



## Representation of Religious-Multicultural Values in the Design of the Pancasila Mosque

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### Article Information:

Received 22 May 2024

Revised 15 June 2024

Accepted 7 July 2024

**Keywords:** Semiotic Analysis,  
Pancasila Mosque, Religious-  
Multicultural Study

### Abstract

This research aims to analyze the semiotic design of the Pancasila mosque in the Banyumas Regency. The approach used in this research is a multidisciplinary qualitative-interpretative approach, namely by integrating the Islamic religious science approach with semiology. The method used in this study is a semiotic method which focuses on analyzing the relationship between symbolic meanings in religious-multicultural symbols in the design of the Pancasila mosque. This research succeeded in finding religious-multicultural values that are reflected in the design of the triple roof and pentagonal ornaments found in the interior and exterior design of the Pancasila mosque.

**E-ISSN: 2686 – 083X**

**Published by: Universitas Islam Malang**

## INTRODUCTION

A mosque is a temple that is used as a place of worship for Muslims (Munasib et al, 2022). Mosques are religious institutions that cannot be separated from the lives of Muslims. So he occupied a major position in the development of Islamic culture. History has recorded the role and function of mosques. It is not only a place of prayer, but also a medium for fostering and managing the interests of the people in the fields of religion, education, politics, social, economic, cultural, defense and security, and so on (Hanafie, 1988).

Given this strategic position, Muslims are competing to build mosques. There are mosques founded by non-governmental organizations, there are also mosques founded by the government. The design of the mosque itself varies depending on who and where the mosque is built. However, usually, the parts of the architectural structure of a mosque that are always present in a mosque building are the imam, minaret, qubah, and place for congregational prayer. In its development, the mosque design adapted to the culture and conditions of the surrounding environment while still considering aesthetics and special considerations to fulfill the needs of human worship with the Creator (Narhadi, 2019).

One of the mosques founded by the government is the Pancasila mosque. This mosque was built by the Indonesian government through the Pancasila Muslim Charity Foundation (YAMP). From the initial survey results, we got an idea that the architectural design of the Pancasila Mosque was unique and interesting. It is different from the design of mosques in Arabia (where Islam was revealed). The building seems to show the acculturation of the

archipelago's diverse and pluralistic culture. However, he confirmed his architectural design with the Pancasila philosophy, which is reflected in the symbols and ornaments around the mosque.

The development of the Pancasila mosque cannot be separated from the policies and support of the New Order government which targeted 999 Pancasila Mosque buildings throughout Indonesia (Khozin & Lauselang, 2021). This target is of course aimed at providing representative places of worship for Muslims in Indonesia. This is confirmed by the increasing number of Muslims who congregate to carry out worship rituals at the mosque.

The congregation usually carries out worship, preaching, and Islamic studies there. However, they don't pay enough attention or don't know the architectural design philosophy of the Pancasila mosque. When you look carefully, the meaning of the symbols and ornaments in it will emerge. The design of the Pancasila mosque was so meaningful that when the mosque was restored, the Pancasila Muslim Amalbakti Foundation warned against maintaining the original design. From this, it further strengthens the assumption that the construction of the Pancasila mosque was not only intended for worship. However, there is a purpose to convey the message behind the architectural design.

Starting from the background above, the author is interested in using an approach that can reveal the meaning behind the symbols in the Pancasila mosque, so that it can make it easier for the congregation (Indonesian people) to understand them. One way to explore the meaning behind designs (symbols) is to conduct a semiotic study. Semiotics (semiology) studies signs as part of social life, where it rely on the rules of the game or social codes that apply to a community or society so that signs can be understood collectively (Piliang, 2012).

The author uses this semiotic method as an analytical tool in uncovering the symbolic meaning of the Pancasila mosque design. This research is important because in semiotic analysis three types of problems will be discussed in it. The first is the problem of meaning. The second is the problem of action. The third is the problem of coherence (Sobur, 2001). The hope is that carrying out this study will reveal the implied meaning of the symbols in the architectural design of the Pancasila mosque and have implications for the actions of religious believers in Indonesia, which is religious and multicultural.

## **METHODS**

The method used in this study is the semiotic method. This method is qualitative-interpretive in nature which focuses on the study of signs and texts as the object of study, as well as how researchers understand and interpret the code behind the signs (symbols) and texts. The semiotic method operates at two levels of analysis. First, analyze the signs individually, for example, the type of sign, the structure or mechanism of the sign, and the meaning of the sign. Second is the analysis of signs as a group or combination, namely a collection of signs that form what is called text (Budiman, 2011).

Individual sign analysis can be used with various sign analysis models, examples of which are sign structure analysis, sign typology, and sign meaning. Among the well-known forms of sign typology is the grouping of signs stated by Pierce which consists of indexes, icons, and symbols. An index is a sign in which the relationship between the signifier and the signified and the signified in it is causal. An icon is a sign that is related between the signifier and the signified like similitude. Meanwhile, a symbol is a sign where the relationship between the signifier and the signified is arbitrary (Sobur, 2001). The semiotic analysis here focuses on analyzing the relationship between symbolic meanings in religious-multicultural symbols in the design of the Pancasila mosque.

The sampling technique used in this research is purposive sampling, technically by choosing deliberately to suit the research objectives (Piliang, 2012). Or a sampling technique with certain considerations (Danesi, 2010). Namely by selecting and determining a sample of Pancasila mosques in Banyumas Regency whose building designs are still original, and then analyzing them semiotically.

In this semiotic research, there are steps carried out by the author. First, determine the sample of Pancasila mosques in Banyumas Regency that will be analyzed deliberately by the research objectives, as stated above. Second, collect data. This collection uses the documentation method. Third, analyze the architectural design of the Pancasila mosque using a semiotic analysis paradigm. Fourth, carry out an analysis of the symbols in the architectural design of the Pancasila mosque using semiotic analysis.

In the analysis process, the author organizes signs, describes them into units, synthesizes them, incorporates them into patterns, chooses which ones are important to study, and makes conclusions based on semiotic analysis. So it will reflect the semiotic interpretation of multicultural religious values from the architectural design of the Pancasila mosque.

## **RESULTS AND DISCUSSION**

The term religious-multicultural values is a combination of three words, namely values, religious, and multicultural. Etymologically, value means degree or value (Badudu & Zain, 1996). Values are a benchmark for choosing actions or efforts, activities, and goals (Rosyadi, 2004). Terminologically, values can be interpreted as beliefs that make an individual act based on his choices. So values are used as a normative reference that can influence a person in determining their choice with alternative action methods (Mulyana, 2004).

Meanwhile, the term religious is synonymous with the terms religion and religiosity. According to Isla, being religious is carrying out religious teachings comprehensively (kaffah) (Almu'tasim, 2016). So that religious values are values that originate from the religious teachings adhered to by a person and are implemented in everyday life which essentially have the aim that a person in living his life is not alpha from religious experience, has a noble personality, has a noble character, and has a character by religion (Sulistiyani, 2017). It can also be interpreted as a value related to the concept of religious or religious life in the form of a relationship or bond that regulates human relations with the Creator. It is also related to world life which is not much different from other values such as social and cultural aspects. Apart from that, religious values are also related to religious life which is still a secret for humans (Susilawati, 2017).

Meanwhile, multiculturalism is a form of recognition, respect, and justice for ethnic minorities, both about the universal rights inherent in the rights of individuals and groups that are collective in expressing their culture (Ibrahim, 2015). So, multicultural studies cannot be separated from the values contained in multiculturalism, such as democratic values of justice, humanity, the view of pluralism and tolerance (Mustafida, 2020). It can also be interpreted as learning to live with differences, mutual understanding, mutual respect, mutual trust, open thinking, appreciation for interdependence, conflict resolution, and nonviolent reconciliation (Yunus & Mukoyyarah, 2022).

From the explanation above, it can be concluded that religious-multicultural values are a value concept that in its application considers religious teachings as a whole and recognizes and respects ethnic minorities by prioritizing the principles of democracy, justice, humanity, equality, pluralism, and tolerance.

In this research, the author has succeeded in finding symbols related to multicultural religious values from the design of the Pancasila mosque. Both regarding the design inside (interior) of the mosque and the design outside (exterior) of the mosque. First, YAMP has a unique design, namely a three-tiered cupola in a rectangular shape.



Figure 1. The roof of the Pancasila mosque

The Pancasila Mosque has a distinctive design, namely a three-tiered cupola, which represents the typical architectural style of mosques in the archipelago in ancient times. Triple overlapping architectural designs began to appear at the end of the 16th century AD, a form known as a triangular superstructure or some call it a pyramid shape (Handoko, 2013).

The Pancasila Mosque has the shape of a three-tiered tajug pyramid roof which becomes increasingly conical and pointed upwards, there is a peak point (final achievement) which is symbolized by a crown. The verticality of the shape of the tajug roof which slopes upwards, illustrates the transcendental element that is related to the message being conveyed, namely the aim of worshipping Allah, the Almighty God. The horizontality of the pyramid roof shape is symbolized by relationships which illustrate immanent elements related to relationships between human beings and relationships with their environment.

Table 1. The symbolic meaning of the tajug roof and pyramids of the Pancasila mosque

Symbol	
Marker	Sign
Tajug roof	<ul style="list-style-type: none"> <li>• The roof of the house (mosque) is conical upwards</li> <li>• Verticality</li> <li>• Sacred</li> <li>• Transcendent</li> <li>• Hablumminallah</li> </ul>
Limasan roof	<ul style="list-style-type: none"> <li>• The roof of the house (mosque) slopes to the side</li> <li>• Horizontality</li> <li>• Profane</li> <li>• Immanent</li> <li>• Habluminannas</li> <li>• Habluminal'alam.</li> </ul>

The roof structure is in the form of three overlapping roofs in a rectangular shape. The corner at the bottom of the corner is the most sloping and shelters the place of worship. The second header is smaller and has a more upright slope. Meanwhile, the third crown (topmost) is

in the shape of a pyramid with a more upright tilt angle. This triple roof model represents acculturation between Javanese, Hindu, and Islamic cultures in Indonesia.

The roof of the Tajug is philosophically religious in three layers, starting from the bottom to the top, representing the meaning of faith, Islam, and ihsan. Therefore, the emanation of ideas symbolized by the level of the tajug roof of the Pancasila mosque has the values of Islamic wisdom which represent the three basic dimensions of the Islamic religion which also represent the three levels of achieving the position of a Muslim.

In the context of naming the mosque Pancasila, this three-tiered tajug represents the implementation of Pancasila in 3 principles (Tri Prakara) which include religion, culture, and state (Panie, 2021). The Indonesian nation implements Pancasila in three words (Tri Prakara), in essence, Indonesian citizens adhere to Pancasila in 3 principles (Surajiyo, 2021). Firstly, the elements contained in Pancasila before it was ratified as the basis of State philosophy were legally owned by the Indonesian people as principles contained in customs and culture (Pancasila as a cultural principle). Second, the elements contained in Pancasila have been imprinted on the individuals of the Indonesian people as principles of religion (Pancasila as a religious principle). Third, these two elements were then discussed, processed, and formulated carefully by the founding fathers of the Indonesian state in the BPUPKI and Committee of Nine sessions. After Indonesia became independent, the formulation of Pancasila as a candidate for the state's foundation was then ratified by the PPKI as the philosophical basis of the Indonesian state and Pancasila was realized as the principle of statehood. The existence of this architecture indirectly reminds Indonesian citizens to always implement the values of Pancasila in religious, cultural, and state life.

Table 2. The symbolic meaning of the tajung roof overlapping three Pancasila mosques

Symbol	
Marker	Sign
The tajug roof has three tiers	<ul style="list-style-type: none"> <li>• iman, Islam, ihsan</li> <li>• Tri Prakara</li> <li>• religion, culture, and country</li> </ul>

Second, the interior ornaments are decorated with pentagon-shaped symbols or decorations, as seen on doors, windows, and clocks. Likewise, the ornaments found on the outside also show pentagon decorations attached to the fence surrounding the Pancasila mosque.



Figure 2. Pentagon ornament of the Pancasila mosque

The interior ornaments of the Pancasila mosque are decorated with pentagon-shaped symbols or decorations, as seen on the doors, windows, and clocks. Likewise, the ornaments found on the outside also show pentagon decorations attached to the fence surrounding the Pancasila mosque. This pentagonal decoration represents the philosophy of Pancasila values, both Pancasila which is used as the basis for the ideology of the Indonesian nation, which contains five precepts. First, belief in the Almighty God. Second, just and civilized humanity. Third, Indonesian unity. Fourth, the people are led by wisdom in deliberation/representation. Fifth, social justice for all Indonesian people.

However, it also refers to Pancasila which has been used by Indonesian citizens, known as Pancasila Krama, namely the five basic principles of behavior or moral commands (Brata & Wartha, 2017). It also contains five precepts, but the editorial aims to regulate the people of the archipelago so that they are orderly and do not commit crimes. The first precept is not to commit violence. Second, don't steal. Third, don't be jealous. Fourth, don't lie. Fifth, you must not get drunk or drink alcohol. Apart from that, religiously this pentagon refers to the teachings of the Islamic religion in the form of the pillars of Islam, the five obligatory prayers, and others.

Table 3. The symbolic meaning of Pancasila mosque ornaments

Symbol	
Marker	Sign
Ornaments/ pentagon decoration	<ul style="list-style-type: none"> <li>• Five Pancasila values</li> <li>• Five values of Pancasila Krama</li> <li>• Five pillars of Islam</li> <li>• Five obligatory prayers</li> </ul>

## CONCLUSIONS

This research was successful in finding religious-multicultural values which are reflected in the design of the triple roof roof and pentagonal ornaments found in the interior and

exterior design of the Pancasila mosque. Symbolically, the tajug roof represents the roof of the house (mosque) which is conical upwards, vertical, sacred, transcendent, and *hablumminallah*. Meanwhile, the pyramid roof refers to the roof of the house (mosque) which slopes to the side, horizontal, profane, immanent, *hablumminannas*, *habluminal'alam*.

The three-tiered tajug roof reflects Islam, faith, *ihсан*, and Tri Prakara (religion, culture, and state). Lastly is the pentagon ornament or decoration which represents the five values of Pancasila, the five values of Pancasila Krama, the five pillars of Islam, and the five obligatory prayers.

## ACKNOWLEDGMENTS

The author would like to thank the Institute for Research and Community Service at Jenderal Soedirman University for providing funding support for this research

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