

ACCULTURATION ASPECTS STUDY ON BABAH ALUN DESARI MOSQUE ARCHITECTURE USING PHOTOGRAPHIC MEDIA

Ananda DIANTI¹, Randy Indra PRADHANA¹, Agnes Paulina GUNAWAN¹ and Budi SETIAWAN²

¹ *Visual Communication Design – Bina Nusantara University, Jakarta, Indonesia*
² *Interior Design - Bina Nusantara University, Jakarta, Indonesia*
rpradhana@binus.edu

ABSTRACT

The research proposed in this proposal is to examine the architectural elements of the Babah Alun Mosque that apply various Chinese architectural elements to the architectural principles of mosques. The data to be collected is data in the form of literacy data and visual data. These data will then be used to help analyze the form of acculturation of Chinese and Arab culture within the very plural metropolitan city of Jakarta. With long-term goals, the expected results are to preserve culture and increase relations of tolerance among Indonesians within the framework of pluralism.

Keywords: acculturation, photography, mosque, chinese, architecture. design, tourism, sustainable, environment

1. INTRODUCTION

The city of DKI Jakarta is a metropolitan city with various cultures living and thriving there. In this city, which is the capital of Indonesia, various urbanized people from the regions come to DKI Jakarta to seek a better life. Development is booming here compared to their region. This is why DKI Jakarta has always been the most attractive place for migrants. With the gathering of various people from various regions, DKI Jakarta has become a kind of cultural melting pot, or a great place of assimilation of various regional cultures in Indonesia.

According to the version of SETARA Institute, DKI Jakarta ranks 40th out of 92 cities in the order of index of tolerant cities in Indonesia in 2021. It increased after 2020 and is ranked 82nd : <https://nasional.kompas.com/read/2022/03/30/18544821/jakarta-note-drastic-improvement-in-religious-tolerance-during-2021>

The coming together of different cultures will of course have its own implications on the dynamics of life in DKI Jakarta, and one of the factors considered is the comfort of living and the level of tolerance between different beliefs and cultures. One of the manifestations of acculturation and efforts to spread the spirit of tolerance among cultural and creed diversity is the construction of the Babah Alun Mosque by Jusuf Hamka, a prominent businessman of Chinese descent and Moslem . At Babah Alun Mosque, we can see architectural elements and interior decorations typical of Chinese architectural buildings which are applied in harmony with the architectural principles of the mosque as a sacred building for Muslims. The media used for documenting those elements is a Fuji X-H1 Camera.

2. METHOD

a. Literature review

Collection of theoretical data from a spiritual or spiritual point of view, from the point of view of the value of art and culture contained in the temple, as well as historical data which are closely linked in the temporal process of this temple until it becomes one of the cultural sites. In addition to this, it was also examined from a literature review on how the history and process of community acculturation around buildings with acculturation values.

b. Visual ethnographic methods

Research has been conducted using visual ethnographic methods. Ethnography is a case study related to community research, ethnic groups and their characteristics. The visual ethnography can be interpreted

simply as an anthropological study which naturally produces an ethnography, and the whole ethnography is then presented in the form of visualization with the main goal which is also very simple, namely to do the ethnographic work of so that it can be seen clearly and directly by the listener, in this case using photographic media, a Fujifilm X-H1 digital mirrorless camera.

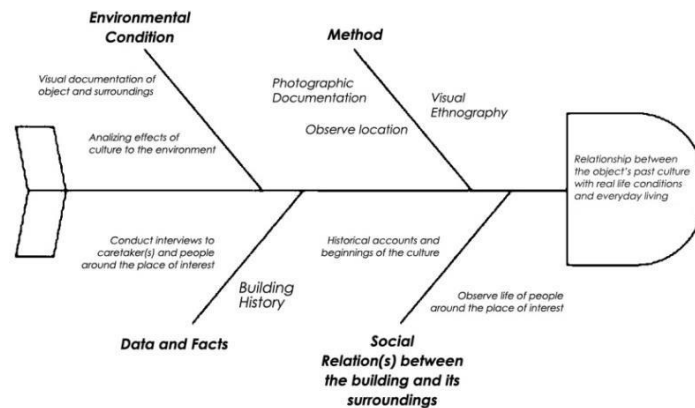


Figure 1. Visual Ethnography Method (Based on Boaz & Wolfe's research)

3. LITERATURE REVIEW

History of Muslim Chinese Culture Acculturation in Jakarta City and Its Development

According to Parlindungan (2007: 4), since the coming to power of Islam in Jakarta (Sunda Kelapa, Batavia) in the VOC, the population has been very heterogeneous. Social heterogeneity is marked by the diversity of ethnic groups that inhabit Jakarta and their social and cultural status.¹ "Indo" Asian Europeans. are the children of European fathers or a mixture of various Indonesian and Euro-Asian tribes, Japanese were brought by the VOC to Jakarta and given permission to become farmers, traders and exporters, residents of Mardijk and Papanger is a mixed Portuguese and Lusophone Indian from South India in the Coromandel, Arakan, Malabar and Bengal regions, Papanger or Pampangos. Filipino from Luzon, Pampang section of Port of Manila. African, Arabs are people who come from Hadhramaut work in the commercial sector. Indian who comes from the Tamil tribe of the Coromandel coast, Malay, Balinese, The Chinese.

The Chinese lived in groups in Batavia, most of them came from southern China, some of them became wealthy and maintained their culture in Batavia. For a long time they were the most important residents of towns like Sunda Kelapa and Banten. They constituted the majority of foreigners from Asia in Batavia. They numbered 5,000 among the 45,000 inhabitants of Batavia between 1730 and 1740.

According to Parlindungan (2007:7), the term "*Peranakan Cina*" refers to Chinese men who convert to Islam, shave their long hair, and wear Indonesian names and Indonesian clothing.

The conversion of *Peranakan Cina* to Islam also increased after the mass Chinese massacre in 1740. The Dutch banned the Chinese from entering the fortified town of Batavia. When they became Muslims, they entered the city of Batavia as Muslims, since it was not forbidden for Muslims to trade in the city of Batavia at that time. The Muslim *Peranakan Cina* were controlled by Indonesian Muslim overseers. They lived in the Islamic community of Batavia with their own foreman from 1776 to 1828. In 1828 the group system was abolished so that Peranakan Muslims were controlled by officials in the Chinese areas of Batavia. The "*konde*" tax was abolished, and since then the conversion of Chinese descendants to Islam has declined. Around 1780, Peranakan Chinese Muslims lived outside Glodok to the east, at Kebon Jeruk, between the old and new town of Weltevreden. Their shops are scattered in the areas of Old Tanah Abang Market, Senen Market and New Market which were built in 1821.

So far, the area is still a residential area of Chinese citizens and is increasingly expanding to other areas closer to the North Java coast in Jakarta, such as Pluit and Pantai Indah Kapuk.

¹ Siregar, Parlindungan. 2007. *Etnis dan Seni Arsitektur Cina di Jakarta*. Jakarta: Universitas Islam Nasional. (2007:4)

Basic Architecture of Typical Chinese Buildings

The stage floor with the *hang-t'u* terrace is the basic foundation of the building, wood has always been the main material for Chinese architectural buildings, does not require a base, walls or roof, the building structure can stand alone as it consists of a geometric arrangement of wooden pillars and sturdy wooden beams, the walls used in wooden structures are only a thin layer which is very light and therefore very flexible to be dismantled, the curved roof forms a beautiful feature of traditional Chinese buildings.

In Chinese philosophy, color is also an important symbol that has its own meaning. In the Chinese horoscope system, several supporting elements are considered important and these supporting elements are also represented in a visual form of color. The following is a statement from Moedjiono (2011.22)²: Red symbolizes the fire element (*huo*), which represents joy, hope, luck and happiness, green symbolizes the wood element (*mu*), which represents growth, longevity and immortality. yellow symbolizes the earth element (*tu*), which represents strength and power. black symbolizes the element of water (*shui*), which represents despair and death, white symbolizes the metallic element (*chin*), which represents sadness and purity.

Hsu (1986:2) quoted that the following explanation is to describe the characteristics of traditional Chinese architecture which generally consists of three main elements, namely the stilt floor (raised floor above the ground), the pillars wooden and wooden beam structures, and curved roofs.³ And when more elaborate is the following in Fig.2 :

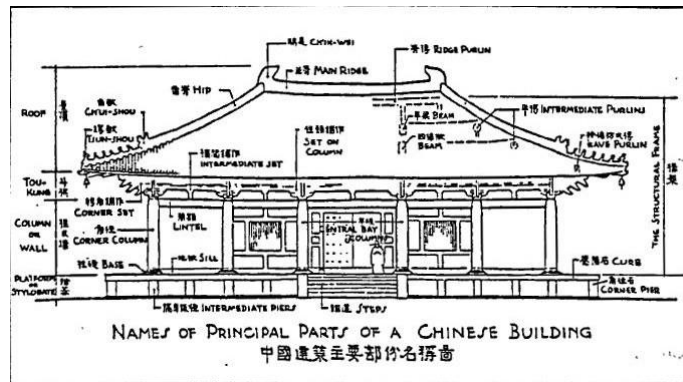


Fig. 2. An important part of the Chinese architecture wooden structure building



Fig. 3. Babah Alun Desari Mosque

² Moedjiono. 2011. Ragam Hias dan Warna Sebagai Simbol Dalam Arsitektur Cina. *Modul Volume 11 no. 1.* (2011,22)

³ Hsu, Min-fu. 1986. *The Origins of Chinese Traditional Architecture.* Edinburgh: Department of Architecture University of Edinburgh. (1086:2)

Basic Division of Parts and Architectural Elements of Mosques in Java

Citing Andika Saputra and Nur Rahmawati (2020: 185), the layout of the mosque generally consists of: prayer room, ablution room, porch, courtyard.⁴

And taking from Basri, Shishiria, Alfarisi and Gayatri (2021:55), the architectural elements of the mosque⁵ consist of: Minaret: Is a tower located near/built into the structure of a mosque, which is used by the muezzin (call to prayer) to issue the call to prayer which invites Muslims to pray/pray; dome: is one of the architectural elements that is still used. It has the shape of a hemispherical ball, or a cone whose surface is curved outward. Usually the dome will be placed at the highest place at the top of the building (like a roof). It is placed on the framework of the constructible land of the building; *mihrab*: is a semicircular alcove or small place on the front wall of a mosque or mushala that indicates the direction of the *Qibla* and is a place where the Imam leads congregational prayers in a mosque; *mimbar*: located in the mosque next to the *mihrab*. The pulpit is where the preacher preaches on Fridays, or during Fridays. The pulpit then has a fairly important function for communication; mosque ornament: is an element of decoration/decoration or Islamic calligraphy that found in the architectural building of the mosque both inside (interior of the mosque) and outside of the building (exterior of the mosque).

Research Findings

A field survey for this research was conducted on May 29th, 2023. Field interviews were conducted by Agnes Paulina Gunawan with the management represented by Mrs. Puspa from PT. Citra Waspputowa. And the photo documentation was made by Randy Indra Pradhana (Fig.4 – 15)

Architectural Analysis and Chinese Decorative Elements Applied at Babah Alun Desari Mosque

Fig. 4-15 will analyze the architectural elements and Chinese decorations found in the Babah Alun Desari Mosque compared to the basic structures found in the Chinese architecture based on fig.1 which was included in the previous chapter.



Fig. 4. Jie ji, 階基, platform.



Fig. 5. Porch Stairs.

⁴ Saputra, A., Rahmawati, N. 2020. *Arsitektur Masjid Dimensi Idealitas dan Realitas*. Surakarta: Muhammadiyah University Press. (2020,185)

⁵ Basri, Dian M,E., Shishiria, Silvia, Alfarisi, Muhammad F., Gayatri, Sheila A. 2021. Kajian Elemen Arsitektur Cina Studi Kasus: Masjid Babah Alun Jakarta. *Jurnal Arsitekta Volume no. 02*. (2021,55)



Fig. 6. Zhu, 柱, round column.



Fig. 7. Shuang shan ban men, 雙扇版門, two wooden door of the same size



Fig. 8. Kan chuang, 看窗, low window.



Fig. 9. Men bo, 門鉞, men huan, 門環, door cymbals for knocker.



Fig. 10. Hua tou ban wa, 華頭匾瓦, hua bian wa, 花邊瓦, curved rooftile.

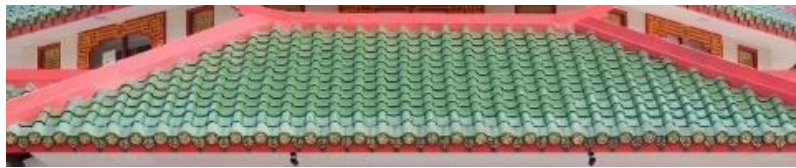


Fig. 11. Wa, 瓦. rooftile.



Fig. 12. Pai 牌, hanging name board.



Fig. 13. The red color is widely applied to the column and connection structures.



Fig. 14. The green color is widely applied to the walls and roof.



Fig. 15. The yellow color is mostly applied in the decorative ornaments as an accent.

Architectural Analysis and Islam Decorative Elements Applied at Babah Alun Desari Mosque

Fig. 16-19 contains an analysis of the architectural structure found inside the Babah Alun Desari Mosque:



Fig. 16. Mihrab



Fig. 17. The dome is decorated with Middle Eastern geometric decorative ornaments and the use of decorative colors of Chinese culture.



Fig. 18. Mimbar



Fig. 19. *The Asma'ul Husna* (Holy Name of Allah) ornament found on the ceiling of the dome is in an octagon shape and is written in Arabic calligraphy and Kanji letters

4. CONCLUSION

The Babah Alun Mosque is a form of collective memory in the form of urban architecture that was built to celebrate cultural acculturation and tolerance among the multicultural people of DKI Jakarta. Based on our documentation using photographic media on the mosque, the Babah Alun Mosque contains many architectural elements between Chinese and Islamic-based aesthetic features to ensure that the mosque can serve as a prayer site, as well as a reminder of tolerance between Indonesian Muslim and the non-Muslim people, mainly between the Chinese and Indonesian residents in general.

5. REFERENCES

1. Hamka, M. Jusuf. 1985. *Engkoh Bun Naik Haji*. Jakarta: Pustaka Panjimas, 10
2. Hamka, M. Jusuf. 2020. *Babah Alun Naik Haji*. Jakarta: PT. Gramedia Pustaka Utama, 135
3. Hsu, Min-fu. 1986. *The Origins of Chinese Traditional Architecture*. Edinburgh: Department of Architecture University of Edinburgh, 2
4. Liang, Hssu-ch'eng. 1984. *A Pictorial History of Chinese Architecture – A Study of Development of Its Structure System and The Evolution of Its Types*. Massachusetts: The MIT Press. 9

5. Moedjiono. 2011. Ragam Hias dan Warna Sebagai Simbol Dalam Arsitektur Cina. Modul Volume11 no. 1, 22
6. Saputra, A., Rahmawati, N. 2020. Arsitektur Masjid Dimensi Idealitas dan Realitas. Surakarta: Muhammadiyah University Press, 185
7. Siregar, Parlindungan. 2007. Etnis dan Seni Arsitektur Cina di Jakarta. Jakarta: Universitas Islam Nasional. 4
8. Basri. Dian M,E., Shishiria, Silvia, Alfalisi, Muhammad F., Gayatri, Sheila A. 2021. Kajian Elemen Arsitektur Cina Studi Kasus: Masjid Babah Alun Jakarta. Jurnal Arsitekta Volume no. 02, 55
9. Boaz N.T. and Wolfe. 1997. Biological Anthropology. 150