



## UNVEILING HISTORICAL, RELIGIOUS, AND PHILOSOPHICAL VALUES OF THE INDONESIA'S PANJUNAN RED MOSQUE VIA ARCHITECTURAL AND VISUAL NARRATIVE

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### ABSTRACT

This historical research examines the messages conveyed through the architectural art of an ancient mosque, the Cirebon Panjunan Red Mosque, which was built by Arab descendants living in Java in 1480 AD. In Indonesia, the acculturation between Islamic culture and traditional values resulted in the uniqueness of mosques' architectural buildings and ornaments. In addition to being a place of worship, mosques became an art form rich in symbols, representing historical, religious, and philosophical values. This qualitative research with historical methods seeks to investigate the visual narrative in the ancient mosque by implementing a series of historical research stages, including heuristics, criticism, and data interpretation. As pictures convey a narrative as well as words, visual narrative can be used to discover the values of the past. The results of the research have unveiled messages of history and culture regarding Islam's development during the Cirebon sultanate. In addition, the history of the Panjunan Red Mosque was described. Hopefully, this research can contribute to new knowledge on the past Islamic development in Indonesia and the wisdom of peaceful acculturation.

#### Keywords:

Asian Architectural Heritage; Cirebon Sultanate; Islamic Development; Panjunan Red Mosque; Visual Art; Visual Narrative

### 1. INTRODUCTION

Indonesia has numerous mosque buildings with high meanings and philosophies. Those wanting to investigate religious life in Indonesia, including Java, must start by studying mosques. Mosques in Indonesia are the centers of Islamic religious influence that have a greater role in the life of society [1]. For Muslims, mosques are not only a place for praying but also a place to carry out various activities, such as giving education, doing *da'wah*, and instilling Islamic culture [2]. Mosque buildings function as houses of worship, symbols of Islam [3], and manifestations of Islamic culture. Besides, it plays a role in actualization through an epistemological relationship with transcendental meaning [4].

The prototype for the shape of a mosque is generally seen in the Nabawi Mosque, which was built by the Prophet Muhammad SAW and his companions [5]. The mosque is rectangular with walls made of clay without a roof, while the prayer area has a roof of palm leaves and clay supported by pillars made from date palm trees. Next to one of the walls is a room where the Prophet Muhammad SAW lived with his family. Meanwhile, on the opposite side of the prayer room, there is a section intended for the residence of his friends who are poor and have no place to live [3], [6].

The emergence of different models of mosques is motivated by the spread of Islam. The spread of Islam through conquest and war with force resulted in a mosque model that directly adopted the cultures that brought the Islamic religion. Meanwhile, the peaceful spread of Islam resulted in mosques having an acculturation nuance between local culture and Islamic religious culture. Several other mosque buildings, such as those in Damascus in 14H, were developed from other religious buildings like churches. During its development, mosque buildings underwent repairs, changes, and renovations, which began during the time of the Companions, such as at the Grand Mosque and the Nabawi Mosque.

Meanwhile, as a warlord, Saad bin Abi Waqas built a mosque in Kufah in 17 H. using old Persian building materials from the Hijrah and completed it in 18 H. This mosque already had a mihrab and minaret. Furthermore, in Fustat, Egypt, on 21 H, Amr bin Ash, as a warlord conquering the area, built the al-Atiq Mosque. Physically, this mosque is relatively well developed compared to existing mosques. Then, in 29 H., Uthman bin Affan renovated the Nabawi Mosque by replacing the pillars with stone and tin-coated iron and the roof with wood. Uthman bin Affan also later renovated and expanded the Quba Mosque. In Baitul Maqdis, Umar built a circular (octagonal) mosque with walls made of clay, without a roof, precisely on the Muriah hill. Then, the mosque he built became known as the Umar Mosque. From time to time, mosque buildings experience changes and developments as an adjustment to community development [7].

According to Frishman [3], chronologically, mosque design developed in three stages, which can be seen as a general phenomenon in all regions: (1) a mosque with a hypostyle hall with an open courtyard, surrounded by a row of pillars that support the roof. This design initially appeared in the Arabian Peninsula (Saudi Arabia) and developed until the mid-Abbasid period, around the 10<sup>th</sup> or 11<sup>th</sup> century; (2) the emergence of various regional-style mosque building designs that show the dominant geographical influence; (3) the design of the mosque building that overlaps with the second but does not conflict with the "regional style." Frishman calls this style a monumental style characterized by the use of elements of arches and domes, as understood in Western architecture. This style developed, among others, in Iran (after 1550), Central Asia (XIV and XV centuries), Asia Minor/Anatolia during the Ottoman Dynasty (after 1453), and India during the Moghul Dynasty (1555).

Based on the basic categories of mosque design, including regional factors, Frishman [3] distinguishes seven regional styles of mosque buildings, which are:

1. Mosques with hypostyle rooms, flat roofs, or domes, as seen in the Arabian Peninsula, Spain, and African mosques.
2. Mosques with hallways that use dry mud, as developed in Western Sahara and Africa.
3. Mosques with a layout of four *iwan* (barrel dome rooms) are placed on each side of the main room and are divided into four by two intersecting axes (biaxial), as developed in Iran and Central Asia.
4. Three-domed mosques with a large courtyard, like those developed in India.
5. Mosque with a large central room with a massive dome roof (Ottoman style), as developed in Anatolia (Turkey).
6. A complex of buildings surrounded by walls, with pavilions having gardens inside, like in China.
7. The main building with a pyramid roof (overlapping roof), as developed in Southeast Asia, including Indonesia.

Apart from that, there is a classification of mosques based on their function [8]; there are five of them, namely:

1. Jami Mosque
2. Mosque – Accommodation
3. Mosque – Madrasah
4. Monument Mosque, and
5. Mosque – Tomb/*Mashad*.

This research looks at one of the ancient mosques in Asia, especially Indonesia, which was built in 1480 AD, namely the Panjunan Red Mosque. This mosque is located in Cirebon, West Java. This unique mosque is an architectural building that combines two Asian cultures, Arabic and Chinese [9]. This mosque is included in the basic category of pyramid-roofed mosque designs (overlapping roofs). Based on its function, the Panjunan Red Mosque is a Jami Mosque. The characteristic of this type of Jami Mosque is that it becomes the center of worship and religious activities for Muslims in an area, such as congregational prayers. It also plays a role in the social, religious, and cultural activities of the community in that area [10][11].

The Panjunan Red Mosque in Cirebon has unique characteristics that are still maintained today. Mosque architectural developments, either they are renovation or expansion, have been carried out by many mosques in Indonesia, but this mosque is still maintained in its original form. The naming of the Panjunan Red Mosque is also related to the shape, motif, form, and various identities and visual characteristics of an architectural building. The examples are the arrangement of red bricks, ceramic/porcelain wall decorations, door gates, mihrab, and so on. This mosque represents Islamic culture from Arabia, influential Chinese culture, and local Indonesian culture

where this mosque was built [9]. This mosque is included in the cultural heritage buildings and is part of the tourism potential in the Cirebon area [12].

Therefore, this article examines this site historically and culturally through its visual architectural narrative. The architecture of the Panjunan Red Mosque is evidence of the historical development of Islam in Indonesia. It also describes the religious activities of the people who carry out various activities. Various attributes and distinctive elements in mosque buildings facilitate space for movement and represent the philosophical meanings of the mosque. These historical values are expressed through a visual narrative, expressing historical values by telling stories through pictures or distinctive shapes of the architectural elements found in the Panjunan Red Mosque. Information through this visual will be easier to understand and imagine in line with the narrative expressed from each element.

This research aims to reveal the historical, religious, and philosophical values of the Panjunan Red Mosque. It also explores the distinctive elements of the architecture of the Panjunan Red Mosque through a visual narrative. Understanding historical, religious, and philosophical values through this visual narrative can become historical data, signs, or a reference for the adaptation process in maintaining the existence and history of mosque architecture as part of urban development planning or regional tourism.

## 2. METHODS

This research used historical methods. Our research investigated events in the past to create a systematic reconstruction of the past by collecting, evaluating, verifying, and synthesizing evidence to establish facts and obtain strong conclusions [13]. Conceptually, history itself is defined as a science that systematically examines the entire development of society and humanity in the past with all aspects of its events to provide an assessment as a guide for determining the current situation, as well as a mirror for the future [14]. Following Gottschalk [15], this research tried to examine and analyze records and relics of the past. This research carried out several stages, including heuristics, criticism, interpretation, and historiography [15] [16]. This method of collecting historical data in the interpretation process can provide a novel contribution as a process of transforming and adapting pre-existing buildings [17].

In the first stage of heuristics, we did the activity of finding and collecting sources, information, and traces of the past from various sources [13] [16]. Those are Dutch East Indies Government archives obtained from the National Archives of the Republic of Indonesia located on Jalan Ampera Raya Number 27 Cilandak, South Jakarta. In addition, other sources included literature related to the development of Cirebon and other supporting literature obtained from various places, such as the Library of the Faculty of Fine Arts and Design (FSRD) of the Bandung Institute of Technology (IT), the Library of the Faculty of Cultural Sciences, Padjadjaran University, the National Library of the Republic of Indonesia (Perpusnas) located on Jalan Salemba Raya Number 28 A, Jakarta, and the Cirebon City 400 Regional Library.

The second stage was criticism, where the researchers investigated sources for verification. This criticism was carried out on sources or data collected through critical heuristics so that the sources obtained truly supported scientific research. This criticism was divided into two, external criticism and internal criticism. External criticism was used to determine the extent of the authenticity of the source and whether the source obtained was truly original or not, or a derivative source. It was to ensure whether the source was indeed the source that had been sought all this time, and whether it was still intact or had been changed.

Meanwhile, internal criticism was carried out to gain source credibility. It was used to know whether the source obtained was reliable or not. This is an effort to reveal the values contained in some historical data, not just the events, and it does not solely focus on the chronological aspect of history [14]. At this stage of criticism, the researchers carefully selected data to find valid data.

This was done by conducting an intrinsic (essential) source assessment. In this critical stage, the collected sources were assessed and categorized into primary and secondary sources. Primary sources were sources that come from historical witnesses (eyewitnesses). The source came from those who witnessed, listened to, or experienced the event themselves [15], [18]–[20]. These primary sources were in the form of archives, *staatsblad* (state gazette), *Memorie van Overgave* (memory of handover of office), and *besluit* (decree). Apart from primary sources, this was also obtained by interviewing several witnesses or perpetrators. These primary sources were then complemented by newspapers, which contained contemporary news.

Apart from that, the next step was to collect secondary sources. Secondary sources came from people who did not witness the events themselves and were not even alive during the period when the events were being studied. Secondary sources in this research were sources that had been scientifically processed [18]–[21]. In this stage, the corroboration was carried out after external and internal criticism. Corroboration was carried out because, to obtain historical facts, data were supported by one or more other historical sources. If only one source contains data, then corroboration cannot be carried out. In this case, the principle of *Argumentum ex Silentio* is applied,

meaning that the data source was considered a fact if there was no contradiction or opposition to the data [15], [20].

The next stage was interpreting the data from source criticism, which could not be carried out without the existence of criticism. The results of data analysis were presented descriptively in a narrative form. The facts obtained were arranged to form a harmonious and reasonable whole. In other words, interpretation was the stage or activity of interpreting facts and determining the interconnected meaning of the facts so that, based on the information provided by the traces, one could imagine what the past looked like [13].

The first interpretation was analysis. In the analysis, the facts were broken down. The second interpretation was synthesis, combining facts [21]. The main step in the interpretation stage was to combine the facts that had been found, arranging them in a chronological order. Next, the series of facts were compiled and written. Writing it in as a historiography or imaginative reconstruction of the past based on the obtained data was the final stage of this historical method [15] [20].

Apart from that, the author collected oral sources obtained through oral history simply by selecting historical events contained in the memory of almost every human individual [22]. Collecting data through oral history is a qualitative data collection method. It is essential because the interview process provides opportunities for various sources to discuss and record history, and create a balance between practical and theoretical one through a narrative context [23]. According to Kartodirdjo [24], oral history is defined as stories about collective experiences that are conveyed orally. Davis et al. defined oral history as a branch of historical research [25]. Whereas, Darban [22] defined oral history as a historical source found among humans who follow events or witness past events described orally.

The main work stages in oral history practice were preparation, implementation, and creation of indexes and transcriptions. Basically, an oral history excavation activity can only be carried out well when clarity has been obtained regarding the topic to be researched, focusing on the following things: a manageable topic, an obtainable topic, significance of topic, and an interesting topic [22].

In analyzing this research, the concept of visual narrative was used. A visual narrative is a narrative statement because it is oral or written, and the task is to find the year of an event or series of events. A sequence of events, real or fictitious, is the subject of discourse in several relationships, opposition, repetition, and so on. The architecture of the Panjunan Red Mosque in Cirebon can convey a static visual narrative since it was built. The minimal changes and resilience of form in each architectural element become a means of communication and knowledge of the history, religion, and architecture of the mosque. This understanding involves the interaction of various systems: interpreting architectural elements to build an overall understanding of the visual language contained in the mosque architecture [26]. Architectural form is part of a visual language bound by the rules of geometry and proportion. Visual elements can make a building unique and different from other buildings [27].

### 3. RESULT AND DISCUSSION

#### A. PANJUNAN RED MOSQUE

The Panjunan Red Mosque is located on Kolektoran Street Number 43, Panjunan Village, District, Cirebon. Panjunan Village is a village with an area of 1.28 km<sup>2</sup>. The people who live around the mosque are generally of Arab descent, including the high priest of the Panjunan Red Mosque. They generally choose trading as their occupation. Therefore, it is not surprising that the road to the Panjunan Red Mosque is filled with shops or shophouses, which are generally owned by people of Arab descent. In fact, this area is also called the Arab Village. This is based on the history of Cirebon in the 15th century. Many Arabs came to do trading activities in Cirebon, which at that time had a port and was the center of the economy [12].

The Panjunan Red Mosque was under the auspices of the Kasepuhan Palace [old palace]. However, because the Kasepuhan and Kanoman Palaces were still related, the Kanoman Palace [young palace] also helps to manage the Panjunan Red Mosque and cultural heritage sites in Cirebon. The Welfare Council Mosque (DKM) and caretakers of the Panjunan Red Mosque, as well as other old mosques in the Cirebon Sultanate area, were appointed directly by Sultan Sepuh from the Kasepuhan Palace. Meanwhile, Sultan Anom from the Kanoman Palace was only given the knowledge about the appointment. The people around the Panjunan Red Mosque are descendants of the Middle East and settled around the mosque led by Sheikh Abdurahman (Prince Panjunan), who founded the Panjunan Red Mosque. The existence of the Panjunan Red Mosque certainly influences the surrounding community: those who live around the mosque, people who live far away from the mosque, and those who have only heard various news about the Panjunan Red Mosque.

Rumors circulated about the political sector that officials were afraid to come to the Panjunan Red Mosque. If these officials or prospective officials do not come to the Panjunan Red Mosque with the pure intention of worship (only to ask for success), it is rumored that they will fall ill and even fail in their candidacy. The public

has been told about it for generations. Indirectly, such news breaks the practice of *shirk*, which may be carried out by irresponsible individuals. They want to take advantage of historical heritage sites, which generally happen in various regions (interview).

Meanwhile, the existence of the Panjunan Red Mosque is influential for the local community. Apart from being a place of worship, it is also a location where some residents beg or ask for money. These activities are carried out by widows who live behind the Panjunan Red Mosque. According to Mrs. Nunung (interview), the deputy head of the Citizens Association (RW) in the area, it is not uncommon to receive many reports about the activities of widows that disturb visitors and other residents. It is because the widows asking for money under the pretext of alms seem to do it forcefully.

In some cases, the widows even bang on visitors' car doors if they have not been given money as alms. This behavior certainly has a negative influence on the mosque's existence as a religious tourist attraction. When discussing positive and negative perceptions, people build these two impressions. It is not generated by the mosque building as a place of worship that cannot even create an image of itself. Apart from the inconvenience caused by these widows, Mrs. Nunung (interview) stated that the area around the Panjunan Red Mosque is very prone to criminal activity. She often urges mosque visitors to be careful and look after their belongings because things often happen to be left behind in the mosque. Still, they end up lost them.

The Panjunan Red Mosque was founded in 1480 AD by Prince Panjunan, originally as a *surau* [mosque]. The *surau*, measuring around 150 m<sup>2</sup>, is known as the Red Mosque because the walls of this mosque are built from exposed red brick [28]. This makes the Panjunan Red Mosque different from mosque architecture in general. Meanwhile, the name Panjunan refers to the name of the village where this mosque is located.

Not many artifacts remain in the Cirebon area from the pre-Islamic period have been found. The buildings in Cirebon City generally originate from the reign of Islamic kings in Cirebon. However, if looking closely at the Islamic period buildings in Cirebon, many of the building elements and decorative patterns are similar to contemporary Islamic buildings in other places, especially on the north coast of Java, such as Banten, Gresik, Kudus, and Madura. At the beginning of the 16<sup>th</sup> century, these places had become centers for developing Islam in Java [29].

It is also reported by Snouck Hurgronje, a great Islamic researcher from the Netherlands that wrote about Islam in Indonesia as he discovered it in 1892: to depict the image of the five pillars of Islam, we can say that the peak of the pointed roof of the Islamic building is still supported mainly by its main pillar, a confession that there is no God but Allah and that Muhammad is Allah's apostle. However, this pillar is surrounded by a multitude of decorative decorations that does not suit Him, which is a defilement of His great simplicity. As for the other four pillars, which are the corner pillars, it appears that some of them have become rotten due to time. In contrast, several new pillars, which are not suitable to support the sacred building according to orthodox teachings, have been erected next to the five original pillars and have usurped the function of the original pillars to a certain extent [30].

The construction of the Panjunan Red Mosque is related to the migration of Arab descendants to Cirebon around the 15<sup>th</sup> century. In the Cirebon Chronicle [31], it is told that Syarif Abdurakhman and his three younger siblings were ordered by their father (Sultan of Baghdad) to migrate to Java. They were Syarif Abdurachim, Syarif Kahfi, and Syarifah Baghdad. Their destination area was Cirebon. There, they studied with Sheikh Nurjati in Pesambangan, Gunung Jati. Sheik Nurjati introduced them to Prince Cakrabuana (Kuwu Cerbon). He accepted it well and ordered Syarif Abdurakhman to build a settlement, which is now known as Kejaksan. Syarif Abdurakhman is known as Pangeran Panjunan, while Syarif Abdurakhim is known as Prince Kejaksan [9], [29]. In local records, other sources say that when Cirebon was transformed into an Islamic kingdom, the first ruler – Sunan Gunung Jati – built a new palace in the southern part of the old palace in the Lemahwungkuk area (this palace developed into the Kanoman Palace in 1677). Subsequently, the Kasepuhan Palace became the political center of the Islamic state of Cirebon and developed into a trading city and, at the same time, a sacred city. The old area of Lemahwungkuk functioned as the center of Cirebon's trade activities, and the Pakungwati Palace, or Kasepuhan, was the religious and political center of Cirebon [32].

Besides spreading Islam in this new residential area, Syarif Abdurakhman also developed the manufacture of household utensils from clay, earthenware, or anjun. During the Cirebon Sultanate era, this area was a center for making pottery. Therefore, this area is called Panjunan [33]. Thus, this *surau* is the second Muslim place of worship in Cirebon, after Tajug Pejlagrahan in Sitimulya Village.

#### **B. ARCHITECTURE AND VISUAL ORNAMENTS OF THE PANJUNAN RED MOSQUE**

Historical records state that besides being a place of worship, this mosque was also used by the Wali Songo for recitations and deliberations as well as a place for coordinating the broadcasting of the Islamic religion in the Cirebon area and its surroundings. The Panjunan Red Mosque is full of Chinese-style ornaments; for

example, original Chinese porcelain plates that decorate the walls. In the developing oral tradition, it is said that Chinese ceramics were part of a gift from the Chinese emperor when Sunan Gunung Jati married the emperor's daughter, Tan Hong Tien Nio. The existence of relations with China since the Wali Songo era is also demonstrated by the Dewi Asih Vihara, an ancient monastery dominated by red, which stands not far from the mosque. This is what makes the city of Cirebon rich in culture and tradition with a high sense of tolerance. This combination of Arab and Chinese culture occurred because Cirebon, formerly known as Caruban, was a port city and was a central route for trade and the spread of religion [34]. Due to the mosque's location in a commercial area, it is unsurprising that the Red Mosque – originally the Al-Athyah prayer room – grew with various influences, as did all the palaces in Cirebon.

The Panjunan Red Mosque in Cirebon, is a mosque with a distinctive style, like the buildings of ancient mosques in Indonesia. It has a square plan. On the west side, there is a prominent building for the mihrab. On both sides of the mosque, there are sometimes porches on rather high foundations. The layout of the Panjunan Red Mosque is shown in Figure 1.

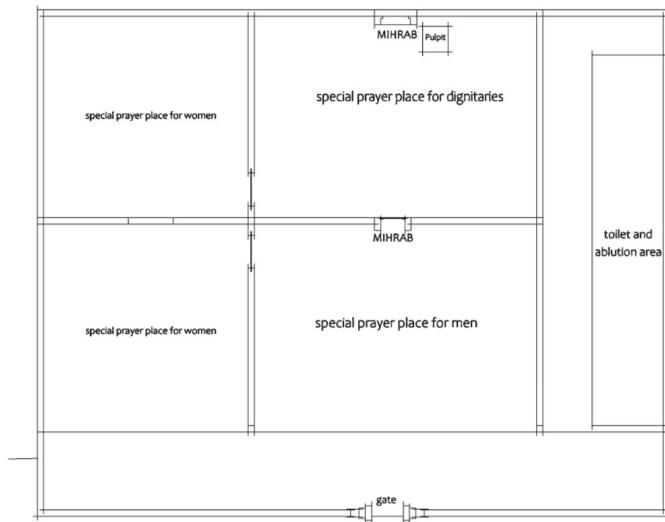


Figure 1. Layout of the Panjunan Red Mosque

The mosque has an overlapping roof. The roof is stacked; the smaller one goes up, and the top one is shaped like a pyramid. Inside the mosque is a row of pillars surrounding four main pillar. There are porcelain decorative plates from China. The mosque yard is surrounded by a walled fence with one or two gates resembling a temple, a Hindu influence. The gate or outer door of the mosque has a few remnants of decorative tendril motifs on the side. The bricks in the gate are arranged in such a way that they form a pile. The top is shaped like a rectangular pyramid with decoration at each corner with a carved tendril motif. At the top of the gate, there is also a plate decoration whose motif is blurred and is no longer visible.



Figure 2. The Panjunan Red Mosque as seen from the front of the gate of the mosque [documentation by authors]

Several decorations were also found on the walls of the mosque fence, not only plate decorations but also rectangular decorations and lotus flowers. The main door has decorations on the side walls that are made like clubs. On top of which, there are three plate ornaments, each on the left and right side of the door. At the top of the door is a decoration in the shape of a lotus flower bud on the left and right sides, with a little decoration at the top shaped like a leaf.

When the Cirebon Sultanate was ruled by Panembahan Ratu (great-grandson of Sunan Gunung Jati), around 1549, the mosque courtyard was fenced with *kuta kosod*. At the entrance, a pair of temples and carved teak panel doors were built [35]. Around 1978, the local community built a tower in the south front yard while the temple and door panels were dismantled.

One of the characteristics of traditional Islamic buildings is the pyramid-shaped multi-story roof, like the one built during the Majapahit period. The roof of this multi-storey building in Bali is known as *meru*, which was found on sacred buildings (*Pura*), but also on *wantilan* buildings (places for connecting chickens) and *puri* (palaces). Many ancient mosques in Java also have multi-tiered roofs topped with *mustaka* or *momolo*. Multi-storey buildings in mosques are not only built for a beauty aspect but also for air circulation because mosque buildings are used to accommodate many people in carrying out worship. The mosque and *surau* are buildings that enclose a square room with a porch in front. Then, what is at the core is the square room. The mosque has *Atap Tumpang* [the Overlapping Roof], a roof with layers. The higher it gets, the smaller it gets.

Meanwhile, the top level is in the shape of a pyramid. The number of *tumpang* [overlaps] is always odd, usually 3 and sometimes up to 5, such as at the Banten Mosque. Occasionally, there are also those with two overlaps, called one overlap, so they are also odd numbers. The roof of the mosque or *surau* is usually topped with a peak made of burnt earth or other material, which seems to add even more pressure to its sharpness. The roof covering is called "*mustaka*" [31]. Likewise, the Panjunan Red Mosque's roof is shaped like a rectangular pyramid with two *umpak*. At the top of the roof is a *momolo* made of iron or steel in the shape of a lotus flower bud and tendril motif. The well-maintained layout of the mosque has survived to this day; the shingle roof was renovated by the West Java Provincial Culture and Tourism Office in 2001-2002 [32]. Figure 3 is the picture of the roof.



Figure 3. Mosque Shingle Roof [documentation by authors]

At the front of the Panjunan Red Mosque, on the left and right sides of the building, there is a fairly large foyer, although not as large as the Sang Cipta Rasa Grand Mosque. This part of the porch is decorated with large supporting pillars. The four pillars closest to the inner entrance are the main pillars of the building, as seen in Figure 4. The parts of the pole are decorated with carvings with geometric motifs and symbolic motifs. The outer walls of the mihrab room are not left plain. Some use geometric motifs, Arabic calligraphy, and so on.



Figure 4. The front porch of the Panjunan Red Mosque [documentation by the authors]



Figure 5. Pole [documentation by the authors]

Twelve original pillars have been around since the beginning of the mosque. The pillars are round, and at the end of the top pillar, there is a carving shaped like a blooming lotus flower with 8 corners like the carvings found in the other three ancient mosques (Pejlagrahan Mosque, Tajug Agung Pangeran prosecutor's office, and Sang Cipta Rasa Grand Mosque). The same lotus flower carvings on the pillars found in the Sang Cipta Rasa Grand Mosque mean purity with strong hope, sturdy and unshakeable by all kinds of disasters [35], [36]. On the right side of the mosque building, there is a place for ablution. Apart from that, several bathrooms are often used by people around the mosque, who lack clean water, for bathing.



Figure 6. Panjunan Red Mosque ablution place [documentation by the authors]

Inside the mosque, there is a mihrab. This part is considered the holiest one among the parts of the mosque, in the form of a prominent building standing above the mosque corridor. The roof is in the form of an arch, namely a cylindrical dome and a convex dome. On the mihrab of the Panjunan Red Mosque, some decorations or ornaments resembling 8 lotus flowers exist, with the left and right sides of the mihrab having a tendril pattern. The mihrab at the Panjunan Red Mosque is in the main prayer room, opened during Eid al-Fitr and Eid al-Adha prayers. Meanwhile, the five daily prayers are only part of the veranda. Therefore, the mihrab is the door to the main prayer room; it is shown in Figure 7.



Figure 7. Mihrab (This part of the room is open) [documentation by authors]



Figure 8. Pulpit (a place where the Khotib delivers the Sermon) [documentation by authors]

The Panjunan Red Mosque also has a pulpit that does not have many ornaments or decorations. There are only a few decorations on the top of the pulpit with a tendril pattern, as shown in Figure 8. Compared to other traditional mosques in the Cirebon Sultanate area, the pulpit of the Panjunan Red Mosque is simpler, especially in terms of ornamentation. The decoration on the pulpit is only found at the top.

In the development of Islamic art, ceramic art is known as a craft business that began its production in Persia in the 10<sup>th</sup> to 13<sup>th</sup> century AD. Its manufacturer is specialized in glassware, such as large plates decorated with attractive ornaments using *glajur* techniques. Meanwhile, the production of Persian ceramics was heavily influenced by Chinese ceramic art, so it can be considered as Chinese ceramics from the T'ang period because many were imported by Persia and used as imitations in their ceramic production.

Persian porcelain was originally simple in form, where the materials were made from pottery, namely clay, that was dried by firing. The surfaces of the plates are etched with images of plants and animals as well as human images, where the decorative patterns are modified into decorative forms. The coloring technique still uses a simple method using green and brown colors. This pattern or style of Persian plates is called "Amol". Finally, the shape and pattern of the plates were developed by applying the glazing technique, with the decoration remaining the same. Then, this glazed plate technique is called "*Gabri*". The production areas for Persian ceramics are in Agkhand, Yasukhan, and Amol (areas on the edge of the Caspi Sea).

Meanwhile, the development of ceramic art occurred in Sammara. The shape of a plate with a white base combined with dark blue and dark green decorations dominates many of the styles of Sammara (Mesopotamian) plates, whose production began to develop from the 9<sup>th</sup> to 11<sup>th</sup> century AD. The results of making ceramics were more advanced than those of ceramics in Persia, where the results are close to porcelain art. Many ceramic art products were exported to Syria and Egypt in the 12<sup>th</sup> – 13<sup>th</sup> century AD [37].

Talking about motifs, cloud and machete motifs have greatly influenced the development of Islamic art in Cirebon. It turns out that the cloud motif and coral motif are also decorative motifs known since Majapahit's glory days. This motif is more popular in Cirebon as: *mega mendung* from Cirebon. This motif is very popularly used in making Cirebon *batik*; not only in *batik*, the *mega mendung* motif is also used in various other communicative media. The decorative pattern of the *mega mendung* motif in the past period was not only found in wood carvings but was also often found in the decoration of *sari* gardens, gates, palace walls, and so on [29].

The following is an overview of the motifs found on the porcelain at the Panjunan Red Mosque in Cirebon. Some have the phoenix bird motif, known in China as a mythical bird. Ceramics originating from China, many of which are found in the archipelago, are decorated with phoenix birds; then, this motif spread to areas that had contact with China. Phoenix bird decorative motifs are often found in coastal areas with Chinese influence, such as Cirebon, Pekalongan, Lasem, and Bali. The shape resembles a peacock, but the distinguishing feature is its long, wavy tail without a circle. In decorative motifs, this bird is a bird of heaven and is suitable as a symbol of the upper world/sky. As an ornament, the phoenix bird motif is applied to *batik*, especially coastal *batik*, wood carvings, etc. [38].



(a)



(b)

Figure 9. Mosque Wall Decoration Porcelain Plates come from China [documentation by the authors]

The decorative cloud motif in an ornament is sometimes developed from the meander motif. This decorative motif is well-known in China and has entered the archipelago. After the curves of the meander motif have right or sharp angles, they become cloud motifs. The sharp angles are transformed into folded curved lines. Besides the cloud motif, which is depicted as winding like a meander, there is also a cloud motif influenced by Chinese art, namely the *mega-mendung* motif, which is very famous in the Cirebon area. Moreover, there are also porcelains with decorative landscape motifs. Ornaments depicting scenes can also be found during the Islamic period. In Cirebon, there are wood carvings with decorative landscape motifs dominated by mountain motifs [38]. Figure 10 contains pictures of porcelains at the Panjunan Red Mosque.



(a)



(b)



(c)

Figure 10. Flowers and flowers in a vase [documentation by authors]

In China, the lotus flower decorative motif is widely used. It symbolizes the five identification signs of embodiment: thoughts, feelings, vision, wisdom, and consciousness [38]. Additionally, the floral motifs on the vase, the porcelain contains images of dragons, including snakes, the most important animals as symbols of the underworld, and ornaments in the archipelago. As an ornamental motif, it is certain that it has been around for a long time and existed before the Hindu era in Indonesia [39]. In addition to symbolizing the underworld, dragons symbolize water, fertility, women, and supernatural powers [36] [38].



(a)



(b)



(c)

Figure 11. Pagoda Buildings and Views [documentation by the authors]

An extraordinarily beautiful dragon-shaped ornament made of bronze was found in a water gutter in Sunyaragi Park, Cirebon Sultanate. As many people know, dragons are also mythical animals in China. The Chinese-style dragon motif is generally depicted as not having a crown, but its head has horns, a beard, and antennae coming out of its snout. Furthermore, its body from the neck, back, to the tail has fins and four legs

[38]. Ornaments depicting scenes can also be found during the Islamic period. In Cirebon, there are wood carvings with decorative landscape motifs dominated by mountain motifs. The motif of trees between the hills is reminiscent of the Chinese carving style.

The mosque's interior walls are decorated with ornaments, architectural decorations, handicrafts, and so on. The decorations are made (drawn or carved) on temples (churches or other buildings). Thus, the square part has its roof, supported by four main pillars. These four pillars, which stand in the middle and are the main support for the roof, are called "soko guru" [31]. The decoration of mosques in Indonesia is also diverse, consisting of carvings with geometric motifs and calligraphy. The parts of the pole are decorated with carvings with geometric motifs and symbolic motifs. The outer walls of the mihrab room are not plain; some use geometric motifs, Arabic calligraphy, and so on.



Figure 12. Wall [documentation by authors]



Figure 13. Doors and windows [documentation by authors]

On the main wooden door of the mosque, there are carvings with tendril patterns. There are also two doors on the left and right sides of the mosque. Each door is made of wood and has almost no carvings. The decorations seen on mosques, mosque doors, and windows are generally like horseshoe arches. The uniqueness of the Panjunan Red Mosque in Cirebon is the red brick color of the mosque building. The red color is synonymous with Chinese religious buildings like temples, which are familiar to ethnic Chinese people. They believe that *Feng Shui* means living in harmony with the environment, fitting into the place they call home, and feeling relaxed and full of vital life force [40]. According to Chinese *Feng Shui*, red describes an active response at the psychological level (heart, veins, etc.).

Furthermore, the red color also depicts the leader's attention and spirit. In fact, as languages develop worldwide, red has become the main color after white and black. Naturally, red is the color of luxury, the color of ripe tomatoes and berries, the color of pomegranates and agate. Apart from that, red also means the color of blood, the color of religious sacraments, the heart, and the flame. This color brings out strong emotions depending on the context. However, whenever red color comes to mind, the resulting emotion will be a powerful experience. Red is the strongest color, which is a symbol of courage [41].



Figure 14. Calligraphy in front of the main door [documentation by authors]

A calligraphy on the pillar above the main door states the monotheism phrase, which looks like it has just been made. The calligraphy is not placed in a semi-circular curve on the mihrab but is separated at the top of the mihrab. Figure 15 shows the development of the Panjungan Red Mosque year to year. The architectural changes of the mosque can be seen in the following explanation.

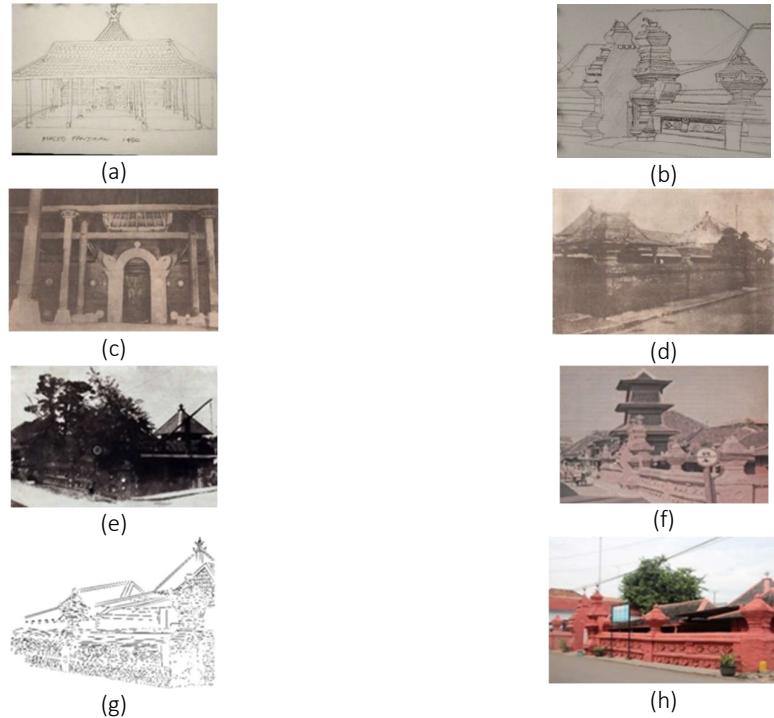


Figure 15. Architectural and Visual Changes of The Panjungan Red Mosque Year to Year

The description of Figure 15:

- (1480) The mosque building, which is measured up to 150 m<sup>2</sup>, is composed of exposed red bricks with a square plan. At the front of the mosque, there is a porch, and inside the mosque, there are a *mihrab*, a pulpit, and an overlapping roof with a momolo decoration at the top in the shape of a lotus flower bud.
- (1549) The mosque is fenced with a *kuta kosod*, which at the gate is shaped like a *paduraksa* with a very small door size.
- (1930) The porcelain ornamentation is clearly visible. At the corner of the fence, there are three lines from top to bottom, each with three plates, and on the front wall, there are two lines with eight plates each.
- (1955) The fence walls are decorated with porcelain ornaments of different sizes. In this picture, the plate ornaments on the fence wall are not clearly visible.
- (Still 1955) The decoration on the door mace contains three plates of different sizes. You can also see the supporting pillars in the front of and inside the mosque to support the roof.

- f. (1978) There was the addition of a new building, namely the tower to the south of the mosque. Meanwhile, the temple and door panels were dismantled. The roof and fence are still the same as seen in the previous years. The decorative plate ornaments on the front fence wall are no longer visible and only remain in a concave shape.
- g. (2007) The tower rebuilt was torn down. The building was returned to the form it had before the tower was built.
- h. (2017) On the wall of the fence, you can no longer see the plate ornaments; only faint traces of them are still visible on the wall. The mosque building and fence were painted red. The roof is still overlapping using shingles with momolo at the top of the roof.

#### 4. CONCLUSION

The Panjunan Red Mosque in Cirebon is closely related to the social system that occurs in Cirebon, both diachronically and synchronically. The conditions of society influence the existence of mosques and their visual elements at that time. The existence of the mosque and its architectural elements reflect a combination of cultural acculturation, representing Asia, Arabia, and China. The basic shape of the mosque building, the type of roof, the pillars and their decorative forms, the shape and motif of the mihrab pulpit, the combination of motifs, architectural decoration, both interior and exterior, and other architectural elements show a visual narrative of cultural acculturation. Some elements clearly show visual forms, such as simple forms without ornamentation, similar to those on the pulpit. In other parts, there are elements with plant motifs, such as lotuses and porcelain decorations on the mosque's walls. These various forms of elements become static visuals maintained at the Panjunan Red Mosque. These visuals provide a narrative description of the origins of the development of the spread of Islam in Cirebon City.

The visual elements of the Panjunan Red Mosque inform cultural acculturation. It describes the religious life of the community, as well as the function of the mosque, apart from being a place of worship for Muslims. The visuals of the Panjunan Red Mosque also reveal images and narratives of social life, socialization, and cultural development in Cirebon City. Cirebon, in the early days of Islamic development, implemented a monarchical system of government, namely the Cirebon Sultanate. The Cirebon Sultanate's existence influenced the mosque's and its visual elements.

Furthermore, Cirebon is a coastal area. Fishermen and traders dominated the people's livelihood at that time. However, many traders are foreigners from the Middle East and China. This then shaped Cirebon into a region with high values of tolerance and plurality.

The development of Cirebon City during the period of mosque construction revealed historical and religious values. During its development, the spread of religion also developed with the establishment of mosques and other places of worship. Thus, it makes Cirebon City a trading city and a religious city that prioritizes tolerance. In addition to its role in spreading knowledge, this also influenced the spread of Islam in Cirebon and West Java.

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