

“Masjid Kapal” Tourism Destination as Estetic Expression Media of Semarang City Society

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Abstract: *The purpose of this study is to describe the tourist destination “Masjid Kapal” as a medium for aesthetic expression of the people of Semarang City. This study used a qualitative method with an interactive model consisting of three activities, namely data reduction, data presentation and verification. The results of the study concluded that the establishment of the “Masjid Kapal” in Podorejo village has a large enough potential as a religious tourism destination in the city of Semarang. “Masjid Kapal” is also an alternative choice of religious tourism in the city of Semarang. The architectural art of “Masjid Kapal” as an aesthetic expression of the people of Semarang City can be found through the uniqueness of mosque architecture and the beauty of its ornaments. The symbolic aesthetic shows that mosque managers and visitors view the “Masjid Kapal” as a place of worship as well as a tourist destination in the city of Semarang.*

Keywords: tourism, art, architecture, aesthetics, and “Masjid Kapal”.

Abstrak: *Tujuan penelitian ini untuk mendeskripsikan destinasi wisata “Masjid Kapal” sebagai media ekspresi estetik masyarakat Kota Semarang. Penelitian ini menggunakan metode kualitatif dengan model interaktif yang terdiri dari tiga alur kegiatan yaitu reduksi data, penyajian data, dan verifikasi. Hasil penelitian menyimpulkan bahwa berdirinya “Masjid Kapal” di desa Podorejo memiliki potensi yang cukup besar sebagai destinasi wisata religi di Kota Semarang. “Masjid Kapal” juga menjadi salah satu alternatif pilihan wisata religi di Kota Semarang. Seni arsitektur “Masjid Kapal” sebagai ekspresi estetik masyarakat Kota Semarang dapat ditemukan melalui keunikan arsitektur masjid dan keindahan ornamennya. Estetika simbolis menunjukkan bahwa pengelola dan pengunjung masjid menyikapi “Masjid Kapal” sebagai tempat ibadah sekaligus sebagai destinasi wisata di Kota Semarang.*

Kata kunci: wisata, seni, arsitektur, estetika, dan “Masjid Kapal”.

Introduction

Based on the results of the 2016 Ministry of Tourism’s Sharia Data Development Study final report, it is known that the Islamic economy is an important part of the global economy today. One sector of the Islamic economy that has improved significantly is tourism. There are several things that have become the motor for the growth of the global Muslim market, namely the demographics of the Muslim market that is young and large in number, the rapid economic growth of Muslim-majority countries encourages the growth of Islamic business, one of which is halal tourism.¹ Data from the Ministry of Tourism in 2015 also shows that the Islamic economic sector has experienced significant growth in

lifestyle products in the Islamic tourism sector. Tourism in general is a sector that has an important role in the economic development of a region. The development of the tourism sector is expected to encourage the improvement of the welfare of the local community by providing employment opportunities for the community. Not only that, tourism development can also foster other supporting industries, so that it can build integration both between the tourism sector and with other sectors in an area.² One form of effort to support the development of the tourism sector is through the development of religious tourism based on the uniqueness of mosque architecture as a medium for aesthetic expression of the people of Semarang City. Because theo-

retically aesthetics views aesthetics itself as something that contains the meaning of beauty, goodness, virtue and virtue.³

The phenomenon of the uniqueness of mosque architecture as a medium for aesthetic expression of the people of Semarang City, one of which can be found on Jl. Kyai Padak, Podorejo Village, Ngaliyan District, Semarang City, Central Java, namely the As-Safinatun Najah Mosque (people used to call it the "Masjid Kapal") which was built since mid-2015 and has an area of 2,500 square meters and is equipped with attractive facilities. Architecturally, the shape of the boat in the mosque has a length of up to 50 meters, a width of 17 meters, and a height of up to 14 meters. Has the shape of a large ship complete with round windows, puritan, bow, water pool edge of the building so that it really looks like the ocean, and other ship accessories. The mosque is named As-Safinatun Najah. The construction of this mosque involved 40 craftsmen, took 1.5 years to work on, and cost around Rp.5.5 billion.⁴

The existence of the "Masjid Kapal" in Podorejo Village certainly also has an impact on social changes on the surrounding community, especially the impact of economic changes from previously being just an ordinary village to become a religious tourism village. With the existence of religious tourism, according to the view of the village government, it is to improve welfare and empower the potential of the community to be achieved so that people can become more independent, especially in terms of family finance.⁵ The purpose of developing religious tourism is to form a community that understands and is aware of the potential for tourism in rural areas so that they can create a creative tourist object as a medium for aesthetic expression of the people of Semarang City.

The potential for the tourism sector in Indonesia is currently experiencing a significant increase, that up to the period of July 2015 there were 5,472,050 visits or an

increase of +143,318 visits with a magnitude of + 2.69% over the same period in the previous year. Until the period of August 2015 there were 6,322,592 visits or an increase of +167,039 visits with a rate of + 2.71% compared to the same period in the previous year. Until the period of September 2015 there were 7,191,771 visits or an increase of +244,922 visits with a size of + 3.53% compared to the same period in the previous year.⁶

The potential for sharia tourism in Indonesia is very potential, based on the results of research conducted by Utomo in 2014, it is known that tourism potential is considered good and tourists agree with the concept of sharia tourism. In terms of concept, 48% of respondents agree with the concept of Islamic tourism. In terms of needs, 68% of respondents emphasized that Islamic tourism has a high urgency in its implementation. In terms of suitability, 60% of respondents agree that sharia tourism is in accordance with the conditions of Indonesian society. Based on this, making sharia tourism has great potential to be developed following existing market demands. The development of Islamic tourism requires the introduction of a clear Islamic tourism market to lure tourism business players to be directly involved in the industry. For the city of Semarang, sharia tourism destinations are still very limited, so if the purpose of this study is to explore the potential of the "Masjid Kapal" as an alternative to religious tourism as a medium for aesthetic expression of the people of Semarang City.

Based on the data and facts above, the author took the initiative to examine the potential of the "Masjid Kapal" as a new religious tourism destination in the city of Semarang and as a medium for aesthetic expression of the people of Semarang City. Because basically culture is an inseparable part of people's daily lives. Culture consists of large and small elements which are part of a unity that is a unity. According to there are seven elements of culture that are

universal, namely language, knowledge systems, social organizations, life tools systems, technology, livelihood systems, religious systems and arts.⁷

One form of Indonesian art that not only presents aesthetic value, but also local wisdom that is closely attached to the community is the tourist destination "Masjid Kapal". The uniqueness of the architecture of "Masjid Kapal" as a medium for aesthetic expression of the people of Semarang City displays the harmony between the beauty of buildings, local wisdom, and the use of natural resources in Indonesia. Each element has a duty and function that must be understood to produce uniqueness and beauty that can be enjoyed.⁸ This is in accordance with the philosophy of Indonesian society which is thick with the culture of mutual cooperation (togetherness). Basically, beauty is a number of certain basic qualities that are found in something.⁹ Apart from being a means of strengthening Muslim solidarity, the uniqueness of the "Masjid Kapal" architecture as a medium for aesthetic expression for the people of Semarang City can also increase their creativity in art. This also encourages researchers to examine more deeply about the tourist destination "Masjid Kapal" as a medium for aesthetic expression of the people of Semarang City.

Methods

This study uses a qualitative method. The data collection techniques used were observation, interview, and documentation methods. The technique of checking the validity of the data uses triangulation, while the data analysis technique uses an interactive model data analysis technique which consists of three activity lines, namely data reduction, data presentation, and verification.¹⁰

Result and Discussion

Theoretical Framework of Aesthetic Expressions

The theory of expression is a theory in art philosophy that emphasizes the side of expression. The theory of expression contradicts the theory of imitation. The theory of Leo Tolstoy (1828–1910) puts forward the following points: First, Tolstoy argues that art is purely an emotion. In this theory Tolstoy made a comparison between science and art. Science is more directed towards something rational, and logical argumentation, while art is more to express an understanding, by transferring truth from natural knowledge, into something related to emotion and intuition. Second, Tolstoy said that the function of art is to "infect" the audience, so that artists and audiences have the same feeling. The third is concerning ethical issues. By "infecting" the feelings of the audience, art must contribute to improving the morale of society.¹¹

Art as self-expression, Benedetto Croce (1866–1952) in his book "Estetica" (published in 1902), explicitly put forward his theory of expression from the artist's point of view. On the other hand, Robin George Collingwood (1889–1943) also developed a theory of expression in his book entitled "Principles of Art" (published in 1937). Because their theories have similarities, this theory is called CC Theory.

Philosophy of Art - CC Theory reveals that artwork resides in the artist's soul or mind. Art is an expression of intuition (Croce) or imagination (Collingwood), where intuition and imagination take place simultaneously. Artwork that is already in the artist's mind does not have to be realized in a physical form or material object. True artworks can only be accessed by the audience insofar as they re-experience (Croce) or re-create (Collingwood) the artist's expression.

Modern thinkers tend to pay attention to aesthetics which highlight the situation of contemplation of the beautiful feeling and being experienced by the subject (the experience of beauty in the person). The word aesthetics is generally associated with the

meaning of good taste, beauty and artisticness, so aesthetics is a discipline that makes aesthetics its object. Aesthetics, in the intellectual tradition, is generally understood as a branch of philosophy that discusses art and other aesthetic objects.¹²

Art is based on the theory of expression, pure art is art that is able to “infect” the audience, so that what is felt by the artist is also felt by the audience. In expression theory, works of art in physical form are considered insignificant. But what is important is the artist’s thoughts, ideas and concepts and how the audience can feel what the artist feels. Based on the theory of expression, an art is said to be good, if the message or expression the artist wants to convey is the same as the message received by the audience (Braembussche, 2006: 42-43).

Profile of the As-Safinatun Najah Mosque (Masjid Kapal)

Indonesia is known for its many mosques with amazing architecture, one of which is the As-Safinatun Najah Mosque. Unlike magnificent mosques in general, this mosque is famous for its uniqueness, it is only fitting that this mosque shaped like Noah’s ark was viral and stole the attention of citizens from all over.¹³

Currently, the mosque “Masjid Kapal” is a tourist destination for tourists, the mosque which resembles an ark or ship is located in the middle of rice fields and residential areas. The ship-shaped mosque is the Safinatun Najah Mosque, which is located in Podorejo Village, Ngaliyan District, Semarang City. Safinatun Najah Mosque has a unique shape. From the outside it looks like a large ship, it is often said to resemble Noah’s ship.

This mosque resembles a large ship, complete with porthole with a circular top, stern and bow. This mosque has an area of 2,500 square meters and consists of three floors which are used for libraries, meeting rooms and an alternative medical center for the community. Many tourists come to visit

the mosque to enjoy its architectural beauty and feel its natural coolness. The existence of this mosque has brought blessings to the surrounding community, because with the large number of tourists who come, the surrounding community has opened trading stalls around the mosque that sell various kinds of food and drinks as well as plantation fruits.¹⁴ If you want to visit the As-Safinatun Najah Mosque, visitors must first travel approximately 45 minutes from the center of Semarang City.¹⁵

“Masjid Kapal” as a New Religious Tourism Destination in the City of Semarang

Tourism potential is everything in an area that can be developed into a tourist attraction. The existing potential is generally divided into two: 1) Cultural potential, namely the potential that grows and develops in the community, for example customs, livelihoods, arts and so on; and 2) Natural Potential, namely the potential that exists in the community in the form of physical geographic potential such as natural potential.

Tourism potential is everything in a tourist destination or in English it is called a “tourist resort”. A tourist destination or a tourist resort is an area or place which because of its attraction, its situation in traffic relations and tourism facilities states that the place or area is the object of tourist visits.¹⁶ The tourism potential in this study is all the attractions that a region or place or area has because its attractions are the object of tourist visits.

An overview of tourist attractions, Law No.9 of 1990 states that tourist objects and attractions are tourism products which consist of: 1) Objects in the form of natural conditions, flora and fauna which are the creation of God Almighty; and 2) Human-made tourist objects in the form of museums, historical relics, cultural arts, agro tourism, water tourism, nature adventure tours, recreational parks and amusement parks. Meanwhile, according to Law No.10 of 2009, it is stated that tourist attraction is

anything that has uniqueness, beauty, and value in the form of a diversity of natural, cultural and man-made wealth that is the target or purpose of tourist visits. So the objects and tourist attractions referred to in this study are all objects, both creations of God Almighty and human works that have an attraction to make people want to visit.

The results of the research "Masjid Kapal" as a new religious tourism destination in the city of Semarang begins with the triangulation process carried out until finally getting results. Based on the results of the triangulation technique that has been carried out, the results show that the supporting factors of "Masjid Kapal" can be used as a new tourist destination in the city of Semarang as seen from:

1. Unique building

The ship-shaped mosque is the only mosque in Semarang City. This is the main attraction for visiting it. Based on the results of interviews conducted with 10 visitors, the reason they came to "Masjid Kapal" is because they are attracted by its unique shape. Information about the mosque in the shape of a ship they got from various sources, namely from relatives / friends who had visited the "Masjid Kapal" and some were interested in coming because they saw a photo of the ship mosque which had gone viral on Instagram. Some of these factors make the "Masjid Kapal" visited by so many people, because they want to see first hand what a ship-shaped mosque looks like. Visitors not only come from the city of Semarang, but many also come from outside the city of Semarang.

2. Multifunctional

"Masjid Kapal" was established not only for tourist attractions but can be used for various activities, such as recitation, congregational prayer and other community activities. Because based on the results of interviews with mosque managers, the background for the con-

struction of this mosque was due to the presence of waqf from foreign donors who wanted to build a mosque in Indonesia, where the design of the "Masjid Kapal" was a request from the donator himself where the design was imported directly from abroad.

3. Locations with Potential Growth

"Masjid Kapal" is located in Podorejeo village where around the mosque there are still lots of land that can be developed as an additional attraction for visitors. Around the "Masjid Kapal" there are still rice fields which create a beautiful village atmosphere which is very suitable for tourist attractions. "Masjid Kapal" can be used as a tourist destination as well as worship in one place.

The As-Safinatun Najah Mosque which is commonly referred to as the "Masjid Kapal" stands in the middle of a pool and appears to float like a ship across the vast ocean. Entering it, the As-Safinatun Najah Mosque itself has 3 floors. On the first floor, this mosque is equipped with a number of public facilities such as a hall, ablution place and also a toilet complete with a unique architecture. Meanwhile, visitors or tourists can pray on the second floor of the As-Safinatun Najah Mosque. The 3rd floor of the As-Safinatun Najah Mosque building is used as a library. The mosque in the shape of the Prophet Noah's ark has been built in Semarang, Central Java since 2014. Thanks to its uniqueness, this mosque is a special attraction for tourists on vacation to Semarang as a new religious tourism destination in the city of Semarang. Some tourists or local residents who visit do not even hesitate to capture photo moments against the background of the As-Safinatun Najah Mosque building.¹⁷

Architectural Art of "Masjid Kapal" as a Media of Aesthetic Expression

Islam is the majority religion in Indonesia which does not have applicable rules in making mosques so that in Arabia, India,

China and Java it has different forms and diverse architectures according to where the mosque is built.¹⁸ The mosque is a symbol of the religiosity of Javanese life (*hablun minallah*), apart from being the idealization of community life (*hablun minannaas*). The mosque is also a sign of religious life and unites the nature and togetherness of the Muslim community which is manifested in the harmony of religious, social, social and cultural activities.¹⁹

Indonesia as a country with various ethnic groups, of course has various forms of mosque architecture.²⁰ Each country must have their own characteristics in the art of building mosques. One thing in common, is that the purpose of building a mosque with a beautiful architecture is to display works of art that can be enjoyed by anyone who comes to see it. Art even contains a philosophy of life, so that art shows the identity of a culture in which art is made. Art is not just beauty, there is a cultural value that is embedded in every scratch that is written on it. When traced from the history of its development, the mosque is the most important work of Islamic art and culture in the realm of architecture. Mosque architectural work is the embodiment of the height of technical knowledge and building methods, materials, decorations, and philosophies in an area at that time. In addition, mosques are also a meeting point for various art forms, from spatial art, space and form, decoration, to sound art. The mosque, thus, is a living cultural work, because it is an architectural work that is always created, used by the Muslim community at large, and used continuously from generation to generation. As a process and a living cultural outcome, mosques often grow and develop dynamically in line with the growth and development of the community itself. This is sometimes a problem and at the same time an advantage in exploring it.²¹

Architecture is an art and science that studies the planning and design of a building. Over time, architecture continues to

evolve according to the times, because it has many people who are interested in studying this field of architecture. In the beginning, architecture itself grew and developed because of the human need for a container that could accommodate their daily activities or activities. The architecture of places of worship is one of the architectures specifically designed to meet human needs in terms of worship. The architecture for a place of worship itself consists of the architecture of a church, monastery, temple, and also a mosque. A mosque is one of the places of worship that is always present in every city in Indonesia, because the majority of Indonesians are Muslim.²² Over time, the mosque architecture has developed in terms of design by adjusting the culture and environmental conditions. *As-Safinatun Najah Mosque* or “*Masjid Kapal*” is one of the mosques established in Podorejo Village with a unique design and architectural style of the mosque, namely the building resembles a ship.

A mosque is not only a means of carrying out rituals of worship, through the creativity of Muslim building architectures, this place can also be a means of studying the art history and culture of a nation. This is very reasonable according to Gazalba because art is not outside the life of Islam, while the mosque is the center of life itself.²³ So it can be concluded, as a center of life that can accommodate all forms of social needs and activities, a mosque can become one of the identities of a community where the mosque is built.²⁴

Currently, the mosque building can be an attraction for people to carry out religious tourism. There are many elements in Islamic architecture that influence the architectural form of the mosque which has many decorative elements so that the mosque becomes its main attraction. Many decorative patterns appear on several components of mosque buildings, such as *mihrab*, *Qibla* walls, columns and others.²⁵ Art ornamentation used in Islamic architec-

ture mostly uses motifs or patterns inspired by nature such as stalactites, honeycombs, flowers, leaves, and plant tendrils. This is because basically Islam prohibits the use of ornaments from naturalistic forms of humans, animals, or animate living things.²⁶ In "Masjid Kapal" ornamentation is dominated by the attributes of ships.

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The construction of the "Masjid Kapal" was motivated by the mosque managers' interest in emotional expression. This interest arises because in the people of Semarang, there are positive emotions towards the longing for a unique mosque. In theory, emotions can be seen through expressions that appear on human faces which are reactions to stimuli from outside and from within the individual.³² In the postmodern era, artists who are micro-expression activists tend to prioritize freedom in expressing themselves in their work, they tend not to want to be fixated on a prevailing standard or rule.³³ The flexibility of the aesthetic realm sometimes backfires and makes it difficult to move and stretch the study of this philosophy itself.³⁴ The flexibility of Islamic law can also be found at the practical level of today's lifestyle.³⁵ It could also be through the expression of works of art, expression through works of art is one of the human needs which is classified as the need for beauty. This need arises because of an impulse from within humans who essentially always wants to reflect on their existence as a being that is moral, intelligent and has feelings.³⁶

Based on symbolic aesthetics, the results of this study indicate that mosque managers and visitors perceive the “Masjid Kapal” as a place of worship as well as a tourist destination, so that their activities and behavior are more based on a sense of obligatory and sufficient responsibility to maintain and maintain. “Masjid Kapal” (necessary activities). A beautiful place of worship should not only be beautiful to look at, because only a visual sense experiences beauty. By examining more deeply about aesthetics, especially symbolic and sensory aesthetics, the approach to designing public spaces is truly meaningful for all interested parties, without exception. The formal aesthetic approach that has been used more and more in architectural design considerations. Local wisdom in planning and designing public spaces with more findings generated from a user / user symbolic-sensory aesthetic point of view is expected to provide significant direction for designers to be wiser and wiser in planning and designing the environment. a good mosque for all parties.³⁷

Conclusion

This research concludes that the establishment of the “Masjid Kapal” in Podorejo village has a large enough potential as a religious tourism destination in Semarang City, supported by several factors, namely in terms of uniqueness, location development and the benefits of the “Masjid Kapal” itself from these factors. It is enough to make the “Masjid Kapal” as an alternative choice of religious tourism in addition to the Grand Mosque in Semarang City. The architectural art of “Masjid Kapal” as an aesthetic expression of the people of Semarang City can be found through the uniqueness of mosque architecture and the beauty of its ornaments. The symbolic aesthetic shows that mosque managers and visitors perceive the “Masjid Kapal” as a place of worship as well as a tourist destination.

Endnote

- ¹Adinugraha, et al, 2019: 57.
- ²Andriani, et al, 2015: 15.
- ³Fulzi, 2016: 164.
- ⁴<http://lifestyle.liputan6.com>.
- ⁵Ulumiyah, et al, 2013: 75.
- ⁶Kadir, et al, 2015: 11.
- ⁷Koentjaraningrat, 1990: 203-204.
- ⁸Perdana, et al, 2017: 2.
- ⁹Surajiyo, 2015: 157.
- ¹⁰Miles and Huberman, 2005.
- ¹¹Braembussche, 2006: 39-41.
- ¹²Jamaludin, 2018: 122.
- ¹³Herlambang, 2020.
- ¹⁴Fadlis, 2017.
- ¹⁵Syafa'ah, 2018: 45-47.
- ¹⁶Pendit, 2002.
- ¹⁷Herlambang, 2020.
- ¹⁸Sarinada, 2017: 2.
- ¹⁹Waluyo, 2013: 19.
- ²⁰Sadzali and Yundi Fitrah, 2018: 323.
- ²¹Barliana, 2008: 46.
- ²²Narhadi, 2019: 183.
- ²³Gazalba, 1989: 239.
- ²⁴Febriani, 2014: 63-64.
- ²⁵Ghozali and Zuhri, 2020: 63.
- ²⁶Wafi, et al, 2020: 42.
- ²⁷Narhadi, 2019: 183.
- ²⁸Gazalba, 1989: 239.
- ²⁹Febriani, 2014: 63-64.
- ³⁰Ghozali and Zuhri, 2020: 63.
- ³¹Wafi, et al, 2020: 42.
- ³²Kurniawan, et al, 2018: 63.
- ³³Putra, 2017: 68.
- ³⁴Simanjuntak, 2016: 149.
- ³⁵Adinugraha, et al, 2018: 28.
- ³⁶Rispul, 2012: 91.
- ³⁷Winasih, 2010: 28.

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