

The Elements of Local and Non-Local Mosque Architecture for Analysis of Mosque Architecture Changes in Indonesia

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-----ABSTRACT-----

The mosque architecture that deserves to use as a starting point in the analysis of architectural changes in Indonesian mosques is the Wali mosque as an early generation mosque in Indonesia. As a reference, the architectural element characteristic of Wali mosque (local mosque) needs to be known, so that this paper aims to find a description of a local mosque (Wali mosque), and also description of architectural elements of non-local mosques (mosques with foreign cultural context) because one of the causes of changes in mosque architecture is cultural factors. The findings of this paper are expected to be input for further studies on the details of physical changes in the architectural elements of mosques in Indonesia. The study subjects taken were 6 Wali mosques that were widely known by the Indonesian Muslim community as Wali mosques and 6 non-local mosques that were very well known and frequently visited by Indonesian Muslim communities. Data obtained from literature studies, interviews and observations. The analysis is done by sketching from visual data, critiquing data, making interpretations, making comparisons and compiling the chronology of the findings. This paper can conclude the characteristics of each architectural elements of local mosque in Indonesia and non-local mosques.

KEYWORDS – architecture, change, culture, local mosque, non-local mosque

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I. INTRODUCTION

According to an architectural definition, Mosque is a simple building that the most important is an open space oriented toward the Qibla and surrounded by a barrier that does not have to be a wall [1]. Mosques have undergone architectural changes since the early era of the development of Islam to the present day. The factors that caused the change was : flexibility in Islamic law that did not provide specific guidance on the development of Islamic art (including mosque architecture) [2]; the flexibility and adaptability of Islamic culture to the existing environment, history and local culture; and the logical consequences of public worship facilities (especially prayers) whose functions must be carried out sustainably [3].

The changes in mosque architecture known from the history of its development at the national and international level. The changes in mosque architecture at the international level known from the Early period, the Classical period, the Middle period, the Empire period, to the Modern period [4]. While changes in mosque architecture at the national level known in developments from the Wali period, the Colonial period, and the period after Independence [5]. The period after Independence identified as changes in the Orde Lama period, the Orde Baru period, and the Reformation period [6].

The diversity of mosque architecture as a result of the process of change found in mosques in Indonesia since the Wali era to the present. In the context of the development of mosques in Indonesia, the mosque architecture of the Wali era is considered as the prototype of the early era mosques so that it is worthy of being a reference to see the changes in mosque architecture in Indonesia today. The characteristics of the mosque of the Wali era have been studied, among others, by Ahmed E.I Wahby [7], but in details of each mosque element characteristics, it is still interesting to develop.

From initial field observations known that after the change process showed the application of non-local mosque elements in the local mosques. This condition indicates the possibility of the influences of the foreign culture because cultural change can affect architectural change [8]. The effect of the cultural change does not cause all elements of the mosque architecture change, but there are elements of the mosque that is constancy.

To be convinced that the element of the local mosque after the process of change took elements of non-local mosques, a detailed description of the non-local mosque element was needed. This paper aims to answer

these needs by making the description of architectural elements characteristics of the local and non-local mosque. This paper is expected to contribute as data and input for a further study of changes in mosque architecture in Indonesia.

II. LITERATURE REVIEW

2.1 Mosque Architecture

A mosque is a building whose important element is only an open space oriented towards the Qibla (the direction of the Kaaba in Mecca) and surrounded by a barrier that does not have to be a wall [1]. The mosque is also understood to be a religious building of the Moslem whose functions and roles are influenced by the environment, place, era where the mosque was established [9]. The development of mosque architecture as the effect of the existing environment, history, and local culture has produced several mosque typologies with various architectural elements.

2.2 Typology of Mosque Architecture

In general, mosque building typologies to be categorized into Hypostyle type, Iwan type, Central Dome type, and Non-Hypostyle type [4].

Hypostyle Mosque is a mosque which the prayer hall is consist of rows of vertical support structures or a repetitive of columns. Hypostyle type is the tendency of vernacular architecture by applying forms, patterns of culture and environment or the local language where the mosque built. In the Arab country and beyond, hypostyle architecture is characterized by an inner courtyard or atrium surrounded by porticoes. This atrium in mosque architecture called Sahn and the space with arcade surrounds Sahn is called Riwaq. The advantages of the hypostyle pattern for large mosques is quite well because there is open space in the middle of the building that can flow the air. The Hypostyle type can be grouped again into the Hypostyle with Dome Accent and Hypostyle with Domical Vaulting. This type often found in mosques of the early period of the development of Islam.

Iwan Mosque is a mosque whose prayer hall is formed by one to four Iwan who surround the courtyard. Iwan is a room or rectangular area, with three walls, while one side is fully open. Iwan usually has half a dome with muqarnas ornaments. This type is popular in the Middle Ages and still dominant in Iran today.

Central-Dome Mosque is a mosque whose prayer hall are dominated by the existence of the main-dome surrounded by smaller or lower semi-domes (half domes). This type introduced in the 15th-century Ottoman era.

Non-Hypostyle Mosque, which is a mosque that has neither Sahn nor Iwan. This type of mosque usually has a mosque yard on the front, side or back of the mosque formed by a fence around the mosque. This type is widely-applied in Southeast Asia. Like the hypostyle mosque, the non-hypostyle mosque seen as a vernacular form that applies 'local language' in its architecture.

Based on the typology of the mosque above, the vernacular mosque or local mosque in Indonesia belongs to the Non-Hypostyle type because it does not have Sahn and Iwan, but generally has a front yard, side or backyard of the mosque. From the mosque typology above, it also concluded that the mosque's architectural elements that are unique to the mosque beside non-hypostyle are Sahn, Riwaq, Iwan, and Dome.

2.3 Elements of Mosque Architecture

The architectural elements that characterize the mosque building grouped into 2, namely the elements related to the prayer procession and the elements not related to the prayer procession [1]. Both groups of mosque architectural elements will review on the architecture of local mosques and non-local mosques.

2.3.1 Elements of Local Mosque Architecture

The meant by local mosque is a mosque that has the same characteristics as a mosque at the beginning of the development of Islam in Indonesia which is much influenced by the environment and local culture. This mosque categorized as the Wali Mosque in Darmayanti's research [5]. Local mosque architectural elements related to the procession of worship (prayer) include bedug, minaret (mosque tower), ablution place, mihrab, minbar, prayer hall/haram room, and serambi (veranda). While the mosque architectural elements that are not related to the prayer procession include: tajug roof (a pyramidal or pyramid square roof), gate (entrance of mosque complex), fences around the mosque, and mosque ornaments [1]. Bedug is a tool used in Indonesian communities to call people to warn of the entry of prayer times. This tool used in communities where many members of the residence are far from the mosque, and hard to hear with the sound of adzan (call for prayer) [10]. The minaret is a specific building for a muezzin calling for an adzan. The minaret has a rectangular or square plan or circle. This form is a precedent or precursor of a tower building rooted in a culture that is geographically local [11]. Ablution place is a place for ablution activities. Ablution is to purify with water on

certain limbs (face, hands, head, and both legs) in a specific way according to the Shari'a (Islamic religious law) before praying. Mihrab is the place where the Imam leads the prayer congregation. The form of the mihrab has changed without changing the function. At first, the mihrab was a decorative form on the wall of the Qibla direction, developing into space where Imam prayed [1]. Mihrab is also an element that is the center of attention of the interior decoration of the mosque [3]. The minbar (pulpit) is where the khatib or sermon preaches. The position of the minbar is generally to the right of the mihrab. The prayer hall is the main prayer room where one of the walls is the Qibla direction wall. Serambi (veranda) is a prayer room and other activities located at the front of the mosque or to the east of the prayer hall (mosque in Indonesia) which has a separate roof from the roof of the prayer hall.

2.3.2 Element of Non-Local Mosque Architecture

What is meant by non-local mosque is a mosque that is heavily influenced by the environment and non-local culture so that it has different characteristics from the local mosque. The architectural elements of non-local mosques related with the prayer procession are minaret (mosque towers), ablution place, mihrab, minbar (pulpit), prayer hall (haram room), and riwaq. While the mosque architectural elements that are not related to the prayer procession are: dome roof, arcade/arched portal, mosque gate, and mosque ornaments in the form of calligraphy, Arabesque, and muqarnas [1]. Muqarnas is the three-dimensional patterns on the ceiling resemble stalactites.

III. METHODS

This research classified into historical qualitative research. Data obtained from the literature include the results of previous studies related to the architecture of local mosques and non-local mosques, interviews with the managers of mosques, and from observations to several local mosques and non-local mosques. Some photographs re-sketched to clarify the research variables to be analyzed. The data analyzed by interpretive and comparative methods. Interpretation is carried out on form, space, while the comparison is carried out by comparing the elements characteristics. From the results of the analysis obtained characteristics of each mosque architecture element; including its similarity and difference.

IV. RESULT AND DISCUSSION

4.1 Elements of Local Mosque Architecture

The local mosque used as the case in this paper is six Wali Mosques, namely: Demak Great Mosque in Demak, Cirebon Grand Mosque or Sang Cipta Rasa Mosque in Cirebon, Banten Great Mosque in Banten, Menara Kudus Mosque or Al-Aqsa Manarat Qudus Mosque in Kudus, Mantingan Mosque or Ratu Kalinyamat Mosque in Jepara, and Panjunan Mosque or Red Mosque in Cirebon.



Demak Great Mosque (photo in 1962)



Cirebon Great Mosque



Banten Great Mosque



Menara Kudus Mosque



Mantingan Mosque



Panjunan Mosque (photo in 1978)

These mosques have chosen because they still have elements of the Wali mosque type which are relatively still maintained, and are often used as a case in research related to the architecture of the Wali mosque. The analysis of mosque architectural elements from these six Wali mosques is as follows :

4.1.1 Minaret



The minaret of Demak Great Mosque



The minaret of Banten Great Mosque



The minaret of Menara Kudus Mosque



The minaret of Mantingan Mosque

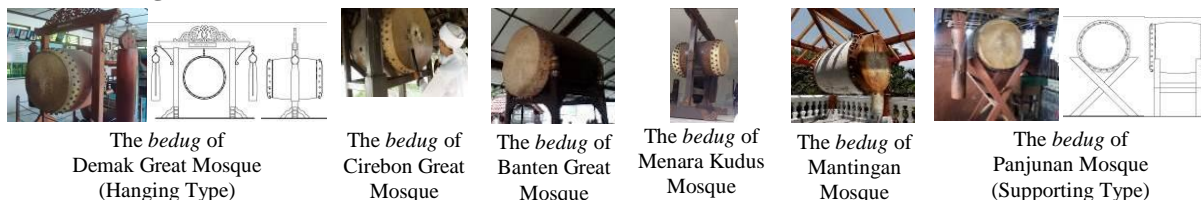


The minaret of Panjunan Mosque (photo in 1978)

Minaret is a new element in the local mosque because in the early days of construction the mosque did not have a minaret except the Menara Kudus mosque. The Great Mosque of Cirebon does not have a minaret, while the Panjunan mosque even though it currently does not have a minaret, the local community had built a minaret in 1978 which dismantled. The five minarets above have the same function namely the place echoed the

sound of the call to prayer or bedug as a sign of the arrival of prayer times and the identity of the mosque. Only the Menara Kudus mosque minaret in the top room is placed in a bedug, while the other tower tops placed loudspeaker equipment. Although the form of the five minarets varies, in general, the form of the tower consists of the lower part (foot), middle (body), and peak (head). Spire varies; there is a tajug roof (Menara Kudus mosque), a dome (Demak Great Mosque), a lotus shape (Banten Great Mosque), and a flat plate (Kalinyamat mosque). All towers are square, except for the Great Mosque of Banten which has an octagonal structure. The position of the minaret is always separate from the mosque building, and there is only one piece.

4.1.2 Bedug



The bedug of Demak Great Mosque (Hanging Type)

The bedug of Cirebon Great Mosque

The bedug of Banten Great Mosque

The bedug of Menara Kudus Mosque

The bedug of Mantingan Mosque

The bedug of Panjunan Mosque (Supporting Type)

There are two types of bedug, the bedug that is hung and the bedug that is stacked on the certain structure. The position of the bedug is in the front serambi, except at the Menara Kudus Mosque, where the bedug is placed in the minaret room, while another bedug is placed in the serambi (veranda).

4.1.3 Ablution Place



The ablution place of Demak Great Mosque

The ablution place of Cirebon Great Mosque

The ablution place of Banten Great Mosque

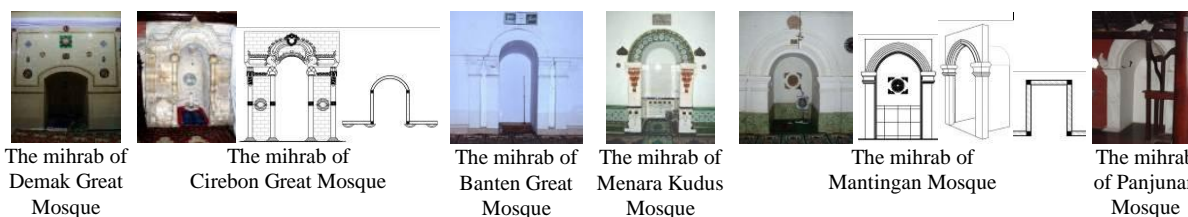
The ablution place of Menara Kudus Mosque

The ablution place of Mantingan Mosque

The ablution place of Panjunan Mosque

There are several types of ablution places. The first type, the pool type ablution. The person who has his ablutions enters into the ablution pool. The remains of this pool type ablution can still be seen today at the Great Mosque of Demak, the Great Mosque of Banten and the Mantingan Mosque. The second type, the place of ablution type which is the method of taking the water for ablution by or not using the dipper (gayung). The remains of this type ablution still are seen in the Cirebon Grand Mosque. The third type, a water reservoir type with faucets. This type is also often found in mosques that exist today. At the first and third type of ablution place, the position of the ablution is in a standing position. While at the second type ablution place with a squat or half-standing position. The location of ablution is generally in the north of the prayer hall or the serambi.

4.1.4 Mihrab



The mihrab of Demak Great Mosque

The mihrab of Cirebon Great Mosque

The mihrab of Banten Great Mosque

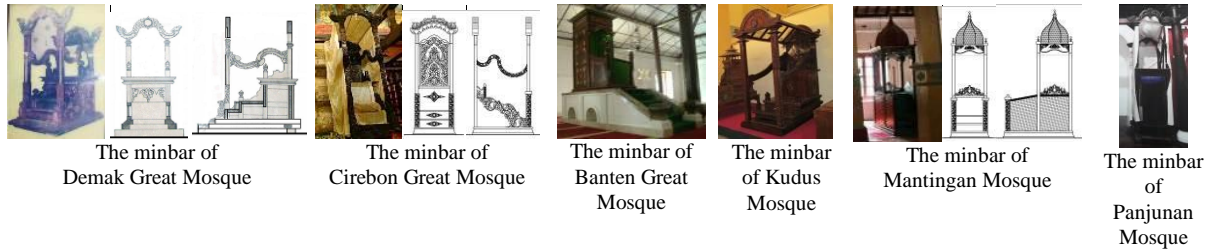
The mihrab of Menara Kudus Mosque

The mihrab of Mantingan Mosque

The mihrab of Panjunan Mosque

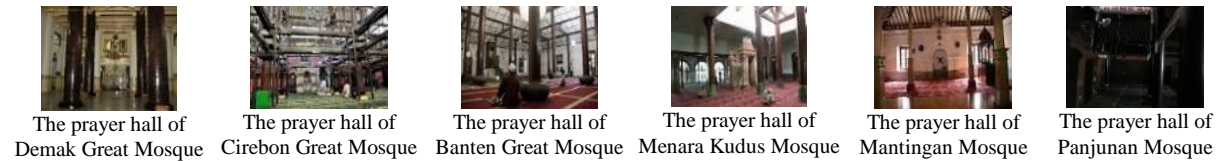
The mihrab plan on the local mosque is rectangular in the direction towards the Qibla except for the Great Mosque of Cirebon, which has a curved Qibla side. The size of the length of the mihrab allows the position of the body of the priest (Imam) to be full inside the mihrab. The three interior walls are flat, upright, except for the mihrab of the Great Mosque of Cirebon, which has a curved wall at Qibla side. The shape of the ceiling of this mihrab room curves in one direction to the side. The frame of the mihrab room decorated with local ornaments, as well as some mihrab interior walls also decorated with local ornaments.

4.1.5 Minbar



The position of the minbar apart from the Qibla side wall in the prayer hall. The minbar has three steps of stairs. Part of the minbar which is the room of sermons (khatib) generally not used a roof, except the Mantingan mosque which used the dome roof and Banten great mosque which used the tajug roof. At the front of the lowest step of stairs, there are use the entrance portal, and some are without an entrance portal.

4.1.6 Prayer Hall



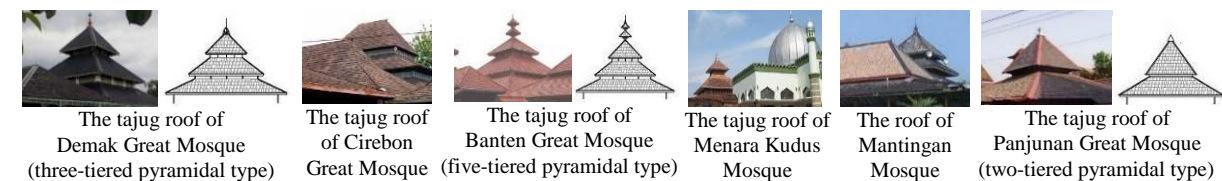
The prayer hall of the mosque is generally square except the mosque in Cirebon which generally rectangular to the side. In the center of the prayer hall are columns of x roof structures called Soko Guru. Part of the prayer hall functioned as prayer rooms for female worshipers called Pawestren.

4.1.7 Serambi



There is only a front serambi (veranda) and no side serambi. Rectangular serambi plan with a long side to the side. This space is open or not walled except the side of the Qibla direction which is walled and at the same time is the wall of the prayer hall. In the center of the serambi are columns supporting the serambi roof.

4.1.8 Roof



The main building is generally with tajug roof (a pyramidal or pyramid square roof) with three-tiered although there is a two-tiered pyramidal roof, namely the Panjunan Mosque, and five-tiered pyramidal roof, the Great Mosque of Banten. At the top of the tajug roof is placed an ornament element called mustoko. Serambi (veranda) with limasan roof (a four-sided sloping trapezoidal roof with two pointed locations at the top).

4.1.9 Fence



There is a fence around the mosque in the form of a brick wall as high as a person standing or taller. At the top of the fence is generally given a formation ending which is a stylization of the shape of the tajug roof.

4.1.10 Gate



The gate of Demak Great Mosque (photo in 1962)



The gate of Cirebon Great Mosque



The gate of Banten Great Mosque



The gate of Menara Kudus Mosque



The gate of Mantingan Mosque



The gate of Panjunan Mosque

There are several types of Wali mosque gate, namely paduraksa, candi bentar, and semar tinandu. Candi Bentar gate has a wide entrance. The flat facing side is like a slice of a shape. Candi Bentar gate located in Banten Great Mosque, Menara Kudus Mosque, Mantigan Mosque, and Panjunan Mosque. Paduraksa gate has a form that is intact and not split, with doors or without doors, the roof is stacked up. Paduraksa gate located in the Cirebon Grand Mosque. Semar tinandu gate with a limasan roof and not supported by a column named soko guru, but with beam named blandar. The Semar tinandu gate once found in Demak Great Mosque.

4.1.11 Ornament



The ornaments of Demak Great Mosque



The ornaments of Cirebon Great Mosque



The ornaments of Banten Great Mosque



The ornaments of Menara Kudus Mosque



The ornaments of Mantingan Mosque



The ornaments of Panjunan Mosque

At the top of the tajug roof is a decorative element in the form of a pineapple or lotus flower called mustoko. Ornaments in the form of an condro sengkolo inscription (time marker) found in the mihrab room (Demak Great Mosque). The column in the center of the prayer hall or serambi generally consists of the legs part, the body part, and the head part. The legs and head formed as an ornamental element of the mosque.

4.2 Elements of Non-Local Mosque Architecture

Six non-local mosques used as a reference in this paper are namely the Al-Haram Mosque in Mecca, the Nabawi Mosque in Medina, the Quba Mosque in Medina, the Al-Aqsa Mosque in Jerusalem, the Sultan Hasan Mosque in Cairo, and the Sultan Ahmad Mosque (Blue Mosque) in Istanbul.



Al-Haram Mosque, Mecca



Nabawi Mosque, Medina



Quba Mosque, Medina



Al-Aqsa Mosque, Yerusalem



Sultan Hasan Mosque, Cairo



Sultan Ahmed Mosque, Istanbul

The choice of these mosques is because it is a very popular overseas mosque and most often visited by Indonesians when carrying out Hajj and Umrah worship. The analysis of the mosque architectural elements from these six non-local mosques is as follows.

4.2.1 Minaret



The minaret of Al-Haram Mosque



The minaret of Nabawi Mosque



The minaret of Quba Mosque



The minaret of Al-Aqsa Mosque



The minaret of Sultan Hasan Mosque



The minaret of Sultan Ahmed Mosque

The minaret design of the six non-local mosques has distinctive characteristics that distinguish one from the other so that it can be said to have a different style. Some of the tower styles are as follows : *Syrian style* at Al-Aqsa Mosque. Square plan, single balcony roofed at the top of the tower with muqarnas ornaments underneath, and the dome form at the top of the minaret.

Mamluki Style at Sultan Hasan Mosque. Square plan on the bottom upward transformed into an octagonal, two roofless balconies with muqarnas below, and a pointed dome at the top of the tower.

Ottoman style at Sultan Ahmad Mosque. Square plan on the base, upward transformed into a circle, textured tower rod, three roofless balconies with muqarnas elements at the bottom, and cone shape at the top of the tower.

Al-Haram Mosque style at Al-Haram Mosque. Square plan on the bottom and upward transformed into an octagonal, two balconies roofed with octagonal roof and muqarnas ornaments underneath, a dome form at the top of the tower which ends with a crescent moon.

The Nabawi Mosque style at Nabawi Mosque. Square plan on the bottom, upward transformed into an octagonal and then a circle, four roofless balconies with muqarnas ornaments underneath, a dome form at the top of the tower which ends with a crescent moon.

In general, the main parts of the tower divided into the base of the tower (foot) with a square plan, stem (body) with an octagonal plan and or circle (on this part of the body there is a balcony that is roofed or not roofed and muqarnas elements underneath), and the spire (head) in the shape of a dome or other forms.

4.2.2 Ablution Place



The ablution place of Al-Haram Mosque



The ablution place of Nabawi Mosque



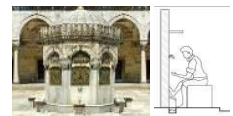
The ablution place of Quba Mosque



The ablution place of Al-Aqsa Mosque



The ablution place of Sultan Hasan Mosque



The ablution place of Sultan Ahmed Mosque

Ones of the ablution place found in non-local mosques are the type of water tube at Al-Aqsa Mosque and Sultan Hassan Mosque. In this type of water tube, people who perform ablution take water from the tub with or without a dipper. The other types are the types of the faucet from the water channels in the Al-Haram Mosque, Nabawi Mosque, Quba Mosque, and Sultan Ahmad Mosque. The location of ablution in the middle of sahn, namely the Sultan Hassan Mosque and Sultan Ahmad Mosque. The Quba Mosque even though it has sahn but the place of ablution is now outside the law because it used as an expansion of the prayer room. The position of people who perform ablution in these non-local mosques is in a sitting position.

4.2.3 Mihrab



The mihrab of Nabawi Mosque



The mihrab of Quba Mosque



The mihrab of Al-Aqsha Mosque



The mihrab of Sultan Hasan Mosque



The mihrab of Sultan Ahmed Mosque

All Mihrabs are a niche on the prayer hall wall of the Qibla direction. The mihrab frame is a curved portal with a single or a double portal. The interior walls of the mihrab decorated with calligraphy ornaments, arabesque, and muqarnas.

4.2.4 Minbar



The minbar of Al-Haram Mosque



The minbar of Nabawi Mosque



The minbar of Quba Mosque



The minbar of Al-Aqsa Mosque



The minbar of Sultan Hasan Mosque



The minbar of Sultan Ahmed Mosque

All minbar equipped with an entrance portal and shady double doors except the minbar of the Al-Haram Mosque without a portal and doors. The top of the portal decorated with muqarnas ornaments. The minbar steps consist of more than eight units. Railing minbar decorated with arabesque ornaments. The sermon (khotib) room in a rectangle with four arched portals. The roof of the minbar is a dome or a pyramid roof or a flat roof.

4.2.5 Prayer Hall



The prayer hall of Al-Haram Mosque



The prayer hall of Nabawi Mosque



The prayer hall of Quba Mosque



The prayer hall of Al-Aqsa Mosque



The prayer hall of Sultan Hasan Mosque



The prayer hall of Sultan Ahmed Mosque

The basic plan is rectangular, except for the Al-Haram Mosque which has many facets. At the center of the Qibla wall is Mihrab. The curved portal column in prayer hall is round and has ornaments on the legs and head of the column.

4.2.6 Riwaq



The Riwaq of Al-Haram Mosque



The Riwaq of Nabawi Mosque



The Riwaq of Quba Mosque



The Riwaq of Sultan Ahmed Mosque

Riwaq a breezeway or portico around Sahn shaped arcade/row of an arched portal. Column rounded arcade and on the legs and the head of the column formed as an ornament. Riwaq is an open space except for riwaq at Al-Haram Mosque given glass window dividers and mashrabiya.

4.2.7 Roof



The dome roof of Al-Haram Mosque



The dome roof of Nabawi Mosque



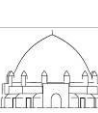
The dome roof of Quba Mosque



The dome roof of Al-Aqsa Mosque



The dome roof of Sultan Hasan Mosque



The dome roof of Sultan Ahmed Mosque



Some of the dome styles of the six non-local mosques are:
Syrian dome style at Al-Aqsa Mosque. The half-spherical dome placed on top of a circular wall supported by a row of columns.
Tuluni dome style at Sultan Hasan Mosque and Quba Mosque. The form resembles a spintop (gasing) head. Stand dome forming a rhythmic transition from the square at the base into the octagon at the top.
The Ottoman dome style at the Sultan Ahmad Mosque. The shape resembles a mushroom supported by a pillar in an eighth position.

4.2.8 Exterior Façade



Exterior façade of Al-Haram Mosque



Exterior façade of Nabawi Mosque



Exterior façade of Quba Mosque



Exterior façade of Al-Aqsa Mosque



Exterior façade of Sultan Hasan Mosque



Exterior façade of Sultan Ahmed Mosque

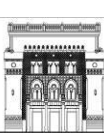


The exterior façade is dominant with an arcade form with one or two circle columns and the element of foot and column heads except for Quba Mosque. The curved type of the arc is the pointed arch-type.

4.2.9 Gate



The gate of Al-Haram Mosque



The gate of Nabawi Mosque



The gate of Quba Mosque



The gate of Al-Aqsa Mosque



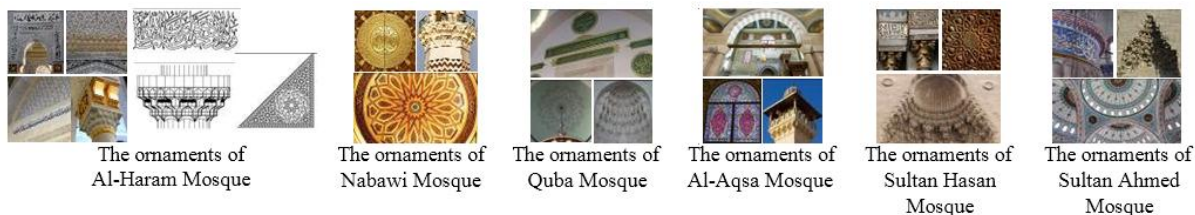
The gate of Sultan Hasan Mosque



The gate of Sultan Ahmed Mosque

The mosque gate on a non-local mosque is the main entrance to the mosque building in the form of a niche with muqarnas ornaments in the ceiling (Quba mosque, Sultan Hassan mosque, and Sultan Ahmad mosque), or in the form of an arcade with single or double columns (Haram Mosque, Nabawi Mosque, and Al-Aqsa Mosque).

4.2.10 Ornament



Ornaments dominated by Arabic calligraphy, Arabesque, and muqarnas. Arabic calligraphy is generally on walls or columns or beams or doors of mosques. Arabesque is generally on the ceiling of the dome, mashrabiya, or on the doors of the mosque. Muqarnas is generally on the column head, at the bottom of the minaret balcony, on the mihrab ceiling and the gate ceiling of the mosque.

V. CONCLUSION

The architectural elements found in local mosques and non-local mosques are minaret, ablution place, mihrab, minbar, prayer hall, roofs, gates, and ornaments. The characteristics of the architectural elements differ between local mosques and non-local mosques. The non-local mosque minaret style is not the same as the local mosque. The form of ablution place is different especially because the body position is different when ablution; at a local mosque in a standing position, while at a non-local mosque with a sitting. Mihrab of non-local mosques in the form of niches and the Imam's body position is not full in the mihrab room, while the local mosque is not a niche and the Imam's body position is full in the mihrab room. The roof of a local mosque in the form of a tajuk while the roof of a non-local mosque is dome-formed. The local mosque gate is in the form of the candi bentar, paduraksa, and semar tinandu which is on the fence line, while the non-local mosque gate is a niche or portal which is on the mosque's front wall. Local mosque ornaments in the form of mustoko, inscriptions or local motifs, while a non-local mosque ornaments in calligraphy, arabesque, and muqarnas.

The elements typical of local mosques and nonexistent in non-local mosques are bedug and serambi, while the elements that are typical of non-local mosques and not in local mosques are sahn, riwaq, iwan, and arcade. The distinctiveness and differences in the characteristics of elements between local and non-local mosques can be used as a reference for study and further analysis of architectural changes in local mosques in Indonesia.

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