



THE RELATIONSHIP BETWEEN THE SITIHINGGIL OF THE PALACES IN CIREBON WITH MAJAPAHIT ARCHITECTURE BASED ON SHAPE AND SPATIAL TRANSFORMATION

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ABSTRACT

There is an important old element in Kasepuhan and Kanoman Palaces called Sitinggil. The Sitinggil complex refers to Majapahit relics located deep in East Java. This research aims to recognize Majapahit architectural patterns in Sitinggil Keraton in Cirebon, so it is expected that architectural relationships from the Pre-Islamic-Majapahit to the Islamic period will be identified, especially in residential buildings. The research method is carried out through a typological comparison between relics of Majapahit buildings and Sitinggil in their architectural transformation. The study has been conducted by examining the shape transformation and the spatial pattern of the mass-spatial arrangement, figure, and ornamentation through the real form of reconstruction results and the relief picture of the Majapahit temple. This study shows a strong architectural relationship between the Sitinggil in Kasepuhan and the architectural patterns of Majapahit era. At the same time, the Kanoman palace has changed more dynamically. Both show an architectural transformation, but Majapahit traces can still be recognized by persistent patterns such as mass patterns, figures, ornaments, and gates. This phenomenon illustrates the spirit of preservation of the past, even though the religious orientation has changed.

KEYWORDS:
Sitinggil; Kasepuhan; Kanoman; Majapahit; Transformation

INTRODUCTION

The Keraton (Palace) in Cirebon (Kasepuhan and Kanoman, located in West Java, was built much earlier than the Keraton in Yogyakarta and Surakarta (relics of the Islamic Mataram Dynasty). These latter two keratons even reputedly refer to the keraton in Cirebon, especially Kasapuhan Palace. Interestingly, the patterns and the architectural elements (shape dan spatial pattern) in Kasepuhan and Kanoman Palaces in Cirebon (West Java Coastal) seem to be similar to the Majapahit Hindu Kingdom elements, especially in the Sitinggil. It is because Cirebon had close ties with the Kingdom of Pajajaran in West Java. Still, the architectural elements refer to the Majapahit Kingdom, located inland, far away in eastern Java. In addition, the relics of Cirebon Palace are expected to have inherited coastal traditions in Java [1]. This tradition is a transition from Hindu-Buddhis to Islam starting in Demak. Demak was an early Islamic kingdom in Java and had been considered to have inherited Majapahit culture even though its religious background had changed [2].

Sitinggil in Kasepuhan and Kanoman Palaces was chosen as an object of study because it was established at the beginning of the two Palaces,

especially in Kasepuhan in the post-Majapahit era. An important element in the two Palaces considered equal and indicates an old age is Sitinggil complex (siti = soil, hinggil = high). Sitinggil complex is called lemah duwur or high ground because the soil condition is higher than the other building's soil [3]. Sitinggil complexes usually consist of several buildings and are bounded by walls. This area usually functions as a general meeting place between the king and his guests as well as a venue for the king to watch an important ceremony in the outside area or square such as the inauguration place of the crown prince and the kins as well as a place to hold official royal ceremonies. In the Islamic urban layout in Java, Sitinggil is located facing the square and forms an important part of the Palace [4].

There have not been many studies examining the transitional architecture from the Hindu to the Islamic era in the Javanese Tradition, especially housing, considering that the Keraton palace which allegedly has been built simultaneously had been destroyed as Pajang, Kotagede [5]. However, architectural relics preserved from the era of Islamic transition on Java that can still be physically discerned are the two Keraton in Cirebon. At the same time, the

physical remains of the Majapahit heritage can still be seen in the form of building remains and images on temple reliefs.

Therefore, to discuss it, a physical study of shape and spatial aspects has been carried out to clearly explain the relationship between them, including spatial layout, figures, and ornamentation. This study examines the transformation of form and space (spatial arrangement) originating from the Majapahit heritage in *Sitihinggil* to determine the architectural relationship. In addition, through this study, it is expected that the description of the dynamics of the Islamic tradition on Java can be recognized in assembling the relationship between past values, the spirit of place, and the *Zeitgeist* or spirit of the era, especially in the context of architectural creativity.

This study aims to identify the architectural patterns of Majapahit that are still used in the *Sitihinggil* Kasepuhan and Kanoman palaces in Cirebon. The important problem, in this case, is that the two palaces are part of the Islamic heritage, while Majapahit features a Hindu-Buddhist pattern. In addition, based on history, Cirebon is close to Pajajaran in West Java, while Majapahit was situated in East Java.

METHODS

This research employs a qualitative approach through Juxtaposition and historical studies that draw comparisons between the *Sitihinggil*, Kasepuhan, and Kanoman in Cirebon and Majapahit buildings. The research was conducted through field observations and interviews with experts. Typology and the architectural morphology theory have been employed to analyze the transformation of form and spatial planning [6]. The architectural typology identifies spatial patterns, figures, and ornaments by classifying spatial and physical forms. Morphology in architecture is a study that closely examines form concerning compiling its components or composition. Therefore, architectural Morphology studies can be used to identify the transformation of form and spatial planning from the Majapahit to *Sitihinggil* patterns of the two Keratons.

This study begins by exploring the typology of Majapahit architecture, especially concerning the pattern of the palace and dwellings. Majapahit relics made of wood have been destroyed, but the traces of it can still be identified through the reliefs carved on the walls of its temples [7], while buildings made of stone such as temples and gates can still be recognized in real terms in the field. This study is used as a basis for understanding Majapahit architecture.

Furthermore, a study of the comparison between the Majapahit heritage and *Sitihinggil* Kasepuhan and Kanoman was carried out to find indications of its transformation based on form and spatial planning, including mass-spatial patterns, figures, ornaments, and architectural elements. Based on this study, the similarities and differences will be studied so that the

morphological transformation of the architectural elements can be seen, either permanent or changing. The Historical studies were conducted to identify the background and the factors that led to the transition from Hinduism to Islam in Java. The Historical studies were obtained from literature studies and interviews with experts. The data were obtained from literature and field studies in theoretical and historical backgrounds, 2-dimensional and 3-dimensional pictures, and photographs as material for assessing the physical and spatial aspects of *Sitihinggil* and the Majapahit Heritage. In addition, interviews with experts related to the history and transformation of architecture were conducted to strengthen the analysis and conclusions to be drawn. It can be used as a means of triangulation to avoid bias concerning data sources, especially in a qualitative approach.

DISCUSSION

ATMOSPHERE OF MAJAPAHIT BUILDING COMPLEX

The Majapahit building complex can be recognized through depictions of temple reliefs and real physical remnants in the field in the form of archaeological remains. The Majapahit building complex is depicted in the form of a collection of buildings that are solid-void patterned and bounded by a fence wall with a grid-shaped space pattern (Figure 1). For example, the following pattern of buildings in this fence resembles buildings made of wood and their combination with stone/bricks, such as traditional dwellings on the island of Bali and the temple complex (Figure 2).

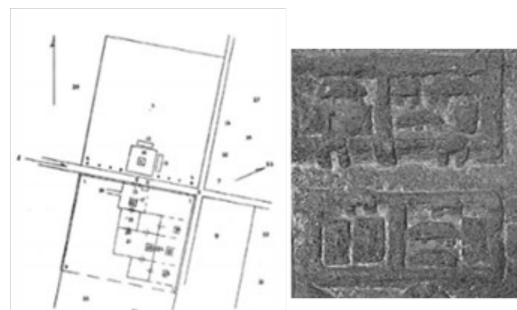


Figure 1. Majapahit Reconstruction by Stutterheim (left) [8], The Grid Spatial Pattern, Solid Void of the Building Complex in the Relief of the Ruins of the Building in the Majapahit Period (right) [9].



Figure 2. Balinese Traditional House, Solid Void - Grid Pattern [10].

This building complex has an entrance in the form of a so-called *Gapura* (gate). In Majapahit relics, this *gapura* can be distinguished into the *paduraksa* type for doors to private areas and gates for public areas. The picture of this gate is also found in reliefs, both for residential and temple complexes. The reconstruction of Majapahit dwellings has also been carried out by experts through archaeological and architectural research in Trowulan in East Java recognize spatially.

In principle, the typology of wooden buildings in the Majapahit era based on observations of relief images can be divided into two types of floor plans, namely square and rectangle. In the rectilinear plan, it is usually found that there are three types of pole/pillar combinations, namely one, four, and five. Likewise, there are three types of combinations in the rectangular plan: four, six, and eight poles. Meanwhile, some buildings have a square floor plan using a combination of walls and pillars, which are entirely or half-covered with walls [10] (Figure 3).

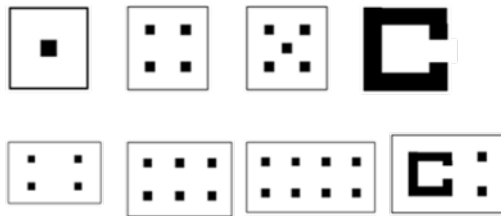


Figure 3. Majapahit building types in relief are based on the number of pillars and walls [11].

These buildings stand on pedestals and a floor elevation called *bebaturan*, while the shape of the roof shield, either centrally or linearly. Concentrated roof types can be divided into overlapping or non-overlapping ones. The number of overlaps is always odd, up to eleven levels. Based on the placement of the buildings, there are groups and ones that stand alone with limited land in a geometric shape with one gate. The groups form a grid system (Figure 4).

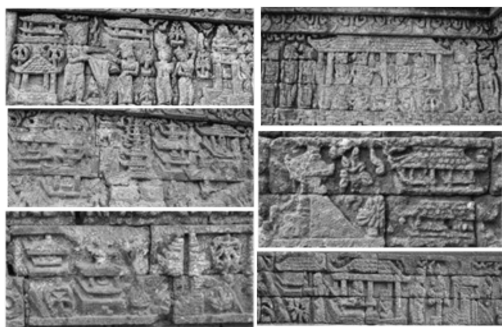


Figure 4. The reliefs of the Majapahit era depict the complex of buildings, fences, and gates in that era [9].

This pattern is reminiscent of traditional Balinese architecture, which Majapahit influenced. The analogy with buildings in Bali is that each building is estimated to have its use, for example, bedrooms,

living rooms, warehouses, kitchens, barns, sacred buildings, and the like, which are incorporated into one unified arrangement in a certain composition (Figure 2).

The size of these buildings is not too large, so it can be assumed that they are only used for private activities, while more dynamic daily activities will be carried out outside. The terrace is used to transition activities from outside to more private activities, such as receiving guests, having conversations, weaving, sculpting, and others.

The figure of this Majapahit wooden building can be divided into three parts, namely the legs, body, and roof as each part has a different way of processing. The bottom or legs are processed by lifting the floor standing on a pedestal. The *umpak* can be erected directly on the ground or the *batur* (floor elevation). Hence, the principle of this building lies in floating above the ground. The tradition of floating above the ground is synonymous with traditional architectural buildings in the Indonesian archipelago (Figure 5).



Figure 5. Vertical division of wooden building types in the Majapahit era [7].

Ma-Huan, who visited the Majapahit capital in 1416, said that the buildings 'stand on the ground' (on stilts), the floors are made of planks, and are covered with rattan mats or pandanus mats [12]. It proves that the buildings at that time, especially residential houses, were placed on stilts. At the *Trowulan* site in East Java (thought to have been a resident in the Majapahit era), the remains of the former *umpak* foundation were also encountered.

KASEPUHAN AND KANOMAN PALACE

The names of *Keraton* (palace) are derived from the ancient Javanese language *Keratuan* with the basic word queen, with the prefix *ke-* and the suffix *-an*. The word *ratu* (queen) refers in this context to a male royal, the king. The word *keratuan* indicates the description of the place, namely as a place of the king's residence or simply the residence of the king [4]. *Keraton* is a collection of buildings where the king and his family reside. As the head of government, the king always lives in the palace, usually used as the center of the kingdom and for all political, economic, social, and cultural activities.

In Cirebon, there are three important palaces whose condition is still intact, namely Kasepuhan, Kanoman, and Kacirebonan. *Kasepuhan* (from the word *sepuh*, which means old) and *Kanoman* (*anom*, which means young) are considered the oldest. Based on his pedigree, the three palaces are still built by one

descendant of Sunan Gunung Jati. Keraton Kasepuhan is estimated to have been established in 1529 by *Sultan Sepuh I* (great-grandson of Sunan Gunung Jati) and is a continuation of Dalem Agung Pakungwati, the seat of the previous Cirebon Kingdom government. In 1452 in the Kasepuhan area, the first complexes built were Dalem Agung Pakungwati and the Pajelagrahan Mosque. The next development in addition to this Dalem Agung Pakungwati was the Sang Cipta Rasa Mosque (approximately in 1500 AD), followed by the *Sitihinggil* complex [13]

Furthermore, the Kanoman Palace Complex was built in 1588 AD by Prince Muhamad Badrudin Kertawijaya, who was titled Sultan Anom I. He established his palace in the former home of Prince Cakrabuwana when he had just come to Tegal Alangalang named Witana[4]. Prince Cakrabuwana or Mbah Kuwu or Raden Kian Santang was a Muslim and became the forerunner of the kingdom of Cirebon as the first son of the Hindu King of Pajajaran, Prabu Siliwangi from his first wife Nyi Mas Subanglarang. Sunan Gunung Jati is a nephew and son-in-law of P. Cakrabuwana through his marriage to Nyi Mas Pakungwati. The Witana building is estimated to be older than Dalem Agung Pakungwati.

The death of Prince Girilaya, Sultan of Cirebon, meant that there was a power vacuum in the Sultanate of Cirebon. Prince Wangsakerta, the third son of Prince Girilaya, contacted the Sultan of Banten, Sultan Ageng Tirtayasa, to appoint his brother to be the king. With the help of the Sultan of Banten and other Cirebon palace relatives, the Pakungwati palace was finally divided into two, namely the Keraton Kasepuhan and the Keraton Kanoman. Sultan Ageng Tirtayasa then gave the title of Sultan to Prince Samsudin Mertawijaya and served as Sultan of Sepuh, and Prince Badrudin Kartawijaya became Sultan of Anom.

Afterward, Sultan Badrudin Mertawidjaja and his family occupied the former Pakungwati Palace in Kasepuhan, while Sultan Anom Muhamad Badrudin Kartawidjaja occupied the palace in the former first home of Prince Cakrabuana when he had just come to Tegal Alang-alang or Kebon Pantai in Kanoman. The location of these two palaces is not too far away. On the face of the Kanoman Palace, there is a *Sitihinggil* section, as in the Kasepuhan.

TPOLOGY OF SITIHINGGIL KASEPUHAN AND KANOMAN

The *Sitihinggil Kasepuhan* complex is an area surrounded by walls and connected by 2 (two) gates. In the *Sitihinggil* complex there are 5 (five) buildings, namely: Semar Tinandu, Malang Semirang, Pandawa Lima, Mande Karesmen and the Mande Pengiring. Semar Tinandu has two pillars, which describe two *shahadat khalimah*, formerly served as a place of ruler or adviser to the king; There are 6 (six) trees that describe the pillars of faith; there are 20 pillars in all, which symbolize the nature of 20 (divine nature).

This building serves as a place where the king watches the soldiers train, sees the crowds in the

square or follows the court proceedings in Pancaniti; the Mande Pandawa Lima serves as a place for the king's bodyguard. The middle of this building is only a pillar made of five pieces, symbolizing the pillars of Islam; the Mande Karesmen serves as a gamelan anchor, and Mande Pengiring, where the soldiers of the king's guard assemble [14],[15]. The pillars contained in this building have many ornaments. At the bottom of the pole, there is an *umpak* foundation with flora carvings (Figures 6 and 7) made of red brick arrangements with ornaments resembling *wadasan* motifs.



Figure 6. The ornamentation on the Kasepuhan Palace building refers to the Majapahit style [10].



Figure 7. Ornamentation from Singosari-Majapahit Temple [10].

The *Sitihinggil Kanoman* complex consists of a wall fence with three arches, known as the *shahadatein* door, the entrance facing north; the *qibla* door, which is the door facing west; and the *sholawat* door, which is the entrance facing south. In the *Sitihinggil* complex there are 2 buildings, namely: Mande Manguntur and Bangsal Sekaten. Mande

Manguntur building faces north and has a hall for Sultan's throne. Mande Manguntur serves as the sultan's most popular place when attending and watching sacred ceremonies such as the warrior roll call and the inaugural beating of tuned *gamelan* gongs every *maulud*.

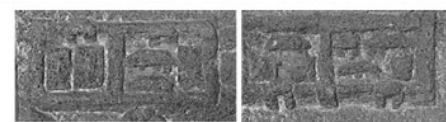
The sultan also used this hall to convey news or *wejangan*, law, and religious rules to the community. The second building is called *Bangsai Sekaten*. This ward was built next to *Mande Manguntur*, serving specifically for the staging of *gamelan* as soon as it is held every 8th to 12th of *Maulud*. This building is built with an elongated pattern to have a resonance cavity so that when the *gamelan* is sounded, it has a distinctive echoing sound [4],[16].

RELATIONSHIP WITH MAJAPAHIT LEGACY SPATIAL ARRANGEMENT (LAYOUT)

Both Sitinggil sections show spatial arrangements that depict group arrangements with a solid void pattern. Solid in the sense of the existence of a building covered by a roof and void referring to the open space around it. The building in this complex is open and dominated by columns. Such a pattern is recognizable in a Majapahit building complex as depicted in the relief of temples (*percandian*). The pattern depicted in the relief shows the existence of a clustered building with open spaces around it. These buildings can number two or more, and there is a wall fence that looks sturdy, and made of brick/stone. There is a door or gate on certain parts of the side; this gate can be in the form of *paduraksa* and split type simply until it resembles the shape of a temple. This pattern is also reminiscent of traditional residential buildings in Bali with the concept of *Sangamandala* (a spatial division of nine).

The residential complex in Bali is also patterned solid-void in that there are buildings above and open spaces known as *natah*, while the figure of the building also shows the existence of being open. This solid void pattern can be recognized in Sitinggil Kasepuhan and Kanoman. These two Sitinggil sections are fenced, gated, and patterned in groups; the buildings are roofed with an open figure with a solid-void pattern. The existence of similarities in space patterns indicates the existence of old patterns that already existed (Figure 8).

However, in the next development, this pattern is given new Islamic values, such as the *shahadatein* door, the *qibla* door, and the *sholawat* door as in the Sitinggil section of the Kanoman palace. In addition, this solid-void pattern illustrates the disclosure of the humid tropical climate, allowing natural air to flow freely through the sidelines of building spaces in the area. The main entrance of the land in the Sitinggil section of Kasepuhan is located in the North-South. Still, in *Kanoman*, it lies on the Westside, even though there is also access to the entrance in the South-North, but it is regarded as not being the main one when viewed from the dimensions of the gate (Figure 8).



Spatial Pattern of Majapahit Buildings

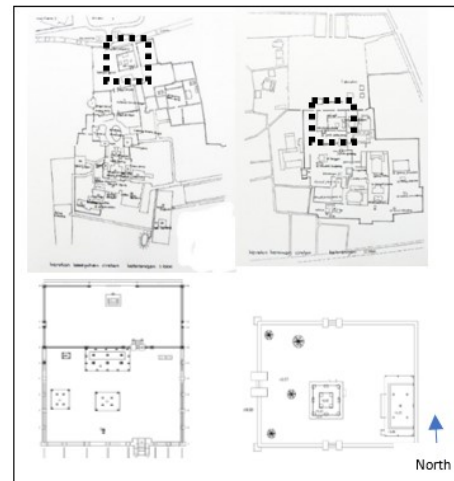


Figure 8. Plan of Sitinggil - Kasepuhan Palace (left) and Kanoman Palace (right) which uses the grid pattern – solid void like Majapahit Spatial Pattern (above) [17].

The entrance of the Sitinggil section of the Kasepuhan palace resembles the entrance direction pattern of the main gate of Majapahit, which is oriented to the North-South, and it is different from Kanoman. This Northern orientation is also associated with Sunan Gunung Jati, buried in the North Keraton on Mount Gunung Jati-Sembung. The difference with Sitinggil Kanoman still needs to be studied further, although, on the North-South side, a gate is also found, though not the main one.

The opening of access from the East-West can be thought to be a tribute to the direction of the *qibla*, which is more Islamic, considering that Sitinggil Kanoman was built after the one in Kasepuhan. The Sitinggil section of the Kasepuhan palace was built in the Pakungwati era of the 15th-16th centuries AD. Thus, Sitinggil Kanoman shows the existence of old and new, respected and accommodated at the entrance.

BUILDING SHAPE

The building on both Sitinggil sections looks open with a dominated column, while closed walls are not encountered except in the *Bangsai Sekaten* Kanoman, which is closed on one side as it sticks to one of the fence walls. Based on the figure of the building, the image of intoxication can be recognized, as as been modifiedbeing in harmony with its function that demands interaction with the external. The figure of the building is divided into three vertical parts: the head or roof, the body with columns and open walls, and the feet with the elevation of the floor (Figures 9,10,11).




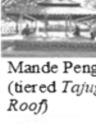



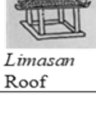

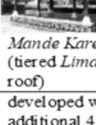






Majapahit	Kasepuhan	Kanoman
  Tajug Roof Pyramidal roof	  Mande Pengiring (tiered Tajug Roof)	  Mande Manguntur (broke Tajug Roof)
  Limasan Roof	  Mande Karesmen (tiered Limasan roof)	
	developed with additional 4 columns	developed with additional 8 columns and floor elevation for king sitting
Majapahit	Kasepuhan	Kanoman
  Tajug tiered roof	  Pandawa Lima (bend tajug roof)	  Bangsal Sekaten (bend Limasan roof)
	non additional	developed with additional 6 columns

Figure 9. Transformation of Majapahit Architectural Figures (four dan five pillar type) on Sithinggil Kasepuhan and Kanoman [7],[9],[11].

This pattern is reminiscent of the figure of wooden buildings built in the Majapahit era. The columns stand on the foundation of the *umpak* with a combination of raised floors. In some parts, elevated floor elements serve as the seat (throne) of the king, sitting as in Mande Manguntur in Sithinggil Kanoman and Malang Semirang in Kasepuhan. The relationship with the Majapahit wooden building can be recognized in the shape of the roof in the form of *Limasan* (hip-shaped) and *Tajug* (pyramidal) (Figures 9,10,11).

Another pattern is known as the 5-bedded building. In the elders, there is a five *Pandawa Mande*, while in the Kanoman palace, it is known on the core building of *Sekaten*, outside its terrace. This five-pole pattern is also recognized in the Majapahit era, so it can be said to be inherited in this Islamic era. However, just like Malang Semirang, in the Sekaten building, development is carried out by adding a terrace in its circle, in contrast to the Kasepuhan palace, which is still maintained without a terrace around it. The pattern of five poles in the Majapahit era focuses on the roof or *tajug*, which in the Kanoman palace has been modified, while in the Kasepuhan palace, it is still maintained (Figures 9,10,11).

Other buildings in the Sithinggil Kasepuhan complex that show a transformation of old patterns

are the Mande Semar Tinandu, Mande Karesmen, and Mande Pengiring buildings, as well as the *Mande Manguntur* one in the Kanoman palace (Figure 9).



Figure 10. Foundation Traces of buildings in the Majapahit heritage complex - Penataran Temple, with two columns like Semar Tinandu in Kasepuhan Sithinggil (left) and five columns, like Pandawa Lima in Kasepuhan or Bangsal Sekaten in Kanoman (right) [9].

The buildings in this complex show the development of the old pattern with new processing, but the type of roof used in this complex are two types, namely elongated and focused. This pattern can be recognized in the place of the King sitting in Sithinggil, which is a long-running one for the Kasepuhan (*Malang Semirang*) and focused on Kanoman (*Mande Manguntur*), with different roof consequences, namely hip-shaped (*limasan*) for the Kasepuhan and pyramidal (*tajug*) for the Kanoman palace (Figures 9,10,11).


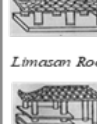




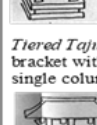



Majapahit	Kasepuhan	Kanoman
  Limasan Roof	  Malang Semirang (bend Limasan Roof)	X
 Limasan Roof (with partial floor elevation)	developed with additional 14 columns and floor elevation for king sitting	
Majapahit	Kasepuhan	Kanoman
  Tiered Tajug, bracket with single column	  Double Column with bracket, bend Limasan roof	X
 Limasan roof	Combination (new type)	

Figure 11. Transformation of Majapahit Architectural Figures (six and two pillar type) on Sithinggil Kasepuhan (Malang Semirang and Semar Tinandu) and not found in Sithinggil Kanoman [7],[9],[11].

Nevertheless, it can be said that the shape of the Sithinggil roof is an early modification of the emergence of broken roofs as developed in Joglo and

Limasan later. The emergence of this broken roof shape is new creativity in developing old architectural figures that had been popular in the Majapahit era. This creativity is shown by adding a roof to the main roof structure. In the Malang Semirang's main core column, the numbering of six is the shape of the six-pillar building in the Majapahit era. In the development of this pattern, added to 20 columns with the addition of an *empyak* roof around it. The core and edge patterns are reminiscent of *Joglo* or *Limasan* buildings in Javanese architecture, with the center in the form of a *tumpangsari* construction. This pattern of *tumpangsari* is also obtained in the buildings in the *Sitihinggil* section of the Kasepuhan palace. This pattern is reminiscent of the ceiling of temples in the Majapahit era, so its age is estimated to be very old (Figure 12).



Figure 12. *Tumpangsari* on Malang Semirang Kasepuhan and Javanese Ceiling Temple [9].

Although showing differences, the two still represent a pattern of architectural forms rooted in Majapahit wooden buildings. The pattern of novelty that emerged was in the use of arches on the door figure of *Mande Manguntur*, which is popular in Middle Eastern/Indian Islamic Architecture [18] or Western Classical Architecture [19] (Figure 13).

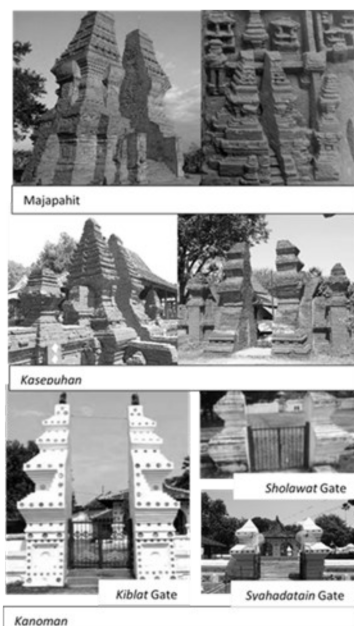


Figure 13. Western and Islamic Architecture influence *Mande Manguntur*, Kanoman [17].

Sitihinggil roof material currently used consists of shingles for Kasepuhan, while at the Kanoman, it is tiled (*genting*). In the 1930s photo, it turns out that Kasepuhan also used a type of roof cover made of tiles (Figure 13). The use of this roof is indeed in the Majapahit era. There are several types, namely in the form of *Ijuk* (*palm fiber*), wood shingles, or clay tiles. West Java BALAR research [1] conducted at the ruins of former Dalem Agung Pakungwati (Oldest Palace on Kasepuhan Complex) in 2019 showed the discovery of material in the form of tiles was also found at the *Trowulan-Majapahit* Site.

This shows that in the past, the *Sitihinggil* section does not rule out the possibility of also using materials such as in Pakungwati, namely tiles, but resembling those of the Majapahit era. This type of shingle roof was used during the Cirebon period but in the Building of the Sang Cipta Rasa Mosque, likely because it would have been lighter considering that the mosque has a wide construction span. This use of tiles in the Pakungwati and *Sitihinggil* complexes in the past shows that the buildings did not have a wide span like the Cipta Rasa Mosque.

In addition to wooden buildings, Majapahit architectural elements are also known in the form of complex entrances and fences. The entrance to both *Sitihinggil* sections uses the type of *gapura belah* or *bentar* that only appeared in the Majapahit era. In the Majapahit period, the type of gate can be divided into two: *Paduraksa* for areas that are more private or higher in degree and *Kori Agung* in Bali [20]. The *gapura bentar* (split type) gate is used in more public areas, so its usage in *Sitihinggil* complexes that are public is not out of place. The northern *Sitihinggil* *Gapura* gate figure shows similarities with the Majapahit gate, the winged gate, while the southern part can be estimated to have transformed. The gap in *Sitihinggil* Kanoman also shows further modifications compared to Kasepuhan, although both use a type of side with new detailed processing (Figure 14).



Figure 14. Type of Gate. *Bentar* (split-type) from Majapahit and *Sitihinggil* Kasepuhan and Kanoman [9], [17].

ORNAMENTS

The ornaments used on the gate walls and the second *Sitihinggil* fence indicate the use of sticky porcelain plates. The form of this sticky plate seems to be one of the architectural trends in this era because it is also found in other Javanese coastal areas such as Kudus and other places such as puris or old temples in Bali. This sticky plate is thought to be due to Chinese influences[21]. However, the foundation to attach the plate has a cruciform-shaped character resembling an ornamental variety on the walls of Majapahit temples.

This ornamental variety is a geometric pattern used in the Majapahit era and subsequently preserved on the fence wall and *gapura* by adding a sticky plate to it (Figure 15).

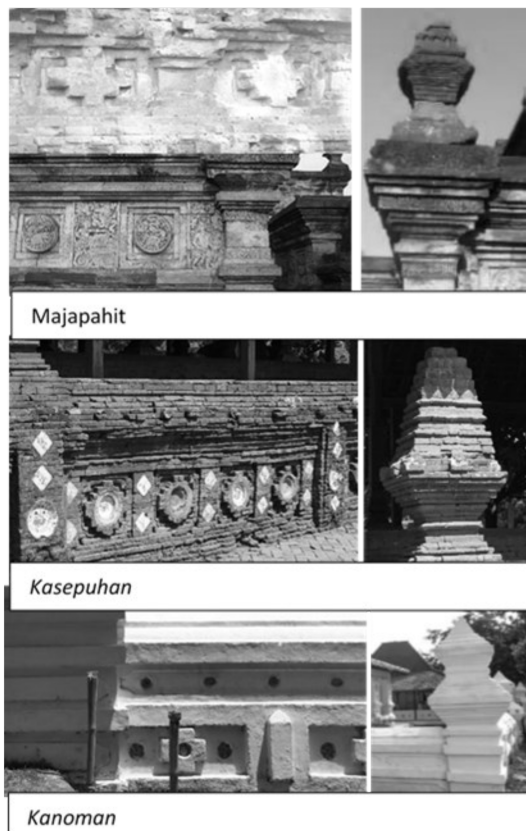


Figure 15. Persistence of using Majapahit ornamentation on the walls of *Sithinggil Kasepuhan* and *Kanoman* [9],[17].

The other ornaments in *Sithinggil* that also come from Majapahit temples are a variety of tendrils/ plantings stylized and passed on *umpak*, columns, lifts, corners, and elevated floor walls that later became known as *wadasan*[22],[23]. The pattern on the foot of the floor of the *Sithinggil* section of *Kasepuhan* was typically used in the Islamic era because it is also found in the ornamental variety of tombs of the *Wali Guardians Faith*, such as in *Bonang, Kudus* [24]. Thus, the ornamentation is still inspired from the Pre-Islamic era but adapted to existing conditions and does not describe living things (Figure 16).

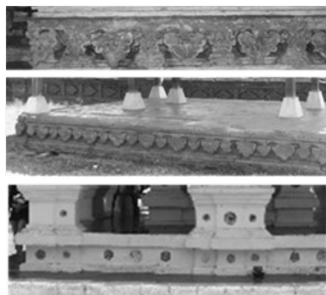


Figure 16. Ornaments on the *Sunan Bonang Tomb* (above), *Sithinggil Kasepuhan Building*, *wadasan* (middle), and *Kanoman* that shows the novelty (below) [9],[17]

The Persistence of using Majapahit ornamentation can also be seen in the *Malang Semarang column* at *Sithinggil Kasepuhan* (Figure 17).

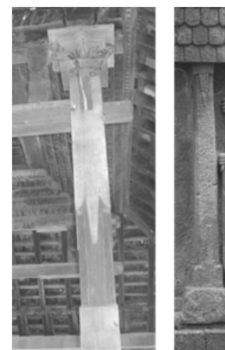


Figure 17 . Column Ornaments in *Malang Semarang Kasepuhan* (left) and Column Figures on Reliefs at *Sukuh-Majapahit Temple* (right). [17],[9].

CONCLUSION

The *Sithinggil* section of the *Kasepuhan* and *Kanoman* palaces still shows the existence of architectural elements related to the Majapahit era. It is shown in the pattern of spatial and mass arrangement (layout), the figure of the building, and its ornamentation, although transformation has been carried out. The *Sithinggil* section of the *Kasepuhan* palace still shows a strong relationship with the Majapahit era, while the *Kanoman* palace has undergone more dynamic changes. Although both show an architectural transformation, Majapahit traces are still known through patterns there, such as the use of arches typical of Majapahit. On the other hand, the relationship with Pajajaran Architecture needs to be studied further, considering the lack of heritage.

This phenomenon shows that although the orientation of diversity has changed, the architectural style still shows the persistence that refers to pre-Islamic era buildings, of course by composing it to be more Islamic as more accentuating ornaments that are more geometric and abstract, considering that Islam prohibits the use of creatures as ornaments. Islam teaches humans to respect their parents (*Surat Al-Isra*® verses 23, 24), who can be analogous to ancestors and the basic nature of the people on the island of Java at that time who honored their ancestors. Majapahit cannot be denied to have been a real ancestor in Indonesia, and the form of respect has been shown at the *Palace in Cirebon* through its *Sithinggil Architecture*.

However, preserving these past values is not static but open to being dynamically developed. The architectural creativity possessed by the Indonesian nation's ancestors can generate novelty, as shown in the *Sithinggil* section of the *Kasepuhan* and *Kanoman* palaces, without losing the spirit of place and the appreciation of the past. This spirit needs to be developed in modern architects today, namely 'how to become modern and return to the source'.

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