ACHMAD HALDANI DESTIARMAND & IMAM SANTOSA

Impact of Islamic Authentication towards Traditional Ornaments in Great Mosques in West Java, Indonesia

ABSTRACT: *Authenticity nowadays becomes a central issue concerning on identity and transformation. In the Islamic world and particularly in Indonesia, the phase of authenticity has become synonymous to the phase of revival, fanatism, and fundamentalism, following the previous phase of syncretism, secularism, and developmentalism. Within the context of Indonesian art and culture, authenticiy may cause interference in the spirit of preserving traditional values, including the roles, functions, and meanings traditional ornaments in contemporary mosques in West Java. To comprehend such interference, a synchronic historical analysis is conducted, supported by direct visual analysis towards physical evidence (artifacts) based on typology and aesthetic morphology approaches. This study aims at analyzing and finding the manifestation and impact of Islamic authentication towards the roles and functions of traditional ornaments in mosque architecture. Field analysis shows that the trends of forms, styles, roles, and functions of mosque ornaments have experienced a shift. The heterogenous traditional ornaments are getting ousted in favor of homogenous Arabesque ornaments. Mosque ornaments in West Java tend to adopt, copy, or imitate authentic Islamic identities oriented towards retrospective and enculturing images, in line with the spirit of Islamic revival whose foundation is a retrospective movement towards the Al-Qur'an, Al-Hadith, and the past glory of the classical Islam eras.*

KEY WORDS: *Islamic authentication, ornaments, revivalism, typology and aesthetic approachs, city and regency, and great mosques in West Java.*

INTRODUCTION

The echoes of Islamic thoughts at the early 20th century have eventually reached Indonesia. It aims at eradicating practices of *bid'ah* or heresy. The revivalists see Islamic understanding in Indonesia as less correct, less authentic, eclectic, syncretist, and varied (Yudoseputro, 1983); thus, requiring purification (Rahmat, 2003). This is due to the fact that Islamization in Indonesia has been considered too tolerant towards the previously existing cultures, as well as involving many different elements (Kuntowijoyo, 1998; and Suryanegara, 1998). In the art and culture sector, the tolerance is evident in the architecture and ornaments of *Masjid Merah* (the Red Mosque) or *Panjunan*

Mosque in Cirebon, West Java; *Mantingan* Mosque in Jepara, Central Java; and *Sendangduwur* Mosque in Tuban, East Java (Yudoseputro, 1986:24-40; and Tjandrasamita, 2009:21, 33, 34, and 237-249).

According to the revivalists, the authenticity of Islam may disappear if it is combined with outside influences, thus requiring to be replaced by a complete (*kaffah*), perfect (*kamil*), and universal (*syamil*) Islamic system. In this perspective, every aspect of living must adhere to *Al-Qur'an* (Koran), *Al-Hadith* (legacy of Prophet Muhammad), and past experiences as transcendental, standard, and immortal teachings. Thus, so, the concept of Prophet Muhammad SAW (*Salallahu 'Alaihi Wassalam*

Achmad Haldani Destiarmand, M.Sn. is a Doctoral Candidate and Lecturer at the Faculty of Art and Design ITB (Bandung Institute of Technology), Jalan Ganesha No.10, Tamansari, Bandung, West Java, Indonesia; and **Dr. Imam Santosa** is a Senior Lecturer at the Faculty of Art and Design ITB. Corresponding author is: achmadhaldani@yahoo.com

or peace be upon him) and the Arabic world is a basic concept identical to (the birth of) Islamic religion and culture, including its forms and symbols, that serves as a role model for Muslims everywhere at any age (Wade, 1976).

According to Clifford Geertz (1995), this step backward in the Islamic world is ironically considered as progress called "romanticism movement" established in order to achieve goals of a certain movement of identity politics, as stated by Al-Maududi or Sayyid Quthb (cited in Rahmat, 2003:xvii-xviii). Even more so, according to Robert D. Lee (1997:12-14 and 220-221), the concept of "authenticity" in culture is synonymous with fanatism and demand for standardization, restructuring, re-search and rediscovery, and creation of a more solid and valid, new foundation of life. In other words, authenticity is different absolutely with heresy (*bid'ah*).[1]

In Indonesia, the ideas of Islamic reform and authentication implemented in forms and manners are not without their problems and consequences. These ideas and movement may be in conflict with the spirit of preservation and development of traditional values in Indonesia, as well as raising these questions. Firstly, which ornament(s) can be considered belonging to the criteria of a complete (*kaffah*), perfect (*kamil*), and universal (*syamil*) Islamic system? Secondly, what impact does the system bring to the roles and functions of local-traditional ornaments in mosque architectures?

This study[2] aims at finding facts and describing them systematically, in order to explain and prove the correlation between

---

[1]*Bid'ah* or heresy is inventing or exaggerating an activity as if it is part of a religious experience, yet may be in conflict with the techings of the *Al-Qur'an* (Koran) and *Al-Sunnah* (legacy of Prophet Muhammad). In Islam, *bid'ah* falls into many categories, some are acceptable, while the others are overruled, some are allowed while others are not, particularly those pertaining to *fiqh* (Islamic study of law pertaining to ritual obligations).

[2]This research and study are not only supervised by Dr. Imam Santosa (as second author in this article), but also guidanced and promoted by Prof. Dr. Biranul Anas Z. and Prof. Dr. Miftah Faridl, both of them are Lecturers at the Faculty of Art and Design ITB (Bandung Institute of Technology). Many thanks to them for guiding and supervising the first author (Achmad Haldani Destiarmand, M.Sn.) in writing the Doctoral Dissertation.

mosque ornament trend and the issue of Islamic reform and purification (Nata, 2006).

THEORETICAL APPROACH

This study is focused on the transformation of art forms and styles and its relation to the aspect of psychological transformation of the society that produces and utilizes said forms and styles. For that matter, the theory utilized in this study is the aesthetic morphology theory, a theory related to the definition of style, form, and content. Among the numerous aspects of study of aesthetic morphology, this study is limited only to the general form types included in the historic and recurrent types categories, excluding individual styles (Munro, 1970:v-vi, 3, 31, 91-94, 236-237, and 255).

Here, the study of morphology is conducted by simplifying forms to identify the basic characters of an object (cited in Hasan, 2002; and Barliana, 2010), which Isma'il R. Al-Faruqi (1998) calls *an entity*. Morphology itself is part of typology, a science that studies the source of a number of nuances and variation that share the same basic idea. "Type" is the process of categorization, classification, or grouping based on the similarity of character, process, and composition. In the context of ornaments, typology may include basic structure, form, and organization of constructive elements, such as lines, colors, and textures (Wallschlaeger & Snyder, 1992; and Djelantik, 1999).

In this phase, every entity of mosque ornaments in architectural components is collected, selected, and categorized in a diagram with a self-designed scheme, later to be composed and analyzed in numbers and tables, recapitulated, compared, described, and concluded (Walker, 1989; and Wilson, 1991).

Great mosque is a term for a category of mosques built by local city or regency governments as registered in DMI (*Dewan Masjid Indonesia* or Indonesia Board of Mosques), West Java Province, Indonesia. The reasons for choosing the Great Mosques for this study are the following. *First*, construction of a great mosque has been thoroughly

budgeted (through annual local government budget) and designed by considering many parties and aspects involved, as well as its aesthetic and symbolic functions and purposes. *Second*, West Java, and its great mosques in particular, is part of the modern and global culture that is open towards various cultures, ethnicities, languages, religions, and social statutes, thus making it rich yet prone to experiencing many changes.

AUTHENTIC ISLAM AND ISLAMIC REFORM

The words "authentic, authentication, and authenticity" nowadays play a role in explaining many problems of validation, verification, identification, representation, typology, specification as well as methodology. These terms are popular along with the symptoms of transformation, hybridization, and reproduction within both material and spiritual domains.

The word "authentic" comes from the Greek word *authentikos* (Latin, *authenticus*) which means real, original, valid, verified, proven, trustworthy, legal, factual, tangible, firsthand, not fiction, imagination, or disguise. The word "authenticity" may mean the degree of being authentic (Golomb, 1995). According to Robert D. Lee (1997), in the context of Islam, finding authenticity means searching for the "true", the "fundamental", the "original", and the "correct". This means that authenticity requires a foundation, a universal foundation, or at least one that reflects at least the similarities in the world dominated by diversity.

According to Muhammad Arkoun, Sayid M. Quthb, Ali Syariati (1995), and Muhammad Iqbal (2008), foundation must be oriented towards the whole Islam tradition and started from universal facts of the *Al-Qur'an* (Koran) to settle the differences (cited also in Syarif, 1990; and Lee, 1997). Islam is a method and a system based on the history and examples of the Prophet Muhammad SAW (*Salallahu 'Alaihi Wassalam* or peace be upon him). Many Islam revivalists are oriented towards the past to find the Islam that they consider authentic and universal.

Not only do authentic, Muslims have to recite and have faith in the *Al-Quran*, but they also have to carry out the teachings with devotion. This means that the establishment of authenticity requires integrity and transformation (Bakker, 2005). In several cases, the universality of the authenticity has threatened diversity. For example, Gammal Abdul Nasser proclaimed that Egypt is the "heir to the Arabic civilization". Nationalists in Algeria established schools whose classes are delivered in Arabic. The Revolution of Iran (1978-1979) replaced spells with prayers and obliged women to wear *burqa* (cited in Lee, 1997).

On the Decline and Revival of Islam. Islamic revival is a historical term to designate a movement that occurs following an era of decline caused by deviation of faith, static stance, *fatalism*,[3] *taklid,*[4] syncretism, secularism, superstition, internal conflicts, theological schools, weakness in brotherhood (*ukhuwwah*), as well as impact of colonialism and modernization (Amin, 1993). The movement was pioneered by a number figures: Muhammad Abduh (1849-1905), Jamaluddin al-Afgani (1838-1897), Muhammad Rasyid Ridha (1865-1935), Muhammad Iqbal (1873-1938), as well as the *Ikhwanul-Muslimin* or Muslim Brotherhood's movement, and Pan-Islamism or *Jami'ah Islamiyah* (Gibb, 1995; and Watt, 1997).

The beginning of the 15th century in the *Hijria* calendar (November 1979) was established as the momentum of Islamic revival. The revivalists called for Muslims to return to the pure teachings of Islam and look back at Islam during the life of the Prophet Muhammad SAW and the past glory of Islam, which beckon them to see Islam as one same building block, one foundation, one goal, one faith, and even one nation (Beg, 1988).

On the Style and Authenticity. Style may be related to visual characteristics of a certain

---

[3]*Fatalism* is the belief that the fate of humans, either good or bad, is determined only by Allah SWT (*Subhanahu Wa-Ta'ala*). Life is seen merely as destiny and will determined by Allah SWT. See, for further information, Ahmad Sahidin (2009:36).

[4]*Taklid* is following the decisions of religious experts without considering them to right or wrong, good or bad, or whether they are beneficial or detrimental.

art form, or of a personal expression of a person or a group of people (Postrel, 2004). One of the closest subjects that the term style can explain is originality or authenticity (as in saying original, retro, or mixed style) as part of the identity of a form, object, or artifact.

The "identity" mentioned above is usually related to collective (social) identity, such as religion, gender, ethnicity, race, and many others. According to Charles Taylor (1992), every individual identity has two main dimensions: collective and personal (cited also in Appiah, 1994:153). Dialog shapes one's identity that may be developed from the identity derived from the society, called *world view*,[5] which may also include the "language" of art. In other words, art style may function as the outer form (manifestation) of the inner factor (personality) of a person, a social community, or even an age.

In the tradition or history of ornament, besides having a purpose that may be related to the world view, there is also part of the identity that wishes to be expressed or to be recognized by other societies. If the world view of the Muslims is Islam; then, the ideology and art has to be related to *Tauhid* (Oneness of God), since the foundation is built upon *Al-Qur'an* (Koran) and *Al-Hadith* (legacy of Prophet Muhammad SAW).

In historical and aesthetic studies, *Arabesque* is a unique, authentic form of art and identical to Islam due to *Tauhid*-related characteristics and meanings, thus forming a connection among the teaching, the one who teaches and the geographical origin of the teaching. Here, authentification of Islam becomes a trademark as the most correct and universal teaching. Every territory outside the world of Arab has to imitate the art of the of the Prophet Muhammad SAW (*Salallahu 'Alaihi Wassalam* or peace be upon him), as the

Islam in the Arab world is seen as the authentic Islam, while the Islam outside it is not.

These definitions show strong relations among *Arabesque*, Arab, and Islam, such as follows. *Firstly*, "An unlimited ornamental art, distinct form of leaf and vine designs created by the Arabs/Muslims" (Al-Faruqi, 1998:197 and 517). *Secondly*, "An art style directly inspired by Islamic spirituality, shaped by a certain characteristic of the Prophet's place of origin, the Semitic world whose positive values are made universal by Islam" (Nasr, 1993:18). And *thirdly*, "Original Muslim creation of form and motif, called *Arabesque* by the Europeans, or work of art by the Arabs, or historically related to Arab-Islam sources" (Castera, 1996).

Identifiying authentication with Arabization that tends to be resistent towards local tradition has caused a lot of heated debates (Esposito, 1992). However, according to M. Imdadun Rahmat (2003:xvii), this is logical, as in reality, Islam is a religion originated in the Arab region, and is a religion intended to be perfect and complete, thus requiring no modification, contextualization, or transformation.

On the Birth of Islamic Revival in Indonesia. According to James J. Fox (2002), attempts at revival in Indonesia are focused on purification of teaching and eradication of religious practice mixed with superstition and influence of un-Islamic tradition which is considered valid at the time (*bid'ah*). Fuad Ansyari (1993:72-73) observes also that Indonesians tend to be less authentic, syncretic, and secularistic. Questions arise, then, is Islam in Indonesia a "pure Islam" as that in its origin, the Arabia?

In facing this issue, researchers of Islam in Indonesia are divided into two groups: one group believes that the Islam in Indonesia is authentic; the other believes that Islam in Indonesia has been influenced by pre-Islam local tradition and other countries that Islam passed by before it reached Indonesia (Hamzuri, 2000). This is often called "syncretic Islam" (Madjid, 1992:62-68).

---

[5]*World view* is the infrastructure or system supporting every idea, school, or ideology that exists in various forms: myths, atheism, polytheism, monotheism, materialism, skepticism, Taoism, existentialism, and many others. *World view* is the understanding of form and existence that one believes. The relation between *world view* and ideology can be exemplified in this quotation: "Since nobody has ever gone to hell and back to tell the story (*world view*), enjoy the world as much as possible (*ideology*)". See, for further information, Ali Syariati (1995:22-24).

Islamization in Java by the sufis, known as *Wali Songo* (the nine pious leaders who spread Islam in Java), was quite tolerant towards diversity in pre-Islam local tradition (Hindu-Buddha, including mysticism). This tolerance caused two consequences: *first*, Islam was easily adapted; and *second*, Islam in Indonesia is often criticized as impure and mixed up with tradition.

CLASSIFICATION OF ORNAMENTAL STYLE REFERENCE: *ARABESQUE* AND INDONESIAN LOCAL-TRADITIONAL ORNAMENTS

There are four types of *Arabesque*: calligraphy, flora, geometry, and *muqarnas* with various styles and stylization in a number of regions. This study requires styles referring to: (1) Theory of regionalism; and (2) Ismail Raji Al-Faruqi's theory on characteristics and motif groups existing in various regions divided into Region I, namely Saudi Arabia and adjacent countries: Egyp and Syria; Region II, namely Morocco and Spain; Region III, namely Iran and Middle Asia; Region IV, namely Turkey; and Region V, namely India (Al-Faruqi, 1998:419; and Frishman & Khan, 2007:72).

Meanwhile, ornaments in Indonesia are usually divided into: (1) *Flora* such as tree, branch, fruit, flower, leaf, bud, and seed; (2) *Animate objects* such as fauna of the land, air and sea, human whole or partial; (3) *Geometry* such as geometrical principles and shapes, *ceplok* or circle-shaped, *swastika,* and *jlamprang*; (4) *Still life* such as mountain, celestial bodies, and landscape; (5) *Free imaginative figures*; and (6) *Arabic calligraphy* (van der Hoop, 1949; Faridl, 1995; Holod, 1997; and Toekio, 2000).

On the Processional Components in Mosque Architecture. Space, in the context of

Figure 1. Arabic Calligraphy Style.
(Source : Frishman 2002 : 47)

Figure 2. Floral Ornament.
(Source : Spelz 1994 : 226)

Figure 3. Geometry Ornament.
(Source : Wade 1976 : 61)

Figure 4. Muqarnas Ornament.
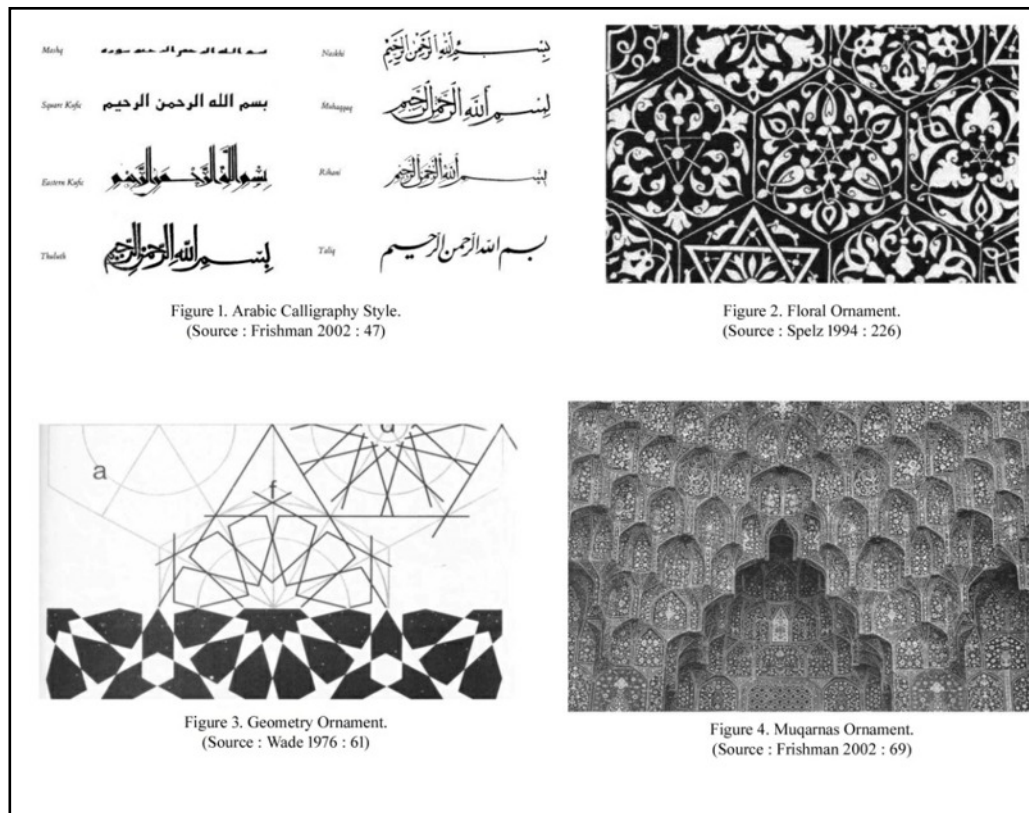(Source : Frishman 2002 : 69)

Figure 1:
Four Types of Arabesque

107

construction, consists of inner space (interior) and outer space (exterior). Inner space is limited by three planes: floor, wall, and ceilling; while outer space is limited by floor and wall only. Architecturally speaking, mosque construction has several basic components that serve as facilities for the procession of worship, as follows.

Firstly, ***Processional, main, interior*** consist of *Mihrab/maqsura* (*Qiblah, Imam*) and *Zulla/haram* (communal prayer, *ma'mum*).

Secondly, ***Processional, supportive, exterior*** consist of minaret (*adhan*); pool, water fountain (*wudhu*); and dais (*khutbah, khatib*).

Thirdly, ***Non-processional, complementary*** consist of column, portal, gate, and pillar; Dome; and *Bedug* or drum (Sumalyo, 2006:7-8 and 24; and Fanani, 2009:79-84 and 115).

BRIEF PROFILE OF WEST JAVA PROVINCE

West Java Province was established in 1926. The area known as the present province was formerly known as *Tanah Sunda* (Sunda Land) or *Pasundan,* the living place for Sundanese ethnic group. Nowadays, the term West Java and *Sunda* refer to the geographical, ethnical, governmental, social, language, and cultural art context. Thus, when we look into West Java culture, we also need to look into West Java inhabitants who, in this case, are Sundanese (Warnaen, 1987). Sundanese culture is a culture that lives, grows, and develops within the Sundanese society who generally lives in *Tanah Sunda* or West Java (Ekadjati, 2005, I:7). By the time of the research, West Java includes:

Nine city (*kotamadya*) governments: (1) Bandung, (2) Banjar, (3) Bekasi, (4) Bogor, (5) Cimahi, (6) Cirebon, (7) Depok, (8) Sukabumi, and (9) Tasikmalaya.

Seventeen regency (*kabupaten*) governments: (1) Bandung, (2) Bandung Barat, (3) Bogor, (4) Bekasi, (5) Cianjur, (6) Cirebon, (7) Ciamis, (8) Garut, (9) Indramayu, (10) Kuningan, (11) Karawang, (12) Majalengka, (13) Purwakarta, (14) Sukabumi, (15) Subang, (16) Sumedang, and (17) Tasikmalaya.

From various sources, it is known that Sundanese people, in maintaining their identity and character, are undergoing changes caused by a variety of influences, including external influences (Harsojo, 1979:303; and Dienaputra, 2011:45 and 108).

The existing phenomenon demands West Java to create a certain cultural strategy in order to answer questions on whether the Sundanese culture exists or does not. These questions emerge due to the lack of recognition of local cultural elements compared to the foreign ones, and the elimination of the former in favor of the latter (Surjadi, 1974). The building process of the West Java great mosque, for example, seems to end in the universal Pan-Arabian style, leaving out the characteristics and diversity of local culture (Tabroni, 2007; and Barliana, 2011:142-143). Then, how are the ornaments? The following are the data and facts about them.

Trend Analysis and Ornament Contents of Mosques in West Java. The purpose of making this typological table is to analyze the composition of the local and universal ornaments elements and comparison between local and universal ornament elements in every architectural component in each mosque (Munir, 2004). Based on technical consideration, the analysis example of every architectural components in each mosque is not shown as a whole except for the Bandung great mosque only.
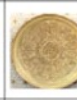
The rest of the analysis results of all great mosques in West Java is shown in the form of a table. The aims of the analysis are at: (1) Mapping the composition of the contents of the shapes and styles of the ornaments in contemporary city mosques in West Java; and (2) Mapping the facts about comparison or categories of ornaments as the indication of tension between re-traditionalization and authentication discussed by this research.

About the examples of typological data recapitulation in Bandung Great Mosque are as follows:

Table 1:
Analysis of Architectural Components in Bandung Great Mosque

ORNAMENT TYPOLOGY OF BANDUNG CITY GREAT MOSQUE
SECTOR : ■ INTERIOR ☐ EXTERIOR

COMPONENT			SECTION		FLOOR			WALL			PLAFOND		
PRIMARY	SECONDARY	ADDITIONAL			MOTIF 1	MOTIF 2	MOTIF 3	MOTIF 1	MOTIF 2	MOTIF 3	MOTIF 1	MOTIF 2	MOTIF 3
MIHRAB / KIBLAT / IMAM				LOCAL / REGIONAL	–	–	–	(image)	–	–	–	–	–
				CODE				FLO 01 KD BDG LOK					
			ARABESQUE	CALLIGRAPHY	–	–	–	(image)	(image)	(image)	–	–	–
				CODE				KAL 01 KD BDG	KAL 02 KD BDG	KAL 03 KD BDG			
				FLORAL	–	–	–	–	–	–	–	–	–
				CODE									
				GEOMETRY	–	–	–	(image)	–	–	–	–	–
				CODE				GEO 01 KD BDG					
				MUQARNAS	–	–	–	–	–	–	–	–	–
				CODE									

ORNAMENT TYPOLOGY OF BANDUNG CITY GREAT MOSQUE
SECTOR : ■ INTERIOR ☐ EXTERIOR

COMPONENT			SECTION		FLOOR			WALL			PLAFOND		
PRIMARY	SECONDARY	ADDITIONAL			MOTIF 1	MOTIF 2	MOTIF 3	MOTIF 1	MOTIF 2	MOTIF 3	MOTIF 1	MOTIF 2	MOTIF 3
PRAYER HALL/MA'MUM/SHALAT				LOCAL / REGIONAL	–	–	–	–	–	–	–	–	–
				CODE									
			ARABESQUE	CALLIGRAPHY	–	–	–	(image)	(image)	(image)	–	–	–
				CODE				KAL 04 KD BDG	KAL 05 KD BDG	KAL 06 KD BDG			
				FLORAL	–	–	–	(image)	(image)	(image)	–	–	–
				CODE				FLO 01 KD BDG	FLO 02 KD BDG	FLO 03 KD BDG			
				GEOMETRY	–	–	–	(image)	(image)	–	–	–	–
				CODE				GEO 02 KD BDG	GEO 03 KD BDG				
				MUQARNAS	–	–	–	–	–	–	–	–	–
				CODE									

ORNAMENT TYPOLOGY OF BANDUNG CITY GREAT MOSQUE
SECTOR : ■ INTERIOR □ EXTERIOR

COMPONENT			SECTION		FLOOR			WALL			PLAFOND		
					MOTIF 1	MOTIF 2	MOTIF 3	MOTIF 1	MOTIF 2	MOTIF 3	MOTIF 1	MOTIF 2	MOTIF 3
PRIMARY	SECONDARY	ADDITIONAL	LOCAL / REGIONAL		-	-	-	-	-	-	-	-	-
				CODE									
PRAYER HALL /MA'MUM /SHALAT			ARABESQUE	CALLIGRAPHY	-	-	-		-	-	-	-	-
				CODE				KAL 07 KD BDG					
				FLORAL	-	-	-	-	-	-	-	-	-
				CODE									
				GEOMETRY	-	-	-	-	-	-	-	-	-
				CODE									
				MUQARNAS	-	-	-	-	-	-	-	-	-
				CODE									

ORNAMENT TYPOLOGY OF BANDUNG CITY GREAT MOSQUE
SECTOR : ■ INTERIOR □ EXTERIOR

COMPONENT			SECTION		FLOOR			WALL			PLAFOND		
					MOTIF 1	MOTIF 2	MOTIF 3	MOTIF 1	MOTIF 2	MOTIF 3	MOTIF 1	MOTIF 2	MOTIF 3
PRIMARY	SECONDARY	ADDITIONAL	LOCAL / REGIONAL		-	-	-	-	-	-	-	-	-
				CODE									
MIMBAR / KHUTBAH			ARABESQUE	CALLIGRAPHY	-	-	-		-	-	-	-	-
				CODE				KAL 08 KD BDG					
				FLORAL	-	-	-	-	-	-	-	-	-
				CODE									
				GEOMETRY	-	-	-	-	-	-	-	-	-
				CODE									
				MUQARNAS	-	-	-	-	-	-	-	-	-
				CODE									

ORNAMENT TYPOLOGY OF BANDUNG CITY GREAT MOSQUE
SECTOR : ■ INTERIOR □ EXTERIOR

COMPONENT			SECTION		FLOOR			WALL			PLAFOND		
PRIMARY	SECONDARY	ADDITIONAL	SECTION		MOTIF 1	MOTIF 2	MOTIF 3	MOTIF 1	MOTIF 2	MOTIF 3	MOTIF 1	MOTIF 2	MOTIF 3
			LOCAL / REGIONAL		-	-	-		-	-	-	-	-
				CODE				FLO 03 KD BDG LOK					
		COLOUM, PARTITION, FENCE, INTERIOR DOME, ACCESORIES	CALLIGRAPHY		-	-	-		-	-	-	-	-
				CODE				KAL 09 KD BDG					
			FLORAL		-	-	-		-	-		-	-
				CODE				FLO 06 KD BDG			FLO 07 KD BDG		
			GEOMETRY				-				-	-	-
				CODE	GEO 07 KD BDG	GEO 08 KD BDG		GEO 09 KD BDG	GEO 10 KD BDG	GEO 11 KD BDG			
			MUQARNAS		-	-	-	-	-	-	-	-	-
				CODE									

ORNAMENT TYPOLOGY OF BANDUNG CITY GREAT MOSQUE
SECTOR : ■ INTERIOR □ EXTERIOR

COMPONENT			SECTION		FLOOR			WALL			PLAFOND		
PRIMARY	SECONDARY	ADDITIONAL	SECTION		MOTIF 1	MOTIF 2	MOTIF 3	MOTIF 1	MOTIF 2	MOTIF 3	MOTIF 1	MOTIF 2	MOTIF 3
			LOCAL / REGIONAL		-	-	-		-	-	-	-	-
				CODE				FLO 02 KD BDG LOK					
		COLOUM, PARTITION, FENCE, INTERIOR DOME, ACCESORIES	CALLIGRAPHY		-	-	-	-	-	-	-	-	-
				CODE									
			FLORAL		-	-	-		-	-		-	-
				CODE				FLO 04 KD BDG			FLO 05 KD BDG		
			GEOMETRY		-	-	-				-	-	-
				CODE				GEO 04 KD BDG	GEO 05 KD BDG	GEO 06 KD BDG			
			MUQARNAS		-	-	-	-	-	-	-	-	-
				CODE									

a. The sum of ornament entities = 30 (100%)
b. The comparison of ornament contents:
    - Local/traditional (1) = 1/30 X 100% = 3.3%
    - Universal/*Arabesque* (27) = 29/30 X 100% = 96.7%
        1) Calligraphy (9) = 9/30 X 100% = 30%
        2) Flora (7) = 7/30 X 100% = 23.33%
        3) Geometry (11) = 11/30 X 100% = 36.67%
        4) *Muqarnas* (0) = 0/30 100% = 0%
c. Highest concentration of ornaments:
    - Interior (21)
        1) *Mihrab* = 5
        2) *Zulla* = 9
        3) *Mimbar* = 1
        4) Fence, inner dome, accesories = 6
    - Exterior (9)
        1) Tower = (-)
        2) *Wudhu* spot, *bedug* = (-)
        3) Dome, veranda, gate, fence, accesories = 9
d. Conclusion:
    - Local/traditional ornament contents = 10% (minority)
    - Universal ornament contents = 90% (majority)
    - Dominant ornament = Geometry (36.67%)

- Ornament contents concentration = Interior field.

Nine city (*kotamadya*) governments: (1) Bandung, (2) Banjar, (3) Bekasi, (4) Bogor, (5) Cimahi, (6) Cirebon, (7) Depok, (8) Sukabumi, and (9) Tasikmalaya.

The tables of typological entity analysis, statistic analysis, and entity recapitulation show that:

First, all mosques contains ornaments. This reflects that ornaments and mosques are inseparable. The concept of a mosque as a holy premise or *Rumah Allah* (God's house) has endowed the ornaments with divine meanings as well.

Second, the highest number of ornament entities is in Cirebon Great Mosque: 53 entities with the composition of 42 universal or *Arabesque* ornament entities (80.77%) and 10 local/regional ornament entities (19.23%). The lowest number of ornaments is in Garut Great Mosque (7) with the composition of 7 universal or *Arabesque* ornaments (100%),

Table 2:
Recapitulation Table of Typological Data and Ornament Contents
in West Java City (*Kotamadya*) and Regency (*Kabupaten*) Great Mosques

NO.	MOSQUES LOCATION	AMOUNT OF ENTITY	LOCAL (%)		UNVERSAL (%)		CALLIGRAPHY (%)		FLORAL (%)		GEOMETRY (%)		MUQARNAS (%)		MIHRAB / NISCHE	PRAYER ROOM/ HALL	MIMBAR	DOME	MINARET	FOUNTAIN	COLOUM. DOME	ORNAMENT CONCENTRA TION
1	KAB. BANDUNG	29	-	0%	29	100.00%	8	27.59%	8	27.59%	13	44.83%	-	-	6	8	-	10	1	-	4	Interior
2	KAB. BANDUNG BARAT	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
3	KAB. BEKASI	15	-	0%	15	100.00%	1	6.67%	1	6.67%	13	86.67%	-	-	-	7	1	-	2	-	5	Interior
4	KAB. BOGOR	48	2	4.17%	46	95.83%	14	29.17%	-	-	31	64.58%	1	2.08%	8	16	-	3	-	1	20	Interior
5	KAB. CIAMIS	37	-	0.00%	37	100.00%	10	27.03%	4	10.81%	23	62.16%	-	-	3	16	1	7	3	1	6	Interior
6	KAB. CIANJUR	43	3	6.98%	40	93.02%	5	11.63%	5	11.63%	31	72.09%	-	-	8	9	2	7	1	2	14	Interior
7	KAB. CIREBON	20	-	0.00%	20	100.00%	5	25.00%	1	5.00%	14	70.00%	-	-	5	5	-	3	-	-	7	Interior
8	KAB. GARUT	7	-	0.00%	7	100.00%	4	57.14%	-	-	3	42.86%	-	-	4	2	-	1	-	-	-	Interior
9	KAB. INDRAMAYU	29	7	24.14%	22	75.86%	12	41.38%	1	3.45%	-	0.00%	-	-	14	4	2	2	-	3	6	Interior
10	KAB. KARAWANG	40	6	15.00%	34	85.00%	11	27.50%	13	32.50%	10	25.00%	-	-	13	14	8	1	1	1	2	Interior
11	KAB. KUNINGAN	20	1	5.00%	19	95.00%	2	10.00%	4	20.00%	13	65.00%	-	-	7	4	1	2	1	-	5	Interior
12	KAB. MAJALENGKA	21	6	28.57%	15	71.43%	10	47.62%	4	19.05%	1	4.76%	-	-	7	4	4	6	-	-	-	Interior
13	KAB. PURWAKARTA	16	6	37.50%	10	62.50%	5	31.25%	2	12.50%	3	18.75%	-	-	-	3	3	1	1	5	3	Interior
14	KAB. SUBANG	31	1	3.23%	30	96.77%	13	41.94%	12	38.71%	5	16.13%	-	-	8	4	2	9	2	-	6	Interior
15	KAB. SUKABUMI	47	3	6.38%	44	93.62%	14	29.79%	12	25.53%	18	38.30%	-	-	11	17	2	2	1	2	12	Interior
16	KAB. SUMEDANG	20	4	20.00%	16	80.00%	7	35.00%	6	30.00%	3	15.00%	-	-	6	6	1	-	-	-	7	Interior
17	KAB. TASIKMALAYA	14	-	0.00%	14	100.00%	1	7.14%	1	7.14%	12	85.71%	-	-	8	-	-	1	1	-	4	Interior
18	KODYA BANDUNG	30	3	10.00%	27	90.00%	9	30.00%	7	23.33%	11	36.67%	-	-	5	9	1	6	-	-	9	Interior
19	KODYA BANJAR	19	-	0.00%	19	100.00%	6	31.58%	6	31.58%	7	36.84%	-	-	9	1	1	5	-	-	3	Interior
20	KODYA BEKASI	39	-	0.00%	39	100.00%	9	23.08%	16	41.03%	14	35.90%	-	-	10	6	2	7	1	-	13	Interior
21	KODYA BOGOR	11	-	0.00%	11	100.00%	1	9.09%	2	18.18%	8	72.73%	-	-	-	2	-	-	-	-	9	Interior
22	KODYA CIMAHI	11	-	0.00%	11	100.00%	3	27.27%	-	-	8	72.73%	-	-	-	2	-	1	3	-	5	Interior
23	KODYA CIREBON	52	10	19.23%	42	80.77%	11	21.15%	12	23.08%	19	36.54%	-	-	8	12	4	7	1	1	19	Interior
24	KODYA DEPOK	42	1	2.38%	41	97.62%	10	23.81%	3	7.14%	28	66.67%	-	-	10	13	2	5	1	-	11	Interior
25	KODYA SUKABUMI	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
26	KODYA TASIKMALAYA	12	-	0.00%	12	100.00%	4	33.33%	3	25.00%	4	33.33%	1	8.33%	8	1	1	-	-	2	2	Interior
	JUMLAH	653	53		600		175		123		292		2		158	165	38	86	20	18	172	

meaning none of them is local or regional ornaments.

The fact shows that the level of society appreciation towards mosque ornamental art as well as local potential is relative. Cirebon great mosque was established within the area rich in ornaments manifesting its identity. The mosque ornaments reflect a society appreciative not only to the local identity but also to Islamic identity. Ironically, Garut whose culture possess wealth of local ornaments has lack of local mosque ornaments as it adopts the *Arabesque* style exclusively.

Third, all the mosques (100%) contain universal or *Arabesque* ornament style. However, only some of them contain local/regional ornament styles. The fact shows that the authentication spirit brings about the adoption of its reflective values as a consequence. In this case, the functions of Islamic ornaments (*Arabesque*) are borrowed in order to create a complete (*kaffah*), perfect (*kamil*), and universal (*syamil*) Islamic art image.

Fourth, amounting to 11 (45.83%) out of 24 mosques contain universal *Arabesque* ornaments exclusively: (1) Bandung Regency, (2) Bekasi Regency, (3) Ciamis Regency, (4) Cirebon Regency, (5) Garut Regency, (6) Tasikmalaya Regency, (7) Banjar City, (8) Bekasi City, (9) Bogor City, (10) Cimahi City, and (11) Tasikmalaya City. From the re-traditionalization perspective, the above facts show a rather contraproductive character. Authentication spirit results in the jeopardizing of the roles and functions of local ornaments.

Fifth, all mosques place the universal or *Arabesque* style as its dominant ornaments (with the contents varying from 62.50% to 100%). From the authentication point of view, the fact proves there is a correlation between the spirit or the influence of Islamic revival/purification movement and the application of mosque ornaments. Mosque, in this case, is constructed as the medium to reveal ideology, aesthetic values, tastes, symbols and new, newness and renewable

thoughts in Islam, including understanding older values within the context of the spirit of Islamic purification and revival.

Sixth, all mosques place local/regional ornaments as the minority (with contents varying from 0% to 37.50%). From the re-traditionalization point of view, the above fact seems contra-productive. Authentication spirit brings about consequences. The roles and functions of local ornaments are now in jeopardy.

Seventh, the domination of ornament entities based on their groups or typologies are described as follow:

- Most dominant ornaments: geometry (from 36.54% to 86.67%). Geometrical ornaments dominate in 15 mosques (62.50%), with the Bekasi regency great mosque at the highest position (86.67%) and the Cirebon city mosque at the lowest (36.54%).
- Calligraphical ornament group is dominant in 6 mosques (the lowest in Purwakarta regency with 31.25% and the highest in Garut regency with 57.14%).
- Flora ornament group is only dominant in two mosques: Karawang regency great mosque (32.50%) and Bekasi city great mosque (41.03%).
- In Tasikmalaya city mosque, there is a balance in the composition between the calligraphy and geometry group (33.3% each).
- *Muqarnas* ornament group, a universal or *Arabesque* ornament group, appears less frequently since it only exists in two mosques only (8.3%): Bogor regency and Tasikmalaya city great mosques. If the ornaments are ranked based on their appearance, their positions are: (1) geometry, (2) calligraphy, (3) flora, and (4) *Muqarnas*.

It shows that in Indonesia, particularly in West Java, geometrical and calligraphical ornaments are the most favored. In various literatures, geometrical and calligraphical type of *Arabesque* pattern are identified as the strongest Islamic art images due to their prominent and divine status and symbols. Geometry is closely related to carefully measured art which is in turn related to the non-anthrophomophic images as well as to the classical era scientists who developed

variations of geometry and exact sciences (Fukushima, 2004). Meanwhile, calligraphy art is mentioned in the same breath as the *Al-Qur'an* (Koran) manuscript. *Al-Qur'an* is Arabic calligraphy and vice versa. There is no intention of separating the two in a Muslim's mind.

Eighth, based on the table above, from the recapitulation of the distribution of 657 ornament entities, the content composition will be concentrated hierarchically on:

- Around 447 entities (68.03%) in interior sector and 210 entities (31.96%) in exterior sector.
- From the above numbers, the most dominant distribution of entites in interior sector is in *zulla* or communal prayer place (165 entities or 25.11%) and *mihrab* (158 entities or 24.04%). Meanwhile in the exterior sector, there are pillars and outer domes with the dominating 172 entities (26.10%).
- The lowest entity distribution is in the appearance of inner dome (86 entites or 13.08%), tower/minaret (20 entities or 3.04%), and *wudhu* place (18 entities).

This means that the more sacred a room is the richer and more beautiful the ornaments turn out to be. Muslims have great respect towards sacred spaces or elements and express their respect through aesthetics and ornaments (Hattstein & Delius, 2004). The opinion that considers ornament as a disturbance to the solemnity of a prayer is irrelevant. This research proves that ornament dominates the rooms such as *zulla* and *mihrab*; the places that demand solemnity the most. This signifies that the existence of ornaments as well as its correlation to solemnity depends on its contemplative aspects.

Nineth, all mosques have the functions of beauty, identity, and Islamic understanding since there are no signs of anthropomorphism. One of the missions of the Islamic revival and purification is the return to the basic foundation: *Al-Qur'an* (Koran) and *Al-Hadith* (legacy of Prophet Muhammad). Without talking about the criteria of *Al-Hadith* and their interpretation of art, Muslims are very careful at avoiding

the practices of depicting animate beings. In this perspective, the approach of faith is more prominent than the consideration solely based on shapes and aesthetic styles (Critchlow, 1983; Yatim, 1989; and Piotrovski & Vrieze, 2000).

CONCLUSION

From the quantitative data above, it is concluded that *Arabesque* style further demonstrate its universality and domination within all city and regency mosques in West Java, Indonesia. This is due to the impact of Islamic authentication spirit. The *Arabesque* ornaments are adopted and recycled to express the spirit of new Islam whose characters refer to former models of thoughts, practices, and objects as the reflection of the spirit of integrity.

At this point, the rapid existence of universal authentic Islamic ornaments has been posing a threat to various local-regional values (*bhinneka*, pluralism) that have been existing as both the national and regional identities. It implies that the spirit of pluralism in traditional art and culture in the ornament sector is not always able to get along with the spirit of Islamic modernisation. A universal Islamic formalization seems to threaten Indonesian plurality. "Localism" will turn into "globalism" or Islamic "universality". The regionalistic, pluralistic, and heterogenous spirit of preservation and development may clash with the issues of revival or purification that tend to be universalistic, singular, and homogenous.

In the context of authentication, *Arabesque* is an Islamic or *Al-Qur'anic* art, not only in its base (foundation) but also in its implementation; thus, becoming a media as well as a standard or foundation to express the intended authentic integrity. It is in this perception that the West Java mosque ornaments are being transformed following their society, from being uprooted from the tradition and locality to getting rooted in the universal Arabia.

West Java mosque ornament styles are entering a new age: the shift from the

syncretic (acculturation) era to the authentic era. Overall, West Java mosque ornaments are undergoing enculturation, as it generally accepts external influences and engage within it without an effort to develop its own independent stucture. Moreover, the process mostly leaves out its former original identity and let external ornaments (*Arabesque*) take over. It is a process of merging tradition and private expression, and the gradual annihilation of older values by the recent ones. The idea may originate from individual creation but afterwards it may involve society, leading into transformation in a greater scale.

References

Al-Faruqi, Isma'il Raji. (1998). *Atlas Budaya Islam.* Bandung: Penerbit Mizan, translation.

Amin, Ahmad. (1993). *Islam dari Masa ke Masa.* Bandung: Remaja Rosda Karya, translation.

Ansyari, Fuad. (1993). *Masa Depan Umat Islam Indonesia.* Jakarta: Penerbit Al-Bayan.

Appiah, Anthony K. (1994). *Multiculturalism: Examining the Politics of Recognition by Charles Taylor.* USA: Princeton University Press.

Bakker, J.W.M. (2005). *Filsafat Kebudayaan.* Yogyakarta: Penerbit Kanisius.

Barliana, M. Syaom. (2010). *Tradisonalitas dan Modernitas Tipologi Arsitektur Masjid.* Bandung: Metatekstur.

Barliana, M. Syaom. (2011). *Arsitektur, Kekuasaan, dan Nasionalitas.* Bandung: Metatekstur.

Beg, M. Abdul Jabbar. (1988). *Seni dalam Peradaban Islam.* Bandung: Penerbit Pustaka.

Castera, Jean-Marc. (1996). *Arabesques: Art Decoratif Au Maroc.* London: ACR Edition.

Critchlow, Keith. (1983). *Islamic Patterns.* London: Thames and Hudson.

Dienaputra, Reiza D. (2011). *Sunda: Sejarah, Budaya, dan Politik.* Bandung: Sastera UNPAD (Universitas Padjadjaran) Press.

Djelantik, A.A.M. (1999). *Estetika.* Bandung: Penerbit MSPI.

Ekadjati, Edi S. (2005). *Kebudayaan Sunda*, Jilid I dan II. Jakarta: Pustaka Jaya.

Esposito, John L. (1992). *Islam dan Pembangunan.* Jakarta: Rineka Cipta, translated by Sahat Simamora.

Fanani, Ahmad. (2009). *Arsitektur Masjid.* Yogyakarta: Penerbit Bentang.

Faridl, Miftah. (1995). *Masjid.* Bandung: Penerbit Pustaka.

Fox, James J. (2002). *Agama dan Upacara: Indonesian Heritage 9.* Jakarta: Buku Antar Bangsa.

Frishman, Martin & Hasan Uddin Khan. (2007). *The Mosque.* London: Thames and Hudson.

Fukushima, Catherine. (2004). *Islamic Art and Geometric Design*. New York: Metropolitan Museum of Art.

Geertz, Clifford. (1995). *Kebudayaan dan Agama.* Yogyakarta: Penerbit Kanisius.

Gibb, H.A.R. (1995). *Aliran-aliran Modern dalam Islam.* Jakarta: Penerbit Bulan Bintang, translation.

Golomb, Jacob. (1995). *In Search of Authenticity.* London: Routledge.

Hamzuri. (2000). *Warisan Tradisional itu Indah dan Unik.* Jakarta: Depdikbud (Departemen Pendidikan dan Kebudayaan).

Harsojo. (1979). "Kebudayaan Sunda" in Koentjaraningrat [ed]. *Manusia dan Kebudayaan di Indonesia*. Jakarta: Penerbit Djambatan.

Hasan, Raziq. (2002). "Eksplorasi Karakteristik Ornamen Arsitektur Islam Menurut Al-Qur'an". *Unpublished Master of Art Thesis*. Bandung: Faculty of Art and Design ITB [Bandung Institute of Technology].

Hattstein, Markus & Peter Delius. (2004). *Islam, Art, and Architecture.* UK: Konemann.

Holod, Renata. (1997). *The Mosque and Modern World Since the 1950s.* London: Thames and Hudson.

Iqbal, Muhammad. (2008). *The Recognition of Thought in Islam.* Jakarta: Jalasutera, translated by Ali Audah, Taufik Ismail & Gunawan Muhammad.

Kuntowijoyo. (1998). *Paradigma Islam: Interpretasi untuk Aksi.* Bandung: Penerbit Mizan.

Lee, Robert D. (1997). *Mencari Islam Autentik.* Bandung: Penerbit Mizan.

Madjid, M. Nurcholish. (1992). *Islam, Kemodernan, dan Keindonesiaan.* Bandung: Penerbit Mizan.

Munir, Misbahul. (2004). *Kaligrafi Al-Qur'an dan Ornamen Islam*, Jilid I dan II. Jakarta: Penerbit Binawan.

Munro, Thomas. (1970). *Form and Style in the Arts.* London: Thames and Hudson.

Nasr, Seyyed Hossein. (1993). *Spiritualitas dan Seni dalam Islam.* Bandung: Penerbit Mizan, translation.

Nata, Abuddin. (2006). *Metodologi Studi Islam.* Jakarta: Raja Grafindo.

Piotrovski, Mikhail B. & John Vrieze. (2000). *Art of Islam: Heavenly Art.* London: Thames and Hudson.

Postrel, Virginia. (2004). *The Substance of Style.* New York: Harper Collins and Perennial.

Rahmat, M. Imdadun. (2003). *Islam Pribumi.* Jakarta: Penerbit Erlangga.

Sahidin, Ahmad. (2009). *Aliran-aliran dalam Islam.* Bandung: Salamadani.

Sumalyo, Yulianto. (2006). *Arsitektur Mesjid.* Yogyakarta: Gadjah Mada University Press.

Surjadi, A. (1974). *Masyarakat Sunda, Budaya, dan Problema.* Bandung: Penerbit Alumni.

Suryanegara, Ahmad Mansur. (1998). *Menemukan Sejarah*: *Pergerakan Islam di Indonesia.* Bandung: Penerbit Mizan.

Syariati, Ali. (1995). *Islam, Mazhab Pemikiran, dan Aksi*. Bandung: Penerbit Mizan, translation.

Syarif, M.M. (1990). *Iqbal tentang Tuhan dan Keindahan.* Bandung: Penerbit Mizan, translation.

Tabroni, Roni. (2007). *Transformasi Sosial Berbasis Kearifan Lokal di Jawa Barat.* Bandung: Setda Jabar (Sekretariat Daerah Jawa Barat).

Taylor, Charles. (1992). *The Ethics of Authenticity.* California: Harvard University Press.

Tjandrasasmita, Uka. (2009). *Arkeologi Islam Nusantara.* Jakarta: KPG Gramedia.

Toekio, M. Soegeng. (2000). *Mengenal Ragam Hias Indonesia.* Bandung: Penerbit Angkasa.

van der Hoop, A.N.J. (1949). *Ragam-ragam Perhiasan Indonesia.* Djakarta: n.p. [no publisher].

Wade, David. (1976). *Pattern in Islamic Art.* London: Studio Vista.

Walker, John A. (1989). *Design History and the History of Design.* London: Thames and Hudson.

Wallschlaeger, Charles & Cynthia B. Snyder. (1992). *Basic Visual: Concepts and Principles.* New York: Mc Craw-Hill.

Warnaen, Suwarsih. (1987). *Pandangan Hidup Orang Sunda.* Jakarta: Depdikbud (Departemen Pendidikan dan Kebudayaan).

Watt, William Montgomery. (1997). *Fundamentalisme Islam dan Modernitas.* Jakarta: Raja Grafindo Persada, translation.

Wilson, Eva. (1991). *Islamic Design.* London: British Museum Publication.

Yatim, Othman Mohd. (1989). *Kesenian dalam Tamadun Islam.* Kuala Lumpur: Dewan Bahasa dan Pustaka Malaysia.

Yudoseputro, Wiyoso. (1983). *Kesenian Tradisional Indonesia.* Bandung: Penerbit Angkasa.

Yudoseputro, Wiyoso. (1986). *Pengantar Seni Rupa Islam di Indonesia.* Bandung: Penerbit Angkasa.