

CULTURAL ACCULTURATION IN THE INTERIOR OF CHENG HO PANDAAN MOSQUE IN EAST JAVA

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ABSTRACT

The culture of Islam spreaders can be acculturated with local culture and affect the visual of the mosque. The research object is Cheng Ho Pandaan Mosque in Pasuruan. The research was conducted using qualitative method through observation and literature study. The results show that there is cultural acculturation in Cheng Ho Pandaan Mosque, it can be seen through interior elements and the use of colors. Chinese architectural principles influence the visual appearance of the mosque. The purpose of the research is to find out the form of implementation of cultural acculturation in Cheng Ho Pandaan Mosque, understand how to maintain cultural and religious identity simultaneously in a mosque. The research is useful to know the description of the balance of cultural elements in the mosque and can be used as an additional reference for interior designers to combine many cultures in one building.

Keywords: Acculturation, Culture, Mosque, Chinese, Interior Elements, Islam

INTRODUCTION

Acculturation is a term from anthropology that has several meanings, namely acculturation and culture contact. Acculturation is a concept related to the social process arising from a group of cultured people who face, interact, with some elements of other cultures (foreign cultures). Interaction continues to occur until the stage of acceptance of foreign cultural elements begins to be adapted to its own culture, without the need to eliminate the original culture. In short, cultural acculturation is a phenomenon of the meeting of two or more different cultures without the need to eliminate the characteristics of these cultures. Cultural acculturation is widely found in Indonesia, considering that Indonesia is a country with diverse cultures (Kamayanti & Ahmar, 2019). The study of cultural acculturation in recent decades has been the focus of attention because it is related to many fields of science such as anthropology, history and fine arts. The same applies to architecture and interiors. Understanding cultural acculturation in these two fields is considered important because it can reflect cultural diversity through a building, especially public buildings that can be visited by many people such as mosques. A mosque is a building that functions as the main place of worship for Muslims. The existence of mosques in the community is considered very important (Widayat & Prameswari, 2022).

As Islam developed rapidly in various regions in Indonesia, especially in Java, the mosque became a building that was considered crucial in the propagation of Islam. But now, when tourism develops, the mosque becomes a religious tourism destination for both Muslims and non-Muslims, tourists and locals (Hasanah, et al., 2022). The existence of the mosque cannot be separated from the entry of Islam with a cultural approach during the trade period (Siswoyo, et al., 2019). Islam is one of the religions with the most adherents (majority) in Indonesia. Islam spread amidst many challenges arising from Indonesia's diverse cultural backgrounds. Java Island became the focal point of the development of Islam when it spread and assimilated many influences from Islam (Lestari, et al., 2023). One example of a mosque that can be studied is the Cheng Ho Pandaan Mosque located in Pasuruan, East Java. The visual appearance of both the facade and interior of this mosque reflects a fairly complex cultural acculturation process. The mosque, which is basically a place of worship for Muslims, not only displays Islamic elements, but also adapts Chinese and Javanese culture in its architecture and interior. The Cheng Ho Pandaan Mosque is one of the buildings that applies the acculturation of three cultures, namely Chinese culture, Javanese culture and Islam (Sino-Javanese Muslim). The existence of Chinese culture in the mosque is because in the past the Chinese were also propagators of Islam through trade routes on the island of Java. The Chinese culture inherent in the Chinese community then acculturated with Javanese culture that developed in the community and Islamic culture. Along with the times, when the Chinese came to Indonesia more and more, at that time China also took part in developing all aspects of the country, such as culture, art, religion and others. Chinese culture is increasingly attached and inseparable from Chinese people wherever they are. Chinese belong to an ethnicity that can maintain its existence in every place, without eroding the cultural characteristics upheld by its people (Sudarwani, 2021). Meanwhile, Javanese culture is still implemented because basically Indonesian people also highly uphold their culture and traditions (Lestari, et al., 2022). Javanese people often implement concepts based on Javanese cosmology in constructing buildings (Tjahjono, 1988).

Cultural acculturation is one of the things that affects the architectural process, namely the fusion between local architectural characteristics and architectural characteristics brought by foreigners. The styles of each culture can mix to form a unique visual (Sudikno, 2016). Islamic buildings such as mosques are generally equipped with various types of decorations and colors, both on the exterior and interior (Kamarudin, et al., 2020). Various ornaments in the form of geometry and arabesques are applied to the surface of the mosque to symbolically depict heaven (Ahmad, et al., 2018). The factors that led to the development of these geometrical patterns in their current form were not sufficiently supported by the available data. Depending on the design and placement, they occasionally took on a variety of shapes while retaining specific geometric patterns that were employed in both individual and group (Rahman & Kaushik, 2019). Decorations on the exterior are generally found on building structures such as entrance gates, domes and pillars. A very common decoration found is the presence of calligraphy with script, organic, floral or geometric motifs on the elements of building space. These types of calligraphy are mostly juxtaposed with the Arabic language. The use of calligraphy seems to have become "mandatory" in a mosque, because it is very rare to find a mosque that does not have Arabic calligraphy in it. The role of calligraphy is quite important in Islam, mainly due to the use of the holy verses of the Quran (George, 2017). Calligraphy is commonly found on wall elements or on complementary decorations.

Research related to cultural acculturation in various aspects of life is indeed found, but those that focus on the interior field are still quite limited. This study aims to determine the form of implementation of cultural acculturation at the Cheng Ho Pandaan Mosque and to understand how to maintain cultural identity and religious identity at one time in a mosque. To find out this, the method used is a qualitative method through observation and literature study. Observation is done by observing interior elements such as floors, walls, ceilings and columns, decorative elements, analyzing the colors used and by looking at the visual appearance of the entire building at the Cheng Ho Pandaan Mosque. As a result, instead of using a dome roof equipped with a minaret like a typical mosque, the Cheng Ho Pandaan Mosque adapts the Chinese style whose roof is shaped like a temple and terraced like a pagoda. Although there are basically no definite rules regarding the shape or appearance of mosque buildings. Mosques in general have a shape that is adapted to the style that develops in the local area, so the shape has many versions that are

adjusted to the capabilities of the local community who helped build the mosque. The implementation of the ba gua shape, the use of colors related to the concept of wuxing and also the concept of mancapat shows the adaptation of Chinese and Javanese culture. Islamic nuances are shown through the use of calligraphy as a decorative element. This research has significant relevance, both academically and practically. Academically, the research can provide new insights into how different cultures can interact and produce a harmonious work. While practically, this understanding of cultural acculturation can be used as a source of reference for interior designers and architects in building a worship space that represents multicultural Indonesian society.

LITERATURE REVIEW

Cultural acculturation is a relevant topic to research, because basically Indonesia is a multicultural country. In this literature review on cultural acculturation found in the Cheng Ho Pandaan Mosque, there are several previous studies that discuss cultural mixing in several buildings, especially in mosques. Research on cultural acculturation in the interior field highlights the importance of understanding the interaction between various cultural aspects such as values, symbols and practices in the formation of physical space. However, in the Cheng Ho Pandaan Mosque, the embedded cultural aspects become more complex because this building is a tangible manifestation of Muslim Sino-Javanese cultural acculturation. So that relevant previous studies can be used as a guide to analyze the implementation of the Cheng Ho Pandaan Mosque by synchronizing literature review with field documentation.

Junianto's research (2019) entitled "The Concept of Mancapat Mancalima in the City Structure of the Islamic Mataram Kingdom" is a similar research that analyzes Javanese culture. The method used in this research is descriptive-ideographic method to describe the meaning of the arrangement of elements in the Mataram Kingdom City as the object of research. This research analyzes the relationship between the Javanese cosmology of mancapat mancalima and the arrangement of elements in the Royal City of Mataram, including the palace, the square, the mosque, the market and the servant settlements. The concept of mancapat is taken from the word papat or four in Javanese. While the meaning of manca is difference. Mancapat means four differences. In Javanese cosmology, this concept conveys that life cannot be separated from the four elements of nature and the four cardinal directions. Fire, water, earth and air as well as east, north, west and south. The concept of mancalima is the perfection of other concepts and cannot be separated from the concept of mancapat with the center point which symbolizes eternal strength and identity. The concept of mancapat builds the mentality of Javanese society because it functions as a classification system. The philosophy of this concept divides the room into four parts (according to the cardinal directions), with pancer being the center. So this concept is also known as mancapat lima pancer. In the concept of mancapat-mancalima, each cardinal direction has a basic color, metal, liquid, animal, row of letters and even a week day as a symbol. The east is symbolized by white, silver metal and coconut milk liquid. The south is symbolized by red, copper metal and blood liquid. The west direction is symbolized by yellow, gold metal and liquid honey. And the north is symbolized by black, iron metal and indigo. The center in the end matches the colors of bronze. The result shows the transformation of the concept of mancapat mancalima in the structure of Mataram City which is arranged in a superposition between the grid pattern and Dalem Keraton which means as a harmonizer of life order.

Syarif's research (2018) entitled "Language of Color: The Concept of Color in Javanese Culture" is a relevant research. The research method used is semiotics. This study aims to determine the meaning of color in Javanese culture. The results found that Javanese people interpret the color white as a symbol of cleanliness and purity. Red which symbolizes blood is considered a symbol of prosperity, because blood is connoted as the birth of children. It is said that Javanese people consider many children to be many sustenance, many children will bring a lot of prosperity and welfare. The yellow color symbolizes glory, prosperity, brings peace and divinity. Black in Javanese society is a symbol of wisdom, courage, equality, and gallantry. The conclusion of this research is that color also functions as a communication tool influenced by religious, political, social and cultural factors. Color can also tell a story. Color as a medium can place itself as part of the emblem and symbol of a particular tradition.

Zhang's (2019) research entitled "Cultural Symbol in Chinese Architecture" is a study that aims to explore the meaning of the origin and meaning of the Yin and Yang symbols in Chinese culture as well as the application of numerology and color in Chinese architecture. The results show that Yin and Yang have greatly influenced Chinese culture and can be found implemented in various fields, one of which is in the art of design. In ancient Chinese culture, in addition to indicating a number, binary numbers can also indicate the qualities of Yin and Yang. These numbers form the basis of Chinese cosmology that can be applied to design. The number 3 is an important number in Chinese cosmology and the basis of the concept of sanqing or pure three. In design, this concept is implemented in siheyuan (classical Chinese courtyard), where there are three interconnected buildings in a row with the center point as the center. Meanwhile, the wuxing concept is the five elements associated with Yin and Yang cosmology. These elements include water, fire, wood, metal and earth. Wood and fire are related to yang, while metal and water are related to yin. Balance is represented by the earth element. Then there is the concept of ba gua, ba meaning eight and gua meaning trigram or three lines. Heaven, earth, lightning, water, mountain, wind, fire and swamp are natural phenomena in ba gua. The octagonal ba gua is considered to bring good fortune and honor. In the wuxing concept, each element is also associated with color and cardinal direction. Wood is associated with green and the east, fire with red and the south, metal with white and the west, water with black and the north, and earth with yellow and the center. Red symbolizes luck and happiness, yellow symbolizes prosperity and power, white symbolizes purity or purity and luck when juxtaposed with red. Green symbolizes firmness, enlightenment and black symbolizes darkness or sadness (mourning) due to death. This research is useful to add insight into the complexity of values and philosophies in Chinese culture.

Salim's (2016) research entitled "Interpreting the Application of Ornaments on the Roof of the Temple Building as a Distinctive Feature of Chinese Culture" is a relevant research that discusses Chinese ornaments. The research method used is a qualitative method by conducting field studies and literature studies. This research aims to analyze the ornaments found in the temple. The research mentioned that Chinese culture that has been known since thousands of years ago is full of deep symbolic meanings in all aspects of life. These symbols are realized in the form of physical symbols and non-physical symbols. Physical symbols are embodied in the form of ornaments or decorations and colors of various types and with various philosophical meanings. While non-physical symbols generally have a close relationship with the ritual procession or applicable procedures. Decorative symbols in Chinese architecture can be categorized into five types, including fauna, flora, natural phenomena, legends and geometry. Fauna symbols used include dragons, tigers, lions, hong birds, phoenixes, turtles, elephants and others. Flora symbols include peonies, lotus flowers and banyan. Wind, rain, stars, sky, fire, sun and moon symbolize nature. The results show that the ornaments applied to the temple are very diverse.

Asfour's research (2016) entitled "Bridging the Gap Between the Past and the Present: A Reconsideration of Mosque Architectural Elements" is a relevant research that contains a discussion of the elements that are commonly found in mosques. The method used in this research is descriptive method with historical analysis and field studies. This research aims to find out the historical elements that make up mosque architecture. The results of the research show that mosques generally have minarets, domes, mihrabs, pulpits and ornaments. The minaret is a tall tower located near the mosque. The minaret is used by the callers or muadzin to call to prayer or an invitation to worship for Muslims. The dome is a hemispherical shape located at the top of the mosque that functions as a roof. Mosques are very synonymous with the use of domes. The mihrab in the mosque is a semicircular niche located at the front and serves as a Qibla direction. The mihrab is where the imam is when leading worship. The pulpit is an area for the preacher to preach during Friday prayers. The pulpit generally has several steps whose function is so that the preacher can be seen by the entire congregation. Ornaments in the mosque are an element of decoration or decoration which is generally in the form of Islamic calligraphy. Ornaments are found on the outside and inside of the building.

Based on the previous research, there are several gaps with the current research. Junianto's research (2019) did not discuss the concept of Javanese cosmology when applied to the interior. Syarif's research (2018) does reveal the symbolic meaning of color in Javanese culture, but no research has been found that specifically analyzes the use of

color in the interior design of mosques in Java. Research by Zhang (2019) and Salim (2016) discusses the symbolic meaning of Chinese culture and typical Chinese ornaments, but currently there is not much research that analyzes these two aspects in a mosque that raises the theme of cultural acculturation. Meanwhile, Asfour's research (2016) discusses the elements in mosques in general, not typical Chinese mosques.

While the current research entitled "Cultural Acculturation in the Interior of Cheng Ho Pandaan Mosque in East Java" was conducted to find out the implementation of cultural acculturation by analyzing the implementation of Chinese and Javanese cosmology and elements in Cheng Ho Pandaan Mosque. The implementation can be seen through interior elements, decorative elements and color usage. This research combines aspects that have been found in previous studies together in one study.

METHODOLOGY




In this research, the method used is a qualitative approach. Data is collected through observation, documentation and study of relevant literature. Observation is done by analyzing interior elements, decorative elements and color implementation in Cheng Ho Pandaan Mosque. The results of the observation will then be associated with relevant theories in the literature study. Through these data collection techniques, it can be seen whether there is cultural acculturation at the Cheng Ho Pandaan Mosque. Observations were conducted in a period of less than one week. The observation was conducted at Jl. Raya Kasri No.18, Petung Sari, Petung Asri, Pandaan sub-district, Pasuruan, East Java. Precisely at the Cheng Ho Pandaan Mosque as the object of research. The research aims to find out the form of implementation of cultural acculturation at the Cheng Ho Pandaan Mosque.

DISCUSSION

Cheng Ho Mosque was basically established as a symbol that shows that in the Chinese community there are also Muslims and indirectly shows religious freedom in Indonesia. The analysis of Cheng Ho Pandaan Mosque is done by observing the elements or cultural characteristics that appear in the building. The most prominent characteristic of the Cheng Ho Mosque is the use of color. The colors that appear in this building are colors that exist in the concept of wuxing (Chinese culture) or those in the concept of mancapat (Javanese culture). These colors include red, green, yellow (golden), black and white. Cheng Ho Pandaan Mosque is dominated by red color on the wall elements and some columns.

The application of this color is expected to bring luck, safety, honor and prosperity to Muslims who come to the mosque to worship, because basically these points are the meaning of Javanese and Chinese people towards the color red. The red color in Chinese culture is referred to as *ong*. Then the use of green and white is more or less the same. The green color is implemented on the roof and on the lists on the ceiling as accentuation. The green color in Chinese culture symbolizes firmness and enlightenment. The white color is implemented on the ceiling elements. This color symbolizes purity and sacredness. The mosque itself is a holy place whose main function is for Muslims to worship. In the Cheng Ho Pandaan mosque, the yellow color on the wuxing is represented by the gold color used on the columns. This color in Javanese and Chinese culture both symbolizes prosperity. Javanese people also consider yellow as a symbol of divinity and glory. Then the black color found in the mihrab area reminds Muslims of death.

Table 1: Analysis of Cheng Ho Pandaan Mosque

Analysis	Figure
<ul style="list-style-type: none"> The visual of the mosque adopts Chinese style and Javanese style in its building (see figure 1). The shape of the roof is a combination of the concept of the shape of a temple and the Javanese langgam roof. On the exterior, almost the entire wall is red and the roof is green. 	 <p>Figure 1. Cheng Ho Pandaan Mosque Source: Google Earth</p>
<ul style="list-style-type: none"> There is no door in the main entrance area (see figure 2). Raising the concept of openness by establishing a mosque without doors. The separator of the outer area and the inner area is only a partition in the form of geometric ornaments. 	 <p>Figure 2. Main Entrance Cheng Ho Pandaan Mosque Source: Google Earth</p>
<ul style="list-style-type: none"> There is an ornate window (see figure 3). This geometrically patterned ornament is complemented by calligraphy that reads "Allah" and "Muhammad". The calligraphy is located inside an octagon which is an implementation of <i>ba gua</i>. 	 <p>Figure 3. Cheng Ho Pandaan Mosque Window Source: Google Earth</p>

- The ceiling applies an octagonal shape that symbolizes luck, safety and honor in Chinese culture (see figure 4).
- In Islamic history, the octagon was the shape of a spider house on the front of the Tsur Cave, where the Prophet Muhammad took refuge from the infidels of Quraysh.
- On the ceiling of the main area (center), there is a green list, which if you pay attention to the shape is similar to a house or cobweb.
- Indirectly, Cheng Ho Pandaan Mosque seems to invite Muslims to implement Islamic law so that they are always given protection, safety, luck and honor (dignity).
- Tapered ceiling shape up to 3 levels.
- The first roof means Islam, the second roof means faith and the third roof means ihsan.
- The first roof shows that there are more people who embrace Islam than people who believe in Muslims (the second roof). However, there are still more Muslims who believe than Muslims who have ihsan qualities.
- Another meaning is that the higher one's faith, the closer one gets to God and puts aside worldly affairs.



Figure 4. Cheng Ho Pandaan Mosque Ceiling
Source: Google Earth

- The mihrab is a square basin (see figure 5). The mihrab is accentuated by a black list with calligraphy of Qur'anic verses in Arabic.
- The pulpit is equipped with carvings that are more inclined to arabesque motifs.
- There is a black clock with arabesque engravings.
- The color black in Chinese culture has the meaning of mourning or death.
- When associated with Islam, it can be concluded with an invitation to do as much good as possible, do the obligations contained in Islamic teachings before death. As in the saying that says "Work for your world as if living forever and work for your afterlife as if you will die tomorrow".



Figure 5. Mihrab and Pulpit of Cheng Ho Pandaan Mosque
Source: Google Earth

Source: Tiara Rijayanti (2024)

Tabel 2: Elements of Cheng Ho Pandaan Mosque

Element	In Cheng Ho Pandaan Mosque
Minaret	None
Dome	None
Mihrab	Exist
Pulpit	Exist
Ornament	Exist

Source: Tiara Rijayanti (2024)

Based on the picture in table 1, in Cheng Ho Pandaan Mosque there are typical elements of Chinese culture such as the dominance of red in buildings, where red is included in the majestic color in Chinese Culture. Then there is the implementation of the octagonal shape of the *ba gua* concept. The mosque is not equipped with minarets and domes because the overall shape of this mosque is a blend of Javanese and Chinese styles. However, the mosque is still equipped with typical Islamic decorative elements and calligraphy in the form of lafadz Allah and Muhammad and verses of the Qur'an.

CONCLUSION AND RECOMMENDATION

Based on the results of the analysis (tables 1 and 2), Cheng Ho Pandaan Mosque adopts Chinese style and Javanese style in its building and raises the concept of openness. The Chinese and Javanese style can be reviewed through interior elements, decoration elements and the use of colors. While in table 1 it is known that Cheng Ho Pandaan Mosque does not have domes and minarets that are characteristic of mosques in general. The dome was replaced with a typical 3-storey roof shape of the temple combined with a Javanese langgam roof. Chinese characteristics can be seen through the implementation of the octagonal shape of the *ba gua* used on the ceiling (see figure 4) and on the decorative elements (see figures 2 and 3). The colors used are those that exist in the concepts of *wuxing* (Chinese culture) and *mancapat* (Javanese culture). Among them are red (ong), green, yellow (golden), white and black, each of which has a meaning. The dominance of red on the building symbolizes hope in God to be given salvation, luck and prosperity. White which symbolizes that Cheng Ho Pandaan Mosque is included in a holy place and black which reminds Muslims of death. The conclusion obtained in this study is that in Cheng Ho Pandaan Mosque there is a cultural acculturation with Sino-Javanese Muslim phenomenon. Cheng Ho Pandaan Mosque provides an overview of how to maintain cultural identity and religious identity in a facility at the same time. The mosque also illustrates the balance between two cultural elements, local and foreign in places of worship.

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