

## Articulation of Islamic Values and Local Cultural Identity in the Architecture of the Islamic Center Designed by Andra Matin in Tulang Bawang Barat, Lampung

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ARTICLE INFORMATION	ABSTRACT
<p>Received 27-11-2024 Accepted 20-01-2025 Online published 01-08-2025</p> <p><b>Keywords:</b> Articulation, Islamic Center, Andra Matin, Islamic values, local cultural identity, Lampung.</p>	<p>The application of modern architectural styles that integrate local cultural identity has become increasingly prevalent among architects in Indonesia. One such architect is Andra Matin, who strives to articulate Islamic values alongside local cultural identity through his work, the Islamic Center in Tulang Bawang Barat, Lampung. This study aims to examine how Andra Matin articulates Islamic values and Lampung's local cultural identity in the creative process of designing the Islamic Center in Tulang Bawang Barat. The research data were collected through field observations and open-ended interviews with Andra Matin, the project's architect. The findings reveal that Andra Matin interprets Islamic values, particularly the symbolic significance of numbers in Islam, into the architectural design of the Baitus Shobur Mosque. These numbers are translated into the building's massing and form. Furthermore, Lampung's local cultural identity is articulated in the design of Balai Sessat Agung Bumi Gayo. Andra Matin represents the concepts of <i>Habluminallah</i> (the relationship between humans and God) and <i>Habluminannas</i> (the relationship between humans and others) through uniquely designed building masses that are both distinctive and visually compelling within the Islamic Center complex in Tulang Bawang Barat. This study concludes that Andra Matin has successfully integrated religious and cultural elements, as evidenced in the building's massing and architectural features. As a result, the structure not only exhibits aesthetic appeal but also embodies profound meaning.</p>
<p><b>Kata kunci:</b> <i>Artikulasi, Islamic Center, Andra Matin, nilai Islami, identitas budaya lokal, Lampung.</i></p>	<p><b>ABSTRACT</b></p> <p><b>Judul: Artikulasi Nilai-Nilai Islam dan Identitas Budaya Lokal dalam Arsitektur Islamic Center Karya Andra Matin di Tulang Bawang Barat, Lampung</b></p> <p><i>Penerapan arsitektur bergaya modern yang mengintegrasikan identitas budaya lokal semakin banyak diterapkan oleh para arsitek di Indonesia, salah satunya adalah Andra Matin yang berupaya mengartikulasikan nilai-nilai islami dengan identitas budaya lokal melalui karyanya, Islamic Center di Tulang Bawang Barat, Lampung. Penelitian ini bertujuan untuk mengkaji bagaimana Andra Matin mengartikulasikan nilai-nilai islami dan identitas budaya lokal Lampung dalam proses kreatif desain arsitektur Islamic Center Tulang Bawang Barat. Data dalam penelitian ini diperoleh melalui observasi lapangan dan wawancara terbuka dengan Andra Matin sebagai arsitek dari proyek tersebut. Hasil penelitian menunjukkan bahwa Andra Matin menginterpretasikan nilai-nilai islami, khususnya angka-angka yang memiliki makna dalam agama Islam, ke dalam desain bangunan Baitus Shobur Mosque. Angka-angka ini diterjemahkan menjadi bentuk massa bangunan. Selain itu, identitas budaya lokal Lampung juga diartikulasikan dalam desain Balai Sessat Agung Bumi Gayo. Andra Matin merepresentasikan konsep <i>Habluminallah</i> (hubungan manusia dengan Tuhan) dan <i>Habluminannas</i> (hubungan manusia dengan sesama) melalui massa bangunan yang memiliki bentuk unik dan menarik di Kawasan Islamic Center Tulang Bawang Barat. Penelitian ini menyimpulkan bahwa Andra Matin telah berhasil mengintegrasikan unsur religi dan budaya yang diwujudkan melalui massa dan fitur arsitekturalnya, sehingga menghasilkan bangunan yang tidak hanya menarik secara estetika tetapi juga memiliki makna yang mendalam.</i></p>

## Introduction

Indonesia is a predominantly Muslim country, where Islamic Centers serve as modern representations of the multifunctional roles of mosques during the time of the Prophet Muhammad (PBUH). Historically, mosques have been not only places of worship but also community centers that facilitate various Islamic activities. According to the implementation guide for Islamic Center projects published by the Directorate General of Islamic Community Guidance, Ministry of Religious Affairs, Islamic Centers play a crucial role as hubs for Islamic propagation (*dakwah*) in the contemporary era (Irawan et al., 2019). Traditionally, mosques in Islamic centers across Indonesia have prominently featured domes, which are considered essential elements symbolizing unity in Islam. Additionally, minarets are integral architectural components that serve the functional role of amplifying the adhan (call to prayer). However, with the advancement of modernization and cultural adaptation, many contemporary mosque designs in Indonesia have begun to deviate from these traditional elements. Instead, they adopt modern architectural styles or integrate local Nusantara cultural features. This articulation of religious values and local cultural identity in places of worship reflects a cultural dynamic that is responsive to environmental and societal contexts.

An exemplary integration of Islamic values and local cultural identity in religious architecture is demonstrated in Andra Matin's work. Through his creative process, Andra Matin incorporates Islamic principles and Lampung's cultural heritage into the

design of the Islamic Center in Tulang Bawang Barat Regency. This Islamic Center comprises two main structures: Baitus Shobur Mosque and Balai Sessat Agung Bumi Gayo. Andra Matin, known for his distinctive design approach, adopts a modern architectural style in the design of the Islamic Center in Tulang Bawang Barat. In the design of Baitus Shobur Mosque, he intentionally omits the traditional dome as the roof enclosure. Instead, he integrates the minaret with the main mosque building into a single architectural mass. Additionally, Andra Matin incorporates Lampung's cultural heritage into the design of Balai Sessat Agung Bumi Gayo, a cultural hall located in Tulang Bawang Barat Regency. The design distinctly emphasizes and separates the articulation of Islamic values and local cultural identity in each structure, highlighting their significance while maintaining harmony within the complex.

This study aims to explore and understand the process of articulating Islamic values and local cultural identity as manifested in the architectural design concept of the Islamic Center in Tulang Bawang Barat. The research has two primary objectives: first, to analyze the articulation of Islamic values and local cultural identity in the design of Baitus Shobur Mosque and Balai Sessat Agung Bumi Gayo within the Islamic Center of Tulang Bawang Barat, and second, to identify Andra Matin's creative approach to articulating Islamic values and local cultures through the Islamic Center of Tulang Bawang Barat's architectural design.

### Islamic Values in Architecture

The articulation of Islamic values in architecture involves translating Islamic principles into visual and structural elements within building designs. Islam is a religion revealed by Allah to the

Prophet Muhammad. Its teachings encompass three fundamental aspects: *aqidah* (creed), *sharia* (law), and *akhlaq* (ethics) (Hatta et al., 2013). This approach draws on Islamic laws and sharia as the foundation for creating spaces that serve diverse functions while adhering to spiritual guidelines (Aljundi et al., 2023). The process of articulating Islamic values begins with identifying inspirational principles rooted in Islamic teachings. These principles shape the architectural character, creating a distinct identity that embodies the essence of Islamic civilization.

Central to this approach is the Qur'an, which provides the ideological foundation for the development of Islamic architectural concepts. For example, the emphasis on unity, modesty, and functionality in Islamic teachings is reflected in architectural elements that prioritize harmony, simplicity, and community-centered design. Such articulation is evident in structures that integrate numerical symbolism from Islamic traditions, creating spaces that serve both spiritual and functional purposes.

### **Local Cultural Identity in Architecture**

Identity can be interpreted as similarity or unity towards other things in one region (Buana, 2020). Whilst local culture is a concept that originates from the life of a community group, producing the characteristics of a group (Fernanda & Jamaludin, 2024). Local cultural identity embodies the richness of indigenous wisdom and heritage that is unique to a specific region. It is reflected in daily life through norms, philosophies, value systems, and various facets of existence, including politics, economics, religion, technology, and knowledge. In architecture, local cultural identity is reflected in forms influenced by

geographical, geological, and climatic factors, as well as the available construction technologies.

This identity is often expressed through building forms, design philosophies, and decorative ornaments that are unique to the local context. For instance, traditional motifs, local materials, and spatial arrangements informed by indigenous customs contribute to a sense of place and cultural continuity. Integrating these elements into modern architectural practices enables the preservation and promotion of cultural heritage while adapting to contemporary needs.

### **Articulation in Architecture**

Articulation in architecture refers to the deliberate organization of design elements to express a building's function, structure, and aesthetics. Articulation in architecture is related to the study of tectonics, which refers to design concepts grounded in the local characteristics of a particular region (Leddy et al., 2000). This process involves uniting individual elements into a cohesive architectural work that reflects the designer's intent. The articulation of ideas within architectural design encompasses various aspects, including:

- Structural expression  
Highlighting the building's framework to convey stability and function.
- Spatial connections  
Organizing and linking spaces to create seamless interactions.
- Aesthetic ornamentation  
Enhancing visual appeal through decorative elements.
- Functionality and utility  
Ensuring that the design meets practical requirements.
- Contextual responsiveness  
Adapting the design to its environmental and cultural setting.

By integrating these aspects, architects achieve designs that are both visually compelling and functionally effective, resonating with their intended audience and purpose.

### **Architects' Creative Process**

Architectural creativity demands the ability to think beyond conventional problem-solving approaches. Guilford characterizes creative thinking as the exploration of diverse solutions to challenges, a skill often underemphasized in formal education (Munandar, 1987). In architecture, this form of thinking involves transcending rational logic to embrace intuitive and imaginative processes.

Antoniades introduces the concept of "Poetic Architecture," which emphasizes designing with a focus on evocative, emotional, and symbolic elements (Antoniades, 1992). The theory explains the contemplative process of design creation, which evokes emotions, meaning, and experiences for users (Mashuri et al., 2022). The creative process in architectural design can be categorized into two dimensions:

- **Intangible aspects**  
These include creativity, metaphors, paradoxes, metaphysics, idea transformation, poetic expressions, and multicultural influences.
- **Tangible aspects**  
These encompass historical context, geometry, materials, and natural elements.

By synthesizing these intangible and tangible elements, architects create designs that resonate with users on both functional and emotional levels. This duality ensures that the architecture not only fulfills practical needs but also inspires deeper connections to the spaces it occupies.

### **Methods**

This study employs a qualitative approach, utilizing a single-case study method. The chosen case study is the Islamic Center in Tulang Bawang Barat, Lampung, designed by the architect Andra Martin. The Islamic Center consists of two main buildings that will serve as the objects of this study: Baitus Shobur Mosque and Balai Sessat Agung Bumi Gayo. The research aims to explore how Islamic values and Lampung's local cultural identity are interpreted in the architectural concept of the Islamic Center in Tulang Bawang Barat, and to identify the creative process the architect employs to articulate these values within the design.

The research was conducted in four stages:

- **Preparatory Phase**  
Initial information gathering and formulation of the research framework.
- **Field Data Collection**  
Data will be gathered through direct observation at the study site and through open-ended interviews with the architect of the Islamic Center (Andra Martin) and several key informants (a Muslim cleric and a tribal chief).
- **Data Analysis**  
Processing and analyzing the data to identify the articulation of Islamic values and local cultural identity in the architectural design.
- **Conclusion**  
Synthesizing findings to draw conclusions based on key results.

Data collection methods included not only field observations and interviews but also literature reviews on the history and philosophy of Lampung's customs. These reviews were supported by sources such as the Majelis Punyimbang Adat

Lampung, providing deeper context and validation for the study. This structured methodology ensures a comprehensive understanding of the interplay between Islamic principles, local cultural identity, and architectural creativity in the design of the Islamic Center.

## Result and Discussion

### The Architectural Articulation – The Articulation of Islamic Values and Local Identity in The Design of Baitus Shobur Mosque

**Baitus Shobur Mosque: Symbolism of Verticality and Islamic Values**

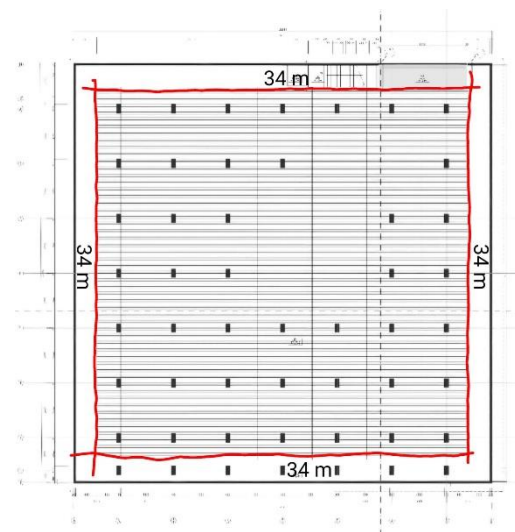
Baitus Shobur Mosque is one of the main structures in the Islamic Center of Tulang Bawang Barat, serving as a place of worship for Muslims. Unlike traditional mosques, it does not feature separate domes and minarets. Instead, the minaret is integrated with the main building, forming a single mass that rises 30 meters (Figure 1). This height symbolizes the 30 sections (*juz*) of the Qur'an, reflecting one of the Islamic values articulated in the mosque's design. The vertical form of the building signifies the relationship between humans and Allah, embodying the concept of *habluminallah*, or the vertical connection between humans as servants and Allah as the Creator.



**Figure 1. The Baitus Shobur Mosque at the Islamic Center of Tulang Bawang Barat**  
Source: Author's field observation, 2024

### Dimensions and Symbolism of Obligatory Prayers

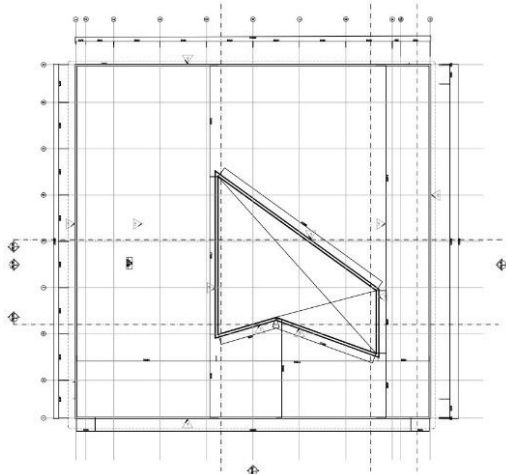
The mosque's square floor plan, measuring 34 x 34 meters (Figure 2), corresponds to the total number of prostrations (*sujud*) performed during the five daily obligatory prayers in Islam. These prayers—Subuh, Dzuhur, Ashar, Maghrib, and Isya—include a total of 34 prostrations. In Islamic tradition, prostration symbolizes submission, gratitude, and reverence to Allah as the Creator.



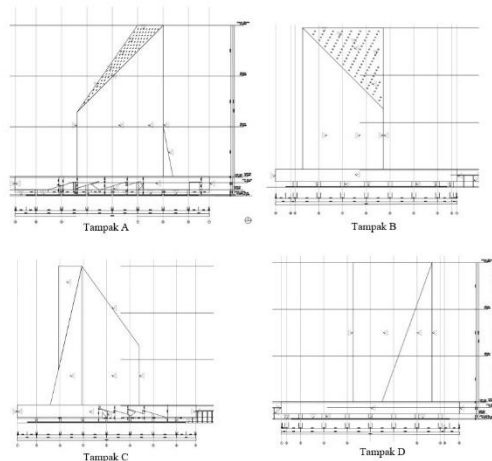
**Figure 2. Dimensions of 34 x 34 meters for the Baitus Shobur Mosque**  
Source: Andramatin, 2014

### Five-Sided Minaret and Symbolism of Prayer *Rakaat*

The mosque's roof, which also serves as a minaret, is in the shape of a pentagon (Figure 3), symbolizing the five daily prayers. Each side of the minaret features asymmetrical angles, creating different perspectives that show two, three, or four visible sides, depending on the viewpoint (Figure 4). This design reflects the number of *rakaat* (units of prayer) in each of the daily prayers: *Subuh* (two), *Dzuhur* (four), *Ashar* (four), *Maghrib* (three), and *Isya* (four).



**Figure 3. Top view of the pentagonal tower of the Baitus Shobur Mosque**  
 Source: Andramatin, 2014a



**Figure 4. Exterior view of the Baitus Shobur Mosque building**  
 Source: Andramatin, 2014a

**114 Pillars: Articulation of the Qur'an**  
 The corridor connecting the ablution area to the main prayer hall is lined with 114 pillars (Figure 5), corresponding to the number of chapters (*surahs*) in the Qur'an. Each pillar is engraved with the name of a *surah* in Arabic script, accompanied by its translation in Indonesian, further embedding Islamic values into the mosque's architectural language.



**Figure 5. Columns and carvings of the Asmaul Husna on the corridor of the Baitus Shobur Mosque**  
 Source: Author's preliminary survey, 2023

#### Interior Design and Asmaul Husna

The mosque's interior features varied ceiling heights (Figure 6). The prayer area has a ceiling height of 2.5 meters, symbolizing the 25 Prophets and Messengers in Islamic teachings. In comparison, the central space rises to 30 meters, matching the building's overall height. This elevation difference evokes humility, underscoring humanity's smallness in the face of Allah. The lower ceiling features aluminum panels engraved with the Asmaul Husna (99 Beautiful Names of Allah), creating dramatic lighting effects through reflective illumination by day and night.



**Figure 6. 114 columns in the corridor of the Baitus Shobur Mosque**  
 Source: Author's preliminary survey, 2023

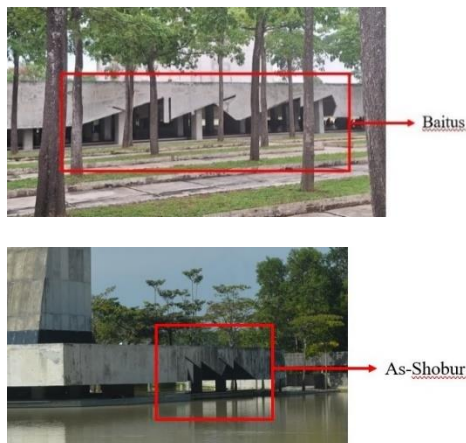
#### Mosque of 99 Lights

The mosque is also known as "Masjid 99 Cahaya," referring to the 99

apertures in the upper minaret that represent the 99 names of Allah, as mentioned in the *Asmaul Husna*. These openings provide natural ventilation and daylighting, creating a spiritual ambiance with dramatic lighting effects during the day.

#### Integration of Local Lampung Identity

In addition to Islamic values, the design integrates Lampung's local cultural identity. One prominent feature is the use of the Lampung script, inscribed on the mosque's façade near the entrance with the words "Baitus" and the mihrab with "As-Shobur" (Figure 7). Lampung script, a legacy of the region's ancestors, adds a distinctive local touch and reflects the mosque's context.



**Figure 7. Name inscription of the Baitus Shobur Mosque using Lampung script engravings**

Source: Author's preliminary survey, 2023

### The Architectural Articulation – The Articulation of Local Identity in The Design of Balai Sessat Agung Bumi Gayo

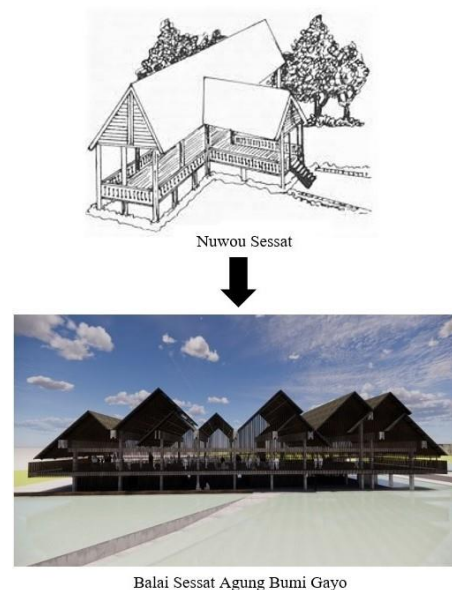
#### Function and Design Concept

Balai Sessat Agung Bumi Gayo serves as a traditional meeting hall for the *purwatin* or *punyimbang adat* (traditional elders) of Lampung during *pepung* (deliberations). The architectural concept integrates

Lampung's cultural identity through elements inspired by the traditional Lampung house (*Nuwou Sessat*), the bride's ceremonial headpiece (*siger*), Lampung script (*Aksara Lampung*), and Lampung society's philosophical values.

#### Building Form and Social Connection

The building is designed horizontally to symbolize human relationships and connections (*habluminannas*). Its design draws inspiration from *Nuwou Sessat*, the traditional raised house of Lampung, characterized by its elongated form and wood construction (Figure 8). The use of wood as the primary material not only emphasizes the traditional aesthetic but also reflects the historical function of Lampung's traditional houses as venues for cultural events and community gatherings.



**Figure 8. The traditional Lampung house inspires the design of the Sessat Agung Bumi Gayo Hall**

Source: Andramatin, 2014c

#### Roof Design and Siger Lampung Symbolism

The roof of Balai Sessat Agung Bumi Gayo is composed of nine overlapping

saddle-shaped layers (Figure 9), symbolizing the nine curves of the siger, the traditional Lampung crown. The siger, a prominent symbol in Lampung culture, represents honor, nobility, and courage. Often incorporated into the architecture of commercial buildings in Lampung, it serves as an emblem of cultural preservation. At Balai Sessat Agung Bumi Gayo, the siger is articulated through the layered roof design, creating a distinctive cultural signature.



**Figure 9. Roof structure of the Sessat Agung Bumi Gayo Hall featuring nine corners inspired by the Siger Lampung motif**  
 Source: Author's field observation, 2024

### Ceiling with Lampung Script Inscriptions

The ceiling of Balai Sessat Agung Bumi Gayo features inscriptions in Lampung script (Figure 10), conveying three main elements of cultural significance:

1. Philosophy of Lampung Society  
 The inscriptions highlight five core values:
  - Piil pesenggiri (dignity)
  - *Bejuluk beadek* (bearing a title)
  - *Nemui nyimah* (hospitality)
  - *Nengah nyepur* (sociability)
  - Sakai sambiaian (cooperation)
 These values are the foundation of Lampung society, ensuring a harmonious and dynamic way of life.
2. Philosophy of Tulang Bawang Barat Regency  
 The ceiling also includes the local philosophy of Nenemo, comprising three key principles:

- *Nedes* (perseverance)
- *Nerimo* (acceptance & simplicity)
- *Nemen* (dedication)

These principles narrate the human journey through failure, success, and maturity in life.

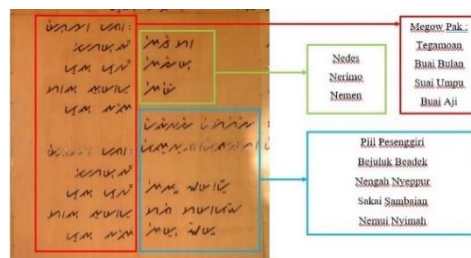
### 3. Names of the Four Major Lampung Clans

The inscriptions list the names of four prominent traditional clans (*marga*) in Tulang Bawang Barat Regency:

- Marga Tegamoan
- Marga Buay Bulan
- Marga Suwai Umpu
- Marga Buay Aji

These names are repeated across the ceiling as a tribute to the region's cultural heritage and social structure.

The illuminated Lampung script creates a reflective effect on the floor at night, enhancing the aesthetic and spiritual ambiance of the hall.



**Figure 10. Translation of the Lampung script text on the ceiling of the Sessat Agung Bumi Gayo Hall**

Source: Author's field observation, 2024

## The Creative Process – The Creative Process of Andra Matin in Designing the Architectural Concept of Baitus Shobur Mosque

### Creative Process

The development of the Islamic Center in Tulang Bawang Barat began as an initiative by Umar Ahmad, the Regent of Tulang Bawang Barat, who directly appointed Andra Matin as the architect. During initial discussions, Umar Ahmad expressed a desire for a unique,

unconventional design that would attract public attention and serve as a regional landmark. Andra Matin decided to embody the concept of *hablumillah* (the connection between humans and Allah) through the mosque's architectural design.

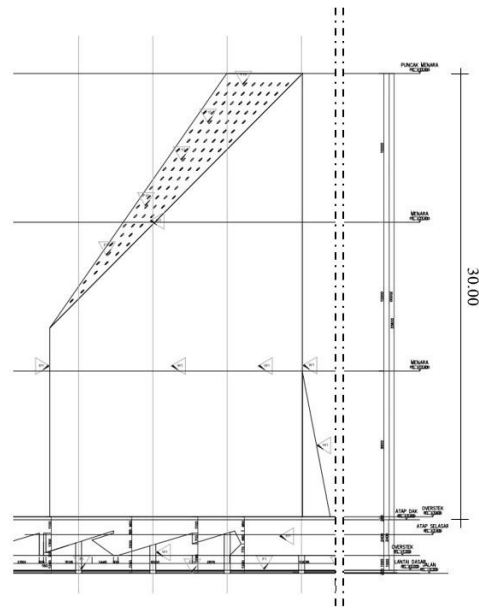
The creative process began with an in-depth exploration of Islamic values as design inspiration. This research led Andra Matin to incorporate numerical elements from Islamic teachings, which were then articulated into the building's massing and minimalist design to convey spiritual messages through architectural forms.

#### Metaphor

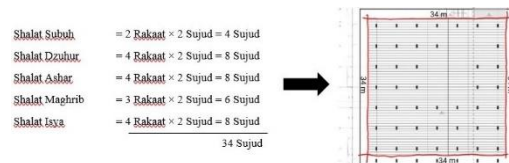
Andra Matin employed metaphorical design principles in the creation of Baitus Shobur Mosque.

- The building's height of 30 meters (Figure 11) symbolizes the 30 sections (*juz*) of the Qur'an, reflecting the vertical connection between humans and Allah.
- The mosque's square base, with dimensions of 34 x 34 meters (Figure 12), represents the total number of *sujud* (prostrations) in the five daily obligatory prayers.
- The pentagonal design of the minaret (Figure 13) symbolizes the five daily prayers, with different visible sides from varying perspectives (two, three, or four sides), representing the number of *rakaat* in each prayer.

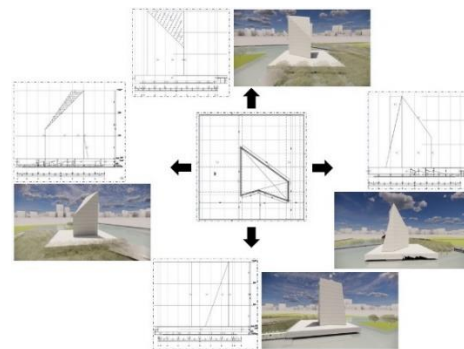
Additionally, the corridor connecting the ablution area to the main prayer hall is adorned with 114 pillars. Symbolizing the 114 chapters (*surahs*) of the Qur'an. Each pillar is inscribed with the name of a chapter in Arabic script, enhancing the mosque's spiritual ambiance.



**Figure 11. Height of the Baitus Shobur Mosque building: 30 meters**  
Source: Andramatin, 2014c



**Figure 12. Articulation of the total number of prostrations in obligatory prayers**  
Source: Andramatin, 2014c



**Figure 13. View of the Baitus Shobur Mosque tower from various angles**  
Source: Andramatin, 2014b

#### Exoticism and Multiculturalism

Andra Matin incorporated elements of Lampung culture into the design, most notably the Lampung script for the mosque's name. The inscriptions

“Baitus” and “As-Shobur” (Figure 14) are prominently displayed at the front and rear of the mosque, respectively. These ornaments not only celebrate the local heritage but also establish a contextual connection between the mosque and its location.



**Figure 14. Name inscription of the Baitus Shobur Mosque using Lampung script**  
Source: Author’s field observation, 2024

#### Geometry

Bonsai trees were chosen as decorative elements for the mosque's outdoor area (Figure 15). This decision was a direct request from Umar Ahmad, which Andra Matin honored by placing the bonsai in elevated concrete pots to create a floating effect. This geometric approach reflects both the client's preferences and the architect's distinctive design language.



**Figure 15. Decorative bonsai trees placed in tall pots**  
Source: Author’s field observation, 2024

#### Material Selection

The primary material used for the mosque is exposed concrete, inspired by Andra Matin’s AM Residence (Figure 16). The

use of concrete conveys a sense of strength and solidity while maintaining minimal ornamentation, thereby highlighting the building's structural beauty. At night, lighting from beneath the building creates a poetic atmosphere, emphasizing the interplay between modern aesthetics and spiritual meaning.



**Figure 16. Concrete material inspiration from AM Residence applied in the Baitus Shobur Mosque**

Source: Author’s field observation, 2024

#### The Creative Process – The Creative Process of Andra Matin in Designing the Architectural Concept of Balai Sessat Agung Bumi Gayo

##### Creative Process

In designing Balai Sessat Agung Bumi Gayo, Andra Matin sought to create a balance within the Islamic Center in Tulang Bawang Barat by embodying the concept of *habluminannas* (relationships among humans). The structure was envisioned as a space to accommodate Lampung's cultural activities, particularly those in Tulang Bawang Barat Regency.

As a foundational step, Andra Matin conducted extensive research on Lampung's local cultural identity with support from Umar Ahmad’s team. This research identified several key elements of Lampung culture that served as design inspirations:

- Traditional Lampung house (*Nuwou Sessat*)
- Siger Lampung (traditional ceremonial headpiece)
- Lampung script (*Aksara Lampung*)
- Three core values of Tulang Bawang Barat society

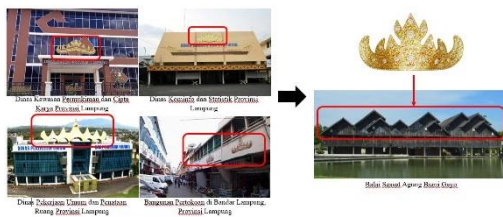
- Four major clans (*marga*) in Tulang Bawang Barat
- Five philosophical principles of Lampung society

Exoticism and Multiculturalism – Building Form Inspired by Traditional Lampung House

The building’s massing takes inspiration from Nuwou Sessat, the elevated traditional house of Lampung. The design ensures familiarity for residents while incorporating modern touches. The area beneath the raised structure is utilized for functional spaces such as toilets and administrative rooms for the Islamic Center, preserving the traditional aesthetic while adding practicality.

Exoticism and Multiculturalism – Roof as a Symbol of Siger Lampung

Andra Matin emphasized a modern aesthetic through the building's nine-tiered saddle roof (Figure 17). These tiers symbolize the nine curves of the siger, a traditional crown of Lampung that signifies honor, nobility, and courage. The minimalist exterior design enhances its visual appeal without overwhelming decoration, allowing the roof’s cultural symbolism to take center stage.



**Figure 17. Articulation of the Siger Lampung motif as the roof covering of the Sessat Agung Bumi Gayo Hall**

Source: Author’s field observation, 2024

Exoticism and Multiculturalism – Ceiling with Cultural Information in Lampung Script

Lampung script was used on the ceiling of Balai Sessat Agung Bumi Gayo to

convey cultural narratives (Figure 18). The inscriptions include:

1. Three core values of Tulang Bawang Barat society (*Nedes*—perseverance, *Nerimo*—acceptance and simplicity, and *Nemen*—dedication).
2. Five philosophical principles of Lampung society (*Piil pesenggiri*—dignity, *Bejuluk beadek*—bearing a title, *Nemui nyimah*—hospitality, *Nengah nyepur*—sociability, and *Sakai sambaian*—cooperation).
3. Four major clans (*marga*) of Tulang Bawang Barat (Marga Tegamoan, Marga Buay Bulan, Marga Suwai Umpu, and Marga Buay Aji).

These inscriptions are etched in Lampung script, repeated across the ceiling, and illuminated with backlighting to create reflective effects on the floor at night. This artistic approach adds a poetic and symbolic layer to the architectural narrative.



**Figure 18. Lampung cultural identity information written in Lampung script on the ceiling of the Sessat Agung Bumi Gayo Hall**

Source: Author’s field observation, 2024

Geometry

Initially, a bridge was designed to connect Balai Sessat Agung Bumi Gayo and Baitus Shobur Mosque (Figure 19). However, due to technical considerations, the bridge was ultimately left as an ornamental feature within the Islamic Center. Despite this, the bridge retains its symbolic value, representing the connection between

human relationships (*habluminannas*) and the divine relationship (*habluminallah*).



**Figure 19. Bridge at the Islamic Center of Tulang Bawang Barat connecting two building masses**

Source: Andramatin, 2014c

### Material

The primary material used for the building is wood (Figure 20), which was chosen to maintain the essence of traditional Lampung houses. According to Andra Matin, using concrete would have diminished the traditional character, leaving only a modern impression. The wood symbolizes humanity's perceived fragility, in contrast to the concrete used in Baitus Shobur Mosque, which symbolizes Allah's strength and resilience.



**Figure 20. Application of wooden materials in the Sessat Agung Bumi Gayo Hall**

Source: Author's field observation, 2024

### The Symbolism of Human-Divine Connection

The contrasting materials—wood for Balai Sessat Agung Bumi Gayo and concrete for Baitus Shobur Mosque—

are linked metaphorically through the bridge, reinforcing the relationship between humans and God.

### Summary of the Architectural Articulation and Creative Process of the Islamic Center Tulang Bawang Barat

By synthesizing Islamic principles with Lampung's cultural identity, the Islamic Center Tulang Bawang Barat exemplifies an architectural approach that harmoniously integrates spirituality and local traditions. The design of Baitus Shobur Mosque incorporates Islamic values, Lampung's cultural identity, symbolic elements, and geometric principles into a cohesive and meaningful architectural work. The creative process undertaken by Andra Matin in developing the design concept for Baitus Shobur Mosque has resulted in an iconic structure that not only serves as a place of worship but also conveys profound messages about the relationship between humans and Allah and the cultural significance of its context. A similar approach is evident in the design of the Islamic Center of Brebes Regency, which applies Islamic architectural principles to site planning, emphasizing remembrance of God, cultural tolerance, and openness (Fahmi et al., 2017). Both designs achieve a balance among spirituality, functionality, and cultural expression, making them innovative and meaningful architectural landmarks.

Andra Matin articulates Lampung cultural identity through the design concept of Balai Sessat Agung Bumi Gayo, while preserving traditional values and philosophies that guide the local community, and maintaining sensitivity to modern architectural expressions. This architectural approach not only respects local traditions but also creates a space that

fosters cultural pride and continuity. A similar principle of cultural tolerance is applied in the design of the Islamic Center of Brebes Regency, where the architectural form adapts to local traditions, ensuring that the structure remains familiar and culturally relevant to the surrounding community (Fahmi et al., 2017). The creative process undertaken by Andra Matin in shaping the design concept of Balai Sessat Agung Bumi Gayo highlights the balance between heritage preservation and contemporary architectural innovation. It functions not only as a center for cultural activities but also as a medium for preserving and celebrating Lampung's cultural identity.

## Conclusion

This study concludes that the architect's interpretation of Islamic values and Lampung's local cultural identity in the design of the Islamic Center in Tulang Bawang Barat is evident in its architectural massing and features. Baitus Shobur Mosque is designed vertically to represent the relationship between humans and God (*habluminallah*), with its 30-meter height symbolizing the 30 sections (*juz*) of the Qur'an. The mosque's name, inscribed in Lampung script on its walls, reflects a contextual response to the local culture and heritage.

Balai Sessat Agung Bumi Gayo, on the other hand, draws inspiration from the traditional Lampung house (*Nuwou Sessat*). Its nine-tiered saddle roof is adapted from the nine curves of the siger crown, a significant cultural symbol of honor and courage in Lampung. Additionally, the ceiling is adorned with inscriptions in Lampung script that detail cultural narratives,

including the core values, philosophical principles, and major clans (*marga*) of Tulang Bawang Barat. It makes the building not only a functional space but also a medium for preserving and showcasing the region's cultural heritage.

Andra Matin's creative process in designing the Islamic Center emphasizes the articulation of Islamic values and Lampung's cultural identity. Baitus Shobur Mosque embodies *habluminallah* (the connection between humans and God), while Balai Sessat Agung Bumi Gayo represents *habluminannas* (the connection between humans). Both structures align with Umar Ahmad's primary directive: to create unique and captivating designs that attract public interest and invite visitors to the area.

This research demonstrates that Andra Matin successfully integrates religious and cultural elements into architectural design, resulting in buildings that are not only aesthetically compelling but also imbued with profound meaning. These designs reinforce local identity within the Islamic Center complex in Tulang Bawang Barat, positioning the site as both a spiritual and cultural landmark.

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