

The Aesthetics of the Carved Form of the Asasi Nagari Gunung Padangpanjang Mosque

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ABSTRACT: This research aims to determine the aesthetics of carving forms applied to the Asasi Nagari Gunung Padang Panjang Mosque. This mosque has a distinctive characteristic, especially the beauty of the terraced mosque building (in the form of a joglo house) which is full of beautiful carvings. The carving form that adopts the rumah gadang ornament is a symbol of aesthetic value in Minangkabau society. The Asasi Mosque as a local cultural heritage symbolizes the wealth of local genius in the form meaning of its carvings and is embedded in strong philosophical messages in Minangkabau culture. This study uses qualitative research methods in analyzing data, both textually and contextually. Qualitative data comes from written and oral sources, artifacts, historical relics, literature and recorded sources. According to Sugiyono, qualitative research is defined as research that is artistic and is called an interpretative method because the research data is more related to the interpretation of data found in the field. Data collection techniques were carried out by means of field observation, direct interviews with informants, and documentation techniques. The research focused on the aesthetics of the carving forms applied to the Asasi Nagari Gunung Padangpanjang Mosque, in addition to exploring the philosophical values of the meaning contained in each form of carving it has, as well as depicting the harmony and compatibility of Minangkabau culture with nature and its people. The recorded form of mosque carvings comes from nature which contains the philosophy stated "alam takambang jadi guru", nature is the source of everything, a place of birth, a place to live, and a place to die, this proof arises from the ideational source in the development of carving motifs that come from nature, namely the form of plants (flora), animals (fauna) and geometric forms (natural objects).

KEYWORDS - Aesthetics, Carving Form, Asasi Nagari Gunung Padang Panjang Mosque.

I. INTRODUCTION

The Asasi Nagari Gunung Mosque is a historical relic that has become a cultural artifact of the Minangkabau people or is the center of all Minangkabau cultural activities in West Sumatra, especially in the Padangpanjang City area. This mosque is a place of worship, a cultural center and at the same time as a center for Minangkabau cultural information and holds many high philosophical values in aesthetic visual studies. The mosque is also related to the *Surau* in Minangkabau, where young people gather to get social life lessons from each other. Transferring the values of the welfare of many people. As conveyed by Azra; *Surau* has an important role in shaping the character of the Minangkabau people. *Surau* belongs to the people, the *surau* was established as a complement to the *Rumah Gadang* which functions as a place to meet, gather, and a place to sleep for men who have reached puberty and elderly parents (Azra, 2017: 17).

This function is closely related to the provisions of the *Surau* building which encompasses the forerunner to becoming a function as a mosque. The rectangular shape, the floor is flat, in front of it has a porch equipped with stairs leading to the main part of the mosque building. Apart from the flat floor, this has the meaning that every human being is the same in the eyes of God.

The *Asasi* Mosque of Gunung Padangpanjang Village is also a place to preserve and maintain historical values that are very important for Minangkabau culture. The mosque is a place for people to gather in cultural activities, character building, social lessons for the community, and activities of religious historical events, especially Islam as the religion practiced by the Minangkabau people. As a cultural legacy of ideational results and values of deeds in the spirit of religious morals, the carvings of the *Asasi* Mosque in Gunung Village are on average quite old and very vulnerable to changes in nature and evolve slowly. This weathering process cannot be avoided because the basic material is made of wood. A reasonable concern is that by re-examining the aesthetic value of the carving form is an effort to maintain and preserve the values of local wisdom.

In this mosque, many *Minangkabau* carvings are applied which still survive until now as a distinctive identity. According to Nasbahry Couto, architecture and carvings are tangible cultural heritage whose presence as cultural heritage is part of the daily environment of the Minangkabau community (2008:16). This form of carving is full of very high aesthetic values that are implemented in everyday life, especially in relation to social values.

Nowadays *Minangkabau* society does not longer knows much about its aesthetic values, even the philosophical meaning contained therein. This is due to the lack of understanding of the aesthetic values and customary meanings contained in the carvings. This writing attempts to reveal the aesthetic aspects of the Minangkabau carving form in the mosque, while also exploring certain meanings, in accordance with the teachings of Minangkabau natural customs. These aesthetics and customary meanings are very important to know for both observers, art lovers and the general public, so that in the future all stakeholders play a role so that the carving values are absorbed properly in the lives of the community.

II. RESEARCH METHOD

This research uses qualitative research methods that are commonly applied in research in the field of fine arts. According to Soedarsono, qualitative research in analyzing data, in addition to being able to use textual analysis, also uses contextual analysis. Qualitative data comes from written and oral sources, artifacts, historical relics, and recorded sources (1999: 194). According to Sugiyono, qualitative research is defined as research that is artistic in nature and is called an interpretive method because the research data is more related to the interpretation of data found in the field (2008: 7-8). Descriptive qualitative research is used to solve or answer problems faced, carried out by taking steps to collect data, analyze, draw conclusions, and report objectively.

This research examines the aesthetics of the form and meaning of the carving motifs in the *Asasi Nagari Gunung Padang Panjang* Mosque. Data comes from informants or sources, literature studies, related journals. The data collection techniques used by researchers are by means of field observation, direct interviews with informants, and documentation techniques.

The data analysis carried out is the reduction of the necessary data, data presentation, so that the data found is divided into categories and then the data is concluded. All data obtained in the field will be elaborated in an effort to interpret the data in order to answer matters related to the research, so that the data documents contained in the narrative and images provide answers to the findings of data sources in the field.

III. RESULT AND DISCUSSION

After conducting research on the *Asasi* Mosque of Nagari Gunung Padangpanjang, the following discussion results were obtained:

A. Asasi Mosque of Nagari Gunung Padangpanjang

The existence of a mosque in Minangkabau society is very important because this building functions as a center for cultural and religious activities in the lives of its people. The mosque is a complement to the existence of the *rumah gadang* and other equipment needed in the lives of the people in the *nagari*. Mosques are known to be owned only by people in the scope of social life of people who adhere to Islam, so their presence is very special as it is related to the strata of society who carry out daily worship. Gazalba stated: The mosque is a place to teach, to discuss, to decide all principles and all the main points of Islamic life. Islamic life is detailed in three areas: religion, anthropology and culture, or with the terminology of Islamology, worship, piety and *tamaddun* (1994: 129). Mosque means a place of prostration, and small mosques are also called *musholla*, *langgar* or *surau*. In addition to being a place of worship, the mosque is also the center of life for the Muslim community. Activities for celebrating big days, discussions, religious studies, lectures and studying the Qur'an are often held in mosques. Even in Islamic history, mosques have played a role in social activities in society and even in the military. (Rofiqel Hayat, 2016: 2)

The Basic Mosque is a place of worship for Muslims built on the concept of deliberation and consensus, worked on through mutual cooperation, and the costs are borne by the community in the village. In the village before the mosque was built, the place to accommodate the community to gather to carry out worship was the *surau* as a place to unite their culture. With the capacity of the *surau* not being possible, a solution was sought to overcome this by building a mosque, of course with a capacity that could accommodate many worshipers, both as a place for prayer, reciting the Koran, studying customs, and even a place for *pamenan* (children's games in the village).

B. Asasi Mosque building structure

The *Asasi Nagari Gunung* mosque building uses carvings that are full of beautiful values, both in form which has distinctive repeating patterns, even in cross-sections of carvings that use a triangular system. The arrangement pattern that is often repeated is one of the chosen shapes, and leads to a symmetrical shape that stretches along the surface of the carving (Harrissman, 2001: 160). The symbolism of this carved motif implies very philosophical things, because it is related to the beauty and characteristics of the Minangkabau people who inhabit it.

Overall, the building of the *Asasi Nagari Gunung Kota Padangpanjang* mosque is in the form of a complete house of the *Bodi Caniago* type. The house characterized by *Bodi Caniago* has a flat floor, while *Koto Piliang* is raised at the end. In the tribal harmony system, *Bodi Caniago* adheres to the political stream formulated by *Datuak Perpatih nan Sabatang* which is characterized by democracy, while *Koto Piliang* adheres to the aristocracy formulated by *Datuak Katumanggungan*, direct orders from above (Nasbahry, 2002: 174). The physical form of this mosque is also influenced by the harmony in Minangkabau in terms of its building, namely the *Rumah Gadang*. The physical form of the *Bodi Caniago* and *Koto Piliang* harmony mosques have different shapes, seen from their *gonjong* roofs. The *Bodi Caniago* harmony mosque only has one *gonjong*, while the *Koto Piliang* harmony has several *gonjong* peak roofs.

The shape of the *Asasi Nagari Gunung Padangpanjang* Mosque building has elements such as a roof that is shaped like three terraces like a *joglo* house in Java, these three levels are tapered at the top of the roof. This also adopts the shape of the *rumah gadang* in Minangkabau, which is shaped like a buffalo horn that tapers upwards. The function of this tapering is in an effort to respond to nature which has tropical weather and often experiences rain and heat. If it rains, the rainfall will be very high, and provides a function so that the water quickly falls from the roof and goes straight down. Functions and forms like this provide values and functions that are full of meaning. According to Soenarto and Sudyarto, the pointed *gonjong* shape, rhythmic roof curves, and detailed and intricate ornamental carvings are the characteristics and strengths that shape the beauty of Minangkabau architecture. The carvings applied take ideas from trees and flowers. The natural beauty in the form of trees and flowers is what is carved into the ornamental decoration of the Minangkabau traditional house (1982/1983:49).

This building is in the form of a square divided into four, in the front part there is a shape like a cut *rumah gadang*. Some people also say that the porch (a place to receive guests if in a *rumah gadang*) is in the front, there is also a

back, left side and right side of the building. The shape of the mosque building is in harmony with the rumah gadang. Navis stated: Mosques may only be built in Nagari and Koto. The shape of the building is in harmony with the rumah gadang, namely the walls expand upwards in the form of a square with the same side length (1984: 189)

On the front and side walls are placed vertically and horizontally with beautiful carvings applied. Basically, all the carving motifs applied to the mosque have rhythm, from the presence of lines, shapes, planes, textures, and sometimes also colors, which are applied repeatedly with regular distances. The colored ornaments, further enhance the beauty of the ornaments, also the overall appearance of the building and each ornament applied is adjusted to the shape and condition of the placement area (Ahmad Bahrudin, 2017:79-80).

The shape of the roof structure that curves sharply upwards also visually gives the effect of a beautiful and aesthetic form of vision. Most of the truth, beauty is in the human eye, or how individuals feel and see things including how humans view things. So the description that underlies the understanding of aesthetics includes humanistic and psychological angles (Nasbahry Couto, 2002: 42). The relationship between the structural form of the Asasi mosque also accommodates aesthetic matters in addition to the social function of the building in the lives of its people.

The appearance of the Asasi Nagari Gunung mosque building also occurred in a period of time that encompassed, transforming a form that may have been simple at first, gradually merging into the interests of the values adopted by the local community. Furthermore, Nasbahry stated: Beautiful forms are also a part that plays a role in its existence besides the structure of the mosque. Buildings are in the human environment. Even the most primitive humans will realize that the building is not only for use, but also to be seen, proud of, or exhibited. This means that a building can be functional as well as aesthetic or artistic. Buildings can have certain signs to indicate status, a person's existence over territory/place and wealth. There are also many buildings to be sacred or considered holy, for example the Kaaba building, temples or places of worship (2002: 23-24)

The placement of carvings on each structure of the *Asasi Gunung Padangpanjang* mosque building after obtaining data in the field is as follows:

a) *Singok*: it is a wall covering precisely at the bottom of the roof which is triangular in shape. This happens because the shape of the roof is curved and meets one end with the other end of the roof. The carvings are horizontal and horizontal following the cross-sectional lines of the carved boards used. *Singok* consists of several pieces including above the door porch starting to enter the mosque. And the sizes are different between one *singok* and another.

b) *Pereang*: it is a cover under the *singok* which is scattered with carvings, with grooves in the shape of carvings that cross horizontally when viewed while standing. While the cross-section of the carving is tilted about 20 degrees and functions as a divider for the front wall or many boards with the *singok* above it. The shape of the *pereang* is elongated and its position is not upright like the *sondak langit*.

c) *Papan banyak*: these are the parts under the *singok* and under the *pereang*, these many boards are almost all the walls of the mosque that are full of carvings, and have a wider cross-section with the position of the panels, more standing upright vertically, but there are also some that are horizontally horizontal. Many boards are found on the edge walls facing the front and extend according to the length of the mosque building.

d) *Sakapiang* boards: they are boards between the many boards on the wall and the *salangko* below. This board is in a horizontal transverse position, to be precise it can be seen under the door on the day wall and the *tapi* wall which is sometimes also called *bandua*. It is one of the parts of the mosque construction cover, the rectangular board shape surrounds the mosque building.

e) *Salangko*: it is the part of the mosque that is located at the bottom of the mosque construction, to be precise after the *sakapiang* board which is also commonly called under the window *bandua*, to cover the undercarriage

of the mosque. In the *Rumah Gadang*, the function of the *salangko* is very much, besides the condition that is made high to avoid disturbances from natural weather, animals, floods and so on. *Salangko* in the traditional house is used for storage, a place for agricultural tools, a place to keep chickens or ducks and so on.

f) Windows and doors: every dwelling used by humans, windows and doors are important parts of every building. To get out and into the mosque, while the windows function for air circulation, light, and also provide an aesthetic function to the perfection of the mosque building.

g) *Sondak langik*: it is a vertical wood found on the *singok*, both on the day wall and above the entrance to the mosque. *Sondak langik* also functions as a panel lock for the carvings on all parts of the *singok* cross-section, standing upright according to the position of the plane divider on the *singok*.

h) Day wall: a wall that is usually found near the door, as a wall that forms an angle with the edge wall, in this section there are also *sakapiang* board windows and many boards that are full of carvings.

i) *Tapi* wall; a wall that faces the front as a whole adjacent to the door, a large surface cross-section. Usually the placement of windows on this *tapi* wall as well as carvings on the board *sahalai* consisting of several panels extending from one side to the other.

j) *Redeang suduik*: this section is located on the edge of the building that limits the day wall and the *tapi* wall, also limits the many boards that are full of carvings.

k) *Les plang*: it is the part that limits the roof with the *singok*. *Les plang* gives a value of the strength of a building and also gives an aesthetic visual impression. The carvings in this section are generally small motifs with repeated shapes.

C. Aesthetics of Mosque Carving Forms

Discussions of carved forms cannot be separated from the presentation of beautiful forms, as there is a conceptual element surrounding the creation of a visual form by the carver. These forms are not simply born or created without regard to the rules and flow of each decorative motif's manifestation. Something becomes meaningfully beautiful because the process of creation goes through stages. "When do items commissioned by artists from craftsmen become works of art? From the time they are created by the craftsman, from the time the artist conceptualizes them, or from the time they are exhibited (shown to the public)... the aesthetic approach moves to a more abstract level (Martin Suryajaya, 2016:5).

The expression of the beauty of carving is a very intricate and detailed process, allowing for a glimpse into its beauty. Some decorative elements are deliberately applied by the carver. Ibenzani states: "The art of carving was originally a reflection of humanity's penchant for decoration. This is marked by the similarity of decorative patterns among various ethnic groups, and at the same time, despite the vast distances without the means of communication like today. From the results of carving, there are various developments according to the form of aesthetic characteristics that reflect the identity and character of the nation that created them. Physically, in Indonesia, there are similarities in decorative patterns that can be observed in meander patterns, *tumpal*, paper paste, and geometric patterns (in Harissman, 2001:19).

The Aesthetics of Carving Forms Those who adopt decorative motifs cannot be separated from the existence of lines, which are the basic elements of the integrity of the form. From the line can create the impression of movement, the impression of firmness, the impression of softness. This also includes the arrangement of harmonious composition, balance of form, proportion and balance. The adoption of decorative patterns in geometric forms is actually quite old, evidence can be observed from the very valuable relics of the past. Geometric ideas originating from nature are a source of inspiration for works of art (Toekio, 1987: 74)

Mortimer Adler's view of aesthetic form is the beauty of an object's qualities that give us disinterested pleasure, which we derive solely from thinking about or seeing the individual object as it is, without any deliberate desire for or without any benefit from it. Aesthetic value is the ability of any object to evoke an aesthetic experience in the observer (Gie, 1976: 13, 51).

The carvings found in the *Asasi Nagari Gunung Padangpanjang* Mosque are inseparable from the decorative motifs that serve as the visual manifestation of the carved forms. Carving and engraving are inseparable from the carved motifs. When someone speaks of carving, the perception and meaning are motifs consisting of images, decorative motifs carved, or engraved onto something. The carvings found in mosques are the inspiration for all motif developments known to society today. The motifs created in mosque carvings almost entirely take forms from nature, a similarity to the motifs found in Minangkabau traditional houses. Ibenzani stated that the physical (plastic) form of traditional Minangkabau carving art entirely depicts the natural flora, but there is speculation that the natural flora is a symbol of the natural fauna, humans, and the natural (geometric) realm, in addition to the symbols of the natural flora itself (1985: 7). Herbert Read's view in Dharsono states that a pleasing form, in the sense of a form that can frame feelings and feelings of beauty, can be satisfied if it can capture harmony or unity from the form presented (2016:2). According to Djelantik, the simplest form is a point, the point itself does not have dimensions, the point itself does not have meaning, a collection of several points placed in a certain area will have meaning and significance, then the points placed in one path will form something like a line, plane and space (2004:18).

The totality of a work of art. Form is the organization, unity, or composition of the work's supporting elements (2016:10). This theoretical approach to form is used as a reference for the form and aesthetics underlying the carvings applied to the *Asasi* Mosque in Padangpanjang City.

According to SP. Gustami, the structure of an ornament can be divided into three elements, each of which is interrelated, albeit in different combinations. These three elements are: first, continuous lines with all their variations; second, grouped figures; and third, a comprehensive decorative form that covers the entire shape it covers (2008:15). The explanation above serves as a basis and supports the understanding of the structure and form of the carvings applied to the *Asasi Gunung Padangpanjang* Mosque. These motifs adorn the entire building, with carvings on all the mosque's structural panels. The following table shows data from the carvings at the *Asasi* Mosque:

Based on the datas (table) that have been analyzed, the shapes and types of motifs found in the *Asasi Nagari Gunung Padangpanjang* mosque can be explained.

1. Motifs sourced from flora:

The names of the motifs found in the *Asasi Nagari Gunung Padangpanjang* mosque are sourced from flora or plants, namely:

- a. *Kaluak paku* (fern curved)
- b. *Tirai babungo kunyik* (Curtain of turmeric flowering)
- c. *Sikambang manih* (flower sweet leaves)
- d. *Aka Cino Sagagang* (a root of betel plant)
- e. *Bungo matoari* (sun flower)
- f. *Lumuik anyuik* (drifting moss leaves)
- g. *Kaluak paku kacang Balimbiang*(fern curved and a starsbean vegetables)
- h. *Siriah gadang* (big betel)
- i. *Aka sagagang* (a stalk of root)

2. Motifs sourced from fauna:

The names of motifs originating from fauna are:

- a. *Itiak pulang patang* (ducks going home in the evening)

- b. *Limpapeh* (Pillar in the center of house)
- c. *Kucing lalok* (sleeping cat)
- d. *Ruso balari dalam rangsang* (Deer runs in the trap)
- e. *Tupai tatagun* (stunned squirrel)
- f. *Sapik kalo* (scorpions pincers)
- g. *Paruh anggang* (hornbill beak)

3. Motifs come from geometric (nature)

The names of motifs that originate from geometric or natural objects are:

- a. *tanguak lamah* (weak fish trap)
- b. *Lapiah duo* (one curve/coil)
- c. *Lapiah Tigo* (three curves/coils)
- d. *Saik galamai* (slice of *galamai* food)
- e. *Saluak laka bagarih* (ribbed pot base braid motif)
- f. *Sajamba makan* (eat together in tradition of Minangkabau)
- g. *Kipeh chino* (Chinese fan)
- h. *Tombak* (spear)
- i. *Ombak-ombak* (waves)

The carved motifs scattered throughout the Asasi Mosque provide a beautiful value through the arrangement of artistic elements using artistic principles. Artistic composition is based on aesthetic principles such as proportion and scale, unity, balance, and rhythm (Minarsih and Zubaidah, 2012: 123). Carvings accommodate all designs to create a beautiful arrangement, using the principle of harmonious arrangement and a very well-organized intensity, in an effort to ensure that carvings are works of art rich in beauty. Works of art (carvings) are also seen as a vehicle for conveying the feelings, experiences, or deep emotions of the connoisseur (subject) who created the art. Art can also function as a medium to convey certain ideas in an effort to instill concepts in the minds and perspectives of others (the audience or society). Art can also serve as a medium for exploration and self-discovery, which is then expressed through expressions of appearance, color, movement, sound, or any other form (Marianto, 2015: 46). The placement and placement of motifs on each mosque structure takes into account all aspects that surround society as a product of value and transfers value in the interaction of social life in society, and this power is a traditional aesthetic in the context of local genius.

D. The meaning of the Mosque carvings

The Minangkabau people's outlook on life is embedded in the values inherent in their customs. It is a manifestation of the entire strength of their body and soul, integrated into all aspects of their lives. This view of life, centered on "*alam takambang jadi guru*," has led the Minangkabau people to an inextricable dependence on nature, from birth to death. There is a connection between the microcosm and the macrocosm, between rational humans and the environment, which serves as the source of all inspiration and innovation. The natural environment continually provides elements of life, spiritual strength, and happiness as we navigate through time. This reciprocal influence has deeply ingrained the mindset and way of life of our Minangkabau ancestors, deeply ingrained in them.

This is clearly understood through the way they express their emotions regarding their approach to nature, reflected in the carvings of the Asasi Mosque. There is a connection between the choice of carving motifs and the intended meanings expressed through various interpretations, ultimately leading to the capture of symbolic values within the visual forms. Natural forms, such as flora, fauna, and other geometric shapes,

indicate that the Minangkabau people are always communicating with nature and utilizing it as a source of values in their social lives.

Carvings, as a means of embodying meaning in social life, serve as examples of exemplary values, life lessons, and even guidelines, as the saying goes: "*Maliek tuah ka nan manang, mancaliak contoh ka nan sudah, meneladan ka nan nyato*" (see good fortune in those who win, see examples in those who have succeeded, emulate what is real/good) (Harissman, 2021: 199).

The mosque's carved motifs are not rendered in realistic forms, especially depicting living creatures, whether human or animal. However, the concept of naming carved motifs is still associated with the names of fauna, and each carving is inscribed with a specific characteristic.

The values and meanings contained in the carvings of the Asasi Gunung Padangpanjang Mosque are as follows:

a. *Kaluak paku*

Literally, in Minangkabau tradition, the *kaluak paku* motif signifies a man's responsibility, not only as a parent (father) to his children, but also as a "*mamak*" (uncle) to his nephews and nieces, and a leader of his clan.

b. *Tirai babungo kunyik*

The small, repetitive motifs give the impression of neatness and precision. This carving symbolizes a beautiful, virtuous woman with a refined, polite demeanor, reflecting the meticulous and careful nature of women in their daily lives.

c. *Sikambang Manih*

The *Sikambang Manih* motif symbolizes welcoming guests, which requires a friendly attitude and a clear, clear face. The *Sikambang Manih* motif is a plant-based motif, represented by blooming flowers. This motif, like a beautiful blooming flower, symbolizes hospitality, courtesy, and a willingness to welcome guests. This motif has many variations and is often used to fill large areas.

d. *Aka Cino Sagagang*

Aka has two meanings: the roots of plants growing in the soil and the spreading roots of plants. The second meaning of Aka is the human mind. Both forms share a similar understanding, representing the continuous movement from one place to the next. The concept of values in Minangkabau society is always striving to find new ideas and concepts for the perfection of life. This is reflected in the Minangkabau concept of migration.

e. *Bungo matoari*

Bungo matoari symbolizes the life of a community as a light, always providing space for the community, open-minded, like a sunflower that continues to bloom and open. It is the symbol of the *penghulu* as the leader of his clan.

f. *Lumuik Anyuik*

Depicts a person who is no longer favored within the customary and social circles of his community. No one cares about his well-being, as an analogy to a member of society who breaks the law and is ostracized by his community. The traditional saying goes, "*nan bak lumuik anyuik, tampek bagantuang indak ado, urang mamacik indak namuah*" (like drifting moss, there is nothing to cling to, people are unwilling to hold on to it).

g. *Kaluak paku kacang balimbing*

The kaluak paku symbolizes the responsibility of a *Minang* man, who serves two roles: as a father to his children and as a mother to his nephews. He must guide and educate his children and nephews so that they become useful and responsible individuals for their families, communities, and villages.

h. Siriah Gadang

The *Siriah Gadang* motif depicts the joy, friendship, and close-knit bond of the Minangkabau people. This demonstrates the values of brotherhood and social concern that foster order in society. This analogy is intended for those oriented toward these values who perform well in society. Minangkabau people are expected to behave in unison, symbolizing strong unity and solidarity, living in groups, and working together.

i. Pucuak Rabuang

As stated in the proverb "*Ketek baguno, gadang tapakai*" (small is useful, big is used), everything has a function and benefit. Similarly, bamboo is useful for human life, from its young shoots (bamboo shoots) to its hardened trunk. The *Pucuak Rabuang* motif depicts the dynamic and orderly nature of Minangkabau society.

j. Ruso Balari Dalam Rangsang

The *Ruso Balari Dalam Rangsang* motif is likened to someone who is trying to achieve a goal and will encounter many obstacles. A person must have a strong will, but must also be aware of their capabilities so they can measure their own abilities.

k. Itiak pulang patang

The harmoniously arranged carving motif resembles the rhythmic movement of ducks returning to their pen after foraging. According to Risman Marah, ducks are released from their pens in the morning, then go to the river or rice fields to forage, and in the evening, they return together with slow, unhurried steps. The ducks' lives are depicted as peaceful, loving, and caring societies, living in groups and maintaining a strong sense of togetherness (1987: 22-23).

l. Limpapeh

This motif symbolizes Minangkabau women who live in the traditional house (*rumah gadang*). Women must be skilled at self-care and uphold the family's honor. As a woman, including a girl, she symbolizes her beauty and grace, enhancing the values and function of the *rumah gadang*. The traditional saying states: "*Limpapeh rumah nan gadang, sumarak anjuang dalam nagari*" (Risman Marah, 26).

m. Kuciang lalok

The carved motif of the *kuciang lalok* found on the Asasi Mosque is based on a sleeping cat. The *kuciang lalok* motif provides a lesson and warning to humans that they should not be lazy and should continue to strive to meet their daily needs.

n. Tupai tatagun

Squirrels are a type of animal whose presence is always disruptive and harmful to humans. Squirrel motifs should be avoided in human life, as they tend to gnaw on anything they encounter. His agile nature and movements are also considered a measure of a warrior skilled at evasion and deflection, as reflected in the proverb "*Sapandai-pandai tupai malompek sakali-kali tajatuah juo*" (*sapandai-pandainyo pandeka basilek sakali-sakali tagalincia juo*).

o. Sapik kalo

Symbolizes a brave person, as in ancient times it was called "*parewa*" (a brave person is essential for a village, so that outsiders who come do not act arbitrarily). If a brave person is not disturbed, he refrains from disturbing others who come to the village.

p. *Paruah Anggang*

The *Paruah Anggang* is located in the mosque, in the *redeang suduik* section. It symbolizes the *urang sumando*, a man who comes to his wife's house and becomes her husband. The *Paruah enggang* symbolizes a man who resides in the woman's residence (*rumah gadang*) because of his husband's status.

q. *Tungguak Lamah*

The *tungguak lamah* motif is primarily a circle that blends with the niches in Minangkabau carvings. There are niches resembling a circle that take the shape of a *tungguak*. The *tungguak lamah* carving motif symbolizes someone who is humble, polite, and pleasing to others.

r. *Lapiah Dua/Lapiah Tigo*

The *Lapiah Duo/Lapiah Tigo* motif symbolizes leadership in Minangkabau, namely the *ninik-mamak* (traditional leaders), *Cadiak Pandai* (scholars), and *Alim Ulama* (religious leaders). These three elements must be aligned in traditional society. Minangkabau society is a unified whole in daily life, as all components are essential and always play their respective roles.

s. *Saik galamai*

The *saik galamai* motif symbolizes caution in action. For example, cutting a *galamai* requires care, as a wrong cut will result in scattered, crooked, and unattractive cuts. The Asasi Mosque reiterates the Islamic principle of meticulousness before acting to avoid future regrets.

t. *Saluak laka bagarih*

A pot stand, intricately woven and intertwined, tightly woven, forms a solid unity; the traditional saying goes: *nan basaluak nan balaka, nan bakaiak nan bagagang, supayo tali nan jan putuih, kaik bakaik na jan ungkai*. This symbolizes the close family ties, like the interweaving of rattan or *laka* sticks, forming a strong unity in achieving goals.

u. *Sajamba Makan*

Sajamba Makan refers to the atmosphere of a traditional Minangkabau meal, or "*makan bajamba*" (meal). The *sajamba makan* motif symbolizes the rules for carrying out a task. Therefore, it is important to understand and understand the customary procedures, which serve as guidelines for life.

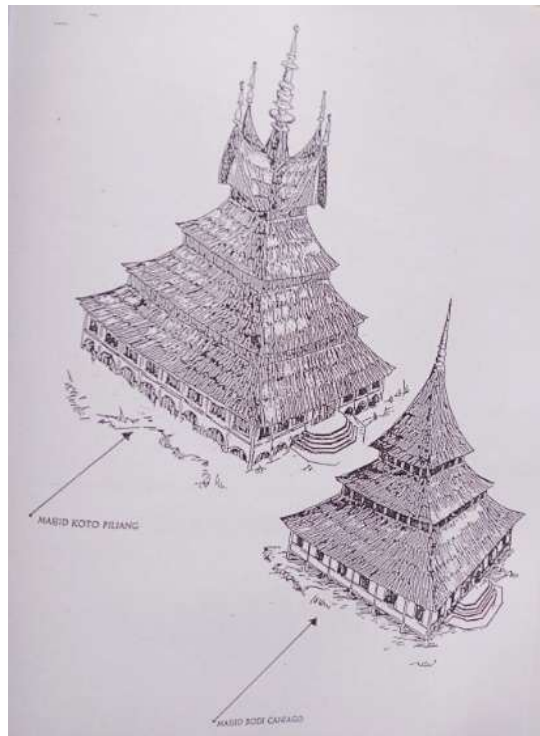
v. *Kipeh Cino*

Kipeh Cino is a fan used by waving it with the hand. This means that besides protecting oneself in hot weather, the fan can also be used for self-protection. It protects oneself from harm, protects oneself from all negative situations, and benefits all good things for the benefit of oneself and the wider community.

w. *Ombak-ombak*

Ombak are ocean waves crashing onto the shore, while *pitih* is money or cash in the Minang language. This motif is related to the proverb: "Don't just listen to the waves," "*Liek Pasienyoy*" (Look at the sand too).

IV. FIGURES AND TABLES



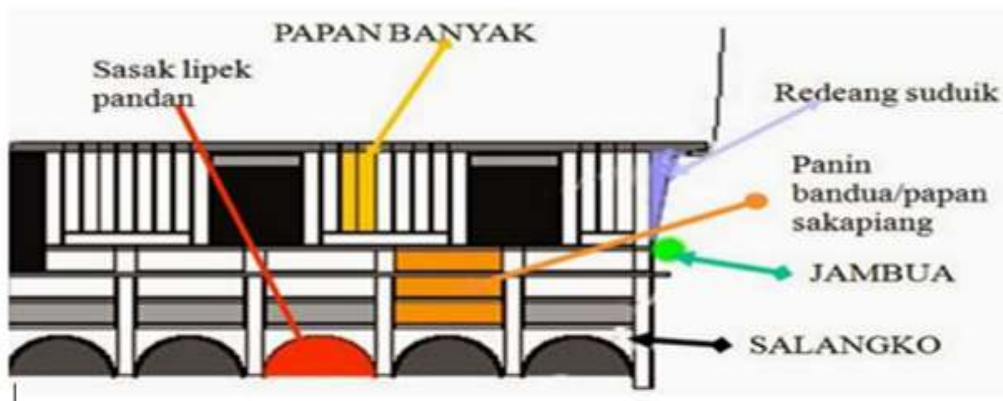
Picture. 1

The shape of the mosque and *surau kelarasan koto piliang* and *bodi caniago*
(Source: Harissman, 2001: ix)



picture 2

Asasi Nagari Gunung Padangpanjang Mosque
(photo source. Andika 2025)



Struktur bagian masjid, terdiri dari papan banyak, papan sakapiang, Redeang suduik dan salangko. (sumber: Nasbahry gallery.blogspot.com, 1996)

Picture 3
Parts structure of the Mosque.
(sketch: Harissman, 2025)



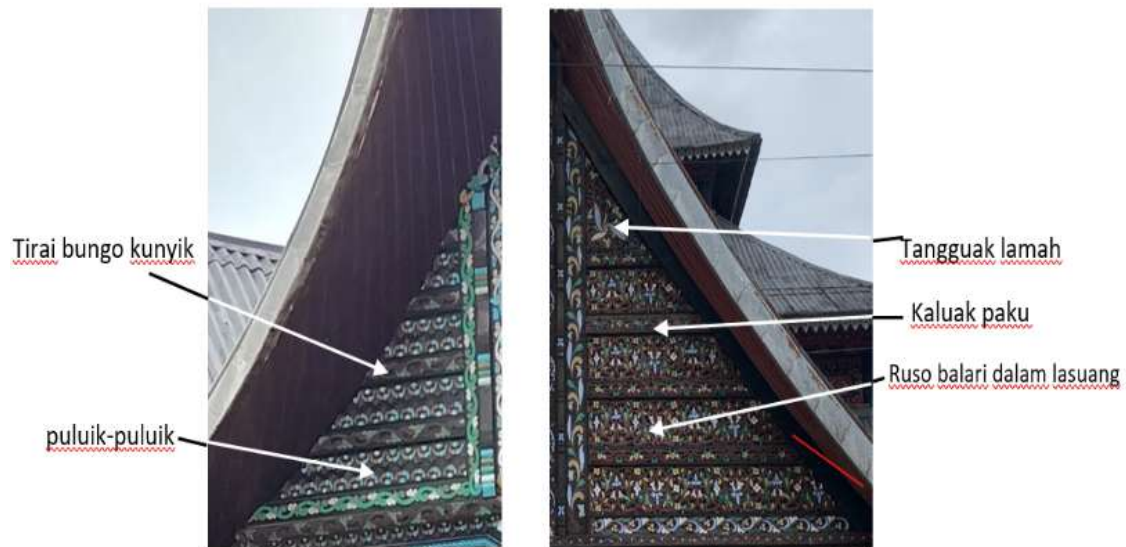
Picture 4
Several structural parts of the mosque building
which has carved motifs decorating it
(sketch: Harissman, 2025)

No.	Name of motifs place	Motifs of flora	Motifs of fauna	Geometric (the nature things)
1.	Singok	- Kaluak paku - Tirai bungo kunyik	Ruso balari dalam rangsang	Tanguak lamah

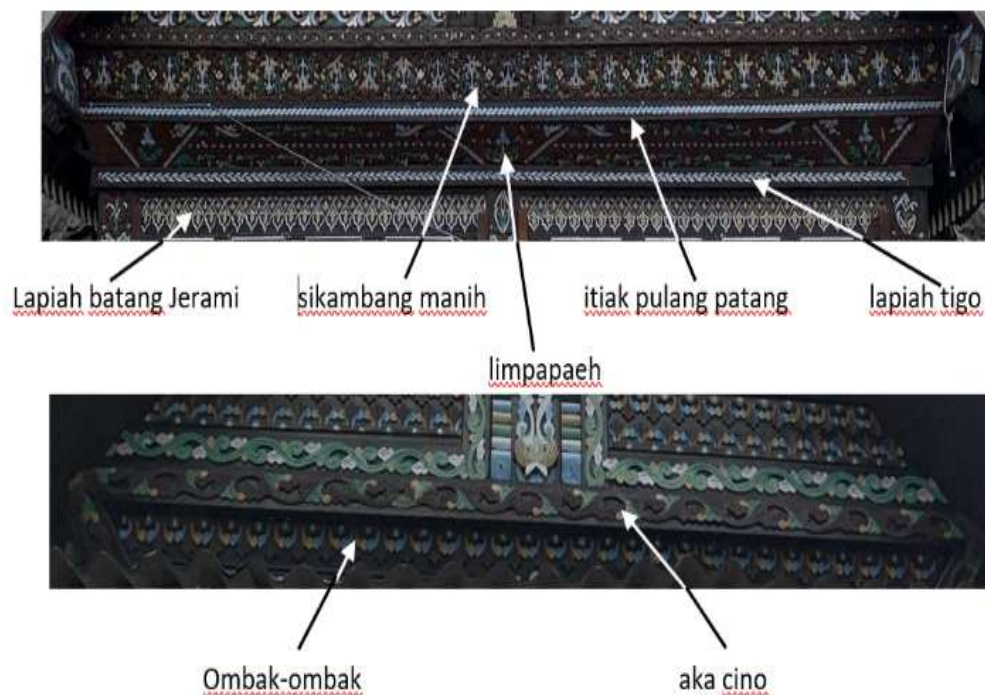
2.	Pereang	• Sikambang manih • Kaluak paku • Aka cino sagagang	• Itiak pulang patang • limpapeh	• Lapijah tigo • Lapijah batang jerami
3.	Papan banyak	• Kaluak paku • Bungo matoari		• Lapijah duo • Saik galamai • Saluak laka bagarih
4.	Papan sakapiang	• Lumuik anyuik • Bungo matoari	• Kuciang lalok	• Sajamba makan • Lapijah duo • Saik galamai
5.	Salangko		• Ruso balari dalam rangsang	• Lapijah duo • Tirai ampek angkek
6.	Jendela/ Pintu	• Kaluak paku kacang balimbiang • Siriah gadang	• Tupai managun	• Sajamba makan
7.	Sondak langik	• Kaluak paku • Sitampuak manggih • Pucuak rabuang	• Sapik kalo	• Kipeh cino • lapijah duo
8.	Dinding hari	• Kaluak paku		• Sajamba makan • Saik galamai • Lapijah duo
9.	Dinding tapi	• Sikambang manih • Aka cino sagagang		• Lapijah duo • Lapijah tigo • Saluak laka bagarih
10.	Redeang suduik	• Kaluak paku	• Sapiak kalo • Paruah anggang	• Lapijah duo
11.	Les plang	•		• Ombak-ombak

Picture 5:

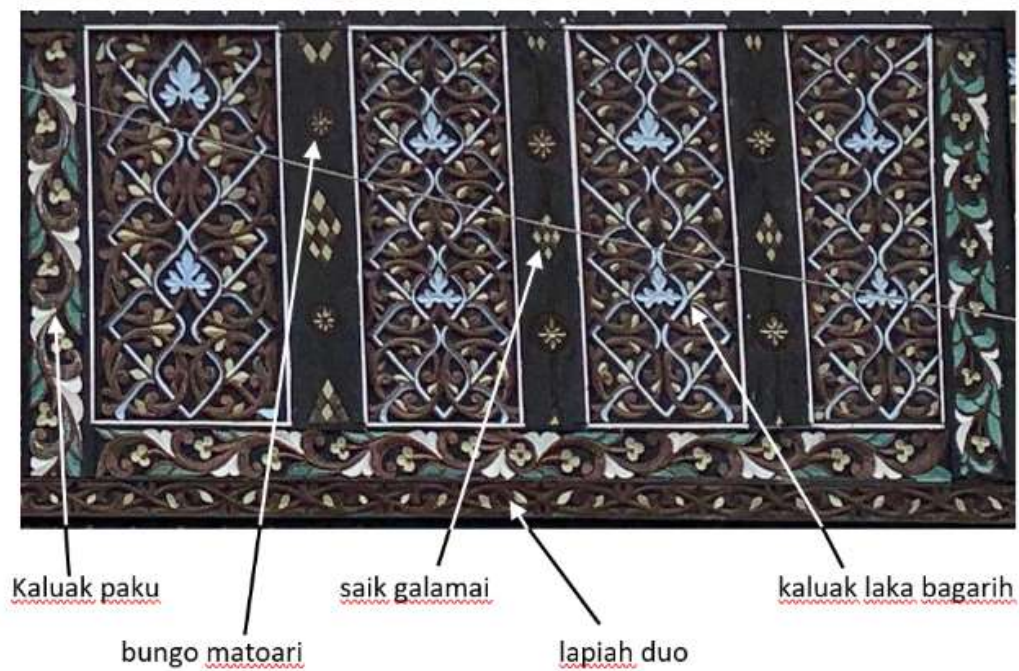
Table of types of carving motifs and their placement on the structure of the Asasi Mosque



Picture 6
 Carved motifs found on the Singok section
 (sketch: Harissman, 2025)



Picture 7
 Carved motifs on the war part
 (sketch: Harissman, 2025)



Picture 8

There are many carved motifs on the boards
 (sketch: Harissman, 2025)



Picture 9

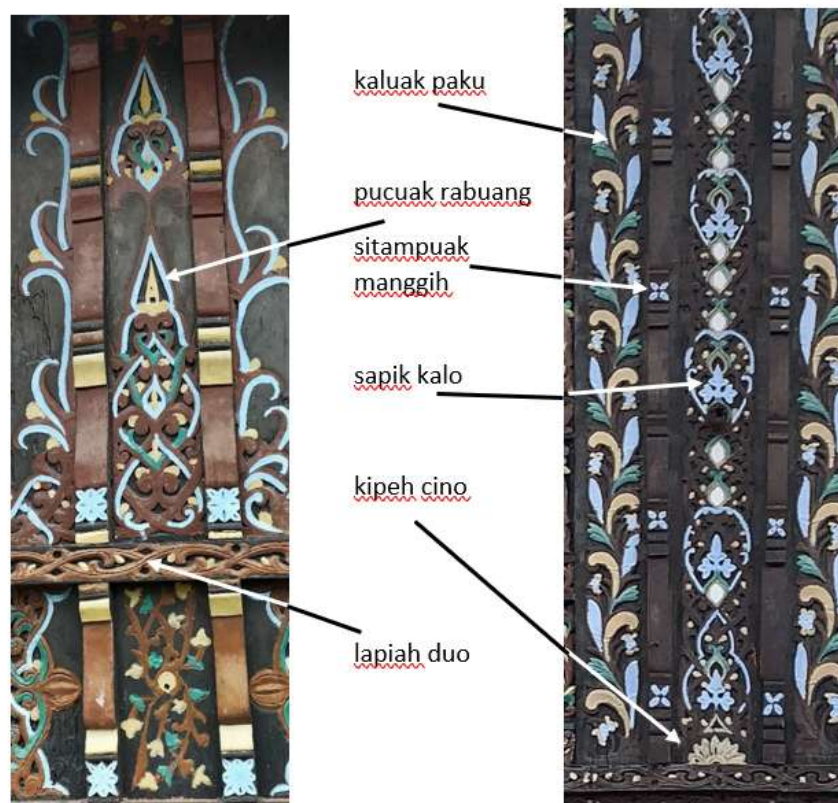
The carved motifs on the sakapiang board
 (sketch: Harissman, 2025)



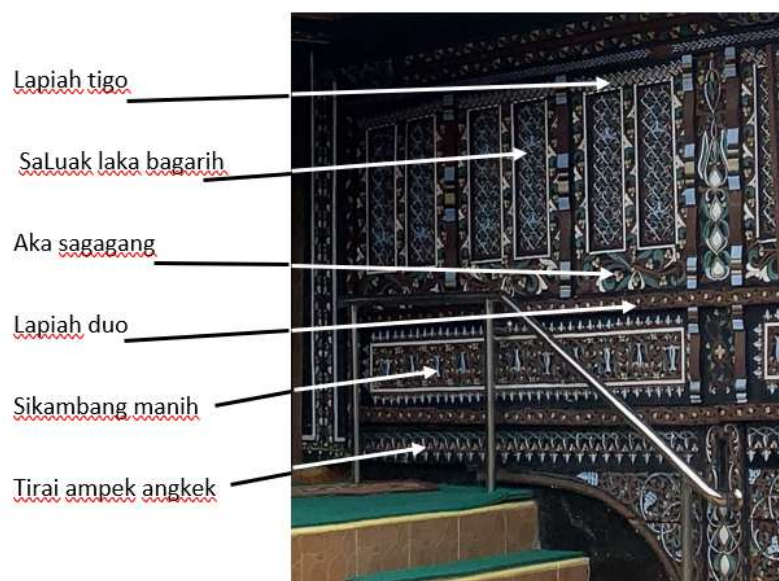
Picture. 10
 Carving motifs found on salangko
 (sketch: Harissman, 2025)



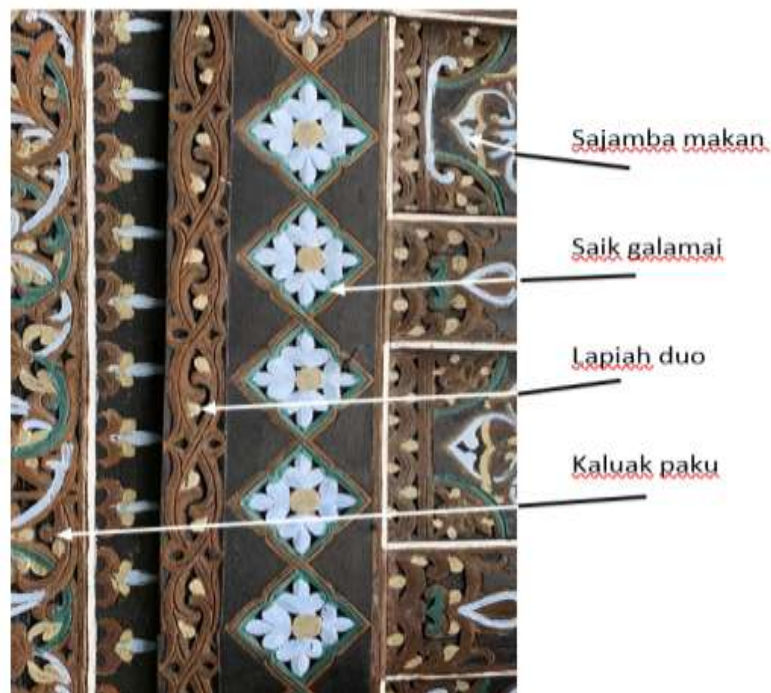
Picture 11
 Carved motifs on doors and windows
 (sketch: Harissman, 2025)



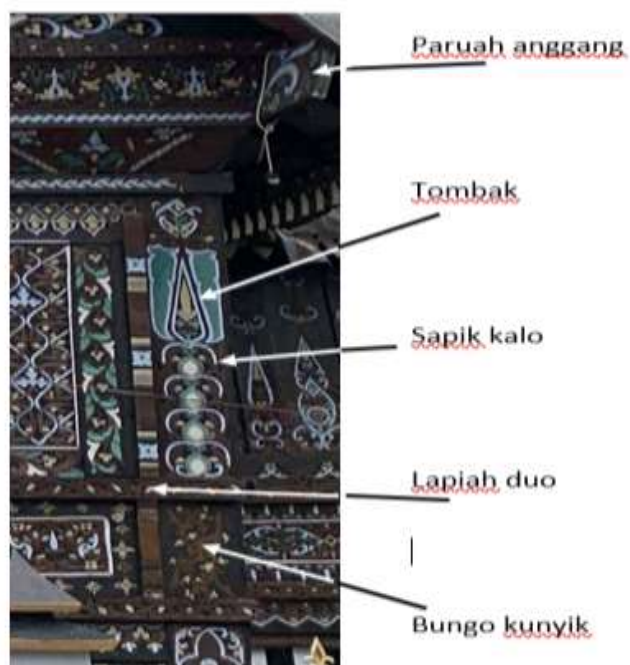
Picture 12
 Carved motifs found on sondak langik
 (sketch: Harissman, 2025)



Picture 13
 Carved motifs on the edge of the wall
 (sketch: Harissman, 2025)



Picture 14
The carved motifs on the walls today
(sketch: Harissman, 2025)



Picture 15
Carved motifs found on sondak langik
(sketch: Harissman, 2025)



Picture 16
The carved motifs found on the signposts
(sketch: Harissman, 2025)

V. CONCLUSION

The Asasi Nagari Gunung Padangpanjang Mosque is richly carved with aesthetic value, both visually and through the philosophical meanings inherent in its motifs. The mosque's design adopts the traditional Minangkabau traditional house, as indicated by the chaniago body alignment. The mosque's structure features elements such as *singok*, *pereng*, *papan banyak*, *papan sakapiang*, *salangko*, windows/doors, *sondak langik*, *dindiang hari*, *dinding tapi*, *redeang suduik*, and *lesplang*. All are richly carved throughout the building. The Asasi Mosque is a testament to the richness of Minangkabau culture and is frequently visited by cultural and religious tourists to appreciate its beauty within its aesthetic context. The Asasi Nagari Gunung Mosque in Padangpanjang incorporates carved motifs derived from flora, fauna, and other natural forms (geometric). The naming and representation of the motifs are interpersonated in plant forms, a modification of the realistic form prohibited in Islam. The meaning contained in each motif is attached to the philosophy of life as a concept in the behavior of society in everyday life which upholds the relationship to nature with the traditional words "alam takambang jadi guru" (nature develops into a teacher).

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