structure system
- Reinforced concrete

Based on the description above, we can conclude that Double coding (Charles Jencks), existing in the contemporary mosque architecture above, can be summarized as follows:

THE SPIRITUAL ASPECT of the reform-era contemporary mosque architectural style in Indonesia primarily uses inspiration from the Koran and Hadith. In essence, the inspiration from the Koran and Hadith transcends all other forms of artistic imagination. Because the mosque is a spiritual building, the impact has to come from its simplicity and purity, which promotes spirituality in praying while still paying attention to aesthetic principles[19]. In this context, the spiritual roles of these elements can be considered complementary rather than essential. Al-Ghazali's persistence in giving an interpretation of the majesty of the creation of the universe show how the divine taste for architecture is unmatched[20]. The system of playing light on the hollow walls of the mosque is a spiritual point in itself. The presence of light Islamic architecture is significant, especially in the verses of the Koran that speak of light[21]. This significant aspect is considered as a form of light in everyday life and plays an essential role in the human soul that sees God as the source of light [22]. Applying spiritual values by using natural energy sources (sun) in lighting is worth energy efficiency.

LOCALITY AND CULTURE are widely used in Islamic culture, especially in the spatial layout of places of worship. Another application of Islamic culture is a wall typology in the geometric shape of a hollow Arabes motif. Spatial purity and simplicity despite mystery and ambiguity; using natural elements such as water to denote purity and reflection; using openings and windows to emit light so it is not only concentrated at one point but is everywhere[22]. Many mosque aesthetics also adopt Western culture using symmetrical, geometric, monochrome, formal, monumental, and modular shapes. Likewise, the 'Muslim World' has many sub-cultures that interact with each other. The entire Muslim world has benefited from this significant interaction, as well as from being in contact with the dominant 'Western' groups

[23]. Meanwhile, traditional culture is not widely used; it is more metaphorical and sometimes not well understood by the user community.

THE TECHNOLOGY use Generally, buildings use technology with massive and heavy structures. The aspect of the use of industrial and construction material fabrication technology is very prominent, so structuralist expressions that are efficient and economical are evident in buildings that are characteristic of modern architecture [24]. The surrounding community and the material industry can mass-produce material technology. Building utility systems generally utilize natural lighting and ventilation, although artificial elements like electricity, air conditioning, and fans still assist them. The use of modern technology and the inclusion of modern facilities, even with Islamic mosque designs, is a way to represent Islam as a tolerant society and modern and advanced Muslims[25].

Table 1. Contemporary mosque architectural context in Indonesia, based on the double coding concept.

No	Architecture form	Elements
1	Traditional Islamic architecture form	<ul style="list-style-type: none"> • Minaret, • a wall typology in the geometric shape of a hollow Arabes motif, • Asmaul Husna calligraphy is a thematic element of the mosque, • Tawhid-themed calligraphy, • Mihrab, • Pulpit, • Multi-function room, • Prayer Room, • Ablution place, • the shape of the building box like the Kaaba.
2	Contemporary/modern elements	<ul style="list-style-type: none"> • smart lighting, • modern sound, • digital-based elements, • sun shading, • modern facades use materials such as glass, metal, reinforced concrete, or composite panels, • elements such as a fountain or indoor landscaping • integrating renewable energy technologies, such as solar panels or rainwater collection systems.

With postmodern theory, Charles Jenks explained that architecture should be based on new techniques and old patterns or use new technology to give a face to the current social reality after forming a hybrid language [26]. Table 1 describes the character of contemporary mosque architecture in Indonesia during the Reformation era.

SYMBOLS AND MEANINGS OF CONTEMPORARY ARCHITECTURAL STYLE IN THE INDONESIAN REFORMATION ERA

After the Indonesian Reformation, the freedom to work in architecture, including mosque architecture, was wide open[27]. The fact that the mosque building as an urban and residential facility, in its design, is not limited to one form of architectural style is reflected in the contemporary mosque design of PT. Urbane Indonesia, Andirahman Architect, and CV Rekacipta Niaga Architects show that architectural artists can fully explore their creativity. Dare not to get caught up in the identity politics of the rulers but still submit to Islamic law and philosophy. Widodo (2007), in his efforts to find contemporary Indonesian architectural identity behind the proliferation of 'corporate style architecture' and post-reform private sector development (shopping malls, apartments, hotel resorts), gives a slight touch on the importance of 'community' approach 'and also 'architectural experimentation' 'by a new generation of architects [28].

Denotative Meaning And Mythology (Islamic Philosophy and Design Applications)

Symbolic metaphors of spiritual values and surrounding culture in design are manifested in geometric shapes and tend to be almost abstract. Symbolic metaphor plays a prominent role in the design of the mosque and the spiritual value that emanates from it. The influence of symbolic (sacred) factors and technological (profane) factors cannot be separated [29] and is used through the application of designs that convey messages that are appropriate to Indonesia's reform era. According to Islamic philosophy, the findings of the Contemporary Conception of Mosque Architecture after the Reformation of Indonesia in a sacred and profane way are presented in Table 2.

The absence of several architectural elements in contemporary mosques, such as domes and others, does not reduce Islamic symbolic values, because they can be replaced by other expression mechanisms that arise with spiritual purposes through symbolic design [30]. The symbolism of the tower as part of the characteristics of the mosque cannot be avoided even though it can be replaced with technology.

The architectural character generally reflects the community's identity; these character features result from the cultural patterns, symbols, and social events of the society, in addition to economic, political, ideological, historical, traditional, and customary values[31]. Traditionally, the mosque has played a central role in most Muslim communities, as a space organizer for community activities [32]. Based on survey results, contemporary mosque architectural designs in Indonesia's reform era try to show the characteristics of minimalist symbols, by leaving luxurious and majestic icons and removing decorative ornaments [18]. The many ethnic groups that inhabit every province in Indonesia have various traditions.

Minimizing the traditional character of the mosque is indeed economically beneficial, but it further reduces people's understanding of the traditions and cultural identity of their homeland. This principle differs from postmodern thinking, which applies double coding, where the local government should summarize new technologies constantly developing and combine them with local wisdom.

Table 2. Spiritual Conception of Mosque Architecture

No	Sacred Symbol (a l - Quran and Hadith)	Profan application
1	QS Yunus 10: 87	The entire mosque (house) as a place of worship must be clean, so having to go through a place of ablution is a must
2	QS An-Nahl 16: 80	Buildings (mosques) must be by climatic conditions, geographical factors, natural resources, and . local culture
3	QS An-Naba' 54: 13 QS Yunus 10: 5	Wall and roof design using transparent materials and large porous walls
4	QS Ar Raad 7: 35	Gardens, ponds, and courtyards must exist in the mosque,
5	Hadith History of Muslims QS Jin 71: 18	Minimal ornaments Material according to natural resources Simple form
6	QS Al Baqa-rah (2): 144	The direction facing the mosque is towards Mecca (Qiblah)
7	QS An Naziaat 29 QS Al An'am (6): 96	Energy efficiency, using energy as needed
8	QS Al Mu' minuun 23:18	Water resource efficiency Using a water management system efficiently

The number of Modern (Western) Aesthetic Principles applied to contemporary mosque architecture in Indonesia's reform era; can be seen from the characteristics of the architect's design expression, and their insight into design. Western art, design, and technology works, often based on sound scientific, rational, and

conceptual principles, are reflected in contemporary mosque architecture in reform-era Indonesia[19].

The symbols and meanings of contemporary mosque architecture in the reform era in Indonesia are Islamic and Western Hybrid Symbols. Hybridity has become a prominent theme, as it goes hand in hand with a world of intensive intercultural communication, increased migration and diaspora life, everyday multiculturalism, and the erosion of boundaries in at least some areas. However, the idea of hybridity also concerns pre-existing or, one might say, old hybridity, and thus involves different ways of looking at pre-existing historical and cultural arrangements and institutions [33]. This indicates that things are no longer how they used to be, but never really how they were looked at. Symbols used in architectural designs are cultural or religious expressions. The building continues to be repaired and updated according to current trends. This implies that the symbols are sometimes used simply for aesthetic reasons [34].

Symbols Accepted and That Caused Debate/ Controversial

Society can accept contemporary mosques' architectural forms, such as squares, like the Kaaba. The Sarang Lebah Mosque (Sidoarjo), Merapi Mosque (Jogjakarta), and Asamawaat Mosque (Tangerang) are examples of contemporary mosques that can foster a creative, economical, and sustainable culture among residents, so that the community can easily accept them.

The triangular shape still causes debate. For example, Urbane Indonesia's accusation that there are elements of Illuminati-style buildings in Al-Safar Mosque and Darussalam mosque. It is a dangerous theory because architects try to translate, according to their knowledge, to be placed on sacred objects. The object's meaning can vary based on subjective interpretations of sacred symbols from person to person, leading to contradiction.

Table 3. Symbols Accepted and That Caused Debate/ Controversial

No	Mosque	Building Performance	Accepted/controversial
1	Asmaul Husna	<ul style="list-style-type: none"> • Square Shape, Formal and Massive • Filled with Asmaul Husna Lafas on the walls of the building 	Acceptable by users
2	Al Azhar	<ul style="list-style-type: none"> • Square shape, Red Brick Wall • Carvings of Lafaz La Ila Hailallah on part of the walls of the building 	Acceptable by users
3	Jami' Darussalam	<ul style="list-style-type: none"> • Triangular shape of tropical roof metaphor in Jakarta • There is Asmaul Husnah Calligraphy in the shape of a Circle on the Triangular Roof 	controversial
4	Al-Safar	<ul style="list-style-type: none"> • Cultural Transformation of the Sundanese Ikat Hat, showing sharp shapes resembling triangles • Analogy of truncated mountain rock 	controversial
5	Merapi	<ul style="list-style-type: none"> • Joglo-shaped canopy roof • Materials of Merapi ash 	Acceptable by users
6	Asamawaat	<ul style="list-style-type: none"> • The box shape of the transformation of the shape of the Kaaba • Migrab in the form of the Kaaba is a symbol of the organization 	Acceptable by users
7	Al Ikhlas/ Honeycomb	<ul style="list-style-type: none"> • Box shape, • Adaptation of An Nahl Surah, a hexagonal wall ornament • The metaphor of a house on stilts 	Acceptable by users

CONCLUSION

The symbols and meanings of contemporary mosque architecture in the reform era in Indonesia are Islamic and Western Hybrid Symbols. The architectural design of contemporary mosques in the reform era in Indonesia, the results of his designs seek to realize Islamic philosophy through the introduction of Allah and His commandments by applying symbols of form and function adopted from the holy books (al-Quran and Hadith). The Hybrid of religion and technology in the application of styles and forms with sacred themes, using surahs/verses of the Koran or the beautiful names of Allah (Asma'ul Husna), are translated by architects into mosque designs in a profane manner using materials, aesthetics, and modern technologies that continue to develop.

The idea of the mosque's architectural designer's thought, based on Islamic philosophy, is translated creatively, according to the architect's interpretation and knowledge metaphorized through aesthetics and technology from the West. The Western aesthetic conception, a structuralist aesthetic, is applied in symmetrical, geometric, monochrome, formal, monumental, rationalist, individualist, modular, and industrialist. It appears that Islamic and Western culture lives and develops well in Indonesia. The architectural form of the mosque that can be accepted easily is the one whose ideas are found in the Koran and Hadith, such as the box shape of the Kaaba, and without complicated ornaments. Meanwhile, the shape of a triangle or circle was not easily accepted by the public, becoming a contemporary mosque architectural misconception in the Indonesian reform era.

The author hopes that this research can contribute to several parties. First, sharing knowledge and information with professionals and academics about the concept of the contemporary mosques architectural styles in the reform era in Indonesia. Second, the community will be educated about the concept of mosque architecture.

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