



QURANIC VALUES ON THE JAMIK MOSQUE ARCHITECTURE IN SUMENEP

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ABSTRACT

The mosque is a significant element in Islamic architecture that primarily constructs the presence and doctrine of Islam. On the other hand, it has a substantial role in developing Islamic civilization from time to time. It was able to convey and preach the teachings of Islam from the Qur'an through the parts of the building. One of the mosques that represent these criteria is the Jamik Mosque in Sumenep. This paper aims to explore Quranic values in the architecture of the Jamik Mosque. The research method used in this study is a qualitative descriptive method. The author describes empirical data related to the architecture of the Jamik Mosque. The approach used in this study is historical-philosophical. The research indicates that the Jamik Mosque construction was adopted and inspired by the values of the Qur'an. Empirical facts about aspects of the Qur'an in the architecture of the Jamik Mosque can be found in the building parts, including; mosque building, mihrab, calligraphy as mosque decoration, the grandeur of the gate (*gapura*), garden, overlapping roof, tower, pillar, place of ablution, and pavilion (*pendopo*). Based on this phenomenon, it can be concluded that the architecture displayed by the Jamik Mosque is inseparable from the values of the Quran and Islamic ideological doctrines.

KEYWORDS:

Al-Quran, Islamic Architecture, Jamik Mosque

INTRODUCTION

Islamic architecture is a factor that essentially constructs the presence and doctrine of Islam. It provides sufficient energy or sense to increase one's faith. Architectural design can be a house, religious public buildings, and other public buildings. The structure of mosques, fortifications, palaces, and tombs can be the main center of Islamic architecture [1].

A mosque is a place of worship for Muslims and a significant concern in Muslim society. The architecture displayed by the mosque is undoubtedly inseparable from Islamic ideological values and doctrines. It aims to convey and articulate Islamic messages through the art of decoration and architecture of the mosque, as demonstrated by the Great Mosque of Damascus or the Bani Umayyah Mosque in the 5th century. Also, the Qubbatus Shakhrah Mosque in Jerusalem is one of the buildings with decorative art and architectural uniqueness. It can be seen from the shape of the eight square-shaped mosques surrounded by ornaments and decorations of verses or calligraphy quoted from the Qur'an. The art articulates Islamic values to give its taste and impression to those who enjoy it [2].

From the 7th century until the 15th century, the development of Islamic architecture occurred in

several aspects, such as the development of art, structure, decoration, and typology of buildings. These developments cover regions and even vast countries covering Europe, Africa, and Southeast Asia. Therefore, its growth in the different areas has adjusted to the local culture and traditions. And here, there is assimilation between the value of Islamic art and architecture with the existing culture [3].

One of the mosques that represent some of the categories above is the Jamik Mosque in Sumenep. It is a mosque in the heart of Sumenep city, Madura Island, Indonesia. This mosque was built in 1781 AD and was completed in 1785 AD [4]. The architecture of the Jamik Mosque has a unique and exotic character. The mosque design is the result of the acculturation of Madura, Chinese, and Dutch cultural buildings. Of course, this is inseparable from the values of Islamic decoration and architecture, especially the values of the Qur'an, which are inserted in various corners of the building.

Based on the above phenomenon, the writer can formulate a problem to focus on the discussion in this study. The issues in this study are; First, how is the history of the founding of the Jamik Mosque? Second, what are the architectural forms of the Jamik Mosque?

Third, how is the analysis of the Qur'an values on the architecture of the Jamik Mosque?

METHODS

This study uses a descriptive qualitative research method by describing empirical data related to the architecture of the Jamik Mosque. The approach used in this study is historical-philosophical. The research object is the architecture of the Jamik Mosque, which is located in the middle of the city of Sumenep and directly facing the town square.

The data collection method in this study was carried out by documenting and searching literature related to the history of the Sumenep Palace because the establishment of the Jamik Mosque was one of the projects of the Sumenep Palace, which was during the reign of Prince Natakusuma I (Duke of Sumenep XXXI: 1762-1811 AD) [5]. This research is supported by secondary data sources, such as articles, books, and scientific works. Then, the data were analyzed by focusing on aspects of the Quranic values of the Jamik Mosque architecture. Furthermore, data processing and analysis are performed by displaying architectural and interior image documentation of the Jamik Mosque (figure 1).

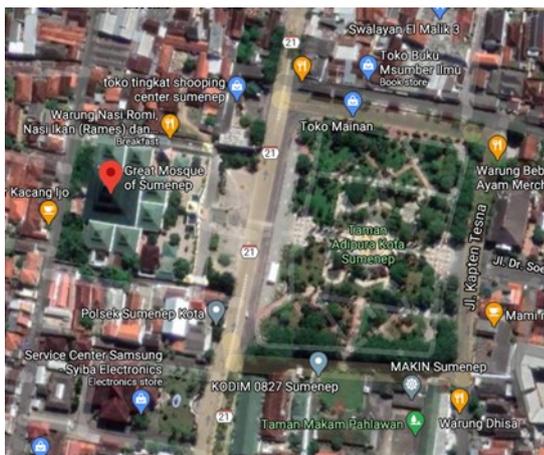


Figure 1. Jamik Mosque's site

RESULT AND DISCUSSION

Historical Background of the Jamik Mosque

Sumenep Jamik Mosque is one of the mosques included in the list of historical mosques in Indonesia. The reason is that the Jamik Mosque was founded in 1781 AD by order of the Sumenep king, named Prince Natakusuma 1. The background of the Jamik Mosque cannot be separated from the sociological and religious conditions of the Sumenep people. Besides, the role of the Sumenep palace is very contributive in developing and facilitating public needs.

When Prince Natakusuma 1 (1762) was appointed as Duke of Sumenep, the development of a Muslim community was relatively rapid. At the same time, around 80% of the Sumenep people had converted to Islam. Gradually they began to abandon primitive habits which tended to be polytheistic, namely belief in things believed to have supernatural powers. Trust in

these objects plunges them into an attitude of exaltation and even worship which is considered good luck.

The development of Muslim life in Sumenep in 1762 was marked by the spirit of worship and the construction of places of worship. The spirit of constructing places of worship is shown from various domains, ranging from family, village, sub-district, and even to the regional public domain. A *mushalla* shows the areas of worship construction in a family in the house. *Mushalla* is usually used for prayer in the congregation with family. The presence of *langghar* or *surau* indicates the structure of places of worship in the realm of villages. Besides functioning as a place of prayer, *langghar* or *surau* also works to study the Quran or read the Quran, usually held at sunset until evening and followed by village children. Whereas in the regional context, the construction of places of worship is indicated by a plural mosque. The plural mosque has a more complex function. In addition to functioning as a place of worship, it also serves and plays a role in social life. Historically, the function and role of the mosque can be seen from the phenomenon of the Prophet's Mosque. Aside from being a place of worship, the Nabawi Mosque also has social roles and functions, including; as a place for deliberation by Muslims, a place to treat victims of war, a place for military training, a place to resolve problems or disputes, and so on [6].

Under the government of Arya Asiruddin or better known as Pangeran Natakusuma 1, the development of the Sumenep area was very conducive, and the people were safe and prosperous. At the initiative of Pangeran Natakusuma 1, the construction of the Sumenep palace complexes with a set of facilities was made as a large project intended for the existence of the royal government. The ideals of the construction of the Jamik Mosque were completed as he wished. At that time, the Jamik Mosque was the Prince's private property. The existence of the Jamik Mosque drew the attention and awe of the people of Sumenep. The people of Sumenep then asked the Prince to make a will as a waqf pledge. The Prince approved the request. Then he made a will by ordering *Tompo Karso Keraton* (secretary of the palace) in the form of a *prasasti*. The sound of the inscription is;

(وصية الأولى) وبنى هذا المسجد فغيران
 ناكوسوم في بلد سمنب وفرع في شهر رمضان
 في سنة الرء وجعل وقف هذا المسجد على
 سبيل الله في مبدء على الخير للصلاة والقصد
 في طاعة الله تعالى هذا تاريخه عند هجرة النبي
 صلى الله عليه وسلم ألف ومئتان وستة سنة.

The meaning is, "The one who built this mosque was Prince Natakusuma in Sumenep country, and this mosque was completed in the month of Ramadan in 21 and made a waqf on the path of Allah (*sabilillah*) in starting the work of virtue for prayers aimed at obedience to God. It is the date of the completion of the mosque in the year one thousand two

hundred and six thousand hijrahs of the Holy Prophet."

In addition to the first will, Prince Natakusuma also took the will that the Jamik Mosque is appropriately used and adequately maintained. The second testament contains a wish that the Jamik Mosque is protected from pollution both functionally and operationally. As the sound of the second will, namely;

(وصية الثانية) هذا المسجد بيت الله فقال
فغيران نتاكوسوم الأمير في بلد سمنب إن
وصيتي على من ولي الأمور وقوم الإصلاح إن
يجده بعدي عيبا أصلحه إن المسجد وقف لا يورث
ولا يباع ولا يفسد.

"This mosque is Baitullah, Prince Natakusuma, the ruler of Sumenep said my will is to kings, rulers, trustees, and to those who want to uphold virtue. If there is in the mosque after my disgrace or pollution, then straighten it, because the mosque is waqf, not inherited, not sold, and not damaged" figure (2).



Figure 2. The inscriptions are written on the will of Prince Natakusuma

One of the backgrounds of the establishment of the Jamik Mosque was also due to the *Masegit Ladju* (old mosque) built by Raden Anggadipa (the previous Duke of Sumenep) that was unable to accommodate large numbers of worshipers. Because the *Masegit Ladju* building in the village of Kepanjen Sumenep has a small or narrow diameter and the condition of several corners of the building is beginning to break, the development of Muslims in Sumenep is very rapid. It then became an evaluation by Prince Natakusuma and based on this phenomenon. He built a quite large mosque and could accommodate quite a several worshipers, the Jamik Mosque. Also, considering the palace or duchy complex is central in the Sumenep government [7].

The Keraton Sumenep and Jamik Mosque construction are inseparable from Lauw Piango's contribution as an architect. Lauw Piango is a Chinese expert in carpentry and architecture. Lauw Piango's expertise in architecture is a talent inherited from his grandfather named Lauw Khun Thing. Both were immigrants from Semarang to Sumenep. Chinese riots in Semarang caused their move to Sumenep [5]. The architectural talent of Lauw Piango received appreciation from Prince Natakusuma. He strengthens the construction of the Keraton Palace and the Jamik Mosque complex. Therefore, it is only natural that the Jamik Mosque building is the acculturation of several cultural features. Acculturation in the Jamik Mosque building includes elements of Madura, Chinese, and Dutch cultural buildings. However, acculturation is still paying attention to Islamic architecture.

Elements or characteristics of the Jamik Mosque

The Jamik Mosque is located in the heart of Sumenep, directly opposite the town square. The building of the mosque looks parallel to the Keraton complex in the east. It describes that Jamik Mosque is an access liaison between palace courtiers and the people of Sumenep. This relationship is called *hablumminannas*, social interaction between humanity or society as a process of life. Besides, the Sumenep Jamik Mosque is also a link between humans and their Lord. It is called *hablumminallah*; the servitude relationship in ritual worship to God as proof of one's Islam (figure (3)).



Figure 3. Map of Jamik Mosque, Town Square, and Keraton Complex viewed in a straight line

A sacred building that functions as a *hablumminannas* and *hablumminallah* container, equipped with the Jamik Mosque, is built professionally due to significant architectural and interior parts. The architectural elements of Jamik Mosque are:

1. The gate (*gapura*)

An essential architectural aspect is the building entrance. It is an element that serves as a transition from outside to inside or from bottom to top. Parts included in the building entrance include the gate (*gapura*), stairway, and so forth [8]. The gate is a sign of the main entrance that is connected to the Jamik Mosque building. The gate stands firm and looks elongated. It is a form of influence from Chinese architecture similar to a giant wall [9]. The people of Sumenep refer to the gate of the Jamik Mosque as '*gapura*.' The word *gapura* is an absorption of the Arabic word '*ghofura*' which means forgiveness [10]. It explains that the gate of the Jamik Mosque is a symbol

to enter or towards Allah's forgiveness.

The aesthetic and iconic Jamik Mosque gate with bright colors and ornaments, namely yellow, green, and white, gives a stunning and beautiful impression. Also, the entrance of the Jamik Mosque consists of three rooms, namely the upper room (loft-shaped) as a place to store drum (*beduk*), on the north and south sides, there are stairs to the top to go to the attic room, and the lower room (north and south) as a place to store boxes *infaq* and coffin. The lower space (north and south) symbolizes a balance between worldly affairs and the afterlife [5] (figure (4)).



Figure 4. The gate of the Sumenep Jamik Mosque

2. Park

The park is one crucial element that is always juxtaposed with the architecture of the building. The park itself is formed from space or vacant land, usually located in the yard or one part of the building yard. It functions as a vehicle for environmental conditioning with the greenery and shade of trees or plants deliberately planted and cared for properly [11]. It was also shown by the Jamik Mosque park, located in front of the main porch. The concept of the Jamik Mosque's garden is shade trees, shrubs, and oval-shaped bonsai plants. The park serves to provide a relaxed, calm, and peaceful atmosphere. This atmosphere allows worshippers to be more devoted to worship (figure 5).



Figure 5. Jamik Mosque parks

3. Foyer

The porch is a space or openly designed space in front of the main room before the entrance [12]. The porch floor is positioned lower than the main room floor. Jamik Mosque has three porches which include

the front porch, southern porch, and northern porch. Functionally, the front porch functions as a place of prayer recitation, a place to recite the Koran, a place of prayer, and a place to relax the congregation of men after the prayer. North porch as a place of worship for male pilgrims and a place to relax. While the south porch functions as a place of prayer for female worshippers and a place for religious lectures, figure (6).



Figure 6. Jamik Mosque foyers

4. The main room

The main room of the Jamik Mosque is designed in a rectangular shape and enclosed space. A wall bounds each direction to distinguish it from the porch building. In the west are mihrab and pulpit. Whereas east, south, and north are walls, doors, and windows. The east side is the main entry point with five doorways, and on each north and south side, there are two doors. In total, the main room has ten windows, each measuring 2x3 meters. The windows function as an entry point for light from outside and as air vents. Please note that the main hall of the Jamik Mosque has two essential elements;

a. Mihrab

Mihrab is the place of the priest in leading prayers. It has a central position and function located on the main room's west side (qibla). The mihrab architecture of the Jamik Mosque is in the form of a semi-circular niche. The mihrab is also decorated with Chinese ceramic ornaments [9]. On the right and left side there is also calligraphy with *lafadz* محمد and الله. Chinese ornaments on the right and left sides of the mihrab widen to connect to the pulpit, so it looks exotic and beautiful when juxtaposed with Arabic calligraphy (figure 7).



Figure 7. The mihrab of Jamik Mosque

b. Pulpit (*mimbar*)

Mimbar serves as a place for preachers to deliver sermons during the observance, Eid al-Fitr and Eid al-Adha. The pulpit is one of the respected elements or objects. The pulpit position is higher than the floor with three steps and a seat [13]. The pulpit of the Jamik Mosque has four pillars, each pole filled with the same ornaments as the *mihrab*.

On the left side of the *mihrab*, there is an interior similar to the pulpit. This interior functioned as the second *mihrab*, which was occupied by a *muballigh*. The *muballigh* is tasked with repeating and reciting the recitation of the priest to be heard to all the congregation prayers (*tabligh*) [14] (figure (8) and (9)).



Figure 8. The *mimbar* of Jamik Mosque



Figure 9. The interior is similar to the pulpit

5. Roof

Cultural acculturation can also be seen on the roof of the Jamik Mosque. The roof is in the form of three or two overlays on the porch, which is similar to Javanese architecture, such as the roof of Demak Mosque and Surakarta Great Mosque. These three overlapping heads are in the form of a pyramid that gets smaller and smaller. The essential ingredients of the roof are made of teak wood, while the porch roof is made of clay. Roof modifications are influenced by cultural elements that are historical-philosophical [15]. Besides, the three overlapping roofs of the mosque have a philosophy of Islam, faith, and *ihsan*, which are the main teachings in Islam, figure (10).



Figure 10. The roof of Jamik Mosque

6. Pillar

Pillars are essential elements in a building. It functions as a buffer between the floor and the roof of a building. Besides, pillars or poles can reduce deflection at the bottom of the floor or ground [16]. The Jamik Mosque is also the case; the use of pillars is in the main room with a total of 13 pillars and the foyer room (both front porch, south, and north) totaling 28 pillars with a height of 2 meters. The shape is round with white and accompanied by ornaments (figure (11)).



Figure 11. The pillar of Jamik Mosque

7. *Beduk*

Beduk is an object made of hollow wood and coated with cow skin. *Beduk* similar to *gendang* but possess a larger size. The drum serves to sign or as a sign of entry of prayer times [17]. Usually, the drum beats before the call to prayer are made. The Masjid Jamuk Mosque is green, yellow, and red in the edge of the circumference of the *Beduk* and is supported by wood figure (12).



Figure 12. The *beduk* of Jamik Mosque

8. Minaret

The minaret is a symbol of the history of Islamic civilization from time to time. The tower has a vertical and high shape that has variations and modifications [18]. The vertical form symbolizes the relationship of the servant's approach to his Lord [19]. Also, the tower functions as a place to make the call to prayer, but over time the tower serves as a mosque loudspeaker.

The minaret of the Jamik Mosque is located on the west or behind the mosque. It has a vertical shape with a diameter of six square and dome-shaped minaret end. The height of the minaret is lower than the main hall of the mosque, and the minaret's color is dominated by white, yellow, and green figure (13).



Figure 13. The minaret of Jamik Mosque

9. Place of ablution

The ablution place of the Jamik Mosque is divided into two sides; the south side is the place of ablution and toilets for female worshipers. While on the north side is a place of ablution and toilet for male worshipers figure (14).



Figure 14. The place for the ablution of male pilgrims

10. Supporting Buildings

In addition to the main architecture and interior of the Jamik Mosque as described above, it also has several supporting buildings. The supporting structures are as follows;

a. Pavilion (Pendopo)

The pavilion building is located in front of the mosque on the south and north sides which is separated by an entrance lane from the gate to the foyer. The two pavilion buildings serve as a place for travelers to stay and a place for pilgrims to stay for the islanders during the Hajj season, figure (15).



Figure 15. The pavilion building (Pendopo)

b. KUA building

The KUA building is located on the southwest side of the southern building. It functions as a marriage or marriage contract. However, over time, the building is no longer functioning as before, but the building is still well maintained, figure (16).



Figure 16. The KUA building

c. Secretariat

The secretariat building is new in the Jamik Mosque complex; it was founded in 2008. The building functions as an administration and a place for payment and collection of zakat, which is then distributed to *mustahiq* (poor people), figure (17).



Figure 17. Plan of the Jamik Mosque

Qur'anic Values on Jamik Mosque Architecture

Jamik Mosque is a place of worship for Muslims in Sumenep built during the Islamic court by Prince Natakusuma 1. The development of Islamic civilization presents Islamic shades in the life of the palace and the people of Sumenep. This is certainly different from the nuances of the palace or kingdoms before Islam, which tend to be Hindu and Buddhist. Specifically, the style and nuances of the Hindu-Buddhist kingdom can be seen through statues, inscriptions, and temples [20].

Islam is present in every corner and level of society even in the bureaucracy of the palace or kingdom. The presence of Islam has a significant influence on the complex style and nuances of the palace, and even that influence can be seen from the construction of mosques specifically intended for the public, especially Muslims. The spirit of Islam also infiltrated into buildings, architecture, and interiors. Therefore, the articulation of Islamic ideology sourced from the Koran becomes a reference in architectural development. According to Oleg Grabar, the development of Islamic civilization is proven by the study of the Koran which is always mined by its values to be used as a reference in the field of architecture and building decoration [2].

If explored explicitly, the Quran does not provide a specific guide to the subject of architecture. But the values of the Quran have always been an inspiration in the fields of development, manufacturing, and construction. Quranic values are philosophically articulated in the form of architecture and interiors. For example, the Taj Mahal building was inspired by the glass palace of the Prophet Solomon. Then the building of places of worship or mosques as the main element of Islamic architecture.

In connection with this matter, the Jamik Mosque is a mosque inspired by the architectural and interior aspects of the Quran. The Quranic aspects which are located in the architecture of the Jamik Mosque are as follows:

1. Mosque, Mihrab, and Calligraphy

The center of religious life in all corners of the Islamic world is the mosque. That is a place of prostration or a place to perform prayers. Mosque architecture exists to reflect the traditional domestic architecture of each ethnic or regional entity. In each case, these forms were enriched by concepts taken

from the local pre-Islamic architecture and detailed by specific technical considerations. However, in the evolution of the mosque, religious requirements and construction structures differed from pre-Islamic equivalents [21]. As the main element of Islamic architecture, it cannot be denied that the mosque implements Islamic values that originate from the Koran.

The mosque cannot be separated from the elements of the mihrab inside. Discussions about mosques and mihrab have been mentioned in the Koran. The verses that discuss the mosque can be found as many as 28 in the Koran. Among them are Surah Al-Baqarah verse 125, Al-A'raf verse 31, At-Taubah verse 18, and Surah Al-Hajj verse 26. While verses that discuss the mihrab can be found in the Surah Shad verse 21, Ali Imran verse 37, Maryam verse 11, and Saba verse 13.

Besides, the use of calligraphy is used as an element of mosque decoration. It is often said that a calligraphy is a visual object that is identical to Islamic art. The relationship between Islam and the written text becomes an iconic representation. The written text has iconic value, which applies to Islamic calligraphy, which is used to decorate mosques [22]. In the use of calligraphy, the Jamik Mosque uses calligraphy types of *tsuluts*. Nurul Huda mentioned that among the features of the *khat tsuluts* is the flexibility of writing either by letter or byword that is continued, each letter has its balance formula, and the characters of the haste letters are continuous and overlapping [23].

The Messenger of Allah said in the hadith narrated by Tabrani and Al-Kabir that encouraged his people to beautify the writings. The substance of the hadith encourages us to bind knowledge with writing, beautiful writing is a person's inheritance, and with it becomes the key to one's livelihood [24]. Meanwhile, the Qur'an also mentions the matter of writing and reading contained in the Surah Al-'Alaq verses 1-5.

The use of calligraphy *khat tsuluts* in the decoration of the Jamik Mosque appears in the writing of the will of Pengeran Natakusuma 1 and the writing of *lafadz* الله محمد. Both *lafadz* articulate the divinity and the essence of Allah and the apostolate of Muhammad. This is in line with the discussion of the divinity and the essence of God and the apostolate of Muhammad in the Quran contained in Surah Al-Baqarah verse 136 and Surah Al-Ahzab verse 31.

2. The gate (*gapura*)

The gate or *gapura* of the Jamik Mosque is upright, sturdy, and majestic. It is the main access to the entrance to the mosque. The grandeur and height of the building of the Jamik Mosque's gate seem to be in harmony with what is explained by the Quran in the Surah Az-Zumar verse 73 about the splendor of the gates of heaven and the letter Asy-Syu'ara verse 128 about the height of the building. While the term gate at the gate is an absorption word from Arabic *ghafura* which means forgiveness. The use of the word archway is inspired by the word *ghafura* (forgiveness)

as explained in the Quran. The word *ghafur* is mentioned 93 times in the Koran including in the Surah of Ash-Shura verse 23, Al-Ahqaf verse 8, Al-Fath verse 14, Al-Hujurat verse 5, and Al-Hadid verse 28. By entering the gate of the Jamik Mosque and then worshiping in it is intended to achieve God's forgiveness.

3. Park

The park which is located in the courtyard of the Jamik Mosque serves to create an atmosphere of coolness, peace, and tranquility. The making of the garden of the Jamik Mosque was inspired by the Quran which explained the gardens of paradise which gave tranquility to its inhabitants. Peace and beauty are the characteristics of the gardens of heaven [25]. This is consistent with the sound of the Quran in the Surah Ad-Dukhan verse 55, Al-Furqan verse 10, Az-zukhruf verse 70, Surah Muhammad verse 15, the Surah Ash-Shaff verse 12, and the Surah Al-Insan verse 6.

4. Triple roof overlapping

Cultural acculturation can also be seen on the roof of the three-overlapping Jamik Mosque. The use of three roof overlays is one of the uniqueness of the Jamik Mosque. He did not use a dome on the roof. The overlapping roof symbolizes aspects of Islam, faith, and *ihsan*. Three aspects have been mentioned in the Quran, including in the Surah Ali Imran verse 19, Al-Baqarah verse 20, Al-Baqarah verse 195, An-Nisa verse 39, and An-Nahl verse 90.

5. Minarets and Pillars

A minaret is a monumental object in mosque architecture. It has varied functions. Minarets and pillars are included in tall buildings that rise upwards. The tall buildings of the minaret and pillar are in harmony with the Qur'an surah asy-syu'ara verse 128, Al-Qashas verse 38, and Ghafir verse 36.

6. Place of ablution (*wudu*)

The place of ablution is an important element that must be present in a mosque. The reason is ablution is one of the conditions that must be met by a Muslim who wants to establish prayer. Therefore, every Muslim who wishes to offer prayers must first purify or perform ablution. This is in line with the Koran surah Al-Maidah verse 6.

7. Pavilion (*Pendopo*)

Pendopo building that is in front of the yard of the Jamik Mosque, there are two, namely located on the north side and south side. The separation or specialization of the two pavilion buildings together functioned as a resting place for travelers. But it has a special function, the pavilion located on the north side serves as a place for the male traveler to rest. While the southern pavilion serves as a place for female travelers to rest.

The separation and specialization of the pavilion building are in harmony with the concept of *al-bayt*. *Al-Bayt* is a general word that refers to a house. According to Oleg Grabar, the concept of *al-bayt* also refers to a special place or privacy. The word *al-bayt* is also used as a place for the wives of the Prophet [2]. Based on this phenomenon, it seems clear that the separation and specialization of the Jamik Mosque's pavilion building are inspired by the Quran. This is in line with the discussion of the Koran regarding the specifics of the building as contained in Surah Ali Imran verse 49, An-Nisa verse 100, An-Nur verses 27-29, and Surah Al-Ahzab verse 33-34.

8. Cultural acculturation in the building of the Jamik Mosque

According to Nunuk Giari, the architecture and interior of the Jamik Mosque building were formed by the construction of cultural acculturation. He adopted several architectural styles from several cultures, including Madurese, Javanese, Chinese, Arabic, and European architectural styles [9]. First, the architecture and interior of the Madura style can be seen from the carved patterns that lay on the doors and windows. Second, the Javanese style of architecture can be seen through the three-way crossing on the roof of the main hall of the mosque and foyer. Third, the style of Chinese architecture can be seen from the ceramic ornaments on the *mihrab* and the high gate (*gapura*), similar to the giant wall in China. Fourth, the style of Arabic interiors can be seen from the calligraphy side by side with typical Chinese ornaments. Fifth, while the European style can be seen from the pillars that are sturdy and tall.

The architectural features of some cultures or nations used in the building of the Jamik Mosque show acculturation and cultural communication. He seemed to live side by side in peace even though each had differences. The use of architecture from several cultural features in the building of the Jamik Mosque seems to be inspired by the Quran about the concept of tolerance. This is as discussed in the Quran surah Al-Hujurat verse 13.

CONCLUSION

The Jamik Mosque is a building that was erected during the time of the palace or Islamic kingdom in Sumenep in 1781 AD. It is one of the mosque's representations that acts as the main element of Islamic architecture. Until now the Jamik Mosque has two main functions in the development of Islamic civilization in Sumenep. The main function is as a place

for social interaction (*hablumminannas*) and a place to perform worship (*hablumminallah*). The Jamik Mosque became a central building in social life.

On the other hand, the architecture and interior of the Jamik Mosque implement aspects or values of the Quran on each side. These aspects of the Quran can be seen in several corners of the building; mosque, mihrab, calligraphy as mosque decoration, the grandeur of the gate (*gapura*), garden, overlapping roof, tower, pillar, place of ablution, and pavilion. Through the parts of the building as if the Quran lives and has a visual dialogue. Therefore, the author concludes that the architecture displayed by the Jamik Mosque is inseparable from the values of the Qur'an and Islamic ideological doctrines. It aims to convey and articulate the messages of the Koran and Islam through architecture, interior and decoration art of the Jamik Mosque.

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