

STUDY OF VISUAL AND ANALYSIS ORNAMENTS ON THE MOSQUE OF HUNTO SULTAN AMAY GORONTALO

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Abstract. *This research is aimed at studying the Hunto Sultan Amay Mosque located in Gorontalo City. Hunto Sultan Amay Mosque is the oldest mosque in the city of Gorontalo. The Hunto Sultan Amay Mosque was built as proof of Sultan Amay's love for a daughter and is a representation of Islam in Gorontalo. Researchers will investigate the visual form of the Hunto Sultan Amay Mosque which was originally like an ancient mosque in the archipelago. can be seen from the shape of the roof which initially used an overlapping roof and then converted into a dome as well as mosques in the world, we can be sure the Hunto Sultan Amay Mosque uses a dome roof after the arrival of Dutch Colonial. The researcher used a qualitative method by observing the existing form in detail from the building of the mosque with an aesthetic approach, reviewing objects and selecting the selected ornament giving a classification of the shapes, so that the section became a reference for the author as research material. Based on the analysis of this thesis, the form of the Hunto Sultan Amay mosque as well as the mosques located in the archipelago and the existence of ornaments in the Hunto Sultan Amay Mosque as a decorative structure support the grandeur of a mosque. On the other hand, Hunto Mosque ornaments reveal a teaching. The form of a teaching is manifested in the form of motives and does not depict living beings in a realist or naturalist manner. the decorative forms of the Hunto Sultan Sultan Mosque in general tend to lead to a form of flora, geometric ornaments, and ornament of calligraphy dominated by the distinctive colors of Islam, namely gold, white, red, yellow and green.*

Keywords: *Hunto Sultan Amay Mosque, Overlapping Roof, Dome, Morphology, esthetics, Ornamentation.*

Abstrak. Penelitian ini bertujuan untuk mempelajari Masjid Hunto Sultan Amay yang berlokasi di Kota Gorontalo. Masjid Hunto Sultan Amay adalah masjid tertua di kota Gorontalo. Masjid Hunto Sultan Amay dibangun sebagai bukti cinta Sultan Amay terhadap seorang anak perempuan dan merupakan representasi Islam di Gorontalo. Para peneliti akan menyelidiki bentuk visual Masjid Hunto Sultan Amay yang awalnya seperti masjid kuno di Nusantara. bisa dilihat dari bentuk atapnya yang awalnya menggunakan atap yang tumpang tindih dan kemudian dikonversi menjadi kubah serta masjid di dunia, bisa dipastikan Masjid Hunto Sultan Amay menggunakan atap kubah setelah kedatangan Kolonial Belanda. Peneliti menggunakan metode kualitatif dengan mengamati bentuk yang ada secara rinci dari bangunan masjid dengan pendekatan estetika, meninjau objek dan memilih ornamen yang dipilih memberikan klasifikasi bentuk, sehingga bagian tersebut menjadi referensi bagi penulis sebagai penelitian. Berdasarkan analisis tesis ini, bentuk masjid Hunto Sultan Amay serta masjid yang berada di nusantara dan keberadaan ornamen

di Hunto Sultan Amay Mosque sebagai struktur dekoratif mendukung kemegahan sebuah masjid. Di sisi lain, ornamen Masjid Hunto mengungkapkan ajaran. Bentuk ajaran dimanifestasikan dalam bentuk motif dan tidak menggambarkan makhluk hidup secara realis atau naturalis. bentuk dekoratif Masjid Sultan Hunto secara umum cenderung mengarah pada bentuk flora, ornamen geometris, dan ornamen kaligrafi yang didominasi oleh warna-warna khas Islam, yaitu emas, putih, merah, kuning dan hijau.

Kata Kunci: Atap Selang-Seling; Estetika; Kubah; Masjid Hunto Sultan Amay; Ornamen.

1. INTRODUCTION

[1] The mosque as a place to perform prayer services has a high and sacred value of worship that must be done by every Muslim. [2] Gorontalo City has evolved from the legacy of the Islamic Kingdom in Indonesia that still exists today. The characteristic of an Islamic empire is inseparable from the existence of its mosques. mosques in Gorontalo city were born from the influence of Islam as the majority religion adopted by the people.

In government centers, in the southern corner of Gorontalo city there is a historic mosque, the Hunto Sultan Amay Mosque is named. Hunto stands for "*Ilohuntungo*" which means the base or center of an Islamic religious association. The name Sultan Amay refers to one of the leaders of the Kingdom of Gorontalo who first entered Islam. Hunto Mosque was founded by Sultan Amay in 1495. Hunto Sultan Amay Mosque is the oldest mosque in Gorontalo. The Hunto Sultan Amay Mosque is also a dowry / proof of Raja Amay's marriage to Princess Boki Antungo, the daughter of Raja Palasa from Mautong, Central Sulawesi. From the beginning by the founder of the mosque was used as the basis for the development of Islam in the city known as the "Serambi Madinah". Hunto Sultan Amay Mosque with its unique shape is a high architectural work of art where special skills are needed to design mosque buildings and interior elements. Hunto Sultan Amay Mosque is a symbol of the entry of Islam in Gorontalo. The Hunto Mosque is Shah Jahan and Sultan Amay, two men who break opinions that men find it difficult to maintain loyalty. After the death of his wife, Mumtaz Mahal, Shah Jahan continued to mourn and feel lost and eventually made a luxurious tomb for his wife, which was built for hundreds of years. Similarly, the Sultan of Amay, he proved his love for Putri Boki Autango, Raja Palasa's daughter from Moutong, Central Sulawesi by giving a luxurious dowry in the form of a mosque called Hunto.

This study focuses on the visual and analytical forms of Hunto Sultan Amay Gorontalo mosque ornaments. Through the aesthetic study approach and an overview of objects believed to be quite relevant to reveal visual forms and analysis of ornaments. The objectives to be achieved through this research, namely; Knowing the visual form of the Hunto Sultan Amay Gorontalo mosque and Knowing the analysis of the Hunto Sultan Amay Gorontalo Ornament mosque.

2. METHOD

This research in general is a research in the field of design that discusses the visual form of the Hunto Sultan Amay Gorontalo mosque as an object of study and uses a qualitative descriptive method. This research begins with the observation phase, [3] Observation method is a method used to observe something, someone, an environment, or situation in sharp detail, and record it accurately in several ways. After the observation phase the author conducts interviews and then studies the literature using literature data such as books or articles about mosques, and methodologies related to research.

Data analysis on Hunto Sultan Amay mosque with the following stages:

1. Visual analysis

At this stage the visual elements are described in the Hunto Sultan Amay Gorontalo mosque which consists of the visual elements of the mosque starting from the exterior and interior of the mosque. Through this visual analysis, we will get a description in the form of visual forms from the Hunto Sultan Amay Gorontalo mosque.

2. Analysis of ornaments

After the visual analysis, then at this stage an analysis of ornaments which consists of ornaments and meanings contained in the ornament of Hunto Sultan Amay Gorontalo mosque is described.

3. RESULTS AND DISCUSSION

3.1 History of the construction of Mosque Hunto Sultan_Amay

Hunto Sultan Amay Mosque is the oldest mosque in Gorontalo Province. This mosque was built in 1495 by Sultan Amay, the first king of Islam at that time. Hunto stands for Ilohuntungo means the base or center of the Islamic religious community at that time. The location of Hunto Sultan Amay Mosque is in Biawu Village, Kota Selatan District, Gorontalo City. Written on the mosque gate. "Hunto Sultan Amay" 899 H - 1495 M. The Hunto Mosque comes from Ilohuntungo or Hohuntonga which means the base / center of an Islamic religious association. From the figures in 1495 AD, it was confirmed that the Sultan Amay Mosque was the oldest mosque in Gorontalo.

3.2 Description of the building of Mosque_Hunto Sultan Amay

Mosque was built in 1495 by Sultan Amay, Gorontalo's first king who first entered Islam and was named the Hunto Sultan Amay Mosque. Hunto Sultan Amay mosque has become a cultural heritage object and has undergone many changes and renovations. However, some forms of authenticity are maintained, including, the main building of the mosque measuring 12 x 12 meters is maintained in its shape. on the front and side additional rooms are built. In front of him there is now an additional room measuring 60 square meters which is the terrace of the mosque, to the north of the main room is also built an additional room measuring 8 x 12 meters which is a prayer place for women. inside the mosque there are many relics of the past. In fact, some have been around 600 years old. These objects, namely, the pulpit of the sermon, the main room pillars of the mosque, the drum made of wood, the Koran in handwriting, the handwritten Me'raji book in Gorontalo with Malay Arabic letters, as well as various Arabic calligraphy ornaments. In this mosque there is also an old well located to the left of the mosque. the existence of wells is used to meet water needs for those who want to worship and the surrounding community. This well was built together with the construction of the mosque. This well is made using limestone and glued with the egg white of the maleo bird. This well has a diameter of about one meter with a depth of about seven meters. The main room of the mosque with white floors and decorated with red lines, the wall is divided into two parts, the upper and lower parts. The top is made of white walls at the bottom covered with white and red patterned ceramic with a size of 10x20 with a height of 57 cm. on each wall there is an iron window measuring 2 x 1 m and in the middle of the window is a calligraphy decoration.

3.3 Description and Analysis of ornament forms at Mosque_Hunto Sultan Amay Gorontalo

3.3.1 Description of ornaments at Hunto Sultan Amay Mosque



Place: The pulpit head section
 Size: 10 cm wide and 75 cm long
 Material: linggua wood
 Color: white, gold
 Theme: Ornament / ornament
 Shape: leaf silirs
 Pattern: Primitive ornaments

Figure 1. Head of the Hunto Sultan Amay Gorontalo pulpit mosque
 Source: Personal documentation, 2018



Place: Mast of women's prayer room
 Size: 15 cm long and wide 6 cm
 Material: linggua wood
 Color: Gold
 Theme: Ornament / ornament
 Shape: Flowers
 Pattern: Primitive ornaments

Figure 2. Mast of the women's prayer room Hunto Sultan Amay Gorontalo Mosqu
 Source: personal documentation, 2018



Place: Mast of women's prayer room
 Size: Size of ornament on a pole 25 cm long and 22 cm wide, with LB O, $25 \times 8 = 2$ m and $LA = 0.22 \times 8 = 1.76$ m even though the total height is 0.39 m

Material: linggua wood
 Color: Red on the wall
 Theme: Ornament / ornament
 Shape: Geometric
 Style: Primitive Ornaments

Figure 3. Mast of the prayer room for women in Hunto Sultan Amay Gorontalo Mosque
 (Source: researcher personal documentation, 2018)



Figure 4. Female prayer room pole Hunto Sultan Amay Gorontalo Mosque
(Source: researcher personal documentation, 2018)

Place: Mast of women's prayer room
Size: Size of ornament on a pole with a length of 28 cm and a width of 23 cm, a total height of 1.12 m with KLA = 1, 52 m and KLB 2 m

Material: lingua wood

Color: maroon, gold, and green red above the wall

Theme: Ornament / ornament

Shape: Geometric

Pattern: Primitive ornaments



Figure 5. Archway in the women's prayer room Hunto Sultan Amay Gorontalo Mosque
(Source: researcher personal documentation, 2018)

Place: The front prayer room for women

Size: Width 20 cm 118 cm long, 14 cm rear thickness, 76 cm total height

Material: Cast concrete

Color: Green calligraphy and golden ornament edges.

Theme: Calligraphy

Shape: Geometric

Style: Kufa

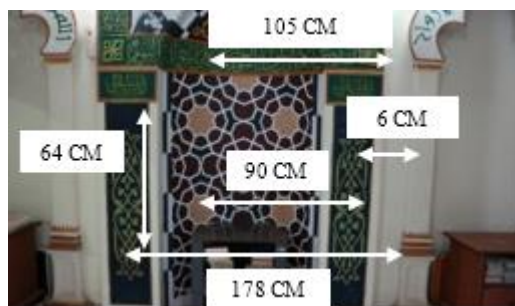


Figure 6. Ornaments in the women's prayer room Hunto Sultan Amay Gorontalo Mosque
(Source: researcher personal documentation, 2018)

Place: The front prayer room for women

Size: The top length of 105 cm, the bottom length of 178 cm, height of 64 cm and width of 6 cm each on the side

Material: Cast concrete

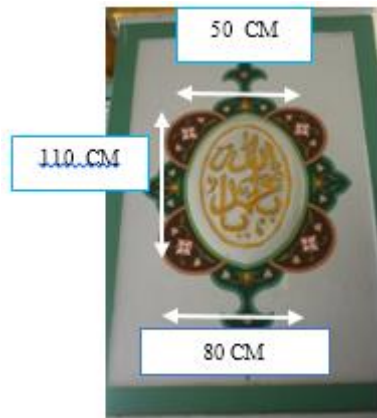
Color: Maroon, brown, black and green calligraphy

Theme: Calligraphy

Shape: Geometric

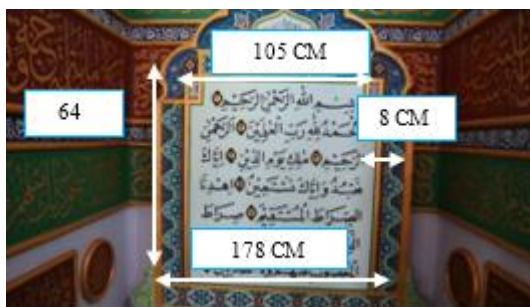
Style: Tsuluts

3.3.2 Description of calligraphy ornaments at Hunto Sultan Amay Gorontalo mosque



Place: Mast section of the entrance to the mosque
 Size: 110 cm long, 80 cm wide and 50 centimeters wide
 Material: Cast concrete
 Color: Maroon, green, and yellow calligraphy on the wall
 Theme: Calligraphy
 Form: Flowers (plants)
 Style: Tsuluts

Figure 7. Mast section of the entrance to Hunto Sultan Amay Gorontalo Mosque
 (Source: researcher personal documentation, 2018)



Place: Mihrab Room Wall
 Size: The top length of 105 cm, the bottom length of 178 cm, height of 64 cm and width of 8 cm each on the side
 Material: Cast concrete
 Color: Green, blue, gold and black calligraphy on the wall
 Theme: Calligraphy
 Shape: Geometric
 Style: Naskhi

Figure 8. Mihrab Room Wall of Hunto Sultan Amay Gorontalo Mosque
 (Source: researcher personal documentation, 2018)

3.3 Analysis of the ornaments of the Hunto Sultan Amay Gorontalo mosque

Ornament on the pulpit of the pulpit head in the form of plant stylation which is the form of leaf tendrils. The shape is very stilatif as the shape of the gunung pattern decoration above. It does not imply a particular symbol, but rather functions aesthetically. Balance in placement (left and right), size and shape show symmetrical composition. Ornaments on the gate of the pulpit head are called arabesque ornaments or carved ornaments of vines. [4] Arabesque means the curved vines, in the mihrab the Al-Muttaqun Grand Mosque Arabesque ornament in the form of stems, flowers and stylized leaves. But in the mosques on Java it is also called the ornamental carved ornaments.

Carving ornaments of vines have symbolic meaning of beauty and there is an implied message to be conveyed to the visitors who perform prayer services to always care about the beauty of the surrounding environment, so as to keep the plants alive.

Ornaments on the pillars of the mosque are in the form of prisms, circles, and semicircular ornaments of the mosque's pillars included in the ornament of geometric shapes. geometric shapes in the form of lines also have their own symbolic meaning. Line forms that are arranged or composed can be conveyed impressions about depth or dimensions, about motion, or even other impressions that are evocative, arouse feelings of enthusiasm, religion or abstract metaphysics. The colors on the Hunto Sultan Amay Mosque pillar are maroon, gold and white.



Table 1 Analysis of pulpit head ornaments
(Source: researchers' personal documents)

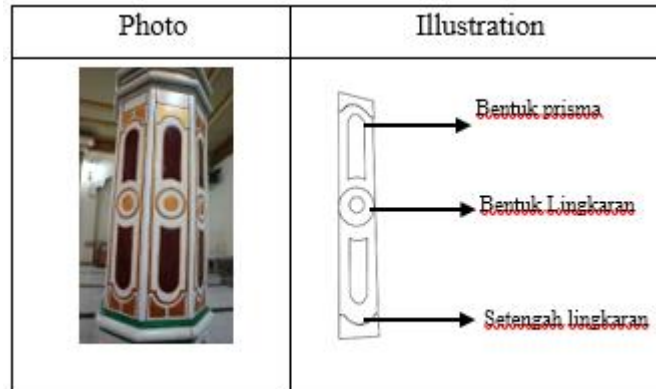


Table 2 Analysis of Mosque Mast Ornaments (Source: Researcher's personal documentation)

[5] Geometric decoration is an ornament that is quite old. This is supported by evidence from the past. In this group of geometric decorations, each stroke has its own role, that between straight and curved lines and sharp and hard strokes with light and thin nicks wrestles in a beautiful shape. Geometric ornaments are often used to decorate edges or edges, and are also used as fillings. In addition, geometric ornaments are also found as core or stand-alone parts.

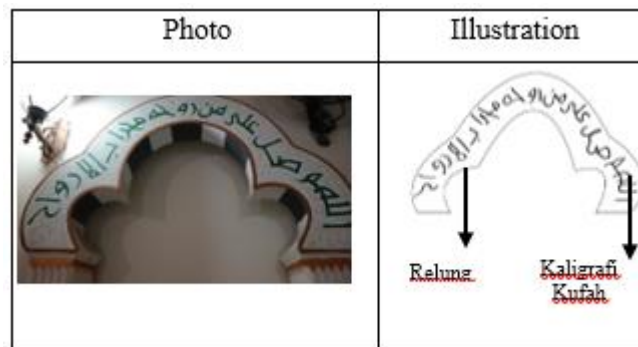


Table 3 Analysis of ornaments on the gate of a female prayer room
(Source: researchers' personal documentation)

The shape of the ornament on the gate of the women's prayer room is a niche with kufa calligraphy decorations. niche forms are included in geometric shapes. The color on the ornament of the female prayer room of the Hunto Sultan Amay Mosque is green, gold and white as shown above. The shape of the ornament on the section of the entrance to the Hunto Sultan Amay mosque is in the form of niches, circles, flowers and there are calligraphy decorations with the type Khat Tsuluts bearing the names of Allah and Muhammad on the ornament circle. The above ornaments combine into one unit with the right comparison in each part. The color of ornaments on the pole of the entrance door of the Hunto Sultan Amay Mosque is red, green, yellow and white.


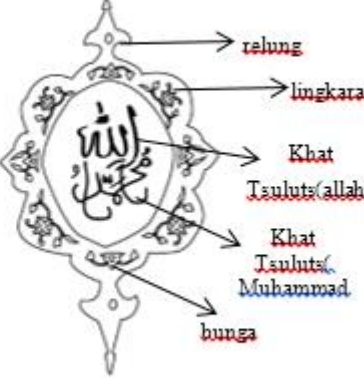
Photo	Illustration
	

Table 4 Analysis of ornaments on the pillars of the entrance of the mosque
(Source: researchers' personal documentation)



Photo	Illustration
	

Table 5 Analysis of ornaments on the mihrab room wall
(Source: researchers' personal documentation)

The shape of the ornament on the walls of the mihrab room is in the form of niches, rectangles, flowers and there are decorative calligraphy with Khat Naskhi type. in the rectangular field there is Arabic Calligraphy with the name alfatiha. The colors in the structure of the Hunto Sultan Amay Mosque wall are red, blue gold, green, white and black.

4. Conclusion and Suggestion

4.1 Conclusion

The above analysis is a process of finding history and analysis of the ornaments of the Hunto Sultan Amay mosque. This conclusion is an answer to the formulation of the problems that have been discussed previously based on the process of qualitative descriptive method analysis. Based on the analysis, conclusions can be drawn from each of the stages, namely as follows.

Hunto Sultan Amay mosque, the mosque was established in the area that has become Biawu Village, Kota Selatan District, Gorontalo City. Raja Amay is a young, handsome and single leader. King Amay and his followers initially adopted animist beliefs. they worshiped Statues, trees, and things that were considered mystical at that time. The King then fell in love with the daughter of the king of Palasa named Princess Boki Antungo, a beautiful girl from Moutong,

Central Sulawesi. King Amay came directly to the King of Palasa, the father of the princess. With the aim of marrying the daughter of the king of Palasa. and King Palasa accepted King Amay's intentions well. King Palasa, who at that time was a follower of devout Islam, then gave one condition to Raja Amay. If agreed upon, the King of Palasa blessed his son to be married to King Amay. "One condition that was put forward was that King Amay had to enter Islam with evidence that King Amay had to establish a mosque. King Palasa's request was approved by Raja Amay. The construction of the mosque was carried out in Gorontalo. The mosque was later named Hunto Sultan Amay. Hunto stands for Ilohuntungo which means the base or center of Islamic societies, Raja Amay has struggled to build a mosque called the mosque "Hunto Sultan Amay" as proof that the importance of the center of worship for the benefit of the people and not only serves as a house of worship but also as a center for religious worship Islamic preaching, that's where we can see Raja Amay as a hero who has struggled to change the life of Gorontalo people in his era from animist adherents to sacred Islamic aqeedah beliefs Hunto Sultan Amay Gorontalo Mosque as well as mosques in Aceh is seen from the shape of the roof. M roof asjid Hunto Sultan Amay Gorontalo in the form of Intercropping then after the arrival of Dutch Colonial it was converted into a Dome. Dome shape, Hunto Sultan Amay Gorontalo mosque pulpit and ornaments also have local elements that play a role.

The architecture and interior design of the Hunto Sultan Amay Mosque uses the dominant material namely cast concrete, ceramics and iron. Cast concrete materials are used as mosque pillars and walls, ceramic materials are used on the lower walls and floors of the mosque. Iron material is used on mosque windows and fences.

Based on the analysis carried out by researchers it can be concluded that Hunto Sultan Amay Mosque has 9 ornamental elements, namely: (1) Forms of plant stylation in the form of leaf tendrils (2) Forms of repeated patterns of limbs in curved form, (3) geometric shapes, on (4) flower shapes, arches and there are calligraphic writings (5) in the form of niches with kufa calligraphy decorations (6) niches, circles, flowers and there are calligraphy decorations with Khat Tsuluts, (7) niches, rectangles, flowers and there are calligraphy decorations with Khat Naskhi type, (8) arch, rectangular, and flower shape (9) rectangular shape and there is a calligraphy decoration with Khat Tsuluts type.

The existence of ornaments in the Hunto Sultan Amay Mosque as a decorative structure supports the grandeur of the mosque. On the other side, Hunto Mosque ornaments reveal a teaching. The form of a teaching is manifested in the form of motives and does not describe living beings in realist or naturalist terms. the shape of ornaments in the Hunto Sultan Amay Mosque in general tends to lead to the shape of flora, geometric ornaments, and ornaments of calligraphy with a predominantly Islamic color, namely gold, white, red, yellow and green.

Of the several forms of ornaments in the Hunto Sultan Amay Mosque, it was found the existence of Islamic values and a combination of forms, patterns of elements of Javanese and Arabic culture. elements of Javanese culture, which are seen from the shape of a hollow carved ornament. Vines carving ornaments. elements of Arabic culture, namely the ornament of calligraphy and interwoven with flowers.

4. Suggestion

This research is expected to become an inventory of how an interior design work for mosques in Indonesia is an intellectual property of Indonesian children. In addition, with the results of this study, it is also hoped that the existence of Hunto Sultan Amay Gorontalo Mosque has shown its uniqueness that should be preserved and preserved and can add to the enrichment of Islamic cultural treasures in the country, especially in the variety of mosque architectural works. As a qualitative descriptive method used in this research, it is recommended to add flexibility to the qualitative study discourse in assessing a building's exterior and interior that has high cultural values, both with different themes and topics which will be examined further.

Based on the description presented above, the researcher intends to give advice to the mosque management. The suggestions that researchers want to convey are:

1. It is necessary to form a guide who knows in full about the Hunto Sultan Amay Gorontalo Mosque.
2. For mosque administrators it should have a book handle that is concerned with the history of the mosque, and others relating to the mosque, considering that the Hunto Sultan Amay Mosque is one of the mosques that was highlighted by tourists and researchers.

5. ACKNOWLEDGMENT

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