



Cultural Heritage Management of Cirebon Sang Cipta Rasa Mosque

**Ade Ika Rayi Kinasih¹, An Nuur Khairune Nisa², Muhammad Nufail Naisaburi³,
Muhammad⁴, Faiz Reyhan El Adiby Zulqudsie⁵, Vania Sekar Widyawati⁶**

¹⁻⁶Gadjah Mada University, Indonesia, email: an.nuur.khairune.nisa@mail.ugm.ac.id

Abstract. Every region in this region has a distinct culture that has been passed down through the ages. Extinct cultures exist, and cultures continue to exist now. Cultural landmarks in Cirebon include the Sang Cipta Rasa Mosque. The Sang Cipta Rasa mosque's management strategies for protecting the city of Cirebon's cultural heritage have been detailed based on field research. Known for its rhombic ornate motifs known as adhan put, this mosque is distinguished by its nine incredibly short doorways. Symbolizing history, science, education, religion, and culture, this mosque is one of the few remaining examples of Islamic civilization on the island of Java. In terms of strengthening the nation's identity, it also has cultural significance.

Keywords: Adzan Pitu, Cirebon, Nine Doors, The Create Taste

INTRODUCTION

A historical reminder of Islamic civilization in Cirebon, Sang Cipta Rasa Mosque is the Great Mosque of Cirebon relics of Sunan Gunung Jati. Cirebon is known as the City of Guardians due to its strong ties to Islamic teachings, with the mosque serving as a hub for the city's commerce, culture, and da'wah (Sasongko, 2019). Specifically, under the reign of Walisongo Sunan Gunung Jati, in 1480, the Great Mosque of Sang Cipta Rasa was built. Standing strong at over fifty years old, the mosque (Adiakurnia, 2017) continues to stand. Sunan Gunung Djati oversaw the individual building of the Sang Cipta Rasa Mosque. According to history, five hundred laborers who were brought in from Demak and Majapahit helped construct the mosque in one night (Ma'arif, 2021). The mosque, constructed during the Sunan Gunung Jati period, still stands.



Gambar Arsitektur Masjid Sang Cipta Rasa (bagian luar)
Sumber foto An Nuur Khairune Nisa

Located in the Lemahwungkuk District of Cirebon City, West Java, Indonesia, the Sang Cipta Rasa Grand Mosque is housed inside the Kasepuhan Palace complex. This mosque is situated in the western portion of the Cirebon City plaza. Piles of brick-red stones make up the mosque's iconic barrier as viewed from the exterior. Another unusual aspect of the mosque is its pyramid-shaped roof, unlike any minaret or domed structure. Six gate-shaped doors surround the mosque's courtyard: one in the north, two in the west, and three in the east. A wall-style fence with ornamentation on the body and top encloses the mosque's courtyard. Around the hexagon-shaped brick protrusions with mirror frame motifs, the wall's body is decorated with rhombic and rectangular patterns. Flat brick arrangement seams, narrow at the top and bottom and wider in the middle, are visible at the top of the wall. Fuccid et al. (2014) state that the seam layout has a height of 70 cm and 20 lights at the top.

METHOD

The survey method carried out in collecting research data was strengthened by interviews with mosque administrators and documentation in the form of photographs.

DISCUSSION

There are distinctive features to the architecture of the Sang Cipta Rasa mosque. Sang Cipta Rasa Mosque's architecture is distinctive. One of the mosque's unique features is that the nine doorways, each with a different height, signify Wali Songo; the center of the lofty ceiling, which is supported by teak wood, represents Soko Guru; and the poles are put using a knockdown method (no nails) by connecting pegs. Many historical and cultural themes are used to create the outside architecture of the Sang Cipta Rasa mosque. Along the outside wall are glass-like serrated hexagonal shapes and rhombic protrusions.

Flat brick arrangement seams with smaller top and bottom halves are visible above the wall. The significance of the mosque's nine inner doors and seventy-four pillars together represent the da'wah message that the Great Mosque of Sang Cipta Rasa's architecture intended to communicate. Every man must come to God through the nine doors. According to Sasongko (2019), it is advised to duck before approaching the nine doorways of the architecture.

The construction of the Sang Cipta Rasa mosque is a testament to the ingenuity of its builders. Several decorative lotus-shaped sculptures attributed to Sunan Kalijaga in the mihrab add to the aesthetic appeal. The three primary religious teachings—faith, Islam, and Ihsan—are also represented by three tiles in this mihrab that bear unique markings. The main room's ceiling is a marvel in itself. A system of interlocking wooden blocks supports and crosses other blocks, creating a sturdy structure. The roof, although intricate in appearance, is supported by this ingenious wooden framework. Four big-diameter wooden pillars support the main roof, while wood with the same diameter is used to support the remaining portions of the roof. The use of wood in every pillar is a unique feature of this mosque. A concrete foundation only strengthens the pillars at their base. Moreover, there are pillars held up by steel plates since Sunan Kalijaga constructed them out of assembled tatal, or wood chips.



Picture The position of the poles supporting each other in the Sang Cipta Rasa Mosque
Sumber foto An Nuur Khairune Nisa



Picture Linkage of pillars in Sang Cipta Rasa Mosque (inside of the mosque)
Sumber foto An Nuur Khairune Nisa

A lot of mixed culture preservation may be found in the Sang Cipta Rasa Mosque. When examining tourists' eagerness to discover and experience a community's authentic culture, culture has positive consequences. Another way to look at it is that tourism encourages the preservation and advancement of culture. Furthermore, it creates avenues for detrimental effects on commercialism and cultural exploitation. The cultural activity of a society is defined in a philosophical context as a collection of values, norms, and conventions that have been upheld throughout centuries and are cultural outcomes that can protect and benefit its people. According to philosophical analysis, cultural tourism addresses the idea that it is a component of local culture that creates opportunities for the growth and development of excellent and distinctive values while halting the expansion of bad parts of tourism activities.

Currently, this mosque hosts many events. Although several religious events were halted due to the COVID-19 outbreak, inhabitants could still pray at this mosque, even during Ramadan. One example of Islamic civilization still standing on the island of Java is the Sang Cipta Rasa Mosque, which served as a symbol of religious unity at the time. In the vicinity of the mosque, numerous vendors provide a wide range of souvenirs, including headgear, t-shirts, key chains, ballpoints, pencils, masks, toys, and a variety of unique Cirebon delicacies, including doing, email getting, tahu tek-tek, mlarat crackers, and lengko rice.

In compliance with Article 5 of Law Number 11 of 2010, it can be included in cultural heritage because it was created after more than 50 years, specifically in 1480 H. The term "Cultural Heritage" refers to material cultural heritage in the form of buildings, sites, structures,

objects, and areas on land or in water that are considered to be essential for history, science, education, religion, or culture and require preservation through the process of determination.

Article 5 Objects, buildings or structures may be proposed as Heritage Objects, Heritage Buildings or Heritage Structures if they meet the criteria:

- a. aged 50 (fifty) years or older;
- b. represents the shortest style period of 50 (fifty) years old;
- c. has special significance for history, science, education, religion, and/or culture;
- d. Have cultural values for strengthening the nation's personality.

Five hundred years ago, architecture was reflected in the design of Sang Cipta Rasa Mosque. Even while it did not explicitly borrow any forms, structures, or ornamental types from pre-Islamic culture, the architecture of this mosque building nevertheless upholds the moral code that has guided it throughout its existence. The community's involvement in the excavation, interpretation, and preservation of mosque architecture, as well as the significance of symbols in communal life and how they relate to the architecture of the Sang Cipta Rasa Mosque through distinctive activities like adhan performed by seven people at once (Alamsyah, 2010).



Picture of Adhan Pitu at Sang Cipta Rasa Mosque

Source: [https://ugj.ac.id/post/index?id=166 legenda_adzan_pitu_masjid_agung_sang_cipta_rasa_cirebon](https://ugj.ac.id/post/index?id=166%20legenda_adzan_pitu_masjid_agung_sang_cipta_rasa_cirebon)

The Law Number 10 of 2010 concerning Tourism also classifies Sang Cipta Rasa Mosque as a tourist destination. Travel. What draws tourists to a place is its diversity of natural resources, cultural practices, and artificial creations that possess individuality, beauty, and worth. A tourism destination is a physical location within one or more administrative regions with communities

that support and enhance the tourism industry, as well as public amenities, accessibility, and tourist attractions. In the sense of what draws tourists to a place, an attraction is anything unique to that location. However, there has not been a decree designating Sang Cipta Rasa Mosque as a cultural landmark up till now.

CONCLUSION

Java has several iconic buildings, including the Sang Cipta Rasa Mosque. This mosque has nine doorways varying in height, a knock-down mechanism on the pillars, and decorations with religious and cultural significance. These are only a few examples of the architectural aspects that are there. Furthermore, contributing to the Sang Cipta Rasa Mosque's distinctiveness and creative worth is the assortment of lotus flower sculptures attributed to Sunan Kalijaga. In addition, the mosque's existence represents religious unity and remnants of earlier Islamic culture.

Nevertheless, even though this mosque is the center of many religious and tourist activities, the COVID-19 pandemic has substantially influenced the nature of these visits and activities. The community's involvement in upholding and appreciating the mosque's architectural charm and cultural values nevertheless plays a crucial role in protecting cultural heritage. Therefore, Sang Cipta Rasa Mosque has excellent potential as a worthwhile tourist destination and contributes to Indonesia's cultural diversity. In line with Law Number 11 of 2010, this cultural diversity must be acknowledged and maintained by being officially designated as a cultural heritage.

BIBLIOGRAPHY

- Adiakurnia, M. I. (2017). *Mendalami Arsitektur Unik Masjid Agung Cirebon*. Kompas.com.
- Admin. (2021). *Legenda Adzan Pitu Masjid Agung Sang Cipta Rasa Cirebon*. https://ugj.ac.id/post/index?id=166-legenda_adzan_pitu_masjid_agung_sang_cipta_rasa_cirebon
- Alamsyah, S. (2010). Nilai Budaya Arsitektur Masjid Sang Cipta Rasa Cirebon Provinsi Jawa Barat. *Pantanjala*, 2(2), 172–190.
- Maarif, S. D. (2021). *Sejarah Masjid di Indonesia. Sejarah Masjid Agung Kasepuhan Cirebon & Ragam Arsitekturnya*. Tirto.id.
- Mudhofar Muffid, Bambang Supriyadi, R. S. R. (2014). Konsep Arsitektur Jawa dan Sunda Pada Masjid Agung Sang Cipta Rasa Cirebon. *Modul*, 14(2), 65–70.
- Sasongko, A. (2019). *Keunikan Masjid Agung Sang Cipta Rasa Cirebon*. Republika.id.

Internet

id.wikipedia.org/wiki/Masjid_Agung_Sang_Cipta_Rasa