

Acculturation of Hindu, Java and Islamic Architecture at the Sang Cipta Rasa Mosque of Cirebon, Indonesia

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Abstract

The Sang Cipta Rasa Value Mosque is one of the buildings of high historical value as a legacy of Walisongo, which was built by Sunan Gunung Jati in 1489. This mosque had an important role in the development of Islam in the island of Java during the Walisongo era. This research explores the acculturation of Hindu, Javanese and Islamic cultures in the relics of the physical form of the mosque.

The study uses a qualitative approach. The data search was carried out by observations and interviews. The research respondents are visitors to the Sang Cipta Rasa Mosque, Cirebon. The result is the acculturation of Javanese, Hindu and Islamic cultures that can be seen in the architecture of the mosque building.

It is concluded that the Sang Cipta Rasa Mosque is from the pre-Islamic period when Java was still controlled by Hindu Mataram to the Kingdom of Islamic Kings with the spread of Islam through the Walisongo in the island of Java. During this transitional period, the mosque was built with tolerance for the surrounding culture, which can be seen from the influence of Hinduism, Java and Islam.

Keywords: Acculturation, Hinduism, Islam, Java, sand Cipta Rasa Mosque.

Introduction

Traditional cities on the coast of Java grew and developed under the influence of Islamic influence. They also have been influenced by the strong philosophies of the cultures in which they grew up before. The view of cosmic balance is one of the basic ideas of the city and the houses in Java. Traditional settlements are the forerunners of cities in the coast of Java, their spatial expression, a representation of the community's ideas about the culture that they understand. For the Javanese, the cosmological view is an attempt to give direction to reach the spiritual core. The spiritual core comprises rules, which binds abstractly, as well as orientates or directs the people. Mosques in the Islamic periods play an important role as one of the triangle of the Palace, the Square and the Mosque found in Islamic cities of Java.

Mosques have a rich and diverse heritage heavily influenced by the culture and historical context in which they were built, renovated, expanded, and not infrequently, created from pre-existing buildings and reused for Muslim use.

In the past, the acculturation of Hinduism, Javanese and Islamic cultures has been explored. However, cultural acculturation in mosque buildings has often not been explored. Based on the reasons above, this study aims to explore the characteristics of the architectural

acculturation in the mosque which is an acculturation between Hindu, Javanese and Islamic culture. This study further examines the three different elements between Hindu culture, Javanese culture and Islamic culture, which are then embodied in the Great Mosque of Sang Cipta Rasa. This study also examines the physical element (tangible) of the Great Mosque of Sang Cipta Rasa and the non-physical element (intangible) which influences the physical forms of the mosque.

This study employs qualitative methods, because it involves cultural aspects, which contain physical (tangible) and non-physical (intangible) elements. These underlie the meaning and process of the realization of the physical form. To understand the physical elements of architecture, we need the involvement of concepts related to architecture, namely: form and space. Meanwhile, to understand the non-physical elements of architecture, we need the involvement of concepts related to meaning.

Literature Review

Since time immemorial, in the history of human culture, there has been a migration movement, the movement of ethnic groups on earth which has led to encounters between people with different cultures. As a result, people with one culture often faced other foreign cultures (koentjaraningrat, 1990). Suyono quoted in Rumondor (1995) says that acculturation is the process of transferring recipients of various cultural elements that meet and relate to each other so as to foster cultural interaction without leaving the original culture.

Many previous research have explored the acculturation of Javanese culture and Islamic culture. Aziz (2013) emphasizes that the transformation of Javanese language and Islamic culture took place as a result of the arrival of the Malays who brought Islamic influence to the Hindu-Buddhist Kingdom in Java. In this case, the exchange of ideas and the process of acculturation occur as a result of the interactions between the two cultures. Ricklefs (2013) discusses the Islamization of Java and also shows the history of Islam's journey so that it can be accepted by the Javanese community in the midst of all conditions and obstacles. Sumbulah (2012) explores the cultural acculturation that occurs between Islam and Javanese culture which is reflected in the expressions of the Javanese people who still adhere to syncretism.

According to these studies, acculturation of Islamic spreading and Hindu culture enriched Islamic teachings which eventually became the character of Javanese Islam (Qurtuby, 2003). Muslim settlements are characterized by the following functions: houses, markets, madrasas, and mosques (Ekomadyo, 1999). People living in coastal areas are very open to outsiders and very familiar with trade activities that improve economic conditions (Suprpti et al., 2010) leading to acculturation. Although the acculturation of Hinduism, Javanese and Islamic cultures has been explored in the past, cultural acculturation in mosque buildings has often not been explored.

Research Methods

This study employs qualitative methods, because it involves cultural aspects, which contain physical (tangible) and non-physical (intangible) elements. These underlie the meaning and process of the realization of the physical form. To understand the physical elements of architecture, we need the involvement of concepts related to architecture, namely: form and space. Meanwhile, to understand the non-physical elements of architecture, we need the involvement of concepts related to meaning.

This study uses the techniques of (1) observation, (2) interviews and (3) tracing documentation. Observations were made on the visual elements that became artifacts in the Sang Cipta Rasa mosque building, namely the ornaments and physical phenomena in the interior and exterior of the mosque. Observations were carried out at the Sang Cipta Rasa Mosque in Cirebon. Documentation is done with a recording device camera or video camera. Documentary searches are carried out to find the condition of the mosque and the physical phenomena that are in the interior

and exterior of the mosque. The documents in question are photos of documentation, historical records and infographics, as well as management documents in related history books.

Documentation is carried out on events carried out by the mosque, both Friday prayers, as well as weekly events such as regular recitations and annual religious events such as Maulidan, and Muharraman to capture mosque activities involving all parties, both the Mosque Prosperity Council (DKM), the Kasepuhan palace, pilgrims and the surrounding community.

Interviews were conducted with related parties, namely the Mosque Prosperity Council, parties representing the Cirebon Kasepuhan Palace, pilgrims, visitors and the surrounding community. The prosperity Council of the mosque and the Kasepuhan Palace represent the internal parties of the mosque and the pilgrims, visitors and the surrounding community representing external parties of the mosque. Interviews were conducted during the covid-19 pandemic, between 2019 and 2022.

The acculturation of the Sang Cipta Rasa mosque can be seen on the physical shape of the mosque. The acculturation with Hindu culture happened because this mosque was built in the transition of the island of Java from a Hindu Mataram Kingdom into an Islamic Sultanate. The influence of Islamic architecture and the acculturation with Javanese culture happened during the period of Walisongo who spread Islam at that time centered in Demak, Central Java, which at that time became the largest Islamic Sultanate in the island of Java. The founder of the Sang Cipta Rasa mosque was Sunan Gunung Jati who later became the King Pakungwati from the origin of the Cirebon Sultanate and Sunan Kalijaga from Demak.

Findings and the Discussion

Acculturation includes phenomena that arise as a result, when groups of people who have different cultures meet, and have continuous contact, which then causes changes in the original cultural pattern of one or both groups. Acculturation is the taking or acceptance of one or several elements of culture that are interconnected or meet (Suyono, 1985).

Culture is a totality of the processes and results of all the activities of a nation in the aesthetic, moral, and ideational fields that occur through the integration process, both historical integration and its long-term influence (Sachari, 2007). Social scientists interpret the concept of culture in a very broad sense, which includes all human activities in life, namely the whole system of ideas, actions and human works in the context of community life which makes the property of people by learning (Koentjaraningrat, 1985).

It can be concluded that acculturation is the union of two or more cultures so as to form a new culture without eliminating elements of the original culture. Acculturation is born when the contact between two or more cultures takes place continuously with sufficient intensity. Acculturation as a result of this cultural contact can occur in one of the participating cultures but can also occur in both participating cultures.

Acculturation is a social process that arises when a certain cultural human group is expected to incorporate elements from a foreign culture in such a way that the elements of the foreign culture are gradually accepted without causing the loss of the cultural personality itself. Forms of culture as a result of the acculturation process are as follows: 1). Building art, 2). Fine arts, 3). Literature and art, 4). Government system, 5). Calendar system. (Leo et al, 2009).

The form of acculturation in the art of building can be seen in the mosque building. The acculturation form of the ancient mosque has the following characteristics:

- a) The roof is in the form of an overlap, namely the roof that is stacked upwards, the smaller it is from the top level in the form of a pyramid. The number of roofs is odd 1, 3 or 5. It is usually added with a peak to put pressure on the tapering which is called Mustaka.
- b) Not equipped with minarets, as is customary for mosque buildings outside Indonesia or existing ones, but equipped with gongs or drums to call the adhan or prayer calls. The drum and kentongan are native Indonesian culture.
- c) The location of the mosque is usually close to the palace, which is West of the square or even erected in sacred places, namely on a hill or close to the tomb.

The Sang Cipta Rasa Mosque was built in the transitional period from the pre-Islamic period when Java was still controlled by Hindu Mataram to the Kingdom of the Kings of Islam with the spread of Islam through the Hindus and Walisongo in the island of Java. In this transitional period, the mosque was built with tolerance for the surrounding culture, which can be seen from the influence of Hinduism, Java and Islam.

This study aims to explore the characteristics of the architectural acculturation in the mosque which is an acculturation between Hindu, Javanese and Islamic culture. This study further examines the three different elements between Hindu culture, Javanese culture and Islamic culture, which are then embodied in the Great Mosque of Sang Cipta Rasa. It also examines the physical element (tangible) of the Great Mosque of Sang Cipta Rasa and the non-physical element (intangible) which influence the physical forms of the mosque.

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This discussion is divided into 3 parts. First, the influence of Hindu architecture on mosque buildings which were influenced by the transition from the Mataram Kingdom. Second, the Development of the Islamic Kingdom on the island of Java brought by the Walis. It then presents the influence of Javanese architecture found in mosques brought by the Walis and their architectural influences.

Hindu Architectural Influence

Paduraksa Gate

The hallmark of this mosque is that it is surrounded by a thick wall of red brick. In the East, there are 3 gates in the form of paduraksa, the gate in the North is called Pangjarah, the gate in the West is called Pangwadonan and Pangservice. The ornamental variety often found is the barrel or rhombus temple. There is also a calligraphy that reads Muhammad and a fragment of the 31st verse of Al' A'raf's letter "Khudzuu ziinatakum 'inda kuli masjidin" which means "put on your best clothes when you enter the mosque".



Fig. 1: Location and a view of the paduraksa gate

Source:: Author, 2022

The two leaves of the gate are decorated with the barrel temple and underneath there is a rhombus decoration. Furthermore, another gate is rectangular in shape with an arch and in the middle of the arch, there is a rhombus decoration, consisting of two doors decorated with a barrel temple motif with a mirror frame and a rhombus at the bottom.

Building Wall

The walls of the core building do not reach the roof. They are about 3 meters high and 56 centimeters thick. The wall serves as a separator between the inner room and the porch, made of limestone with an average thickness of 5-7 centimeters and a length of 30-33 centimeters. The entire wall is reddish orange, except for the carved parts which appear white. The white parts include the mihrab and the outer walls.

On the walls, there are additional decorations in the form of plain blue porcelain tiles, measuring 10 X 10 centimeters which are affixed to the inner walls of the North and South sides. The entire outer wall, except the East, is reddish orange and plain, except above the middle door on the North and South walls, there is a scalloped tumpal decoration, each measuring 6 centimeters. At the South and North ends of the upper West wall, there are decorations in the form of flat seams that taper upwards. On the central West wall, there is a round protrusion, the mihrab. The outer walls to the East are white and ornate; the South and North ends of the wall protrude slightly forward and are decorated with flat seams (top and bottom) that connect to the side, while the center is decorated with nine medallions on each left and right side of the door. The medallion decoration consists of twisted lotus motifs, both of which adorn the walls intermittently. Around the main building, there are nine wooden doors; one on the East and four doors each on the North and South, consisting of two doors and plain. The door near the East-West wall measures 168 centimeters high and 68 centimeters wide, while the one in the middle is 122 centimeters high and 55 centimeters wide, as shown in the following image: consists of two doors and plain. The door near the East-West wall measures 168 centimeters high and 68 centimeters wide, while the one in the middle is 122 centimeters high and 55 centimeters wide, as shown in the following image: consists of two doors and plain. The door near the East-West wall measures 168 centimeters high and 68 centimeters wide, while the one in the middle is 122 centimeters high and 55 centimeters wide.



Fig. 2: The walls of the Great Mosque of Sang Cipta Rasa

Source:: Author, 2022

Vine Ornament

Vines are often referred to as lung-lungan, derived from the root word "lung" which means the stems of young creeping plants, the shape of these tendrils also resembles the shoots of a fern. This ornament is constructional and functions to give beauty to a building in a stylized manner (not intact as it is in reality) and describes heavenly plants (Suwardi, 2010). Ornaments in the form of tendrils are often found in the decoration of gates and temples during the Majapahit era, including the Bajangratu Gate and the Minakjinggo Temple.

While the tendril-shaped ornaments in the Sang Cipta Rasa Mosque are found on the upper face of the mihrab, pulpit, walls, poles, pull beams (connectors between poles) and in several other parts by carving them in relief on wood, bricks, or walls.



Fig 3: Mihrab of the Great Mosque of Sang Cipta Rasa

Source:: Author, 2022

Majapahit Sun Ornaments

Surya Majapahit is a symbol of the greatness of Majapahit which is depicted in lines with the shape of a tumpal arrangement so that it looks like the sun with rays of light around it (Bawono & Zuraidah, 2016). The Majapahit solar ornament is found in a number of variations. One of the collections of the National Museum is a stone block decorated with the Majapahit sun with a perfect circle, eight beams of light angles and in the middle, there is an image of eight Gods ruling the cardinal directions.

The Surya Majapahit ornament at the Sang Cipta Rasa Mosque is located on the surface of the mihrab. This decoration is carved on a stacked stone wall that depicts light or light.



Fig. 4: Surya majapahit Sang Cipta Rasa Great Mosque

Source :: Author, 2022

Bajangratu Ornaments

Bajangratu is the name of one of the gates of the Majapahit kingdom, which is located in Trowulan, East Java. Judging from its shape, this gate is a Paduraksa gate building with a terraced roof while at the top of it is a square (Kusumajaya, et al,1993). At the Cipta Rasa Mosque, there is an ornament whose shape is adopted from the Bajangratu gate. There are 20 ornaments along the perimeter fence with a height of 70 cm. Besides that, Bajangratu ornaments are also found in the decoration of the main gate of the Sang Cipta Rasa Mosque.



Fig.5: The Gate of Bajangratu Great Mosque of Sang Cipta

Source:: Author, 2022

Lotus Flower Ornaments

The term ornament comes from the word "ornare" (Latin) which means to decorate, embellish, or decorate. Ornaments are components of art products that are added or intentionally made for the purpose of decoration (Gustami, 1980). Sunaryo (2009) emphasizes that ornament is the application of decoration to a product. The presence of ornaments has the main function to beautify the decorated object. As a work of art, ornament means decoration that is beautiful. Therefore, the art of ornamentation has the function of decorating an object or item so that it makes the object or item look more beautiful, valuable and meaningful.

The Hindu influence on the ornaments of the Sang Cipta Rasa Cirebon mosque happened because this mosque was built during the transitional period of pre-Islamic times when Java was still under the Hindu Majapahit Kingdom. This was from the pre-Islamic era to the transitional era of the reign of the kings of the Islamic kingdoms in Java. This influence also shows wisdom in the spread of Islam in the archipelago. The decorative forms in the Mihrab can be seen on the walls and pillars on the left and right of the priest's room. The mihrab has a curved ceiling in the form of an elongated half dome and in the middle, there is a hanging decoration in the form of a lotus flower. The lotus in Hindu-Buddhist religion symbolizes spiritual knowledge and power (Muffid, 2019).



Fig. 6: Mihrab of Sang Cipta Rasa Mosque, and lotus ornament
Source:: Author, 2022



Fig. 7: Lotus / Padma Flower Ornament on the Mosque Pole
Source:: Alamsyah, P.S., 2010

The lotus flower decoration takes the profile shape of the Padma / lotus flower on the Buddhist throne in the form of a lotus flower on which the stupa rests. Similar decorations can be seen in the mihrab of the Sang Cipta Rasa Mosque on the left and right sides of the pillars, carved into neatly arranged natural stone, and there is also a lotus/Padma flower ornament on the pedestal or the bottom of the pole in the mihrab. Like other decorations, this lotus or lotus decoration is not only an ornament or decoration but also adds beauty. It also symbolizes purity. In simple terms, this decoration is only carved in straight lines, as is the case in the pavilion building and the foundation of the pillars of the teacher's pillars in the Sang Cipta Rasa Great Mosque building. It means that it is pure. Purity symbolized by the lotus flower (lotus) apparently has a meaning that is identical to the meaning of being expected to be strong which is not shaken by all kinds of disasters that befall him (Alamsyah, 2010). In Hinduism, Lakshmi is the goddess of wealth, fertility, prosperity, luck, beauty, justice and wisdom. Goddess Lakshmi is also known as the Goddess of Money. She is also called "Vidya", which means knowledge, Lakshmi is the Goddess of religious knowledge.

Javanese Architectural Influence

Cosmology of Space Patterns

The patterns of the palace space in the Java region refer to the pattern of the palace space from the Majapahit Kingdom era, which is divided into 3 (three) levels vertically and horizontally. Vertically, the levels are divided based on the position of the mountain and sea/river. The first level, namely the head (main) shows the most sacred and sacred area, believed to be the abode of the Gods. The second level, the body (madya) or middle acts as an intermediate area between the microcosm (earth/human realm) and the macrocosm (the realm of God/God). The feet (disgrace) is an embodiment of the lowest and dirty area, as a place of

general or public cleaning. In general, the position of this area is in the sea, where water is the preferred element for the Gods to play.

As with the vertical hierarchy, in the horizontal division, the spatial pattern also refers to the concept of (1) triangga and (2) the cardinal directions (single gatra chess). In the concept of triangga, the space is divided into the head (main), the body (madya), and the feet (nista), while in single chess gatra, the placement of elements of the palace outside the complex, such as the square, mosque, and market is placed according to the direction points of the compass.



Fig. 8: Single Gatra Chess
Source:: Author, 2022

Catur gatra Tunggal, is a concept originating from the era of the Majapahit Kingdom, where the alun-alun is in the North of the palace, and the position of the palace faces North (alun-alun). Then the mosque is to the West of the alun-alun, and the market is to the East: the square (Munandar, 1999).

In the morphology of the ancient city in Java, the relationship between the location of the mosque cannot be separated from the existence of the central government: in this case the palace, the square as a public space and the market as a space for economic activity, the grand mosque, the palace are elements of urban spatial planning. The location of the grand mosque to the alun-alun in Cirebon, and demak, as well as surakarta and yogyakarta which is younger and is the same as the grand mosque is to the West of the alun-alun. Cirebon square has a distinctive rectangular shape that is different from other squares which tend to be square and more elongated to the North-South direction, Cirebon square also has the peculiarity of an imaginary North-South axis tilting Northwest-Southeast with a deviation of 11 degrees from the North (Roesmanto, 2012).

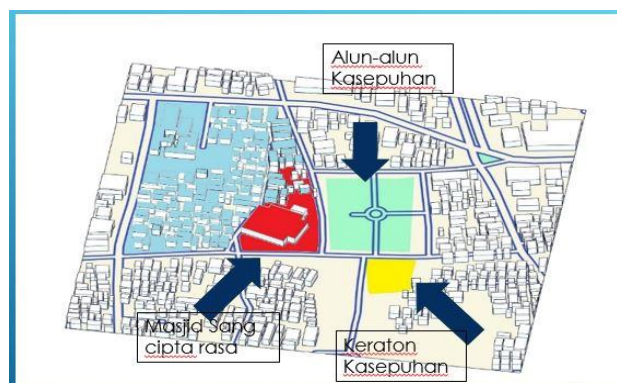


Fig. 9: Sang Cipta Rasa Great Mosque, Alun-alun and Kasepuhan
Source:: Author, 2022

Roof Shape

The roof of the Sang Cipta Rasa Mosque is pyramid-shaped with three overlaps. For example, the roof forms of the Javanese mosques include the typical Tajug roof, and the mosque, which has two or more overlaps: Sunda, saddle or pyramid. The combination of two traditional architectural cultures is suspected. That is, the influence of the Sundanese architectural culture on the pyramid-shaped roof and the influence of the Javanese architectural culture on the three-story roof found in the ancient Javanese mosque.

Limasan is taken from the word lima-lasan, which is a simple calculation of the use of measurements: molo, 3 meters and blandar, 5 meters. However, if momolo is 10 meters, then blandar must use a size of 15 meters limasa = fifteen = 15). However, at the Great Mosque of Sang Cipta Rasa there is no momolo. The lowest roof is supported by porch poles, while the roof in the middle is supported by the main pole and the porch pole. Then, the top roof is supported by the main pillar in the main building space and is reinforced with horses so that it does not stretch. At the bottom of the horses, a ceiling made of wooden planks is installed, namely the top roof and inside the main building space. Between the three roofs, there is a gap of about 2 meters.

The shape of the roof of the Javanese mosque, which has a tajug roof and varies with two or more overlaps the shape of the roof of the Sang Cipta Rasa Great Mosque which is pyramid-shaped but has three overlaps. It is the influence of Javanese architecture as in ancient Javanese mosques in general.



Fig. 10: The roof of the Great Mosque of Sang Cipta Rasa
Source: : Chandra, A, Jejak piknik.com, 2022

Pillar Saka Tatal & Sakaguru

The pillar of Soko guru is the main pillar of teak wood that serves to support the framework and roof of the mosque. Sokguru pole is one of the characteristics of Javanese architectural buildings. Meanwhile, the Soko tatal poles are made of wood chips, which are joined together. This means that when they are small, they become one strength. They symbolize community cooperation.

The shape and form of the foundation in supporting the building of this mosque, in the main building that supports the overall construction are columns or poles of logs with a diameter of 30 to 40 centimeters and the pillar columns are supported by pedestals of round stone. In the Javanese architectural buildings, it is found that columns or pillars are always shaped, so the foot element in the grand mosque takes the Javanese architectural style.



Fig. 11: Pillar of saka tatal & sakaguru
Source:: Author, 2022

The main building is supported by columns totaling 74. In the main room, there are 30 columns or saka on the outside of the porch totaling 44. The number of columns has a philosophical meaning about the early processes of human life. Columns and walls as elements of the body of the building, with the shape of the walls, and the material used is brick with the thickness of the walls suspected to be the influence of Javanese architecture.

Phenomenon of Porch Development

In the mosque building on the coast of Java Island which was founded during the development of Islam by Walisongo, there is an addition of the porch on the mosque. The srrambi is taken from the traditional architecture of a Javanese house. The main room of the mosque: Sang Cipta Rasa Cirebon Great Mosque since its establishment in 1489 AD until now has undergone several expansions. The original size of the mosque building is 25 x 25 m². In the 17th century AD, during the time of Panembahan Ratu, the eastern porch of the mosque was expanded. Then in 1965 - 1967, the porch of the eastern part of the mosque was expanded again.

Table.1: The development of the porch of the mosque

Source:: Ashadi, A., 2013

NO	Period	By	Pole
1.	1479	Sunan Gunung Jati	Main prayer room
2.	1568-1649	Panembahan queen 1	Addition of the south porch of Prabayaksa and the east porch of Pamandangan
3.	1597	Panembahan girilaya	The east side of the porch of the view is the porch of Girilaya
4.	1934	Old Sultan XI	Porch for women/pawestren on the south side of the Prabyaksa porch and the north porch
5.	1479	Sunan Gunung Jati	Main prayer room

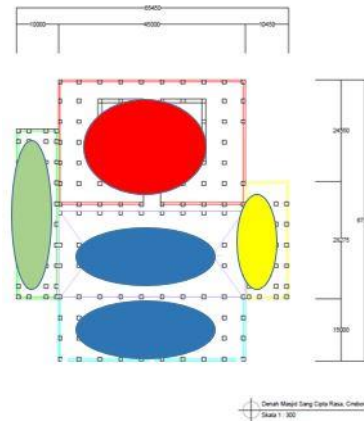


Fig. 12: Division of the porch of the mosque
Source: "Author, 2022

Narpati's Door

One of the main doors of the Narpati door is on the East wall, as a main door which is only opened during Friday prayers or certain days. On the walls of the mosque, there are 9 doors symbolizing 9 walisanga. The main door is called the Narpati door and there are 8 doors on the North and South walls which are shorter, implying a message for everyone who passes by to bow their heads and humble themselves when entering the mosque. In front of the door, there is a basin that used to be a small pool for washing feet.

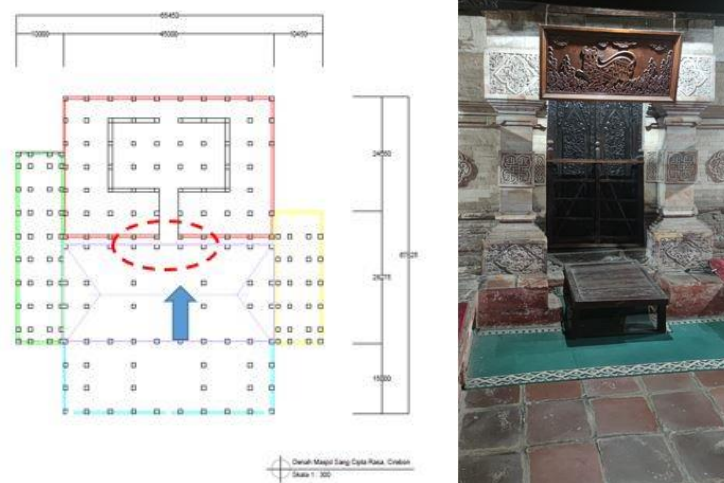


Fig. 13: the door of narpati
Source: "Author, 2022

Islamic Influence

Calligraphy at the entrance

The influence of Islamic architecture, is a fragment of Muhammad's calligraphy and the 31st verse of the high wall "Kuzo Jina Takum" which means "wear the best clothes when entering the "mosque".



Fig. 14: Claigraphy on Paduraksa gate
 Source:: Author, 2022

Phenomenon 2 Maksura

Maksura is only found in the sultanate mosque, which serves as protection for the Sultan and high-ranking royal officials during prayers in the mosque from possible physical attacks against royal officials. There are two makuras in the Sang Cipta Rasa mosque. The first is in the front row to the right of the mihrab for the Sultan and the family of the Kasepuhan palace. The two are in the back row to the left of the main door for the Sultan and the Kanoman palace family. Maksurah is a room that is bordered by a wooden fence in the form of krapyak. According to the mosques, the placement of the 2 Maksura is Sigar Ketupat.

Table 2: The development of 2 maxuras
 Source:: Author, 2022

No	Period	By	Maksura
1	1498	Sunan Gunung Jati	There's no maksurah
2	1678	Cirebon was divided into 2 Sultanates during the Sultan of Banten	There are 2 maksurah, the maksurah for the Kasepuhan on the right front and the maxurah for the kanoman on the back left

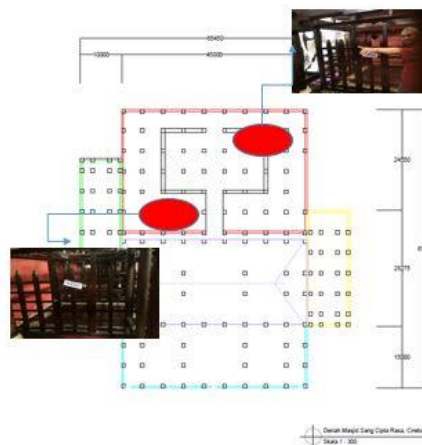


Fig. 15: Phenomenon of 2 Maksura
 Source:: Author, 2022

Openings (Ventilation)

There are nine wooden doors around the core building. There is one to the East and four to the North and four to the South, consisting of two doors and levels. The doors near the East and West walls are 168 cm high and 68 cm wide, and the middle door is 122 cm high and 55 cm wide. The nine openings represent the number of walsisongo and also mean there are 9 holes in humans, namely, two eyes, 2 ears, 2 nostrils, 1 mouth, 1 back hole and 1 human front hole.



Fig.16: Openings in the walls of the mosque
Source:: Author, 2022

Istiwa sun clock phenomenon

One of the uniqueness of this mosque is that on the North courtyard of the mosque, there is also a sundial known as istiwa or mazwalah, which will show prayer times following the shadow of the sun on a stone.

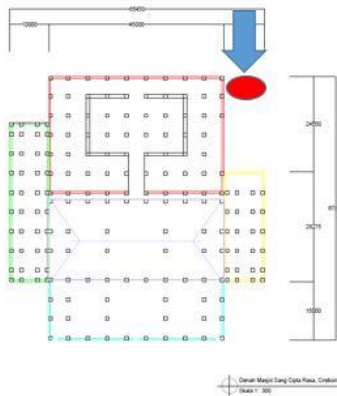


Fig.17: Istiwa clock
Source:: Author, 2022

Banyu Cis Well Phenomenon

The peculiarity that the mosque maintains is 2 jembangan or or gosang or Banyu Cis wells which are used for ablution, like other ancient mosques, the jembangan or well is always to the North of the mosque. The Banyu cis well is known as the zam-zam of the Great Mosque of Sang Cipta Rasa, and it is believed by the community to be efficacious in treating various diseases and testing one's honesty.



Fig. 18: Location of the Banyu Cis Well
Source:: Author, 2022

The Role of the Cirebon Government

Preservation of the Great Mosque of Sang Cipta Rasa

The city of Cirebon which was founded on 1 Muharram 791 H, has experienced a long period of historical development. During this period, there were a lot of historical values and events that formed the characteristics of the city that exists today. In the Cirebon City Regional Spatial Plan (RTRW) for 2011-2031, a City Strategic Area Plan is stipulated which accommodates the interests of revitalizing the Keraton Area and the Sunyaragi Cave Area as tangible and intangible heritage assets.

During the reign of Syarif Hidayatullah (1479 - 1568), it was recorded that Cirebon carried out large-scale developments, such as the construction of the Pakungwati Palace / Keraton Kasepuhan (1529), Sang Cipta Rasa Great Mosque (1498), markets, squares and other infrastructure. What is quite phenomenal is the construction of a road that connects the Pakungwati palace in the weakwungkuk area to the village of Pesambangan (mountain teak), for approximately 5 kilometers, so that horses and carts can pass, which I now call the Karangwangi Corridor, because it passes through two roads, namely Jalan Karanggetas and Jalan Siliwangi.

Conclusions

This research concludes that it is true that the Sang Cipta Rasa Mosque at that time was undergoing the transitional period from the pre-Islamic period when Java was still controlled by Hindu Mataram to the Kingdom of the Kings of Islam with the spread of Islam through the Hindus. Walisongo controlled the island of Java. In this transitional period, the mosque was built with tolerance for the surrounding culture, which can be seen from the influence of Hindu, Java and Islamic cultures.

Acculturation with Hindu culture happened because this mosque was built in the transition of the island of Java from a Hindu Mataram Kingdom into an Islamic Sultanate. The influence of Hinduism can be seen in the architecture of the Paduraksa Gate and Bajangratu ornaments found in many Mataram heritage buildings. The red brick is one of the characteristics of the Mataram Hindu heritage buildings. Similarities exist in the red brick walls of the mosque and the walls along the fence of the mosque. The tendrils, lotus and sun ornaments found in the Mihrab of the mosque are also an acculturation of architecture with Hindu architecture.

Acculturation with Javanese culture happened during the period of Walisongo who spread Islam at that time centered in Demak, Central Java, which at that time became the largest Islamic Sultanate in the island of Java. The founder of the Sang Cipta Rasa mosque was Sunan Gunung Jati who later became the King Pakungwati from the origin of the Cirebon Sultanate and Sunan Kalijaga from Demak. The shape of the roof of the Javanese mosque includes the typical Tajug roof, and the influence of Javanese architectural culture on the three-level roof found in the ancient Javanese mosque. The pillar of Soko guru is the main pillar of teak wood that serves to support the framework and roof of the mosque. It is one of the characteristics of

Javanese buildings. Another feature of the Javanese architecture found in the mosque is the presence of a porch that surrounds the mosque and a Narpati Main door made of wood.

The influence of Islamic architecture on the mosque can be seen in the presence of Muhammad's calligraphy and the 31st verse of the high wall "Kuzo Jina Takum" which means "wear the best clothes when entering the mosque". There are nine openings / doors on the walls of the mosque which symbolize the number of Walisongo. There are also two masurahs or places of prayer for the Sultan's family, the phenomenon of the special clock that uses the sun's shadow and there are two jembangans or Bnayu Cis wells that are used for ablution.

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