

Aesthetic The Grand Mosque of Cimahi

Yusup Mulyana¹, Rezza Fauzi Muhammad Fahmi²

¹ Arabic Language Education Study Program, Faculty of Language and Literature Education, Indonesian University of Education, Indonesia

² Literature Study Program, Faculty of Humanities,
Padjadjaran University, Indonesia
yusupmulyana@upi.edu, rezza14001@mail.unpad.ac.id

Abstract

The Grand Mosque of Cimahi is the Cimahi city government mosque which is located in West Bandung Regency, West Java Province. The Grand Mosque of Cimahi has its own characteristics and uniqueness, this can be seen from the aesthetic value found in the interior aspects. Aesthetic values are analyzed with a semiotic review which is the focus of this research. The research process is carried out with field research and library research. Field research is carried out by directly visiting the research object. Library research was conducted to find and use sources from books, journal articles, and the writing of relevant scientific papers. The purpose of this research is to identify the visual elements, values, meaning, and aesthetics of The Grand Mosque of Cimahi. The method used in this research is the qualitative method. Observative steps are adjusted to related sources, and data contained in the research object can be described and analyzed. The importance of this is examined because The Grand Mosque of Cimahi is one of the historical pieces of evidence, then the mosque's unique interior form is due to its aesthetic and semiotic values. The results of this study that The Grand Mosque of Cimahi has an aesthetic of the interior filled with meaning.

Keywords: Aesthetic; Interior; Semiotic; The Grand Mosque of Cimahi.

Introduction

Mosques are places that are considered sacred by the Islamic community. Nowadays, mosques have undergone many significant changes, starting from the shape of the building and the interior contained in the room. The beauty and splendor of the mosque, it is inseparable from the architecture designed with various purposes and has the meaning implied in the architecture of the mosque. Mosques usually have the unique

architecture to attract worshippers. Making mosque building architecture that prioritizes aesthetic values and beauty is the goal for pilgrims to feel comfortable and solemn in carrying out their worship (Fauzi et al., 2021). The Interior is part of a building related to the inside of a building or space which usually includes the upper part as the roof, the middle that surrounds it forms a space barrier, and the bottom as the base of the space or building. Generally, in the interior space, there are symbols or religious signs on the walls of the mosque that have meaning (Adityaningrum, Dewi., Setyaningsih, 2019). In the field of science, revealing the meaning of these symbols and signs is known as Semiotics. The symbols and signs contained in the interior of the room are made as attractive as possible, in it are contained aesthetic values that make the symbols and signs look beautiful (Askarizad et al., 2022). The discussion about the beauty of a symbol or sign in the field of science is called Aesthetics. These aesthetic values are owned in a Cimahi City Mosque and will be analyzed by the theory of semiotics, which is related to symbols and meanings. Cimahi is one of the cities in the middle of West Bandung Regency.

Cimahi is known as the City of Soldiers because in ancient times the city was used as a military center which even today still exists. In addition, Cimahi City has a lot of old buildings with very distinctive building art, including typical Dutch buildings, such as hospitals. Sick Dustira, Railway Station, and Ksatrian Building. There is also a typical building of the Muslim community, namely the Grand Mosque of Cimahi City which has existed for a long time. The location of the Grand Mosque of Cimahi City is located in Padasuka Village, Central Cimahi District, Cimahi City, West Java Province. The building of the Grand Mosque of Cimahi City was originally a simple mosque building. However, due to its function as the Grand Mosque, a complete renovation and expansion of the mosque's land were carried out. This is done so that the mosque building can be used by the community at large and can accommodate more worshippers. The interior of the Grand Mosque of Cimahi has a very interesting uniqueness and peculiarity, the interior contains many symbols and signs that are rich in meaning. This is a concentration of this research.

Based on this background, there is a formulation of problems to limit and concentrate this research, namely: 1) What are the visual elements contained in the Interior of the Grand Mosque of Cimahi? 2) Aesthetic value and meaning in the Interior of the Grand Mosque of Cimahi? With both problem formulations, the objectives of this study are to identify the visual elements of the Interior of the Grand Mosque of Cimahi and to analyze the aesthetic value and meaning contained in the Interior of the Grand Mosque of Cimahi.

Research on the aesthetics of mosque buildings has previously been conducted in various regions with the uniqueness of each mosque. Among

them are conducted by (Adityaningrum, Dewi, Setyaningsih, 2019; Adityaningrum & Pitana, Titis Srimuda Setyaningsih, 2020; Dorno, 2014; Fauzi et al., 2021; Khitam, 2019; Nofrianto, 2019; Nurjanah et al., 2019; Yuniarti, 2018). This became the basis for researchers to conduct the same study on the grand mosque of Cimahi.

In this study, the use of theory as a framework for thinking about the aesthetics of the Grand Mosque of Cimahi uses aesthetic theory and semiotics. In this case, the expressionist aesthetic theory is precisely used according to the object of study. This theory states that beauty is not only depicted by its shape and color, but also by its purpose and purpose or expression. This theory also assumes that the beauty of a work of art depends on what it expresses. In the world of architecture, beauty is produced by the most perfect expression which is the strength of the tensile force and the strength of the material (material) (Adityaningrum & Pitana, Titis Srimuda Setyaningsih, 2020). The basic expression of beauty is the expression of the function or usefulness of a building. To support the aesthetic theory, semiotic theories related to meaning are used in this study (Nurjanah et al., 2019). Pierce defines a sign as something that represents (stands for) something called an object (called its object) that in a certain direction produces another sign (its interpretant). A sign is something that is alive and cultivated. The sign is present in the flowing process of interpretation (semiosis), and the meaning is derived from the process and relation. In other words, a sign is something that can be perceived, something that refers to something else, and something that can be interpreted.

Research Methods

The research method used in this study is qualitative research. It is used to examine the condition of natural objects, where the researcher is a key instrument (Anggito & Setiawan, 2018). The difference with quantitative research is that this research departs from data, utilizes existing theories as explanatory material, and ends with a theory.

The source of data in this writing is to use primary data and secondary data. Primary data is data obtained directly by visiting the object of study, namely the Grand Mosque of Cimahi. Secondary data is data obtained through literature studies such as book, theses, theses, dissertations, journals, archives, and internet sources related to the data of the Grand Mosque of Cimahi.

Results and Discussion

1. Overview of the Grand Mosque of Cimahi

The Grand Mosque of Cimahi City is the largest mosque in Cimahi City located in Padasuka Village, Central Cimahi District, Cimahi City, West Java, Indonesia. This mosque is equipped with a pavilion that has a roof made of wood, in front of the pavilion there is a terrace equipped with a special umbrella such as a replica umbrella found in the Nabawi Mosque in Medina City. The terrace connects the pavilion with the main room of the Mosque. The Grand Mosque of Cimahi City is equipped with two towers on the south side, which serves as a place where the room of this mosque feels very spacious, especially the shape of the roof structure that does not use four *soko gurus* as in most other traditional mosques makes this mosque feel very distinctive compared to most mosques in general. There is an iron structure that is neatly arranged as a heavy support for the roof. The roof structure even only uses mild steel, but with a high level of preparation techniques, so that the sturdiness of the building is guaranteed. The structure of the building owned by the Grand Mosque of Cimahi is quite unique because this mosque is built without poles in the middle, the roof is supported by an interconnected steel arrangement and the roof structure is designed to be arranged to make the main room of this mosque wider. This mosque building uses a lot of wood as the main material on the roof. Wood has soft and environmentally friendly characteristics. The main material for the building of this mosque is concrete walls. We can see from the structure and shape of the wall that is the frame wall of all the doors and windows that exist. The structure of the wall is made of concrete which is made to resemble the architecture of the shape of the ancient overseas frame wall. One of the characteristics that are the reason for the large number of local and foreign tourists who come to this mosque is the architectural form of the building which is in the style of Dutch, modern Arabic, and also traditional Javanese style that is different from other mosques.

2. The Aesthetic Value of The Grand Mosque of Cimahi

The Meaning and Color of the Main Room of the Mosque

In the main room as shown in Figure 1, there are six ornaments on the edge of the Imam's pulpit with three ornaments on the right and three on the left. It symbolizes that there are six pillars of faith, namely faith in Allah, faith in Angels, faith in the books of Allah (Torah, Zabur, Gospel and Qur'an), faith in Allah's Apostle, faith in the last day (apocalypse) and finally faith in *Qadha* and *Qadhar*. There is an ornament that symbolizes the oneness of God, one commonly called obedience to Allah SAW, where the priest leads the prayers of the pilgrims and preaches. There are also about 35 carpets in the main room for prayers with *jama'ah*. The main room of the

mosque is also quite spacious, inside the mosque, there are not many pillars of support like in the mosque in general. The roof of the mosque (show in the Figure 2) is supported by steel assemblies painted in light green. The first-floor main room is a *prayer room for male worshippers*, while the second-floor main room is used for female *jama'ah prayer rooms*, both places are part of the main room of the Cimahi Grand Mosque.

The main room of the Cimahi Great Mosque as shown in Figure 1 has a yellow color that means warmth, happiness, optimism, cheerfulness, and enthusiasm. The main room of the Cimahi Great Mosque also has a green color which means balancing emotions and making it easier to communicate openly. The blue color means a clear, cool mind, calms the mind, and increases concentration, professionalism, and trust. In addition, there is orange which means optimism, confidence, and the ability to socialize. In addition, there are two cabinets for storing the Qur'an and Islamic books. In the middle, there is an imam's pulpit which symbolizes that the deeds of Muslims are always recorded by two angels who are always beside them, namely the angels Roqib and Atid who record all good and bad deeds and symbolize life in the world always side by side.

Figure 1. The Floor of The Main Room of The Grand Mosque of Cimahi



(Source: The Documentation of Yusup Mulyana and Rezza Fauzi Muhammad Fahmi, 2019)

Figure 2. The Roof of The Main Room of The Grand Mosque of Cimahi



(Source: The Documentation of Yusup Mulyana and Rezza Fauzi Muhammad Fahmi, 2019)

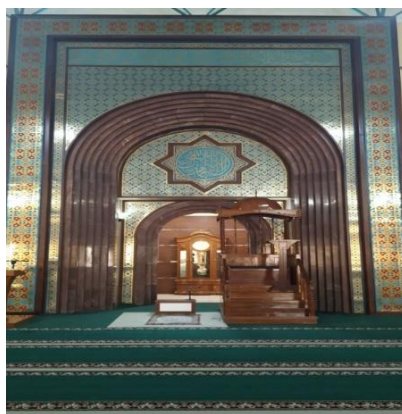
The main room of the Cimahi Grand Mosque as shown in Figure 2 has a rectangular or square shape. The rectangle or square shape in its development has become the main characteristic of the shape of the main room of a mosque building. Making mosques with a rectangle or square shapes adapted to the needs and conditions of the soil texture (Riogilang et al., 2015). Not all mosques in Indonesia have the shape of a rectangle or square main room, this is also related to the agreement of the community when the mosque will be built. The main room of the Grand Mosque of Cimahi has the form of a square plan type with the position of the Imam in the frontmost center. The meaning of this rectangle or square shape implicitly states that this rectangle or square-type shape has the meaning of balance. If studied through semiotics, the yellow color of the main room of the Grand Mosque of Cimahi contains the meaning of wisdom that provides tranquility and happiness. The yellow color can be a reference so that *pilgrims* are able to have a wise nature in living life so that the expected life always gets happiness is achieved. This is in accordance with the nature that Allah *Almighty* has about wisdom listed in the Qur'an which reads "*They replied: "Most Holy Thou, there is nothing we know apart from what You have taught us; verily Thou art the All-Knowing All-Wise"*" (Q.S Al-Baqarah/002:32).

The main room of the Grand Mosque of Cimahi can provide the value of life contained through the meaning of the colors, namely tranquility, and tenderness (Ghozali Shafi'i, 2017). Tranquility must always be possessed by *the pilgrims* in worship and always have a gentle nature and easy smile at others who both practice worship. The meaning contained in the main room of the Grand Mosque of Cimahi, gives the meaning of life for its *worshippers* to always be enthusiastic in worship and always maintain the stability of strength in worship commanded by Allah *SWT* and His Messenger. The

main room of the Grand Mosque of Cimahi is expected to be able to provide peace for its *worshippers*. With the peace gained, the *pilgrims* will feel comfortable with the solemnity of worship.

The Meaning and Color of the Priest's Place

Figure 3. The Roof of the Place of the Imam



(Source: The Documentation of Yusup Mulyana and Rezza Fauzi Muhammad Fahmi, 2019)

Imam's Place of Cimahi Great Mosque shown in Figure 3 is like most places of the Imam in general, which is in front of the center of the main room. The place of this Imam is based on a rhyme and on the bottom layer there is a thick cloth that is wider in size than the *rhyme*. The place of Imam is equipped with a *sutroh* in front of him, which serves as a barrier when the Imam is *praying*. The place of the Imam of the Grand Mosque of Cimahi is to the left of the priest's pulpit and faces perpendicularly to the classical clock of the Grand Mosque of Cimahi which is in front of him. The shape of the *prayer mat* where the Imam of the Grand Mosque of Cimahi is rectangular. Fikrianini (2009) in a journal entitled Mosque Form of Manifestation of Art and Culture states implicitly that a rectangular shape has almost the same meaning as a square or square, namely stability. This meaning of stability implies that the Imam as the leader in prayer becomes a source that brings stability so that the implementation of the *jama'ah prayer* can take place solemnly (Fikriarini Muchlis, 2009).

Meanwhile, the shape of the large cloth that is the base of the *prayer mat* where the priest is located is rectangle or square. The meaning of this rectangle or square shape is as adapted from research conducted by Fikriarini (2009) in a journal entitled Mosque form of Manifestation of Art and Culture which implicitly states that the shape of a rectangle or square means balance and stability (Fikriarini Muchlis, 2009). Equilibrium is a synonym for stability. In addition to the meaning of a form, there is a meaning of color in the place of the Imam of this mosque. The color of the

place of the imam of the Grand Mosque of Cimahi consists of light green and brown colors. The light green color is found on the sheet of cloth which is the base of the rhyme and the brown base of the rhyme comes from the lace of the *rhymes*. This means that the Imam must always have a passionate or fresh nature in order to be able to lead *prayers* earnestly without procrastination. The priest must also have a calm nature, meaning that he should not be hasty when he becomes a Prayer Imam without rushing. The priest must be a humble figure and must not be arrogant, this is a noble characteristic of ethics. The imam must also have a warm nature that can build the atmosphere of prayer to be comfortable for *worshippers* who enjoy it in *prayer*. In addition, the Imam must have a friendly nature and be able to embrace his *pilgrim together* in studying religious science. The manifestation of the meaning of color contained in the place of the Imam, it implies that not just anyone can become a prayer Imam at the Grand Mosque of Cimahi.

The Meaning and Color of Mosque Ornaments

Figure 4. The Ornaments of the Grand Mosque of Cimahi City



(Source: The Documentation of Yusup Mulyana and Rezza Fauzi Muhammad Fahmi, 2019)

There are seven ornaments in the main room of the Grand Mosque of Cimahi. One of them is a large ornament that is placed at the center of all ornaments directly opposite the Imam's pulpit, *mihrab*, imam's place, and the large wooden clock of the Cimahi Grand Mosque. The ornaments have the same shape and size, except for the large ornaments in the middle of the main room, three ornaments are on the left part of the large ornament and three ornaments are on the right part of the large ornament. Each ornament has seven arches that form into a single ornamental whole. The ornament has a flower decoration that is in the middle of the ornament, the flower

decoration is arranged from top to bottom which has a blue color. In the first part of the arch, the ornament has a light brown color, in the second arch, it has a golden color, in the third arch it has an ash color and in the fourth, to seventh arches it has a dark brown color. The seven ornaments are located in the front center of the main room of the Grand Mosque of Cimahi and become a source of aesthetic value for the interior of the main room. The ornament is made in a large size as shown in Figure 4, the same height as the second floor of Cimahi Great Mosque.

The shape of the flower decoration from the ornamentation of the main room of the Grand Mosque is a type of *lunglungan* flower decoration. The word *lunglungan* comes from the word *lung*, which means the stem of a young *melata* plant, curved in shape and its part consists of flowers, stalks, fruits, and leaves that are depicted distilled. (Dorno Jeksi, 2014: 91). The ornate shape of this *unglungan* ornament gives the impression of beauty and sacredness. More precisely, the decoration on the ornament of the main room of the Grand Mosque of Cimahi is in the form of flowers resembling a faceted pyramid, the shape of the flower decoration gives the meaning of tenderness, tranquility, and beauty. The colors contained in the ornaments of the main room of the Grand Mosque of Cimahi consist of light brown, gold, ash, dark brown, and blue. The light brown color has a warm, calm, and humble meaning. The color gold has the meaning of luxury. The color of ash has a calm meaning.

The Meaning and Color of Mosque Pole Decoration Carvings

The ornate carvings on one pole are four pieces, the carvings are carved from the wall with a gold outline and the inner plane is light blue. The ornate carving has the shape of a flower with a split octagonal pyramid shape. In the carvings of flower decorations, there are images of flowers made to resemble split quadrangular pyramids. This floral carving has a straight line on each facet with an odd number. The carving of this flower decoration is found on the main room pole on the square at the bottom of the pole. The carvings are made of walls and there are flower decorations made of ceramics.

The art of carving on this wall has existed since the time of Majapahit during the reign of king Brawijaya. This culture spread throughout the archipelago. The cultural influence of the Majapahit kingdom in every region of the archipelago has a Hindu style. The influence of Hindu culture is part of the influence of Majapahit culture. When the influence of Islam came to conquer the rule of Majapahit, many temples were later abandoned by their people who converted. Finally, Hindus who are good at carving reliefs on temples channel their creativity and advantages to beautify the beauty of mosque buildings as a new place of worship in their lives, so that with a touch of beauty made from these reliefs, it is hoped that it will make

the pilgrims feel comfortable. The wall decoration carvings that were first introduced by Hindu culture were carvings in the form of plants or flowers, even today the culture is still preserved and can still be found in the Grand Mosque of Cimahi.

The carving of the pole decoration of the main room of the Grand Mosque of Cimahi has a flower shape that resembles an octagonal pyramid and has a flower decoration of ceramics in the form of a split quadrilateral pyramid on each side. As for the shape of the flower, it resembles a shoe flower with three grooves. The largest indentation is in the middle of forming a quadrilateral pyramid that has four indentations with one circle inside. The meaning of carved shape of the flower ornament that resembles an octagonal pyramid contains the meaning of the source of the Muslim life guidelines, namely the Quran and the al-hadith. This is as in the word of Allah Almighty in the Qur'an surah Al-Baqarah/02: 185 "The month of Ramadan, the month in which the Qur'an is derived (the beginning) of the Qur'an as a guide for man and explanations of that instruction, and a differentiator (between the haq and the vanity".

In the wall decoration carving, there is a ceramic decoration that has a rectangular pyramid shape with flower decorations in each corner (see Figure 5). The flower decoration on the open quadrilateral pyramid attracts attention, the ceramic decoration forms a small circle contained in the flower which has a meaning about Allah SWT as the center of all life.

Figure 5. The Ornate Carvings of the Pillars of the Grand Mosque of Cimahi



(Source: The Documentation of Yusup Mulyana and Rezza Fauzi Muhammad Fahmi, 2019)

The flower decoration carvings on the columns of the main room of the Cimahi Great Mosque have a combination of brown, light blue, dark blue, gold and red colors. The brown color comes from the shape of a flower that resembles an octagonal pyramid which has a meaning about the

guidelines for Muslim life, namely the Qur'an and al-hadith. Al-Qur'an and al-hadith as the main source of Muslim life guidelines are always warmly friendly with all aspects of human life, every law and event on this earth has been written in the Al-Qur'an and al-hadith. Al-Quran and hadith are the main sources of answers in dealing with problems in life. This is as stated in the Word of Allah SWT Surah Al-Jasiah / 45: 20 "This Al-Qur'an is a guide for humans, guidance and mercy for those who believe".

Another color, blue can be interpreted as living a life according to the soft meaning. Gentle has a meek or gentle nature in the sense of speaking using polite diction and not mentioning the feelings of others. Blue also has a simple meaning, as stated in the hadith quote of the history of Imam Muslim "*Abdillah bin Ummar said, The Messenger of Allah saw said, "it is fortunate that people who convert to Islam, get enough sustenance and he feels enough of what Allah has given him"*". The hadith states that human beings must have simple traits or accept what they are. This trait is absolutely possessed by man to be eternally grateful for what God gives. After the golden color, it can be interpreted that the power of Allah *Almighty* is special which is magnificent, and luxurious because the entire contents of nature in this universe are proof of His power. This is as stated in His Word which reads "*Verily in the creation of the heavens and the earth, day and night, the ark that sails on the sea brings what is useful to man, and what God has brought down from the heavens is water, and with that water, He brought the earth to life after dying (dry) and He spread on the earth all kinds of animals, and the controlled winds and clouds between heaven and earth; what (there are) signs (of the oneness and Grandness of Allah) for the thinking people"* (Q.S Al-Baqarah/ 002: 164). The last color, namely red color which comes from the point or circle contained in the ceramic flower decoration contained in the pyramid which is quadrilateral. This color has a meaning about the center of power in life is Allah *Almighty*. The meaning of red describes the power and dominion of God in heaven and earth because all the sources of power in this life come from Him.

The Meaning and Color of Ceramic Flower Ornaments

The flower decoration shown in Figure 6 made of ceramics is at the very top of the main room of the Cimahi Grand Mosque. It is located right at the bottom of the light steel roof. Floral decorations made of ceramics that are red, blue, and brown bring aesthetic value. The number of decorations of such ceramic flowers amounts to 52 pieces. The flower decoration has a flower shape that resembles the shape of an octagonal pyramid that is open and surrounded by a circle line that has a figure shaped like a mini window as a place where the ceramic flower decoration is stored. The shape of the ceramic flower decoration has a meaning about the fusion of the main sources of human life guidelines, namely the Qur'an and the al-Hadith.

While the circle shape that protects the decorative shape of the flower has the meaning of protection. The Qur'an and Hadith will always be preserved because they are protected directly by His creator Allah *Almighty*. The Qur'an and Hadith are the main sources of human law in this world because they contain all the answers to all the problems that are certain and become clues that there is not the slightest doubt in them. Everything is certain because all the laws in the Qur'an come from the Creator of the universe who already knows everything. This is as stated in the word of Allah *Almighty* in the Qur'an which reads "The descent of the Qur'an has no doubt on it, (is) from the Lord of hosts" (Q.S As-Sajdah/32: 2).

Figure 6. The Ceramic Flower Decoration of the Grand Mosque of Cimahi



(Source: The Documentation of Yusup Mulyana and Rezza Fauzi Muhammad Fahmi, 2019)

Apart from the shape that has meaning, there are colors owned by ceramic flower decoration as in Figure 6 which is a combination of red, blue, and brown colors. The color implicitly describes the power of God who has power over what is on earth. This power controls the running of life in this world, which with His grace humans can spread on earth. In addition to the red color, there is a blue color that has a broad meaning, peace and honor, these meanings further clarify the power of God which is described through the red color, namely breadth. Allah SWT is the Most Vast, the God who has everything and knows everything that happens and will happen on this earth. His vastness is unlimited and unrivaled. Finally, the brown color means warmth, Allah SWT gives warmth to His people in the form of the warmth of His loving, merciful and forgiving nature (Ghozali Shafi'i, 2017). Tranquility will always be achieved when a man always remembers Him. This is in accordance with the Word of Allah *Almighty* in the Qur'an Sura

Al-Ra'd/13:28 "That is, people of faith and their hearts become at peace by remembering Allah".

The Meaning and Color of Mosque Doors

The mosque door is a part of the mosque that is used for the entry and exit of *worshippers* who want to carry out *prayers* or activities in the main room of the mosque. The door of the Grand Mosque of Cimahi is different from the door of the mosque in general. This door is made of steel with mosaics in the middle of the door. In addition, it has a unique pattern that attracts visitors and pilgrims. The door is made without any protection so that the hole produced by the steel carvings that form the flower becomes the air circulation room of the main room of the mosque. The steel door of the Grand Mosque of Cimahi is made with two blades, if it is opened, the door will split into the right and left parts. The door is equipped with two manual locks at the bottom and one lock in the middle which are both made of steel. The steel door is surrounded by an arch-shaped wall. This door is an added value for the interior aesthetics of the Grand Mosque of Cimahi with its unique shape and is different from the shape of the mosque door in general which has a rectangular shape.

Figure 7. The Door of the Grand Mosque of Cimahi



(Source: The Documentation of Yusup Mulyana and Rezza Fauzi Muhammad Fahmi, 2019)

The shape of steel door of the Grand Mosque of Cimahi shown in Figure 7 has an arch shape, which signifies the elasticity of the door as the main gate. Everyone can pass through the door without exception children. The steel door has a steel carving in it which is in the form of a flower that resembles an octagonal pyramid, this shape describes the combination of

the main source of human life, namely the Qur'an and hadith. The steel door has two parts, if it is connected, the door will be closed. Both parts of the steel door depict one being the *Haq* and the *Batil*. This life is always related to the nature of right and wrong. In terms of color, the color of the steel door is orange, which means happiness and openness. The door is expected to be the gate that delivers the *pilgrims* to happiness through the worship they serve. The door witnessed the entry of *sholeh* people to perform worship.

Meaning and Color of Mosque Windows

Figure 8. The windows of the Grand Mosque of Cimahi



(Source: The Documentation of Yusup Mulyana and Rezza Fauzi Muhammad Fahmi, 2019)

The windows of the mosque shown in Figure 8 are part of the mosque which is on the right and left of the main room of the Cimahi Grand Mosque. This window has an interesting attraction and is a unique thing. The windows of the Grand Mosque of Cimahi are made of steel with flower-shaped ornate carvings resembling the shape of an octagonal pyramid. The windows are made without the slightest addition of glass, to make it easier for air to enter and exit directly into the main room of the mosque and emit sunlight from outside can enter the main room of the mosque. The use of windows in buildings is one of the cultural identities originating from India (Askarizad et al., 2022). Almost all buildings in India have windows with an arch shape. This semicircular window has mosaics in the middle. This kind of window shape was an influence on the colonial nation in the Dutch era. The shape of the window is in the form of a mountain-like arch, meaning that the window is a source of air entry into the main room. This form is identified with the mountain as one of the oxygen producers. The flower-shaped steel carving is a symbol of the fusion of the main guiding sources of Muslims, namely the Qur'an and hadith.

The color possessed by the windows of the Grand Mosque of Cimahi is the same orange as the color of the doors. The representation that can be taken from the shape of the window is optimistic. Optimism is a trait that Muslims must have in order to always have enthusiasm for doing a job. Optimism is a trait that is always prejudiced against Allah SWT. This is required by Allah *Almighty* because having bad qualities such as always being prejudiced is a despicable trait that comes from *Shaitan*. Optimist teaches that people should not despair in the face of all the trials in life, because despair is a despicable trait that should be avoided. This is in accordance with the Word of Allah *Almighty* which reads "Say, "O My servants who transcend their own limits! And do not despair of the grace of God. Indeed, God forgives all his sins. Truly, He is the Most Forgiving, Most Merciful" (Q.S Az-Zumat, 39:53).

Conclusion

Based on this research, the conclusion can be drawn in the form of aesthetic value contained in the interior of the mosque has the value of beauty and the meaning of the signs contained in it. The Grand Mosque of Cimahi is a mosque that has the influence of Traditional Javanese culture which is depicted through the shape of a three-story roof, pavilion, and *soko guru*. The influence of colonial culture is almost in all forms of buildings. One of the pieces of evidence of the influence of colonial culture on the Grand Mosque of Cimahi is in the form of wall ornaments in front of the main room, doors, windows, and pole lights. In addition to traditional Javanese influences and colonial influences, there are influences from Arab culture. This can be seen in the form of large ornaments found in the main room of the mosque and resembling the door of the *Kaaba*, the foyer of the mosque, and a replica of the umbrella of the Nabawi Mosque.

The combination of cultural influences makes the Grand Mosque of Cimahi rich in aesthetic value, the meaning contained in each form of the building becomes varied without reducing the value of beauty but adding beauty values. This uniqueness is what makes the Grand Mosque of Cimahi visited by *many pilgrims* and tourists. Researchers are interested in researching the Grand Mosque of Cimahi because of the peculiarities of the shape of the building owned by the mosque, especially the interior with unique offerings derived from the fusion of three cultures. From the results of the research that has been carried out, this study produces the following conclusions: 1) The aesthetics of the Interior of the Grand Mosque of Cimahi lies in the uniqueness of the roof which is not supported by the four *soko gurus* so that the interior of the main room of the Grand Mosque of Cimahi looks wider. 2) The interior aesthetics of the Grand Mosque of Cimahi lies in the roofing material consisting of a series of mild steel iron that creates a complicated impression but presents high aesthetic value. 3) The aesthetics

in the interior of the Grand Mosque of Cimahi lies in the lights that hang in the center of the mosque which is round in shape resembling grapes and is different from mosques in general. 4) The aesthetics in the interior of the Grand Mosque of Cimahi lies in the shape of the ornaments found in front of the main room of the mosque, the main ornament that has a large size has a shape like the door of the Kaaba. 5) The aesthetics in the interior of the Grand Mosque of Cimahi lies in the shape of doors and windows made of steel, in the middle of the door and window organs there is a mosaic in the form of flowers which has the meaning of a combination of the guidelines of the Qur'an and al-Hadith. Despite various limitations, this research is expected to be useful as a research reference and as an illustration for readers about the aesthetics of this grand mosque of Cimahi.

Bibliography

- Adityaningrum, Dewi., Setyaningsih, W. and A. M. (2019). Spatial Patterns of the Royal Mosque in Surakarta. *Senthong Journal*, 2(2).
- Adityaningrum, D., & Pitana, Titis Srimuda Setyaningsih, W. (2020). Arsitektur Jawa pada Wujud Bentuk dan Ruang Masjid Agung Surakarta. *Sinektika: Jurnal Arsitektur*, 17(1).
- Anggito, A., & Setiawan, J. (2018). *Metodologi Penelitian Kualitatif*. CV Jejak (Jejak Publisher).
- Askarizad, R., He, J., & Ardejani, R. S. (2022). Semiology of Art and Mysticism in Persian Architecture According to Rumi's Mystical Opinions (Case Study: Sheikh Lotf-Allah Mosque, Iran). *Religions*, 13(11), 1059.
- Dorno, J. (2014). *The Shape and Symbolic Meaning of Carved Ornaments on the Interior of the Gedhe Mosque in Yogyakarta*. Universitas Negeri Yogyakarta.
- Fauzi, F., Munir, M., & Mustansyir, R. (2021). *Makna Simbolik Estetika dan Kajian Filsafat Seni Susanne K. Langer pada Arsitektur Lima Masjid Pathok Negero Yogyakarta*. Universitas Gadjah Mada.
- Fikriarini Muchlis, A. (2009). Mosque Forms of Manifestation of Art and Culture. *El Harakah Journal*, 11(1).
- Ghozali Shafi'i, A. (2017). Color in Islam. *An-Nida Journal*, 41(1).
- Khitam, C. H. (2019). *Studi Tentang Estetika Interior Masjid Nurul Iman Kalitan Di Surakarta*. ISI Surakarta.
- Nofrianto, Y. (2019). Kajian Estetika Motif Ukiran Masjid Tuo Kurang Aso 60 di Nagari Pasir Talang Kabupaten Solok Selatan. *Serupa: The Journal of Art Education*, 7(3).
- Nurjanah, A., Fatimah, A. N., & Marwati. (2019). Semiotika Arsitektur pada Fasad Bangunan Masjid Al-Markaz Al-Islami Makassar. *Jurnal Timpalaja*, 1(1).
- Riogilang, H., Budhyowati, M. Y. ., Sumampouw, M. J., & Sumilat, T. N. E.

(2015). Application of Geometric Shapes to Building Architecture. *Jurnal Teknika*, 15(1).

Yunianti, E. (2018). Kajian Estetika Ornamen pada Elemen Masjid Agung Surakarta dalam Konteks Budaya. *Indonesian Journal of Conservation*, 7(1).