



Islamic Architectural Concept at Jamik Mosque in Bengkulu City

Dwi Rina Utami¹ and Samsul Bahri²

^{1,2} Bengkulu University, Bengkulu 38371, Indonesia
dwirinautami13@unib.ac.id

Abstract. Despite being a witness to the development of Islam in Bengkulu, the condition of *Surau Gedang* or what is now called the Jamik mosque was in a dirty, damaged and ancient condition. Until finally when Ir. Soekarno, who later became the first President of the Republic of Indonesia, was exiled to Bengkulu and renovated this mosque. With an architectural background, Ir. Soekarno succeeded in renovating the Jamik mosque to be beautiful. Unfortunately, there are no records of the architectural concept of the Jamik mosque used both before and after the renovation. Considering that the mosque is a place of worship for Muslims, this study tries to analyze the Jamik mosque with the concept of Islamic architecture. Before conducting an analysis of Islamic architecture, the architectural elements of the mosque before and after renovation were identified. The results of the study found that *Surau Gedang* is a building consisting of a mihrab, prayer room, terrace, and limasan roof. After renovation, Ir. Soekarno added a porch, ablution room and toilet, raised the walls, redesigned column and roofs. Ir. Soekarno designed the mosque not only as a place of worship but also as a place to exchange information and knowledge. In addition, architectural elements were also found, namely shapes, spaces, orders, materials, ornaments and landscapes that were in accordance with the philosophical and symbolic parameters of Islamic architecture. Therefore, it can be said that the Jamik mosque fulfill the concept of Islamic architecture.

Keywords: Jamik Mosque, Ir. Soekarno, Islamic Architecture.

1 Introduction

Ir. Soekarno was the first president of the Republic of Indonesia who played an important role in Indonesia's independence. In his efforts, Ir. Soekarno experienced many obstacles because his political movements and writings were considered dangerous to the Netherlands. It is recorded that Ir. Soekarno was imprisoned by the Netherlands many times, and exiled to several places such as Ende and Bengkulu.

While in Ende, Ir. Soekarno spent a lot of time studying Islam. Until one day he was sick with malaria and made Thamrin protest to the Dutch government to be responsible if something bad happened. This was then responded to by again exiled Ir. Soekarno to

other areas. According to Adams (2018) Bengkulu was chosen because it is a remote and non-political area [1].

Where it is thrown away, it grows. Perhaps that is the right saying to describe Ir. Soekarno. Even though he was followed by the colonial police wherever he went, this did not make him afraid to help the community with all his ability. At first, the existence of the intel police made most of the people of Bengkulu afraid, but this did not last long because the friendliness and generosity of Ir. Soekarno made the people come to ask for help and advice.

During his exile in Bengkulu, precisely the city of Bengkulu from 1938 to 1942, Ir. Soekarno did not recede his fighting spirit, this can be seen from his various activities often going around the city of Bengkulu using bicycles, to get to know the people and the atmosphere of the city. At that time, Bengkulu had a mosque called *surau lamo*, some called it *surau gedang*. The word *surau* refers to the building of worship for Muslims, namely the mosque.

According to Laugu (2007) mosque is a word derived from Arabic i.e. "*sajada, yasjudu, sajdan*". *Sajada* means bow, obey, and submit [2]. The word "*sajada*" was later changed to "*masjidun*" which means a place of prostration, obedience and submission to worship Allah. Furthermore Warraic & Feroze (2007) said that the mosque is an important building for Muslims because it serves as a place to perform ibadah sacral activities of Islam [3]. Several published studies have been carried out, such as those that examine the application of local wisdom of Rejang Lebong traditional houses in the Jamik mosque of Bengkulu City, Hanan & Purnomo (2018) [4].

Another research examines the Exploration of Ethnomathematics in the Jamik Mosque of Bengkulu City Lusiana et al., (2019) [5]. There is also a book entitled Soekarno Sang Aristek by Yuke Ardianti. From this description, it is known that the study of the architecture of the Jamik mosque is still limited. Until now, no records have been found about the architectural concept used by Surau Gadang. Likewise after renovation, in the book Ramadhan (2014) Inggit's said that Ir. Soekarno designed the mosque with slender columns and prioritized beauty and cleanliness [6]. From this description, it is not known the architectural concept used before or after the Jamik mosque was renovated. Therefore, this study tries to describe the architecture of the Jamik mosque using the concept of islamic architecture because the mosque is a house of worship for Muslims.

The concept of Islamic architecture according to Nurjayanti (2019) and Utaberta (2008) is the concept that underlies the realization of buildings based on Islamic values rooted in Qur'anic verses and also sunnah [7]. This research is important because the Jamik mosque has a high historical nc as one of the oldest mosques in the city of Bengkulu and has been designated as a Cultural Heritage object number 11 of 2010 with Decree Number: KM.10/PW.007/MKP/2004 and Decree date: 2004-03-03. Furthermore, the idea of renovation and design of the Jamik mosque was done by President Soekarno, who indeed has a background in architecture.

The results of the research can be used as insight that the Jamik mosque is not only has high historical value but also has islamic architectural value. Furthermore, the findings as a reference in the preservation of the architecture of the Jamik mosque.

2 Methods

In an effort to find out the concepts used in the architecture of the Jamik mosque, this study tries to examine its conformity with the concept of Islamic architecture. This research uses a qualitative approach by collecting data in the field and then processing it with Islamic architectural theory so that it is known what architectural elements in the Jamik mosque are included in the concept of Islamic architecture.

Data collection was carried out by observing the Jamik mosque, taking documentation of mosque building photos, measuring the plan and redrawing the mosque plan, as well as collecting written literature and photos from books, journals and websites. The data sought is the architectural data of the Jamik mosque in the past before it was renovated and after being renovated. The data refer to the theory of Islamic architectural concepts which according to Utaberta (2008) consist of philosophical and symbolic parameters.

Philosophical consist of *rahmatan lil alamin* which means the mercy of all nature, *as salam* which means environmentally friendly, *fiitrah* which means human, useful which means not *mudhorot*, creative-*ijtihad* which means not *taklid*, economical which means not excessive, *hijab* which means barrier, *tawazun* which means balance, *hikmah* which means lesson, *annadhofa* which means cleanliness, *jamilun* which means aesthetic, and *kauniyah* verse which means a sign of Allah's power.

The symbolic in Islamic architecture according to Burden (1995) in Nurjayanti (2019) consists of symmetrical balance, geometric shapes, decorative facades, repetitive compositions, floral ornaments, geometric ornaments, calligraphy ornaments, *handmade* colors, patterned holes, patterned plaster, bricks or patterned stones [7].

Further analysis was carried out in depth by elaborating the elements of Islamic architecture in the Jamik mosque with the thoughts of Ir. Soekarno and the important events that occurred at that time. The results of the analysis were then compiled into conclusions and reconfirmed the truth with an interview with the current chairman of the Jamik mosque management.

3 Results

3.1 The Condition of the Jamik Mosque Before Renovation

Surau lamo is a mosque building that according to Delais and Hassan (1933) in Setiyanto (2018) was founded by a Bugis nobleman named Daeng Maroepea [8]. According to Wicaksana (2018), Adams, (2018), Ramadhan, (2014) the condition of *surau lamo* or *surau gedang* at that time was old, dirty and ancient so Ir. Soekarno, who often prayed there, intended to renovate it [9] [1] [6]. Although initially rejected, thanks to the persistence of Ir. Soekarno who according to ANRI 2076 in Setiyanto (2018) pledged himself as a permanent donor by donating f 1.5 every month and promising to look for sponsors, the idea of renovation was approved [8]. The following is a photo of *the surau lamo* in 1867 which was kept as a digital collection at Leiden University (see Fig. 1).



Fig. 1. Surau Lamo

3.2 The Condition of the Jamik Mosque After Renovation

After being renovated, the condition of the Jamik mosque is much better from the previous situation (see Fig.2). This research seeks to explain the concept of mosque architecture by using the concept of Islamic architecture. The concept of Islamic architecture according to Nurjayanti (2019)[7] and Utaberta (2008)[14] is the concept that underlies the realization of buildings based on Islamic values rooted in Qur'anic verses and also sunnah [7]. According to Noeman (2003) in Nurjayanti (2019) philosophical consist of *rahmatan lil alamin* which means the mercy of all nature, *as salam* which means environmentally friendly, *fiitrah* which means human, useful which means not *mudhorot*, creative-*ijtihad* which means not *taklid*, economical which means not excessive, *hijab* which means barrier, *tawazun* which means balance, *hikmah* which means lesson, *annadhofa* which means cleanliness, *jamilun* which means aesthetic, and *kauniyah* verse which means a sign of Allah's power [7]. The symbolic in Islamic architecture according to Burden (1995) in Nurjayanti (2019) consists of symmetrical balance, geometric shapes, decorative facades, repetitive compositions, floral ornaments, geometric ornaments, calligraphy ornaments, *handmade* colors, patterned holes, patterned plaster, bricks or patterned stones [7].



Fig. 2. Jamik Mosque

Research on the philosophy of Islamic architecture contained in the Jamik mosque will be discussed one by one in a timely manner. The first is *rahmatan lil alamin* which

means the grace of all nature and assalam which means environmentally friendly can be seen from the built environment which divides the site into built areas and open areas. The area of open areas tends to be wider than built-up areas. The open area is used as a mosque yard, parking lot, and greenery planted with trees and flowers. Based on the measurement results, the mosque prayer room plan is 15 meters x 15 meters including walls 30 cm thick, while the height of the floor to the ceiling is 5.5 meters.

The main building has a shielded roof or 3-storey limasan. Based on the measurement results, the porch plan is 10 meters x 10 meters including 30 cm walls, while the height of the floor to the ceiling is 4 meters. The porch building has a shielded roof or 2-storey limasan. The porch building is right on the east side or the front side of the main building which can be reached through a terrace. The porch and the main building are separated by a wall that has a wooden leaf door at the top of which there is glass, so that the activities in both rooms can be seen. The porch and the outer area are bounded by a wall in the form of a box-patterned hole or wall void.

There are several columns in the Jamik mosque building, namely measuring 40 cm x 40 cm, 100 cm x 100 cm and 60cm x60 cm, with the height of each column is 2.5 meters which is decorated with carvings at the top. The design of the column with the engraving is one of the characteristics of Ir. Soekarno, which can also be found from his works while working with Prof. Schoemaker. In addition, there are also two 9-sided wooden columns on the porch with a height of 4 meters. The Jamik Mosque can also be seen using natural ventilation, glass windows and wooden doors as a solution to Bengkulu's tropical climate. This is in accordance with the Islamic philosophical namely wisdom.

Many sources state that Ir. Soekarno renovated the Jamik mosque by raising the walls, raising the floor, designing columns and roofs, but if you look more closely in figure 1 it can be seen that *the surau lamo* only has a terrace, while after the renovation it looks like it has a porch. The image also shows a left side view with 6 columns, while after renovation the row of columns on the left side view is 9. Furthermore, it can also be seen that the front of the column is 6 while after the renovation of the column is 5, this means that the floor plan is reduced by one module. Therefore, if some sources state that Ir. Soekarno did not destroy *the surau lamo building*, then another possibility is the addition of the area of the front terrace or east side to the porch, so that the number of side columns increases and the number of front columns decreases. Here is an overview of the mosque plan in 2024.

According to Sumalyo (2006) mosques with a wide portico are typical of ancient Javanese mosques such as the Great Mosque of Banten, the Great Mosque of Demak, and the Great Mosque of Yogyakarta [10]. This is different from Ir. Soekarno's design of the portico not covering the main building, both in terms of size and height of the building. The main building and porch have two roofs but with a different number of levels. The main building has 3 levels of roofs while the porch has 2 levels of roof. The two roofs are paired with a roof ornament called the peak. The shape of the roof is a tropical climate solution and is one of the characteristics of Ir. Soekarno's design that can be found in his previous works. This kind of design is in accordance with Islamic philosophical, namely ijtihad creativity.

Ir. Soekarno's decision to add a portico to the Jamik mosque also raises the question, is there a specific purpose for adding the portico? To answer this question, we go back to the year this mosque was renovated or more precisely the year of Ir. Soekarno's exile in Bengkulu, which was between 1938 and 1942. If you look at the location of the site in the center of the city, the reason Ir. Soekarno added the porch is to increase the capacity of the mosque, so that the worshippers accommodated are more than before (see Fig. 3). The location of the Jamik mosque is at the confluence of three main roads, namely Soeprapto road on the north side, Sudirman road on the south side and M.T Haryono road on the west side. Currently, around the site there are buildings of the State Junior High School, Bank, shops, and settlements.



Fig. 3. The Location of Jamik Mosque

Wicaksana (2018) at that time, many old people in Bengkulu had rejected the renovation of the mosque because they rejected the changes [9]. In a book titled *Islam Sontoloyo*, Soekarno (2017) wrote that he and his wife decided to leave the Muhammadiyah meeting in Bengkulu because the committee used a curtain as a barrier between men and women [11]. According to Ir. Soekarno, the curtain is a symbol of slavery and must be removed because it does not exist in Islamic law. If viewed nationally, at that time the Indonesian people were still divided between the Nationalists, Islamists, and Marxists, until Soekarno (2021) stated that it is unity that brings us towards greatness and independence [12]. Ir. Soekarno also stated that Muslims should not be old-fashioned, must understand modern Islam, namely Islam that requires Muslims to love the homeland and Islam that requires Muslims to glorify women.

Soekarno (2017) stated that *Rethinking about Islam* is very important, so that Islam can be understood as a guideline rather than as an obstacle to progress [11]. Ir. Soekarno's seriousness to advance Islam was manifested by his joining the Muhammadiyah Bengkulu organization. Not only that, he even became one of the teachers at the school. According to Ramadan (2014) at the school, Ir. Soekarno taught his students about love for the homeland [6].

From the description above, it can be concluded that the porch was designed by Ir. Soekarno so that it could function as a *mu'amalah room*. A space that can be used by worshippers to gather, discuss or other activities without disturbing worshippers. This is proven after the renovation, religious activities centered on the Jamik mosque increased. Apart from being a place for young people and children to gain religious knowledge, it is also often used for meetings of leaders of other organizations. In addition to Muhammadiyah, there are also Nahdlatul Ulama and several other religious organizations including nationalist figures in Bengkulu and its surroundings.

Interestingly, Ir. Soekarno seems to be well aware that mosques are not only a place of worship but can function more widely. According to Latief (2010) currently the function of mosques is getting wider, not just as a house of worship but also the right place to exchange information and knowledge [13]. From the description above, it can be seen that there is an application of Islamic philosophical namely useful (not *mudhorot*), frugal (not excessive) and *tawazun* (balance). It is also known that the Jamik mosque is a building of worship that accommodates the relationship between man and god, man and man in accordance with the of Islamic philosophy, namely *fitrah*.

The other room that Ir. Soekarno renovated was the ablution room which was originally not a building but after being renovated it was accommodated in a special building that distinguishes the ablution room for men and women. The location of the ablution room is separate from the main building but is connected to the terrace. From the description above, it can be seen that the renovation applies the of *hijab* (barrier) and *an nadhofa* (cleanliness). Renovations were carried out on the ablution room and toilet, one of which closed the access to the ablution room from the north side with the wall that is now the *branding of* the Jamik mosque. Therefore, currently the ablution room can only be accessed through the terrace between the buildings.

At this time there are several additional rooms on the north and south sides of the mihrab. Based on the results of an interview with Setiyanto (2024), there are two rooms that function as a warehouse and one imam's room. Warehouse space is added to store capets, sound systems, and other equipment. The imam's room is used as a special access for the imam so that he can go directly to the mihrab. These additional spaces are made with partitions made of aluminum and glass, so that they appear transparent. From the description above, it can be seen that the renovation applies of *hijab* (barrier). Another Islamic philosophical is *jamilun* (aesthetic) or beauty that is not extravagant. The beauty of the mosque building renovated by Ir. Soekarno can be seen from the proportions of the building from the façade, the rhythm on the roof, ventilation, columns and windows.

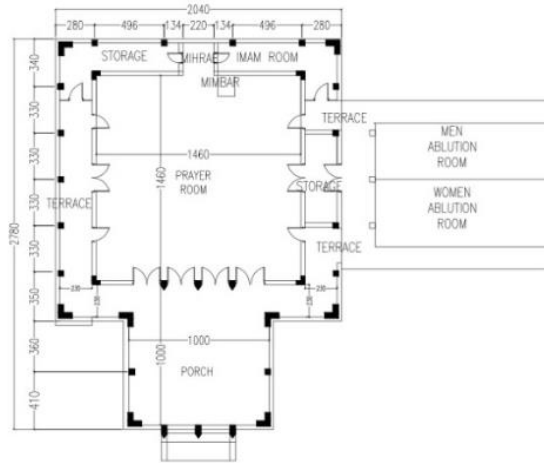


Fig. 4. Plan of Jamik Mosque in 2024

From the beginning and when it was renovated, Ir. Soekarno mosque used brick walls, and several wooden columns. At this time, the mosque is seen using natural materials such as wooden columns on the porch and wooden ceiling. In addition, the mosque looks dominated by the use of red, white, brown, green, and gold. These colors are natural colors even though the coloring does not come from natural elements. Therefore, contemporaneously, it can be said that the Jamik mosque embodies the philosophical of Islam, namely the *kauniyah verse*.

Likewise, the application of Islamic architectural through symbolic, where all its parameters appear in architectural expressions as objects that can be seen and felt. Symbolic have similarities with architectural theory, namely symmetry and rhythm. Ir. Soekarno renovated the mosque without changing the character of *the surau lamo* which has a symmetrical plan and façade. Even though it adds a portico, a symmetrical shape can be seen from the façade of the building which if drawn a vertical line of imager in the middle will divide the building into two sides that are balanced between left and right. For rhythm or repetition, it can be seen from Ir. Soekarno's design on the rhythm of the column, the rhythm of the ventilation, the rhythm of the ventilation, the rhythm of the patterned hole and the rhythm of the doors and windows.

At the head or top of the column, you can find floral ornaments carved and painted in gold. The same ornament is also found on the outer wall of the mihrab. In addition, there are also geometric ornaments found on four columns on the main building. According to Yuke (2024) floral ornament symbolizes the connectivity between modernity and art craft.



Fig. 5. The Mihrab

Calligraphy ornaments can be seen on the upper wall of the entrance to the main building. Calligraphy in the form of golden Arabic writing is carved directly on the entrance wall of the prayer room, the mihrab wall and the pulpit. There is also calligraphy pasted around the interior wall of the main building. Based on the results of the interview, Setiyanto (2024) stated that the ornaments and calligraphy could not be ascertained whether they were the result of Ir. Soekarno's renovation or an additional aftermath. This refers to the absence of a historical study of the entry of calligraphy in Bengkulu. The patterned holes can be seen from the presence of voids on the porch wall and terrace wall which are square.

In addition, there is also a void at the top of the building wall which functions as a ventilation. The existence of these voids as an aesthetic as well as a source of natural lighting and airing makes the mosque building cool and bright. This is also Ir. Soekarno's typical way of designing buildings as a tropical climate solution. The identification of Islamic philosophical variables and Islamic symbolic are then compiled which can be seen in the following table:

Table 1. Table Identification of Islamic Architecture at Jamik Mosque

Element	Variable	Parameters	Element of Architecture at Jamik Mosque
Philosophy of Islamic Architecture	<i>Rahmatan Lil alamin</i> (Grace of the whole world). Source: QS. Al Anbiya: 107	The built environment must be based on the principle of nature conservation	The mosque area has open spaces in the form of courtyards.
	<i>As Salam</i> (eco-friendly) Source: QS. Yunus: 25	The built environment must add to natural welfare and be environmentally friendly (Safe-Friendly-Tolerant).	The site not only building but also landscape of the area that is designed by planting.

<i>Fitrah</i> (human) Source: QS. Ar Rum: 30	The built environment must be in line with human nature (comfortable-accessible-familiar).	Mosque as a building of worship that accommodates the relationship between man and god, man and man
Useful (not <i>mudhorot</i>) Source: QS. Al Isro: 27	The built environment must be useful and functional so that it is not redundant (Productive-functional-useful).	Ir. Soekarno renovated the mosque not only for worship but also activities to gain religious knowledge, Islamic activities of the community and Islamic organizations
Creative-Ijtihad (not <i>taklid</i>) Source: QS. Al Baqoroh: 17	The built environment must be in the form of the application of the results of rational thinking, not plagiarism (Ihtiar-finds-innovation).	Ir. Soekarno redesign the columns, the roof, added the portico, added the height of the wall and added the height of the floor based on his interpretation as an architect by considering the science of architecture and local wisdom.
Economical (not excessive) Source: QS. Al A'raf	The built environment must be arranged sparingly, not excessively (Maximum-optimal).	Ir. Soekarno renovated the mosque by combining the <i>surau lamo</i> building with the addition of porch / portico and ablution room
<i>Hijab</i> (barrier) Source: QS. An Nuur: 30-31	The built environment must be arranged according to zoning and restrictions based on the nature of the activity actors. (Zoning-Differentiator-Limiter).	The main building functions as a mihrab and a prayer room as a sacred private zone. Ir. Soekarno designed a porch can be used as a congregation interaction space as a sacred-profane public zone. Ir. Soekarno also designed the ablution room as a profane public zone.
<i>Tawazun</i> (balance) QS. Al Hijr: 19	The built environment must be balanced with needs and capabilities (capacity to use).	Ir. Soekarno added a porch that can function as a prayer room so that the capacity of worshippers increases. Ir. Soekarno also designed the ablution room equipped with a toilet

Symbolic of Islamic Architecture	Hikmah (Lessons) QS. Al Jum'ah: 19	The built environment must be efficient and effective based on experience (Efficient-Effective).	Ir. Soekarno in accordance with the standard building structure, namely foundations, columns, beams and shield or limasan roofs. In terms of architecture, the mosque has natural ventilation, windows, doors and voids on the walls.
	<i>An Nadhofa</i> (Cleanliness) Hadith about cleanliness)	The built environment must be clean and free from Uncles (Clean-healthy-cool-smell).	Ir. Soekarno added the height of the floor and made several steps so that the mosque was higher than the ground surface so that it remains clean. The mosque has an ablution room that is not attached to the mosque but is connected to the terrace, so that the sanctity of the mosque is maintained.
	<i>Jamilun</i> (Aesthetic) Hadith	The built environment must be beautifully laid out but not extravagant (rhythm-balance-proportional-decorative).	Ir. Soekarno designed the mosque with ideal building proportions, rhythms on the roof, ventilation, columns and windows.
	<i>Ayat kauniyah</i> (sign of Allah's power) Hadith	The built environment must be styled with natural materials and natural colors (Honesty- Simple).	The mosque uses brick walls and several wooden columns. The mosque is dominated by natural colors, namely white, red, brown, and green even though it does not come from natural dyes.
	Symmetrical balance	Have the same object between the left and right.	Both the old building and the additional building in the form of a porch are symmetrically designed.
	Geometric shapes	Has a bold layout.	The mosque has a square or rectangular plan for both the main building and the porch building.

Decorative façade	Has a textured surface/specific pattern.	The mosque has a decorative façade in the form of carvings on the wall
Ornament floral	Has a decorative pattern or pattern of foliage.	The mosque has floral ornaments that can be found at the top of the columns and on the outer walls of the mihrab.
Ornament geometris	Has a décor with a square or spiral shape.	The mosque has ornaments on the columns of the main building.
Hand made	Displaying handicrafts or skills	The mosque has a typical Persian pulpit. The mosque has calligraphy carvings that are directly engraved.
Natural color	Displays the original color of the material	The mosque is dominated by red, white, brown and green which are the colors we see in nature. These colors use chemical dyes from paints.
Patterned holes	Has a square-patterned hole or arch	Ir. Soekarno designed a patterned hole or wall void in the form of ventilation. The porch was designed by Ir. Soekarno with a hole (void) in a box pattern.
Patterned plaster	The surface is covered with stucco	The mosque uses bricks covered with stucco with a smooth texture.
Brick or patterned stone	The surface is covered with bricks or patterned stones/	-

4 Conclusion

This research tries to describe the architectural concept of the Jamik mosque that was previously unknown by using the concept of Islamic architecture. Before conducting an analysis of Islamic architecture, the architectural elements of the mosque before and after renovation were identified. The results of the study found that Ir. Soekarno added a porch, ablution room and toilet, raised the walls, redesigned column and roofs.

The addition of the porch by Ir. Soekarno was motivated by the location factor of the mosque which is in the middle of the city and is always crowded when praying. So, it requires additional space without destroying *surau lamo* or *surau gedang*. Another factor behind it was the condition of the community where at that time the understanding of religion and nationality was still limited. Therefore, the porch can also function as a *mu'amalah* container. So, it can be said that, Ir. Soekarno designed the mosque not only as a place of worship but also as a place to exchange information and knowledge.

Although initially the concept used in the Jamik mosque was unknown, the results of the study concluded that the architectural elements of the Jamik mosque met the parameters of Islamic architecture as philosophy parameters and symbolic parameters. The Islamic symbols that are not found in the Jamik mosque are bricks or patterned stones. From the explanation above, it can be concluded that the Jamik mosque fulfills the rules of the Islamic architectural concept.

Acknowledgments. Through this article, the authors would like to thank the entire board of management of the Jamik mosque in Bengkulu for their cooperation in this research. The authors also like to thank fellow lecturers in the architecture study program, Faculty of Engineering, University of Bengkulu for their support.

Disclosure of Interests. This research was conducted by the author with a private funding source. The author is also not involved in any conflict of interest and anyone in the process of compiling this article.

References

1. Adams, C.: Bung Karno Penyambung Lidah Rakyat Indonesia. Yayasan Bung Karno, Jakarta (2018)
2. Laugu, N.: The Roles of Mosque Libraries through History. *Al-Jami'ah: Journal of Islamic Studies* **45**(1), 91–118. doi: 10.14421/ajis.2007.451.91-118 (2007)
3. Warraic, Shaukat, and Feroze, K.: A Management Guide for Mosques & Islamic Centres. OAK Community Development, Manchester (2007)
4. Hanan, Febianita, I. and Purnomo. A. B.: Implementasi Kearifan Lokal Arsitektur Tradisional Rumah Rejang Lebong Pada Bangunan Masjid di Bengkulu. Universitas Trisakti, Jakarta (2018)
5. Lusiana, Desfa, Afriani, N. H., Ardy, H. and Widada. W.: Eksplorasi Etnomatematika Pada Masjid Jamik Kota Bengkulu. *Pendidikan Matematika Raflesia* **4**(2), 164–76. doi: doi.org/10.33369/jpmr.v4i2.9787 (2019)
6. Ramadhan, K. H.: Soekarno. Bentang, Yogyakarta (2014)

7. Nurjayanti, W.: Konsep Arsitektur Islam. Muhammadiyah University Press, Surakarta (2019)
8. Setiyanto, A.: Jejak Sejarah Bung Karno di Bengkulu. *Tsaqofah dan Tarikh: Jurnal Kebudayaan dan Sejarah Islam* **3**(2), 129–48. doi: 10.29300/ttjksi.v3i2.1559 (2018)
9. Wicaksana, W. A.: Sukarno Biografi Lengkap Negarawan Sejati. C- Klik Media, Yogyakarta (2018)
10. Sumalyo, Y.: Arsitektur Mesjid Dan Monumen Sejarah Muslim. Gadjah Mada University Press, Yogyakarta (2006)
11. Soekarno: Islam Sontoloyo. Segi Arsy, Bandung (2017)
12. Soekarno: Nasionalisme, Islamisme, Marxisme. IRCiSoD, Yogyakarta (2021)
13. Latief, H.: Youth, Mosque and Islamic Activism: Islamic Source Book in University Based Halaqah. **5**(1), 63-88 (2010)
14. Utaberta, N.: Arsitektur Islam: pemikiran, diskusi dan pencarian bentuk: Gajah mada University Press, Yogyakarta (2008)

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

