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Interaction of Islamic Education Values and Local Culture in the Architecture of Jami' Gresik Mosque, East Java

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Siti Khumairotul Lutfiyah¹; Achmad Zaini²; Devi Rofidah Celine³;
Noor Shania Qurratina⁴

Universitas Islam Negeri Sunan Ampel Surabaya¹²³⁴

*Contributor Email: khumairotullutfiyah@gmail.com

Abstract

This article discusses the architecture of Masjid Jami' Gresik as a reflection of Islamic educational values and the acculturation of local culture. The research focuses on the importance of integrating Islamic values into the architectural design of mosques, which serve not only as places of worship but also as sources of education. The research method employed is qualitative with an anthropological approach, involving observation, interviews, documentation, and literature review. Data were collected through direct interaction with informants, including the management of Masjid Jami' Gresik, as well as analysis of relevant literature. The findings indicate that the architecture of Masjid Jami' Gresik not only reflects Islamic identity but also integrates elements of local culture that strengthen social relationships within the community. Islamic educational values, such as the values of faith, sharia, ethics, and aesthetics, are manifested in the design and function of the mosque. Thus, Masjid Jami' Gresik serves as a centre for social and spiritual life that educates and empowers the community, creating an environment rich in meaning and identity.

Keyword: Architecture, Local Culture, Masjid Jami' Gresik, Islamic Educational Values

Abstrak

Artikel ini membahas arsitektur Masjid Jami' Gresik sebagai cerminan nilai-nilai pendidikan Islam dan akulturasi budaya lokal. Penelitian ini berfokus pada pentingnya integrasi nilai-nilai Islam dalam desain arsitektur masjid, yang tidak hanya berfungsi sebagai tempat ibadah tetapi juga sebagai sumber pendidikan. Metode penelitian yang digunakan adalah penelitian kualitatif dengan pendekatan antropologi, yang melibatkan observasi, wawancara, dokumentasi, dan studi pustaka. Data dikumpulkan melalui interaksi langsung dengan narasumber, termasuk Takmir Masjid Jami' Gresik, serta analisis literatur terkait. Hasil penelitian menunjukkan bahwa arsitektur Masjid Jami' Gresik tidak hanya mencerminkan identitas Islam, tetapi juga mengintegrasikan elemen-elemen budaya lokal yang memperkuat hubungan sosial masyarakat. Nilai-nilai pendidikan Islam, seperti nilai akidah, nilai syariat, nilai akhlak, dan nilai estetika, terwujud dalam desain dan fungsi masjid. Dengan demikian, Masjid Jami' Gresik berfungsi sebagai pusat kehidupan sosial dan spiritual yang mendidik

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dan memberdayakan masyarakat, sehingga menciptakan lingkungan yang kaya akan makna dan identitas.

Kata Kunci: Arsitektur, Budaya Lokal, Masjid Jami' Gresik, Nilai-nilai Pendidikan Islam

Introduction

Gresik City is one of the historical cities located on the island of Java, which is known as an Islamic City as well as a port city due to its location on the north coast of Java. In the book *History of Java*, the name Gresik comes from the term *giri gisik*, which means mountain by the beach, referring to the location of the city on the beach (Raffles, 2018). When compared to other cities, Gresik is the starting point of the entry of Islam in East Java in the 11th century, marked by the existence of the tomb of Fatima binti Maimun in Gresik, dated 1082 and the tomb of Malik Ibrahim, which is dated 882 H (1419 AD) (Yusilafita & Efendi, 2023). Currently, the city of Gresik has the nickname of the city of Santri, where its strong Islamic historical background is the centre of Islamic propagation during the time of Maulana Malik Ibrahim (Sunan Gresik), Sayyid Ali Murtadho (Sunan Gresik), Sheikh Maulana Ainul Yaqin (Sunan Giri), Sheikh Maulana Fatchal (Sunan Prapen), Kyai Haryo Soeryodiningrat (Kanjeng Sepuh), Habib Alwi bin Hasyim Assegaf, Habib Abu Bakar bin Umar Assegaf, and many more. In addition, it can also be seen from the number of mosques, surau, langgar, musholla, Islamic boarding schools and madrasas in Gresik City. As stated by Sidi Gazalba (Gazalba, 1994) that mosques mark the existence of Muslims, and are also a form of Islamic development in Indonesia (Husin & Anisa, 2021). Of the many mosques in Gresik, there is one mosque that is quite old and has a history that is closely related to the development of Gresik City, namely the Gresik Jami' Mosque.

The Jami Mosque is so named because it is a large building located in the city centre, adjacent to the square and the Hall of Gresik Regency. This mosque is part of the city planning that has existed since the beginning of the spread of Islam in Indonesia, especially during the time of Sheikh Maulana Malik Ibrahim in the 14th century AD. In fact, the Jami' Gresik Mosque

became a reference in the development of Gresik city planning. During the reign of Kanjeng Poesponegoro around 1600 AD, the Jami' Mosque was built magnificently through a gradual process and has undergone several renovations.

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The Gresik Jami' Mosque is a cultural heritage that contains symbolic meanings, where these meanings are contained in the form and various ornaments found in the elements of the Gresik Jami' Mosque. The design and building of the Gresik Jami' Mosque have characteristics and an architectural style that is influenced by local culture, which shows the acculturation process that occurs in Gresik society. Local culture symbolises a comprehensive structure of values and expressions of life, which can shape the identity and way of life of the community (Laily & Miftahur Roifah, 2024).

Cultural acculturation can produce new forms that reflect the unique identity of the community (Koentjaraningrat, 2004). In the architecture of the Jami' Gresik Mosque, acculturation is evident through the use of local architectural elements that are adopted without eliminating Islamic identity. Besides the local style, Islamic educational values are also reflected in it. The

values of Islamic education reflected in the mosque architecture not only prioritise its physical function, but also play a role in shaping the character of its visitors.

The architectural characteristics of the Gresik Jami' Mosque reflect a harmonious acculturation between Islamic and local cultures. The use of ornaments and designs inspired by local traditions shows how the people of Gresik adapted Islamic values within their cultural context. This shows that mosque architecture can be a mirror of a strong cultural identity. The importance of integrating Islamic educational values in the architectural design of modern mosques cannot be ignored. Good mosque architecture should be able to reflect the values of Islamic education. Thus, this research aims to analyse how Islamic education values interact with local culture through the architecture of Jami' Gresik Mosque. Thus, the significance of this research lies in its contribution to the development of mosque architecture rooted in local values and Islamic education. This research can later become a reference for architects and educators in designing mosques that are not only physically stunning but also full of Islamic educational values.

Methods

This research uses a qualitative approach with field research methods at the location of Jami' Gresik Mosque, East Java. The object of this research is the architecture of Jami' Gresik Mosque, so the purpose of this research is to obtain primary data regarding the value of Islamic education and acculturation of local culture reflected in the architecture of Jami' Gresik Mosque. An anthropological approach is used in this research to highlight issues related to physical form and culture as a result of human creativity, desires, and emotions.

Data were collected through observation, interviews, documentation, literature review, and field notes. Observations and interviews were held on December 03, 2024. The informant in this research is Mr Zamzami, as the Takmir of Jami' Gresik Mosque. He was chosen as an informant because he is

a person who knows the architectural development and history of the Jami' Gresik Mosque. The question indicators used in this study include the history of the development of the Jami' Gresik Mosque, the spatial layout of the mosque, the architectural elements of the mosque and the design philosophy and Islamic values in the architecture of the Jami' Gresik Mosque.

During observation, researchers made direct observations of the architecture of the Jami' Gresik Mosque, then recorded architectural details, ornaments, and spatial layout relevant to the research objectives. In addition, researchers took photos and videos to visually document the architecture of the Jami' Gresik Mosque. In addition, literature studies were also conducted to collect secondary data related to the symbolic values of a mosque's architecture from relevant books and articles.

The data analysis techniques used include data reduction, data presentation, and conclusion drawing. This qualitative data analysis process is carried out continuously until the data reaches saturation. In data analysis, researchers used Koentjaraningrat's theory of cultural acculturation to examine how cultural acculturation is reflected in the architecture of the Gresik Jami' Mosque. Then the researcher checked the validity of the data to minimise errors by making careful observations and triangulation. After specific data was obtained, the researcher interpreted or described the data in the research results and discussion in detail. Finally, conclusions are drawn that contain new findings that have never existed before. To maintain data validity, researchers triangulated by comparing data obtained from various sources and data collection techniques.

Results and Discussion

A. Results

1. Development History of Jami' Gresik Mosque, East Java

Masjid The Jami' Gresik Mosque is located west of Gresik City Square and adjacent to the Gresik Regency Hall, precisely on Jl. KH Wachid Hasyim. The Jami' Gresik Mosque was founded during the time of Maulana Malik

Ibrahim. Construction began when he settled in Gresik. Kyai Tumenggung Pusponegoro began his intention to build a mosque for Friday prayers. Then he started by building a small mosque with a payon (roof). Gradually, the congregation grew until finally the mosque was successfully expanded in 1756 AD, during the time of Kyai Tumenggung Tirtorejo.

The Jami' Gresik Mosque has experienced many fires. Among them are 1790 AD, 1793 AD, and 1800 AD. After the incident, the repair and construction of the mosque continue to this day. In 1817 AD, the payon was installed with roof tiles and a new pulpit was made. Then the right and left side yards were made into a pool for ablution. The construction continued, namely in 1893 AD, a porch was built.

In 1927 AD, a ris (spoke) of pink granite was installed. Then, in 1955 AD, an underground ablution place was made. The Jami' Mosque was then renovated by restoring the old building into a multi-storey building on the right, left and western portico in 1975 AD. Then, in the following year, an office was built by the mosque management in the north and ablution places in the north and south. In 1981, an office was built in the south. In 1988 AD, a youth class was built on the land behind the mosque. To expand and fulfil the mosque facilities, a house was bought around the mosque. Then the change in the face of the mosque became more open in 2000 AD and was completed in 2004, until finally in 2011 AD and 2015 AD the Jami' Gresik Mosque received waqf at the back and lor of the mosque (MZA. Z. Soleh, personal communication, Desember 2024) (Takmir Masjid Jami' Gresik, 2018).

To beautify and the mosque, an update pattern is carried out by adding new unique patterns or ornaments, which will attract people to visit the Gresik Jami' Mosque. In addition, the existence of beauty can also increase the piety and faith of a Muslim to Allah (Azza & Anisa, 2019).

2. Architecture of Jami' Gresik Mosque, East Java

Architecture is the result of the design and development process carried out by designers to fulfil physical and metaphysical needs, and serve the physical and spiritual aspects of society (Fanani, 2009). The architectural design of the mosque itself is not clearly outlined in the Qur'an or Hadith. Therefore, Muslims have the freedom to design and build beautiful mosques, as long as they are still within the limits of Islamic teachings (Nirmala et al., 2019). Over time, the design and characteristics of mosques have become increasingly diverse and integrated into culture (Husin & Anisa, 2021). Even the construction of mosques also shows the acculturation between the pre-Islamic period and the typology of ancient mosques in Java (Nirmala et al., 2019). Each building construction contains symbolic values and meanings, as is the case with the Gresik Jami' Mosque, where the architecture of the room, both from the interior and exterior of the building, expresses local culture and contains educational values.



Figure 1. Before Renovation



Figure 2. After Renovation

The initial style of the mosque uses the Javanese building style with a three-tiered Meru roof supported by wooden poles with a *li guru* structure. In general, Jami' Gresik Mosque has two main parts, namely the outside of the mosque and the inside of the mosque. The explanation is:

a) Inside of the Mosque

1. Liwan

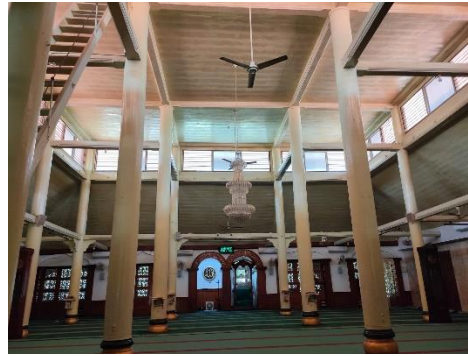


Figure 3. Liwan

Liwan or "charan" is a large room used by the congregation to listen to sermons and perform prayers (Adriani & Hajar, 2021). Based on the interview results, this prayer area is divided into two parts: the old part and the new part. The old prayer room has a square shape, while the new section is shaped like the letter U, with the men's area on the right and the women's on the left (MZA. Z. Soleh, personal communication, Desember 2024). The main room or the old section is joglo-shaped, which is supported by 16 strong teak poles, connected by belts that link between poles and sunduk that are directly connected to the wall. To get to the main room of the mosque (liwan), there are three steps. In the liwan, there are three wooden doors on the east, south and north sides in the form of a grand kori with glass calligraphy ornaments at the top. There is a floral-patterned openwork wall that serves to facilitate air flow. On each side of the mosque wall, there is a window with a diameter of 167 cm x 127cm (Hidayatullah et al., 2022).

2. Mihrab



Figure 4. Mihrab (left), Pulpit (right)

In some mosques in Java, there are often two adjacent cavities; one is used for the mihrab (paimanan), while the other contains the pulpit, *mimbar* (Siswayanti, 2016). In Arabic, mihrab means a closed or hidden place (Syamsiyah, 2007). In addition to functioning as a place for the imam to lead congregational prayers, the mihrab also functions as a Qibla direction marker (Adriani & Hajar, 2021). At the Jami' Gresik Mosque, the mihrab is located on the westernmost side of the main room (*liwan*). The shape of this mihrab is semicircular with calligraphy ornaments. Then, in the centre, there is an ornament with the word "Allah" in gold.

3. Pulpit or *Mimbar*

Mimbar, or the pulpit, is a place for the preacher to give religious lectures or preach (Adriani & Hajar, 2021). The location of the pulpit is to the right of the mihrab and faces the congregation. The material is made of wood decorated with distinctive carvings and equipped with a green carpet. The pulpit has three tiers of steps. In addition, there are calligraphic ornaments forming a semicircle at the top of the seat.

b) Outside of the Mosque

1. Gapura



Figure 5. Mosque Gate

One of the architectural relics of the classical period that remains today is the gate. The gate at the Jami' Gresik Mosque is paduraksa-shaped, which has a roof on it. The gate stands in the front area of the mosque so that when

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the congregation enters the mosque, they will definitely pass through the gate. The gate of the Jami' Gresik Mosque is white with gold calligraphy that reads the shahada sentence at the top and the name of the mosque at the bottom.

2. Porch



Figure 6. Mosque Porch

The porch is a place to rest to wait for prayer time. The foyer of the Jami' Gresik Mosque has a wide size and without a partition and is at the front of the mosque, so it seems to have an open impression, warmth and friendliness. The porch to the north of the mosque borders the grave of Habib Abu Bakar Assegaf.

3. Pawestren

The word pawestren is rooted in the term *pawestri*, which means woman (Siswayanti, 2018). This room is devoted to the place of prayer for women. Pawestren at the Jami' Gresik Mosque is located in the south foyer, which is directly connected to the women's ablution place.

4. Tomb



Figure 7. Tomb Complex

Next to the mosque, there is a tomb bordered by walls and wooden doors. Access to this tomb can be through the portico of the mosque to the north. In this tomb complex, there is the grave of Habib Abu Bakar bin Muhammad Umar Assegaf, a scholar and figure who spread Islam in Gresik. In addition, there is also the grave of Habib Alwi bin Muhammad Hasyim Assegaf, who was the teacher of Habib Abu Bakar Assegaf.

c) Other Parts

1. Roof



Figure 8. Mosque Roof (current)



Figure 9. Roof Shape (past)

The roof is the main component that must be present in the mosque, which functions to cover the entire building structure underneath, provide protection, and add to the beauty of the building (Husin & Anisa, 2021). This roof is supported by wooden poles with a structure of 4 columns of *soko guru* and 12 *soko rawa*, all of which are made of teak wood. This *soko guru* construction is the main pillar in the main part of the mosque (liwan).

The shape of the mosque's main roof is *tumpang*, resembling a crown or pyramid, like a three-storied pyramid that gets smaller and tapered to resemble a *meru*. However, in 1975, the dome on the roof of this mosque was restored, so that it was wrapped in a dome made of iron plate and formed to resemble the shape of an onion. This change was made because of the leakage problem that often occurs during the rainy season. The height of the roof of the Jami' Gresik Mosque varies, with the main hall having a higher roof than the other parts.

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According to the interview with Mr Zami, it is known that some locations on the roof of the mosque have different heights. Some parts of the roof are lower, while other parts are higher. This is because, "Because if it is elevated, the makmum at the back can hear the imam's sermon and prayer, also because it is reasonable to have more space for the makmum" (MZA. Z. Soleh, personal communication, Desember 2024).

At the top of the roof of the mosque there is a mustaka (*memolo*) which functions to close the gap at the end of the roof and strengthen the end of the roof (Siswayanti, 2018). This mustaka is bronze (gray) in color. Mustaka has two forms, namely the shape of the king's crown and leaves. In this case, the mustaka at the end of the roof of this mosque is in the form of leaves.

2. Bedug



Figure 10. Bedug

Bedug is a beating instrument used as a marker of the arrival of prayer time, breaking the fast, imsak, emergencies, gathering the community, and so on. The drum in this mosque is located in the foyer of the mosque and is still used today. The condition of the drum is also still good. The drum is cylindrical and made using cempo maling wood and covered with cowhide (MZA. Z. Soleh, personal communication, Desember 2024). It is further explained that the drum has no special relief but is plain and only decorated with stitches.

3. The Minaret of the Mosque



Figure 11. The minaret of the mosque

A minaret, known in Arabic as "ma'dzan", refers to a tall, slender structure used to call out the adhan, the Muslim call to prayer (Adriani & Hajar, 2021). The minarets of the Jami' Gresik Mosque were built in 2006 and 2009. The mosque has two minarets, located on the north and south sides of the mosque. There is calligraphy on the walls of the minarets. In addition, there are arabesk ornaments with vine motifs. Arabesk is one type of typical mosque ornament from the Middle East that is patterned with tendrils, leaves, branches, or trees (Nirmala et al., 2019).

4. Water Pool

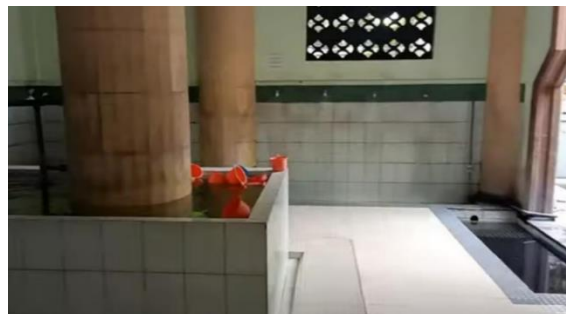


Figure 12. Water Pool

A distinctive feature of ancient mosques is the presence of a pond. A pond is a water-filled area that can be managed, which is usually formed from materials such as soil, walls or concrete (Husin & Anisa, 2021). There are two kinds of pools, namely a pool for ablution and a pool for washing feet.

The ablution pool is located inside the ablution place. This pool is rectangular in shape. The pool is usually used to take ablution water. Meanwhile, the foot washing pool is located in front of the ablution place, both for men and women. This pool serves to wash the feet (purify) before entering the mosque area.

B. Discussion

1. Islamic Education Value in the Architecture of Jami' Gresik Mosque, East Java

Islamic educational values are beliefs that encourage a person to change into a better person in accordance with Islamic teachings. These values can not only be obtained through learning at school, but can also be obtained from buildings that apply Islamic architecture. Such buildings contain strong Islamic values, both from their external appearance and architectural symbols. The results of this study show that the architecture of the Jami' Gresik Mosque contains several Islamic educational values, which include the values of creed, sharia, morals, muamalah, and aesthetics.

According to the results of interviews conducted with Mr Zami, the prayer room is divided into two parts, namely the old part and the new part, which have a certain symbolization or meaning, namely the meaning of the shahada sentence (MZA. Z. Soleh, personal communication, December 2024). In this case, the educational value contained is the value of faith, because it reflects a Muslim's recognition and belief in Allah and the Prophet Muhammad SAW. In the architecture of the Jami' Gresik Mosque, there are three steps in the main room of the mosque (liwan) that depict Iman, Islam, and Ihsan. Each of these steps reminds Muslims to always hold on to Iman, Islam, and Ihsan in their daily lives. The symbol of the three steps can be related to the values of Islamic education and is included in the value of monotheism, which reminds humans to always be consistent in carrying out the teachings of Iman, Islam, and Ihsan. After

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carrying out all three, humans will be categorised as insan kamil or the best human being, which is symbolised by the roof of the mosque.

In addition to the three steps, the roof of the Jami' Gresik Mosque also has 3 levels, where each level has a meaning. According to Husin, the first level symbolises Adam's rights, the second level illustrates Muhammad's rights, and the third level represents the rights of Allah SWT. When associated with the values of Islamic education, this is included in the value of tawheed (Husin & Anisa, 2021). The architecture at the top of the Jami' Gresik Mosque is equipped with a main crown or mustaka, which means head. This three-tiered pyramid design has a Sufistic meaning, encompassing shariat, tarekat, and hakikat, with the mustaka at the top as a symbol of ma'rifat (Kusnanto & Hartono, 2017). These four elements should be seen as a unity. The value of ubudiyah articulated through this architecture is that humans must always adhere to and carry out religious laws. In the context of the value of monotheism, to achieve the perfection of ma'rifat, one must go through sharia, tariqah, and hakikat.

The roof of this mosque is supported by 4 main pillars or *soko guru*. One of the implied meanings is the four companions of the Prophet Muhammad, SAW. namely Abu Bakar Ash-Shiddiq, Umar bin Khattab, Uthman bin 'Affan, and Ali bin Abi Talib (Husin & Anisa, 2021). In addition, *soko guru* also represents unity and cooperation (Siswayanti, 2016). The teak pole symbolizes strength, implying that humans must understand their identity as servants of Allah and have a strong personality to carry out their duties as servants of Allah and caliphs on earth. If connected to the value of Islamic education, this reflects the value of monotheism, where humans must be able to recognize their identity as servants of Allah.

Inside the mosque there is a hallway-shaped mihrab, which symbolizes the world cave containing the One, showing the presence of Allah SWT in the world, thus reflecting the value of monotheism (Kusnanto & Hartono, 2017). The mosque porch is used for religious

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activities and a gathering place for worshipers to strengthen social relationships (Saputra & Rahmawati, 2020). This indicates that there is a muamalah value in it. Another educational value is found in the ponds found in the Jami' Gresik Mosque, both the pond for washing feet and the pond for ablution. This pool symbolises the importance of maintaining personal purity and clean intentions (Handoko, 2013). Because purity is a form of obedience to Allah, and should always be in a state of purity when facing Him. In addition to the value of ubudiyah, the pond also contains the value of muamalah, which is how to maintain a good relationship with Allah by purifying before entering His house so that it is clean from small and large hadas.

The pool for ablution symbolises the radiance of knowledge, such as wisdom and *laduni*. According to the Sharia view, ablution aims to purify oneself from hadas. Meanwhile, according to the view of the essence, to obtain knowledge, the heart, as a container of knowledge, must be cleaned (Husin & Anisa, 2021). In addition, the depth of the pond means that humans can pursue knowledge as deeply as possible, as part of worship in Islam. The symbol of the pond at the Jami' Gresik Mosque is related to the value of Islamic education, falling into the category of the value of ubudiyah or worship. Before entering the main room of the mosque, the first thing to pass through is a gate or gate. This gate is named after the word "ghoffur", one of the *Asmaul Husna*, which means the Most Forgiving. Before entering the mosque, Muslims are encouraged to say *istighfar* and ask for forgiveness, then purify with ablution (Siswayanti, 2016). In the context of Islamic education, this message about forgiveness is categorized as the value of *tawheed*. The gate symbol teaches that in every activity, one always asks for forgiveness from Allah SWT (Kusnanto & Hartono, 2017).

On the outside of the Jami' Gresik Mosque are two tall minarets that exceed the height of other buildings, symbolising the presence of God. The minarets also symbolise the height of knowledge, morals, and faith. The

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knowledge gained, if balanced with morals, can be used to improve oneself and seek the pleasure of Allah SWT. Some parts of the Jami' Gresik Mosque are decorated with Arabic calligraphy, which has a decorative meaning and also the religious spirit of Islam (Siswayanti, 2018). The gold colour of the calligraphy also means splendour and elegance (Azza & Anisa, 2019). In the main part of the mosque, there is a *karawangan* or carved wooden decoration that symbolises *kakambangan*, which is the fruit of the knowledge learned while in the mosque (Husin & Anisa, 2021).

2. Local Culture in the Architecture of Jami' Gresik Mosque, East Java

In many cases, mosque design integrates elements of local culture that can create a familiar and comfortable atmosphere (Gunardi et al., 2021). In addition, mosque architecture is often influenced by local traditions, reflecting how Islamic teachings can harmonise with local wisdom (Azza & Anisa, 2019). As the architecture of mosques in Java is influenced by the culture and traditions that existed before the entry of Islam, namely by using traditional architectural styles that are generally Hindu (Siswayanti, 2016). Like the Sendang Duwur Mosque in Lamongan, East Java and the Sunan Giri Mosque, where the architecture of the building represents Islamic symbols that are in accordance with Hindu and Javanese culture. Both have Joglo architecture with four pillars that support the mosque building, representing typical Javanese vernacular buildings, and there is a *mustaka* on the roof of the mosque with three pillars similar to the *meru* in Hindu buildings.

There are several parts of the Gresik Jami' Mosque that characterize local culture. Among them are the main part of the mosque (*liwan*), roof, *mihrab*, gate, portico, *pawestren*, *soko guru*, *mustaka*, drum, and pond. The architecture of the Jami' Gresik Mosque adopts the joglo design, a traditional Javanese architectural form known for its structure supported by four main pillars called *soko guru*. These pillars symbolize the influence of the four cardinal directions, with the human position placed in the middle of the intersection, signifying the balance and center of the

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universe (pajupat), and the human position is in the middle of the intersection of the wind directions (Siswayanti, 2016).

The design of the mosque's roof is in the form of a three-layered pyramid, reflecting the structure of Hindu temples, where the roof gets smaller and more pointed the higher it goes, resembling a stylisation of a mountain or meru. In Javanese philosophy, this shape symbolises a place that is considered sacred and has deep magical value (Siswayanti, 2018). However, the renovation of the mosque roof from the limasan to the onion model shows modernisation without overlaying local cultural values. Like the Jami' Mosque in Gresik, many ancient mosques in Java have special rooms known as pawestren, designed specifically for female worshippers. This shows that since ancient times, women in Java have actively participated in worship activities in the mosque along with men. Some mosques in Java also feature two adjacent rooms; one for the mihrab, where the imam leads the prayer, and another for the pulpit, where the khatib stands to deliver the sermon.

Mosques in Java are generally equipped with a portico, which is an open space without walls, similar to other traditional Javanese buildings. Philosophically, this design reflects the principles of openness and hospitality, showing the inclusive nature of Javanese architecture (Siswayanti, 2016). On this porch, there is usually a bedug, a musical instrument that serves as a marker for the start of certain activities. Bedug is an example of acculturation between Islamic and Hindu-Buddhist cultures; in the Hindu-Buddhist tradition, bedug is used in religious rituals, in the Javanese tradition as a communication tool, while in Muslims, bedug is used as a marker of prayer time.

In Javanese mosques built in the 17th century, there is a pond in front of the portico that is used for washing and taking ablutions. The existence of this pool is believed to have originated from the Hindu-Buddhist tradition, where similar pools were found around temples and used for ritual purification before performing worship. In ancient

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mosques, water symbolised heavenly reflection. The gates of authentic Javanese mosques play an important role in distinguishing between sacred and profane areas. Gates are built in various forms and styles, some called Gerbang Bentar (without a roof) and Gapura or Gopura (with a roof). These gates are often associated with the symbolization of the Majapahit era, as seen in Trowulan, with the Paduraksa Gate known as Waringin Lawang Candi Bentar (Siswayanti, 2016). In this case, the Jami' Gresik Mosque gate resembles the Paduraksa temple gate, which is patterned after Hindu buildings.

3. Interaction of Educational Values and Local Culture at Jami' Gresik Mosque, East Java

The Jami' Gresik Mosque, built in the 15th century, is one of the historic mosques that serves not only as a place for worship, but also as a centre of education and social interaction for the people of Gresik. Such as the morning recitation activities held every day after the Morning Prayer. The architecture of Jami' Gresik reflects the close relationship between Islamic educational values and local culture, creating a space rich in meaning and identity. There are several aspects that illustrate the interaction between Islamic educational values and local culture at the Jami' Gresik Mosque.

First, the architecture of Jami' Gresik Mosque is designed to support educational activities that reflect Islamic values. The spacious and open prayer space allows all groups to worship together, thus creating an inclusive atmosphere that is in line with Islamic education principles of unity and justice. In addition, Islamic education values are implemented through various educational and religious programs, such as the morning recitation activities and the implementation of TPQ, Madin, and tahfiz classes. This indicates that the mosque functions not only as a place to worship, but also as a means to learn and deepen the understanding of religious teachings directly.

Second, the influence of local culture is very visible in the design and ornamentation of the mosque. The use of Javanese architectural elements, such as pyramid roofs and wood carvings, reflects the acculturation between Islamic tradition and local culture. The ornaments used in the Jami' Gresik Mosque not only serve to beautify the building, but also show a strong local identity, thus making the mosque a symbol of community pride. In addition, it can be seen in the way various religious events are celebrated. For example, during the celebration of the Prophet's birthday, the mosque becomes the centre of activities that involve the wider community. The active participation of the community in these events can strengthen the relationship between the mosque and local culture, and make the mosque the centre of social life (Meliza & Fariq, 2023).

Third, the architecture of the Jami' Gresik Mosque reflects moral and ethical principles in Islamic education. The solid and beautiful structure reflects values such as justice and social responsibility. Cultural elements such as carving found in the mosque's design can create a bridge between Islamic tradition and local culture. The magnificent architecture of the mosque serves as a reminder to visitors of the importance of maintaining these values in daily life. The integration of Islamic education values with local culture can make the mosque function as a mirror of the diversity and cultural richness that exists in Gresik.

Fourth, through this interaction, the mosque is not just a place of worship, but also a space that educates, inspires and empowers the community. Masjid Jami' Gresik is a concrete example of how educational values and local culture can complement each other, creating an environment that supports the spiritual and social growth of the community. Overall, the interaction between educational values and local culture in the architecture of Jami' Gresik Mosque creates a space that is rich in meaning and identity. This illustrates that mosque architecture is not just a physical form, but also reflects the values embraced and understood by the community

Through this approach, the Jami' Gresik Mosque becomes an ideal example of the integration of Islamic values within the context of a dynamic local culture. Mosque architecture that integrates local culture can serve as a model for modern mosques by applying designs that reflect the characteristics and traditions of the local community, such as roof shapes and commonly used building materials. By combining traditional cultural elements and contemporary design, the mosque can serve as a place of worship as well as an attractive centre for social and educational activities for the community.

Conclusion

This article asserts that the Jami' Gresik Mosque is a clear example of the integration of Islamic educational values with local culture. The mosque architecture acts not only as a place of worship, but also as a center of education and social interaction that strengthens the community. Through a design that reflects elements of local culture, the mosque succeeds in creating an inclusive atmosphere that supports the spiritual and social growth of the community. The values of Islamic education implemented in various religious and educational programs, such as morning recitation and tahfiz classes, show that mosques play an important role in shaping the character and morality of society. However, this research has several limitations, including a single case study focus that may not fully represent the diversity of other mosques in Gresik or the East Java region as a whole.

For future research, it is recommended to expand the scope of the study by involving several other mosques that have different architectural characteristics, so as to produce a more comprehensive understanding of this interaction phenomenon. In addition, comparative studies with mosques in other regions that have different cultural and historical contexts can enrich the understanding of how Islamic values and local culture interact in mosque architecture in Indonesia.

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