

SEMIOTIC ANALYSIS ON THE BUILDING OF BAITURRAHMAN LIMBOTO GRAND MOSQUE

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Semiotika adalah ilmu tentang tanda dan interpretasi makna atau pesan yang terkandung pada simbol atau ornamen dalam sebuah bangunan arsitektural. Tujuan dari penelitian ini adalah untuk menganalisis penggunaan tanda pada bangunan Masjid Agung Baiturrahman Limboto, berdasarkan teori Pierce yaitu : Simbol, Ikon dan Indeks. Metode yang digunakan dalam penelitian ini adalah Kualitatif berdasarkan analisis deskriptif. Data dihimpun melalui observasi langsung dan literatur yang konkrit. Berdasarkan hasil penelitian yang telah dilakukan, Masjid Agung Baiturrahman Limboto ini melakukan penerapan Arsitektur Semiotika yang terlihat dari bentuk komponen serta elemen pada bangunan, yaitu : Kubah, Fasad, Railing Tangga, Pilar, Mihrab, Pintu Utama, serta Ornamen. Analisis semiotika pada bangunan Masjid Agung Baiturrahman Limboto memperlihatkan adanya unsur arsitektur Islam serta nilai-nilai budaya lokal Gorontalo pada perancangannya.

Kata kunci: Semiotika; Arsitektur Islam; Analisis; Makna, Masjid Agung Baiturrahman Limboto.

ABSTRACT

Semiotics is the science of signs and interpretations of meanings or messages contained in symbols or ornaments in an architectural building. The purpose of this study is to analyze the use of signs in the building of the Baiturrahman Limboto Grand Mosque, based on Pierce's theory, namely: Symbols, Icons, and Indexes. The method used in this study is Qualitative based on descriptive analysis. Data are collected through direct observation and concrete literature. Based on the results of research that have been done, the Baiturrahman Limboto Great Mosque applies Semiotic Architecture which can be seen from the shape of components and elements in the building, namely: Dome, Façade, Stair Railing, Pillars, Mihrab, Main Door, and Ornaments. Semiotic analysis of the Baiturrahman Limboto Grand Mosque building shows the existence of elements of Islamic architecture and local cultural values of Gorontalo in its design.

Keywords: Semiotics; Islamic Architecture; Analysis, Meaning; Baiturrahman Limboto Grand Mosque.

1. INTRODUCTION

Baiturrahman Limboto Grand Mosque is a mosque that uses a lot of shapes, ornaments, and colors. Although the building tends to be monotonous like mosque buildings in general, this mosque has its own uniqueness. This makes the Baiturrahman Limboto Grand Mosque building very iconic in the center of Gorontalo Regency.

Semiotics was first introduced to philosophy in the late 17th century by John Lock. The first person to study semiotics was Charles Sanders Pierce (1839-1914). Therefore, Pierce is known as a pioneer of semiotics, but his theory became more widely known around the 1930s. Semiotics or semiotics comes from the Greek "semeion" which means a sign that can convey information that is communicative, able to replace something else (stand for something else) that can be thought or imagined. Semiotics deals with various fields of humans, animals, and even objects (Broadbent, 1980)

Pierce (In Zoest, 1978) distinguishes three types of signs, namely icons, indexes, indices, and symbols. An icon is a sign that resembles the object it represents or a sign that adopts the similarity of the

characteristic with the intended, for example, the map and geographical area depicted. While the index is a sign whose nature depends on the existence of a denotatum (marker). Index marks are concerned with cause-and-effect relationships, e.g. smoke and fire. Furthermore, symbols are signs determined by a rule or are a mutual agreement, for example, Garuda Pancasila which is known as the Ideology of the Republic of Indonesia, of course, the meaning of symbols will be lost if they cannot be understood by people who have different backgrounds (Dharma, 2016).

Islamic architecture is a form of fusion of culture, man, and the process of servitude of a man to his God, who is in harmony with the relationship between man, the environment, and his creator. Islamic architecture reveals complex geometric relationships, hierarchies of form and ornament, and deep symbolic meanings. According to Islamic Raji Al-Faruqi, architecture is part of spatial art in the essence of art according to Islam. This is because architecture is a visual art that supports the progress of Islamic civilization (Fikriarini, 2011). Islamic architecture is more influenced by typology, history,

place, and model. Based on the typology of forms, mosques, tombs, palaces, and fortresses are the main products of Islamic architecture based on history and place. During the heyday of Islam, many regions in the world embraced Islam, thus affecting its culture and architecture, such as Persian Architecture, Turkish Architecture, Mamluk Architecture, and others. Based on elements and models, Islamic architecture can be identified through design elements such as artifacts on monumental buildings such as domes, mihrabs, minarets, fountains, calligraphy, and geometric shapes.

The mosque is a place of worship for Muslims which is one of the results of Islamic architecture. Literally, the word mosque comes from Arabic which means a place of prostration, but if interpreted in more detail the mosque not only functioned as a place for prayer/prostration, as the Prophet said; "The whole universe has been made for me a mosque (place of prostration)" (HR Bukhari 7:1). The mosque building was first established by the Prophet SAW which had a purpose not only as a place of worship but also as a form/form of development of Islamic civilization. The other functions are: as a place of delivery, broadcasting Islam, an educational center, a place for consultation, a social and economic center, a military training center, a center for treating war victims, a place for prisoners of war, a place for justice, and a place for reception. Along with the times, some mosque functions have not been realized and mosque buildings are growing and have various kinds of decorations and forms that contain Islamic elements (Rosyadi, 2019).

Semiotics as the science of sign linguistics can reveal meaning in an architectural work including mosque buildings. Therefore, an architect in his work in addition to having to meet aesthetic and functional standards, should pay attention to the meaning that can be understood by the community as a connoisseur/observer.

This study aims to analyze the application of semiotic concepts in the building of the Baiturrahman Limboto Grand Mosque to communicate the meaning and message that exists in signs or markers on the elements of the Baiturrahman Limboto mosque.

2. RESEARCH METHODS

The research method used is qualitative method with descriptive analysis. (Subandi 2011, in Abdullah & Heryati, 2022) said that descriptive research produces data in the form of people's writings obtained based on facts. Qualitative research is based on facts or a general description of events that actually occurred, then described aspects that have been identified.

Data collection through direct observation of buildings, identifying mosque elements, grouping elements based on markings and markers on mosque elements such as the front view of the building or façade; Mosque Dome, Mihrab, Pillars; Main Door, Stair Railing, Ornament, etc. These signs and markers are then analyzed descriptively based on the concept of semiotics according to Pierce, the results of their meaning are then concluded. It should be understood that the meaning of the elements of the mosque cannot be separated from the history of the beginning of its establishment.

The location of the Baiturrahman Limboto Grand Mosque is located in Kayubulan Village, Limboto District, Gorontalo Regency. The front is directly adjacent to Jalan Ahmad A Wahab, the left side of the building is bordered by Jalan Baso Bobihoe. While the right and rear sides are directly adjacent to the settlement (Figure 1).

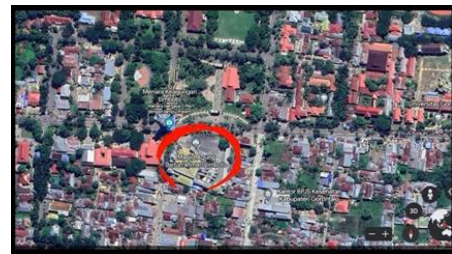


Figure 1 Location of Baiturrahman Limboto Grand Mosque

3. RESULTS AND DISCUSSION

Baiturrahman Limboto Grand Mosque is the largest mosque in Gorontalo Regency located in the center of Limboto City. This mosque has a building area of 22,500 m² with a kapling area of 62,500 m². It is strategically located side by side with Pakaya Tower or Pakaya Tower.



Figure 2 Baiturrahman Limboto Grand Mosque in 2010

The entry of Islam in Gorontalo in 1300 which then experienced rapid development in the 1490s also influenced the establishment of the Baiturrahman Limboto Great Mosque, which was first built in 1630 AD. Initially, this building was a Langgar arranged using simple materials, while adhesives using eggs. At that time local people were

not familiar with modern building materials such as cement.

The Gorontalo region experienced a devastating earthquake in 1940, which caused heavy damage to the Langgar building, and only repairs were made in 1946, which was 4 years after Gorontalo declared independence from the Netherlands in 1942. At that time the Baiturrahman Limboto Grand Mosque was named Jami Limutu Mosque.

In 1975 the Jami Limutu mosque building was renovated for the second time under the auspices of the Gorontalo Regency Government which at that time was led by Regent Kasmat Lahay. The source of funds is known to be assistance from the President of the Republic of Indonesia at that time, the government of North Sulawesi, and the people of Gorontalo. This mosque was inaugurated by President Suharto and renamed the Baiturrahman Limboto Grand Mosque. After officially changing its name, this mosque is still undergoing several renovations, the last time it was carried out in 2013.

After understanding the architectural form of the Baiturrahman Limboto Grand Mosque and the concept of architectural semiotics through literature search and direct observation of the building, it can be concluded that the Baiturrahman Limboto Great Mosque displays forms that have denotative and connotative meanings.

An icon is a sign that is similar to the original object. In the Baiturrahman Limboto Grand Mosque, Icon markers are found on several building elements as seen in the door motif, openings on the façade, and pulpit (Figure 3 and Figure 4). In the doors and façade openings, the shape used resembles the karawo motif which is a typical fabric from Gorontalo.



Figure 3 'Icon'



Figure 4 'Icon' markers on facade shapes

The pulpit is a small room or place in the mihrab area, this place faces in the opposite direction to the Qibla, used as a place for khatib to deliver sermons or lectures (Nursalikah, 2022). In the Baiturrahman Limboto Grand Mosque, the pulpit is designed similarly to the Ar-Raudhah pulpit, which is the pulpit that was once used for preaching by the Prophet SAW in the Prophet's Mosque (Figure 5). The pulpit at the Baiturrahman Limboto Grand Mosque consists of 5 pillars decorated with pentagon-shaped carvings and floral motifs with a total of 5 pieces. The number 5 used is the philosophy of Limo lo pohalaa which means the five kingdoms in Gorontalo (Fauzi, 2021)

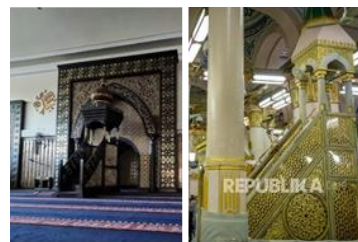


Figure 5 The similarity of the pulpit of the Baiturrahman Limboto Grand Mosque with the Ar-Raudhah pulpit as an 'icon' marker

In some elements of the Baiturrahman Limboto Great Mosque building, there is also an 'Index' mark, which means that the existence of the sign has a cause and effect, such as 4 towering pillars on the interior of the Baiturrahman Limboto Great Mosque, functioning as the main supporting structure of the load on the mosque.

Figure 6 Mosque Pillar Marker 'Index'

The 'index' sign is also indicated on the main entrance. Baiturrahman Limboto Grand Mosque has 3 main doors as access to enter the mosque, namely from the front, side, and back of the building as access for the Ikhwan or men. As for akhwat or women have their own area behind the building (Figure 7).



Figure 7 Main Door and Women's Prayer Area

In the Baiturrahman Limboto Grand Mosque area, there are also 2 main gates in front of the building yard, as 'Index' markers each on the right and left as a guide to the flow of vehicles if they want to enter and exit the area (Figure 8).



Figure 8 Baiturrahman Limboto Grand Mosque Exit Gate as an 'Index' marker

The mihrab and façade also show an 'index' mark. Generally, the mihrab is used as a guide to the Qibla for worshippers who will perform prayers. While façade according to (Krier 2001, in Arifin & Raidi, 2015) is another word for 'face' which means face as well as 'appearance' which means appearance. So that the façade can be interpreted as the front of the building that we can see from the street.



Figure 9 Facade and mihrab view

More than one 'symbol' marker was found in the Baiturrahman Limboto Grand Mosque building, namely on the dome, railing, planks on pillars, and also in the mihrab area. In the 12th century AD, the dome has become an architectural symbol of the

Muslim community in Cairo, Egypt. Along with the times, the dome has become a universal symbol of Islamic architectural works in the world (Daud 2014, Anthony 1990, in Supriatna & Handayani, 2021). The dome of the Baiturrahman Limboto Grand Mosque (Figure 10) is a combination of archipelago and Arabic architecture commonly used in mosque buildings in Indonesia.



Figure 10 Mosque dome as a 'symbol' marker

The symbols of the moon and stars have been used since the time of Umayyah and Muhammad el-Fatih. At that time Muhammad el-Fatih had conquered Constantinople with the flag of the moon and stars. According (Agus Suntoyo, in Niam, 2013) the moon and stars are depictions of one creature.



Figure 11 Railing as a 'symbol' sign

Boards above the pillars on the interior of the mosque, as well as lafadz 'Allah' and 'Muhammad' on the walls of the mihrab, also show symbol markers in the Baiturrahman Limboto Grand Mosque. On the board above the pillars of the mosque there is Arabic writing surrounding the center of the mosque, Arabic writing itself is a universal symbol of Islam, which adds to the holy impression in Muslim places of worship.

Lafadz 'Allah' located right on the wall of the mihrab (Figure 12) symbolizes that worshippers worship solely because of Allah, as in surah Al-Baqarah verse 21 which means, "O man! Worship your Lord who created you and those before you so that you may practice piety." As for the lafadz 'Muhammad' which is a symbol of always praying to the Messenger of Allah as explained in surah Al-Ahzab verse 56 which means, "Verily Allah and His angels prayed for the Prophet. O believers! Pray to the Prophet and greet him with reverence."



Figure 12 Lafadz 'Allah' and 'Muhammad' as symbols



Figure 13 Arabic script on pillars

The discussion above shows that there are several meanings in one architectural marker either in the meaning of denotation or connotation. Denotation is generally the original meaning that most people understand usually found in index markers, while connotations tend to relate to emotions and feelings, found mostly in symbol and icon markers.

4. CONCLUSION

Based on the semiotic analysis of architecture, it can be concluded that the Baiturrahman Limboto Grand Mosque adopts Islamic architectural values and also the concept of local culture. The values of Islamic architecture itself cannot be separated from the history of Islamic civilization in Indonesia, especially Gorontalo which has the nickname 'Serambi Medina', this has a tendency to special signs. While the application of local culture is also found in the concept of arranging architectural elements in the building of the Baiturrahman Limboto Grand Mosque, both on icon markers, indexes, and symbols.

A deeper study of the application of semiotic concepts to a building can stimulate the creativity of architects in designing buildings that are able to manifest certain values and can also bring out the feelings and emotions of architectural activists.

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