Utlizing Ancient Manuscripts in Making Gates and Branding Cities: Design of the New Gate of Cirebon Indonesia

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Abstract

Cirebon as a Royal City located on the coast of Indonesia is the melting pot area of various cultures, religions, philosophies, etc. It is inseparable from the three major cultures that has influenced it. In fact, it is rich in artifacts of culture and society: in the form of diversity. Its gates are unique. It also has an ancient manuscript as an intellectual base and as a written philosophical foundation. There is especially the Prince Wangsakerta manuscript. The gates are constructed based on a philosophy based on the concept of Nawa Gapura Marga Raja in the study of Pustaka Rajya Rajya I Bhumi Nusantara. This research examines the gate and identifies values and conception of it in order to produce a concept for a new Cirebon City Branding gate, through a deep historical track analysis.

The research uses qualitative inductive research methods, couched within an ethnographic approach. It employs in-depth interviews with informants, namely historians, culturalists, and palace communities, and also literature studies of ancient manuscripts, books, and journals,

It produces a conceptual design using the Cirebon religiosity, to create an idea of designing the current Cirebon City gate. This research produces design provisions to guide the elements to be used as a standardization of Cirebon gate design. The City of Cultural Heirs, is expected to provide insight into the consideration of City Branding Cirebon.

Keywords: Ancient Manuscripts, Branding, Consideration, Cirebon city Gate Design Concept.

Introduction

Cirebon City was originally a sultanate area and developed rapidly into a regency. Then it became a strategic municipality and played an important role in supporting the development of the other areas around it. It acted especially as a transportation hub between West Java and Central Java. Cirebon evolved from a prominent sultanate in West Java with an Islamic character. The Sultanate of Cirebon was established in the late 15th century AD. It is also an important base that connects the inter-island trade routes in the archipelago. The location of the

Sultanate of Cirebon is on the North coast of Java, which is the border between Central Java and West Java. This makes the Sultanate of Cirebon a busy port, as well as a "bridge" between two major cultures that blend: Javanese culture and Sundanese cultures.

Cirebon as one of the regions in West Java has a diversity of artifacts resulting from tolerance and acculturation of various cultures, religions, and even ethnic groups that have the potential as a capital of cultural wealth. One of these can be identified through the visual elements found in all artifacts such as art, music, dance and architecture. Not only the concept of tolerance is so great, but Cirebon with the characteristics of coastal areas contribute to an approach to cultural values that are then internalized in the daily behavior patterns of its people.

Cirebon, as one of the cities, certainly did not appear suddenly, but through a long process. Therefore, it is very likely that many factors influenced it and caused Cirebon to emerge as a city with distinctive characteristics. Physically, it is apparent that the growth of Cirebon is very natural, and that environmental and cultural conditions are very influential on the morphology of the city. Cirebon is not a city like Jakarta, Semarang, or Surabaya, which grew up largely designed by the Dutch Colonial administration. Long before the Dutch came, the city of Cirebon already existed, as the center of the Islamic Kingdom of West Java.

There are many diverse visual elements among all the different gate shapes found in the city of Cirebon, especially at the entrance to the city. This produces a perception of diversity. Visual meaning that arises is used as a reference for the design of urban identity: even the value of a city. During this time, the value and identity of the city of Cirebon experienced differences in its interpretations. Identity of a city does not arise in the sense of similarity present in the objects with the others. Instead, it refers to the individual meaning that reflects its difference with the other objects that identifies it as a separate entity. According to Lynch (1960), urban identity is a mental image formed from the rhythms of a particular place that reflects time or sense of time, which is cultivated from within by the socio-cultural activities of the people of the city itself.

Various forms of gates can be seen in the Cirebon City area which contribute to the image of the city causing multiple interpretations in the community. Both the people of Cirebon and the people outside Cirebon interpret visual identity and value of the city of Cirebon differently. In fact, there are differences in the interpretations when applying to the form of design. It is interesting to study further about the ancient script through the ancient gate as a consideration of the city for Branding: This could help identify visual identity, value, and the image of the city of Cirebon proper, so that visualization of the identity of Cirebon can be established.

Needless to say, Cirebon is a city of cultural heritage with a very strong historical background, and there are many historical and cultural artifacts. Identity of the city of Cirebon is diverse and has not been created as a whole. Moreover, there is no city gate that also functions as a new landmark of Cirebon City, in creating an image of a city with cultural heritage. Nevertheless, there is no clear direction to generate a concept for the planning and design of a new gate design model for the city of Cirebon, that can sustain the identity of the city.

Fig. 1: Cirebon City Gate (a). City boundary gate from Brebes (b). City boundary gate from Majalengka (c). City boundary gate from Indramayu direction.

Source: Author, 2019

This research examines the issue of identity and the role of the gates in its making. In this context, it poses the following questions

1. How can the cultural and historical values contained in the Nawa Gapura Marga Raja object in the copy of the Pangeran Wangsakerta manuscript be used as a reference as a basic conception for designing the entrance gate to Cirebon City?
2. What are the causes of inconsistencies in several entrance gate designs to Cirebon City, both in terms of years of power and dominant ruling groups?
3. How to design a model for the entrance gate to Cirebon City as a visual identity for the city, based on the Nawa Gapura Marga Raja object written in a copy of the ancient Prince Wangsakerta manuscript?

The aim of this research is to explore the meanings, values, and visual conceptions in the Nawa Gapura Marga Raja found in the manuscript of Pangeran Wangsakerta. Its objectives are:

- To identify the factors that gives rise to as well as cause inconsistencies in the design of the Cirebon City gate.
- To produce a new gate design model for the city of Cirebon bases on the manuscript of Pangeran Wangsakerta

Theoretical Framework
Culture

Culture is defined as the ideas, beliefs, customs and social behavior of a particular person or a society. It is intangible. Tradition is one of the manifestations of culture. It is the custom or belief inherited from the ancestors and passed down to the future generations (Srivastava, Bijay and Das, 2023). According Peursen Van (1998), culture is defined as the manifestation of the life of every person or a group of people.

According to Rai (2023), architecture and planning are tools which produce expressions of culture and social settings. Vernacular Architecture is defined as the architecture, which is indigenous to the location, sensitive to climate, and the use of local materials, and arise from the culture of the place (Srivastava, Bijay and Das, 2023). Invariably, vernacular architecture produces inert natural expressions of a society by reflecting its culture and social settings. Such expressions are guided by the urban elements a city produces. As Lynch (1960) says, in designing the physical elements of the city, such urban elements must have the following characteristics.

1. Unity of form to achieve dominance over the surrounding environment.
2. Contrast of form to achieve uniqueness and difference from those around it so that it stands out.
3. Contextual clarity with the background of all existing buildings in the neighborhood.
4. A strategic place so that it is easier to see and reach.
5. Forwarding sequence in order to achieve a unit of meaning.
6. Special or unique details to make it exclusive.

In addition to the physical elements that affect the soul and image captured by the viewer, there is still something else that becomes a benchmark for success in the process of iconizing an architectural object. This is its role in the lives of the people around it (Susilohadi, Soemardiono and Kharismawan, 2014:20).

Identity also requires specification of the concept of "society". Among the many traditions of research on identity, two rather different strands of closely related Identity theories have come into being. The first, reflected in the work of Stryker and colleagues, focuses on the interconnectedness of social structure and identity. The second, reflected in the work of Burke and colleagues, focuses on the internal self-verification process. The relationship between

social structure and identity influences the self-verification process, while the self-verification process creates and maintains the social structure (Stryker and Burke, 2000).

Generally, it is impossible for a value to emerge if it is not supported by factors that make the value itself, including identity. The value of a city, according to Lynch, is what exactly defines the shape of a city and what it means to the people who live there. In this case, urban settings can make an image/value of a city more vivid and memorable for the city dwellers. They can also create the five elements that form the value of the city which Lynch (1960) articulated: paths, edges, districts, nodes and landmarks.

Often, a visual identity system of a city involves public information symbols with design expressions as signs, urban identity, and sign graphics. In most cities, these are English language is commonly used, and there is no uniform definition of them. People treat them as being constituted of only sign characters. However, they realize that it is more than a set of symbols but covers the existing environment, which is equipped with unique regional concepts, special individual functions as well and representative forms (Zhang, 2016).

Identity of a city is thus not suddenly built but is formed by itself. In fact, city identity is formed from the understanding and meaning of the "image" of something that exists or has existed/attached to the city or the recognition of physical objects (buildings and other physical elements) and non-physical objects (social activities) that are formed over time. According to Amar (2009), the historical aspect and the recognition of image captured by the city residents become important in the meaning of city identity or regional image.

City gates play a role in the construction of an urban identity. According to oxford dictionary, the definition of a gate is that it is "a hinged barrier used to close an opening in a wall, fence or hedge". However, a city gate, in the national cultural philosophy is the main gate or entrance boundary of an area that illustrates the identity/characteristics of that area. As Astuti and Rahayu (2021) says, such a gate can also be an aesthetic icon for the area and can be a part of the identity of a city.

City Gates

According Pattymahu (2016), Kenzo Tange places identity of a city in environmental elements including the city gates, city corridors, and city halls. A city gate is a gate that marks someone entering or leaving a "territory". It is a marker or landmark that indicates that someone is entering a different area of the atmosphere, following what Kevin Lynch said, that the content of the image of the city is a reference. City corridor is the main route to the heart of an area, in the form of a circulation path enclosed by a row of buildings along the sides of the road.

City corridors generally have a distinctive character. City hall is the center or heart of an area. It can be in the form of nodes or landmarks. City branding initiatives should take these into account and propose innovative solutions including city gates if relevant that make most of the inherent values of a built-environment. As Nursanty et al. (2023) says, vernacular architecture could be an important contribution to these productions.

In vernacular productions of urban spaces and places, manuscripts can often play a role in defining how the elements are built and how they are conceptualized. Manuscripts are relics in the form of handwriting that contain various aspects of life, such as social, political, economic, religious, cultural, language, and literary issues are expressed. For example, Tedi Permadi presents Nusantara manuscripts and various aspects that accompany them. According to Siti Baroroh (1985), when viewed from the nature of its disclosure, it can be said that most of their contents refer to historical, didactic, religious and belletristic properties.

Thus, there is a clear relationship between what is contained in manuscripts and the ways in which the concepts of producing urban elements can be conceived. City gates therefore can justifiably be imagined within the intellectual complexities present in the manuscripts.

Review of Literature

There is much research that deal with this issue of identity, urban elements and city branding. According to Susilohadi (2014), there are two concepts in designing a landmark based on broader categories: macro and micro concepts. They say that uniqueness and privilege

are important things that must be invested to get attention. The image resulting from such uniqueness will create a feature that will differentiate it from the others: invest identity.

Architecture is one way to create images in a city, presenting a 'visual orientation point' or a landmark. In the case of Indonesia, the iconization of the Surabaya Tower could be used as a benchmark in determining the success of its presence. The Surabaya Tower design concept was produced by first formulating the exact criteria. Thus, it can be concluded that the image created in the design of a landmark is no longer the only factor to be considered. Another issue that raises how a landmark 'works' and produces results for the place where it is located is the necessity of iconization.

According Suparwoko (2017), design structure of city gates in Yogyakarta focuses on cultural messages. The city gates of Yogyakarta's urban areas are commercial, not presenting the potential associated with cultural heritage and identity. However, according to Amar (2009), the development of cities in Indonesia tends to lose its identity. This is due to several phenomena, among others: the occurrence of an increase in the acceleration of changes in urban spaces systematically and very pragmatically resulting in the decline in the quality of the city environment; the occurrence of generalization and uniformity of the form of development and visual city, so that the city is increasingly foreign to the community, especially in recognizing and exploring the potential of identity to meet their needs. City developments often focus more on the consideration of physical and economic aspects, and tends to ignore the local socio-cultural and historical values of the city.

Lynch (1960) discusses the appearance of the city, whether this appearance is important, and can be changed. As he says, the city landscape, among many things, is also something to be seen, remembered and enjoyed. Giving visual form to cities is a special design problem, and a fairly new one. According to Jameel and Hussien (2023), city branding serves not only like a marketing logo, but also like a planned governmental view. It forms the scope where the native inhabitants and visitors live. A brand confirms and recreates the realization of a native personality for both the residents and the foreigners.

According to Nursanty et al. (2023) cultural values embedded in Indonesian vernacular architecture can reveal their significance in shaping the cultural identity of the region. Adaptable solutions and strategies he proposed to address the preservation challenges and promote vernacular architecture include taking advantage of opportunities presented by city branding. She argues that by embracing vernacular architecture and its cultural significance, Indonesia can uphold its unique legacy, draw tourists seeking genuine cultural experiences, and create a distinct and recognizable identity for its cities. This holistic approach could support sustainable development, preserve cultural heritage, and foster pride among the residents and the visitors.

Research Methodology

This study uses a qualitative research methodology, with a historical approach through the understanding of ancient manuscripts to find a philosophical foundation. Data collection uses ethnographic methods: in-depth interviews and questionnaires administered among the palace community, cultural experts, government and the Cirebon community. It also examines literature.

Subsequently, it implements a conceptual design process, using a spiritual approach. This is based on Dwi Tunggal concept approach to Cirebon Palace: Ulama-Umaro, Sultan as a religious spiritual center and Sultan as the center of government power. This treats the Palace as the center of culture. Cirebon culture is employed to produce a consideration of a new gate design model of Cirebon as a cultural heritage city.

The manuscripts examined in this study is Prince Wangsakerta's manuscript titled Pustaka Rajya Rajya i Bhumi Nusantara, Purwaka Caruban Nagari and the ancient gate artifact Nawa Gapura Marga Raja.

The process of analyzing the object of research is carried out in three (3) stages.

The first is the process of subjectivity analysis, objectivity analysis, and metaphysical analysis. Data collection process involves qualitatively observing various activities and events. Interviews were conducted using a strict and formal structure, with experts such as the palace community, cultural experts, historians, government officials and the people of Cirebon. This means that the information collected has a depth that can be accounted for.
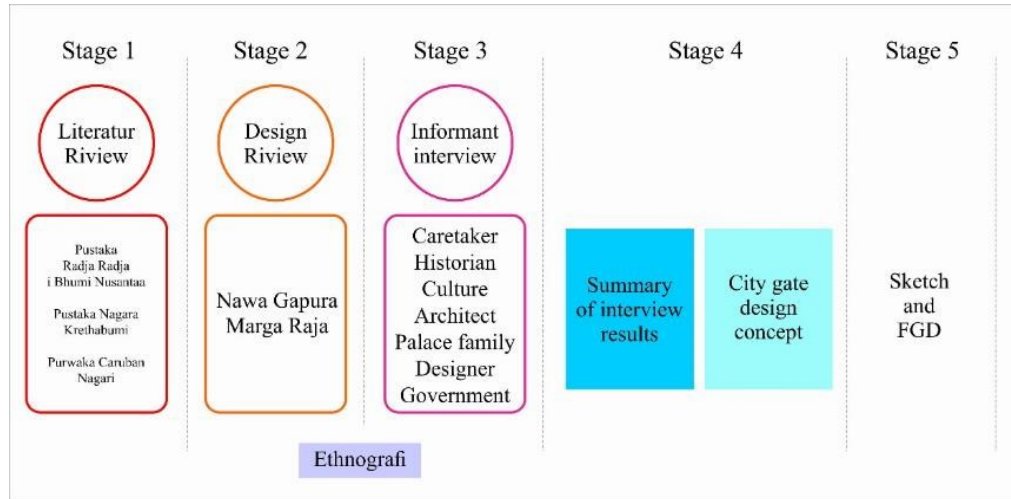

Fig. 4: Outline of the Method
Source: Authors

Case Study: Nawa Gapura Marga Raja

Karatuan Singhapura is the forerunner of the development of the kingdom in Cirebon. It is proven that the founders of Cirebon are direct descendants of Karatuan Singhapura, which is none other than the expansion of the kingdom of Galuh and Padjadjaran. Pangeran Cakrabuana, who was the first son of Prabu Siliwangi of Padjadjaran and Nyai Subang Larang of Singhapura, had a major role in establishing the Islamic Kingdom of Cirebon, including building the Pakungwati Palace, which was the forerunner of the Kasepuhan Palace. In 1677 AD, the fifth Sultan of Keraton Kasepuhan, Panembahan Girilaya, with the approval of his first and second sons, as well as the Sultan of Banten, commissioned his third son, Pangeran Wangsakerta, to compile a historical account of the development of the kingdoms in the archipelago.

In carrying out the noble task from his father, Pangeran Wangsakerta together with Attorney Pipitu, carried out this gotrasawala activity. In addition, Prince Wangsakerta also initiated building a gate to welcome the envoys of the kingdoms. The building was named Nawa Gapura Marga Raja or Lawang Sanga which means nine gates for the king's envoys.

The architectural concept of this building is influenced by the values of a very strong Islamic ideology, mixed with Hindu, Buddhist, European, and Chinese concepts. The building structure and roof are in the style of Hindu-Buddhist joglo, with thick walls in the style of European Portuguese architecture. Foundations, horses, and supporting visual elements were in the Chinese style, and the number of nine gates which are closely related to the concept of Islam (Wali Sanga), also plays a role in the process of developing the cultural traditions of the Cirebon community. One of this is hybrid culture.

This building is outside the palace area. Thus, the building is included in the profane sphere because the Palace is a sacred area for the people of Cirebon. Even though it is in a profane area, Nawa Gapura Marga Raja, is still considered sacred by the people of Cirebon, especially the surrounding community. This is because it contains noble values, the result of the acculturation of religion and culture at that time, including hybrid cultural values: togetherness, respect, as well as symbolic values related to the traditional culture of the Cirebon community when dealing with the Creator. These are the core teachings of Sufism, which

describes the divine emanation that forms transcendent values; 1) repentance, 2) patience, 3) kefakiran, 4) zuhud, 4) taqwa, 6) tawaqal, 7) mahabah, 8) makrifat and 9) ikhlas/ridho.

The summary of the analysis in the form of the findings, the results of the interviews, and reading literature related to the Gate or Nawa Gapura Marga Raja, Manuscripts, and Cirebon culture are as follows.

1. That the Nawa Gapura Marga Raja was originally thought to have been built in the 15th century, along with the Pakungwati Palace and the Pajalgrahan mosque, but in 1677 AD, by Prince Wangsakerta denovated to deal with Gotrasawala activities. Initially, its function was not limited to the gate or entrance to the Palace, but also as a fortress and Syahbandar.
2. Nawa Gapura Marga Raja was influenced by three major cultures: Hinduism, Buddhism/Tionghoda, and Islam. The concept of the Nawa Gapura Marga Raja building is a profane area which is the outer part of the sacred area (Palace). Thus, it is very simple: minimal visible elements, motifs, and even forms of ornamentation, but has a very noble value and essence.
4. The concept of thickness in this building is not influenced by the concept of European architecture but rather adapts to the conditions of the area at that time (riverside).
8. The cultural concept of the Cirebon Community is Dignity Nine, which is the development of Dignity Seven.
10. The axis or epicenter of Cirebon is not in the Palace or in the Sunan Gunung Jati Cemetery Complex, but directly transcendent leads to the Creator (Illahiyah).

History of the Cirebon City

The term Cirebon is "kirata-bas" a (folks etymology) derived from Cirebon. Ci is Sundanese, meaning water and "rebon", a type of small shrimp, which is an ingredient for making shrimp paste. This is related to the fact that Cirebon has always been a producer of shrimp and shrimp paste, which are abundant and of good quality for export. There is even an old man who gave information that the word Grage was said to come from Glagi, which is the name of dried shrimp as an ingredient of shrimp paste. Carbon was called Puser Jagat by the saints, a country located in the middle of Java .

According to Atja (1986), in 1302 Java/1389 AD, Cirebon was called "Caruban Larang". Caruban-Larang consists of Caruban Pantai (Coastal) and Caruban-Girang. The city was called Pesambangan (Astana Gunung-Jati complex now) along with its harbor called Muhara Jati (Konda base east of Mount Jati now). While Caruban-Girang was only a slightly crowded place, the city was called Wanagiri (Wanasaba now). Both Caruban-Larang and Caruban-Girang were subordinate to the Pajajaran Kingdom, which was also controlled by the Raja-Galuh Kingdom west of Cirebon.

According to Naskah Purwaka Caruban Nagari, before the establishment of the Kingdom of Cirebon, in 1373, there was a small kingdom called Karatuan Singhapura, which means "the kingdom that is in front" when viewed from the coastline. The Karatuan was founded by Prince Surawijaya Sakti, an envoy from the Kingdom of Galuh. In 1445, he died and the royal family hoped that his successor would be Prince Cakrabuana (his grandson), but he refused, and preferred to inherit wealth, as a provision to build the Pakungwati Palace with the strength of his army.

Fig. 2: Cirebon Map from Kaart van de Residentie Cheribon, 1857
Source: Australian National Library

Pustaka Rajya Rajya I Bhumi Nusantara

"Pustaka Rajya Rajya I Bhumi Nusantara", "Pustaka Nagara Kretabhumi", and "Purwaka Caruban Nagari" are some of the historical sources in the form of manuscripts containing the development of the Cirebon Kingdom, which contains various information about government, culture, social aspects, economics, and even religion. In the concept of Cirebon's value system, the method of "tarekat" is known as its philosophy. It can be seen from the activities and understanding of the Cirebon traditional community sourced from ancient manuscripts that we can still find its existence today (Erwantoro, 2012).

Nawa Gapura Marga Raja is written in the manuscript of Pangeran Wangsakerta Pustaka Rajya Rajya I Bhumi Nusantara "parwa" 1 "sarga" 1, a sentence written, in the 224th stanza, which reads,

"*awighnam astu / Swasti / Telas sinusun mwang sinerat sayampratar tan henti/ de ning pirang sang manurat sinerat ri sasakala / nawa gapura marga raja/ Eka suklapaksa / Srawana masa // * nihan ta / mangdadyakna dirga yusawastisanira sang manurat sang amaca / Sang anggeugeuh mwang sang angupakareksa pustaka /tasmat yudian hana kaluputan athawa kasasar ing serat sastreki / waraksamakna ta // mapan tan hana nusekang luput sakeng salah mwang kepwan pun*

<div align="right">Manassa, 2008</div>

Which means:

Hopefully, nothing gets in the way. Good luck. May it be safe It has been compiled and written day and night incessantly By a number of authors "Nawa gapura marga raja" (1599 saka/1677 AD) Date 1 "paro terang" "srawana" month (2 Juli), Thus may the longevity of those who write who read who save and who maintain this manuscript. So if there are errors or mistakes in this literary writing

<div align="right">Manassa, 2008</div>

Nawa Gapura Marga Raja can be denotatively interpreted as Nawa = nine /anga, Gapura = door/gate, Marga = road, Raja = King / King's messenger. So "Nawa Gapura Marga Raja" is the nine gates where the king's messenger walks.
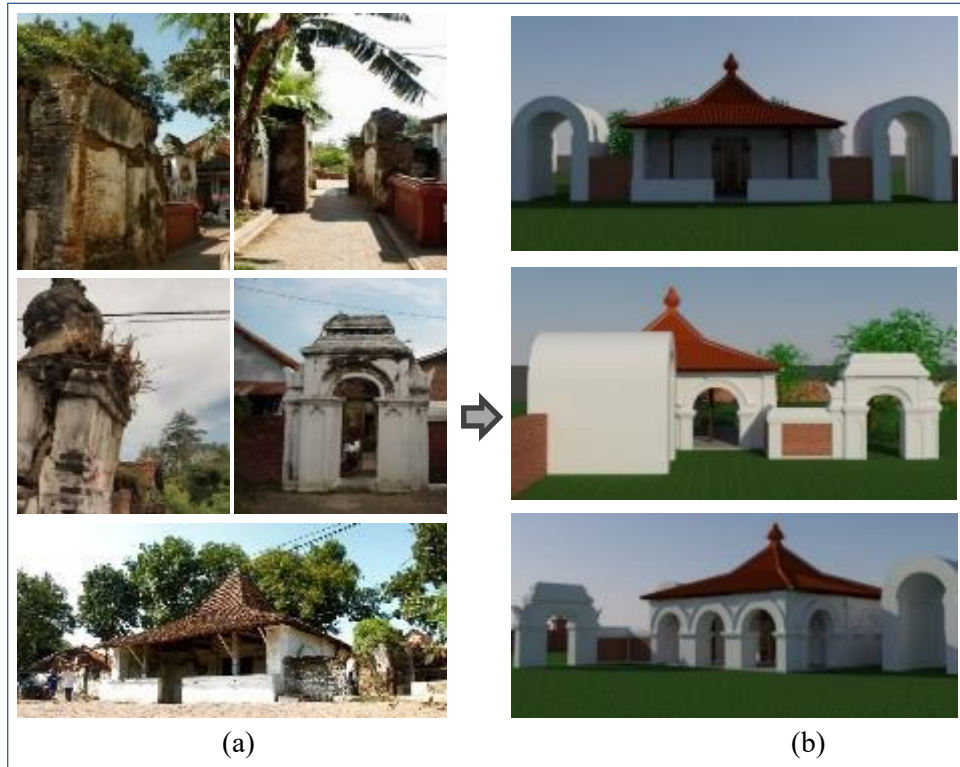
Fig. 3: a) Current condition of Nawa Gapura Marga Raja, b) Visual reconstruction
of Nawa Gapura Marga Raja in 3D, based on field data.
Source: Author's documentation, 2021

Table 1: Results of Object Analysis, Values and Ethics
Source: Authors

General	
a.	The number 9 in the dignity of Nine Nawa Gapura Marga Raja is related to the values of the Cirebon community in the form of Dignity Seven and Dignity Nine, which are written in the book Babone Patarekatan, by Prince Jakmaningrat (kaprabonan), 1. Ahadiyah/t, 2. Wahdah, 3. Wahidiyah/t, 4. Alam Arwah, 5. Alam Mistal, 6. Ajsam (subtle body), 7. Insan, (8. Kamil, 9. Kamil mukamil).
	The number 9 in Sunan Gunung Jati's burial gate The relationship between the Nawa Gapura Marga Raja and the 9 steps of the Sunan Gunung Jati burial complex, yatu: The core teaching of Tasawwuf, nawadwara = nawa gapura marga rajab illustrates divine emanation and the formation of transcendence values through 9 spiritual maqoms: (1) repentance, (2) patience, (3) poverty (fukoro illalloh), (4) zuhud, (5) taqwa, (6) tawakal, (7) mahabah, (8) makrifat and (9) ikhlas/ridlo.
	The number 9 in lawang sanga, a representation of the number of doors found in Nawa Gapura Manrga Raja, in addition to the building symbol that divides the sacred and profane areas.
	The number 9 in the door/hole of the female genitalia There is a relation between Nawa Gapura Marga Raja and Lawang Sasanga (9 doors/holes of the female genitalia), written in the book Babone Patarekatan, by Prince Jakmaningrat (Kaprabonan), namely; Lawang madi, lawang manikem, lawang wadi, lawang uyu "salamah" lawang maduning rasa "aminah", lawang gedonge rasa "Khodizah", lawang layaning rasa "fatimah", lawang kang anduewning rasa "aisyah", lawang dyangkening rasa.
	The number 9 corresponds to the number of Guardians in Java, especially Sunan Gunung Jati who was named as the Leader of the Guardians.
	The number 9 in the human body

	Nawa Gapura Marga Raja's relation with humans; Depicts 9 holes in the human body: 2 eyes, 2 ears, 2 noses, 1 mouth, 1 rectum, 1 genital.
b	The number 5, in the form of papat kalima pancer, is the basic foundation in the design of the Cirebon gate design model as a cultural heritage city.
c	In addition to being the basic structure of the gate shape, it also represents the concept of the Cirebon Tariqah in the form of the Shattārīyah Brotherhood, symbolizing the Essence, Attributes, Af'al.

Special	
a.	Gate building section
	Upper Part: There are icons of "Puspa Siva Nagalingga" as a symbol of divinity, "Iwak Jilu" as a symbol of brotherhood, mega clouds, lotus flowers, elephant trunk stilts that symbolize protection or cover, and gunungan stilts from Sufism paintings, which illustrate the spiritual aspects of Cirebon culture.
	Center Section: The taraqqi and tanazzul and sirun icons represent Islamic values in Cirebon culture. The white tiger is a symbol of commander-in-chief and courage. Sela pandan is the link between the upper and lower worlds, depicting continuity. Red brick reflects Hindu and Buddhist influences in Cirebon's history and culture.
	The Lower Part: The Wadasan icon reflects the firmness and resilience of the people of Cirebon, which is a fundamental value in Cirebon culture.
b.	The initial front of the Pakungwati Palace, when the center of the palace faced south (facing the river), but during the reign of Sunan Gunung Jati, the palace underwent development into the Kasepuhan Palace, so that the front of the palace moved to face north.
c.	Nawa Gapura Marga Raja is the front or beginning of the sacred area of the Kasepuhan Palace, giving the impression of being quiet, empty, simple, with few ornaments and visual elements, but rich in sacred value (to Illahiyah).
d.	Nawa Gapura Marga Raja is included in the Karioagung Regol gate type.
e.	Combining architectural concepts from several cultures, the joglo "kepuhan" style building shape, the roof has a main part that tapers high upwards, and the roof height is slightly higher than other roof models. (Hindu-Buddhist), thick walls adapt to environmental conditions, the concept of nine (Islam) as a philosophical foundation, as well as representations of holes in humans, horses and supporting visual elements in Chinese style.
f.	There is a relationship between Nawa Gapura Marga Raja and Lawang Gede (Keratuan Singhapura), namely that they are both ancient gates, and in function and position, both are entrances from the sea, via rivers and canals.

Planning and Designing

Planning ideas

Application of traditional architectural ideas in modern settings presents several difficulties. By showcasing the distinctive qualities of the environment and the local community's culture, vernacular architecture, in Cai's opinion, can improve a city's reputation. As opposed to that, Pardo (2023) highlights that preserving vernacular architecture poses significant challenges in the era of globalization and increasing demands for modern, comfortable dwellings (Pardo, 2023). Chang & Teo (2009) highlights that these difficulties with integrating vernacular architecture into municipal branding underscore the importance of careful planning and strategic methods. Vernacular architecture captures the essence of the culture of the local community and the originality of the surroundings, which has the potential to favorably impact a city brand, but the preservation of such buildings pose challenges. The conflicts between upholding authenticity of vernacular architecture and accommodating modern needs is brought on by the demands of globalization and the increased need for modern and comfortable living places (Nursanty et al., 2023)

Subsequently, researchers conducted a planning process using the method of determining the initial idea, identification, and initial understanding of the building to be

designed for a new gate for the Cirebon city. It involved the observation of the gates in the city of Cirebon, collecting supporting data, both ethnographic data, in the form of field observations, in-depth interviews, design reviews, and historical data, in the form of literature studies. It then analyzed the data to find keywords, and how to achieve this, general and specific things related to research. Finally, it found important needs that need to be considered in designing, and finally determining the planning concept to be made.

Determination of Initial Ideas

In this section, researchers carried out the process of determining the initial idea, based on the unrest and phenomena that occurred in the city of Cirebon: making the entrance and exit gates of Cirebon City. This is one of the visual identities that form the image of the Cirebon City, as a city of cultural inheritors, because until now, Cirebon, which is known as a city with very strong historical and cultural roots, has not reflected the concept of history and culture in its cultural artifacts. This is especially in the design of its city gate. This can be seen from the shape of the city gates at three existing points today.

Design Concept

In this section, the researcher concludes the results of data analysis into a main idea; the philosophical concept of "illahiyah" is represented in silence towards the creator, something extraordinary, something big is described with something simple. Even in the understanding of paradoxical aesthetics, that the idea of design through the approach of "finding illahiyah in silence or nothingness to find wealth or greatness". Depicted with a large, thick, majestic gate, but not with striking colors. Nawa Gapura Nuraga is a symbol of the gate of greatness and cleansing.

Design ideas

The design process employed a spiritual approach, which is a method or way of designing works or design based on the concept of the divinity of the Cirebon community. In this case, the concept of "tarekat", a path to the creator, the path to "illahiyah", which is supported by the concept of "tarekat" provide the foundation.

Design Concept

The functional concept includes the concept of relationships spaces with spatial organization.
- Determine the site plan or determine a plot of land/land that has a clear status of ownership and is ready to be planned and developed into various functions of activities (residential, commercial, industrial, government, public facilities, green open space).

  In this case, is the Cirebon City boundary in the North, or around the Kedung Pane River area (Tangkil River).

Fig. 5: Plan/footprint of the gate on the path of the Palace and Amparan Jati Mountain

Fig. 5: Detailed gate footprint plan on Keraton and Amparan Jati Mountain paths

- Space, or an area that is limited by 3 boundary elements that limit the space between floors, walls and skies. These elements are not always real and intact, but are symbolic. The outer space is a space limiting Nature which is unlimited. This is determined because, based on history, the location is in the middle between the Palace area and the Mount Amparan Jati. This is a form of respect for the Palace, placed right in the ring 3 (the entrance gate to the Cirebon royal area in the past). In accordance with the concept of the past gate, it is now used as the administrative boundary of the Cirebon City.
- The shape and appearance of the building is a manifestation of the organization of space that is the result of a thought process. The shape and appearance of the city gate is based on the concept of trinity, a concept of Cirebon community congregation based on vertical relationships and horizontal relationships among living beings and with the creator.
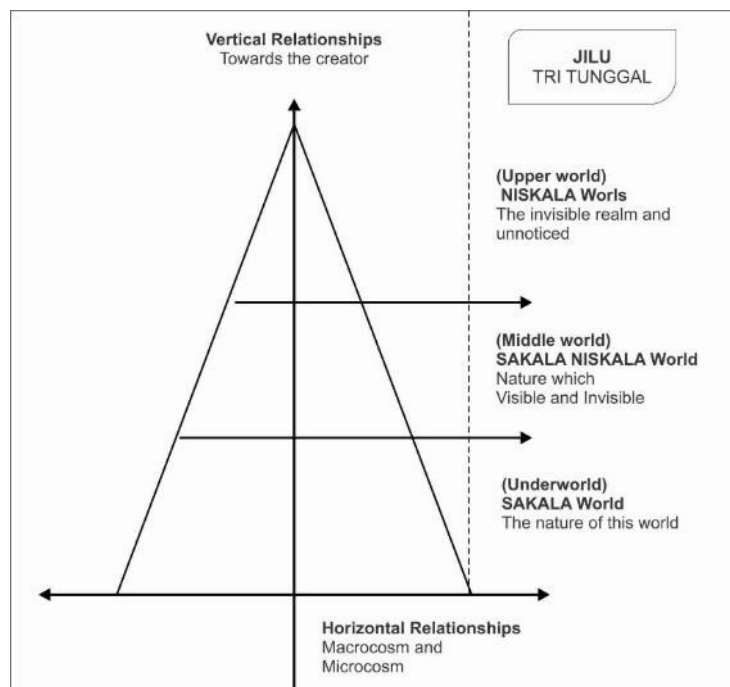

Fig. 7: Trinity's concept of gate shape and appearance

- Construction structure: These are the parts that make up the building such as foundations, roofs, walls, columns, rings, trusses, and roofs, as well as a combination of structural elements and nonstructural elements.

In accordance with the results of the analysis of the research object, this gate is certainly composed of the lower part, the middle part, and the upper part (trinity) using iron, brick, and walls which are a mixture of sand and cement. The lower part will certainly be a strong foundation with a total of four "bentar-shaped" poles with a red brick arrangement.

- Utilities, completeness, and carrying capacity that become supporting facilities for activities inside and outside the building. With this completeness, a building will produce the benefits such as comfort, health, accessibility, communication, mobility, and buildings. This gate will be customized to be a social function in a public space, a place where many people pass by doing activities with various interests.

Design transformation

- Contextual Analysis is an architectural concept used to create building designs and their aspects. This approach considers the local characteristics where the building will be established so that the design results can be sustainable with current conditions.
  In accordance with the concept of determining the site, which was chosen is the Cirebon City boundary area in the North, or around the Kedung Pane River area (Tangkil River), besides being the boundary of the city and Cirebon regency, this area is the main "pantura road" that passes through the city and Cirebon regency. It is passed by many people who pass by with various purposes, from West Java to Central Java, especially from Jakarta, Subang, and Indramayu.

Fig. 8: Location of New Cirebon City Gate

- Site Analysis: This is to find out what potentials exist on the site, so that building design can function properly and optimally.
  The position of the site was clearly chosen because the future potential is very good. Besides being a monumental building and landmark, this gate is expected to be another tourist attraction in the city of Cirebon.

Conclusions

Nawa Gapura Marga Raja recorded in the manuscript of Pustaka Rajya Rajya I Bhumi Nusantara in "parwa 1", "sargah 1", manuscript stanza 224, is the only representation of the city gate of Cirebon through Pakungwati Palace, (now Kasepuhan Palace). It represents 3 major cultures that grew and developed in Cirebon until now. The spiritual concept is a basic philosophical idea, and the physical form of the nine gates (lawang sanga) - "Nawa Gapura Marga Raja" is a symbol and boundary of power. The power referred to has a double meaning, namely

1) related to spirituality, namely 'soul power', and
2) related to the boundaries of the territory of the palace/sultanate.

In accordance with the name "Nawa Gapura Marga Raja", the power of the soul in question is explained in the "Patarekan" Manuscript:

- Nawa is taken from the sentence "babahan kang nawa sanga" which means that humans have nine holes that must be guarded (two eyes, two ears, two nostrils, mouth, genitals, and ass hole) because these holes are opportunities for the devil's temptation to enter.
- "Gapura" and/or "Nawa Gapura" which means nine holes (lawang sanga).
- "Marga Raja" which means road, "Raja" (sultan, ruler, great). In this ancient text, physically it means the way in and out of the ruler of the Cirebon palace, and spiritually it means the great way, namely the hardest and greatest battle is the battle against lust. Lust is caused by entry through the spirituality of "nawa sanga" (the nine holes in humans).

Factors that can cause inconsistencies in the design of the entrance gate of the city of Cirebon, among others are:

- Lack of understanding and strong commitment to the culture and history of Cirebon.
- Designers or architects prefer to apply universal design standards rather than adjusting to the cultural and historical context of Cirebon.
- Limited funds and resources, in some cases, limited funds and resources can affect the quality and consistency of city gate design.
- Design is forced to be done with a limited budget, thus not paying attention to important elements that need to be applied.
- Lack of coordination between parties:
- Inconsistencies in city gateway design can also occur due to a lack of coordination between parties, such as between designers, government, and local communities.

To overcome inconsistencies in the design of the city gate, it is necessary to have design provisions such as some guiding elements or considerations that can be used as standardization of the design of city branding products. This in this case are the guiding elements/ considerations of standardization of the design of city branding design with the identity of Cirebon as the City of Cultural Heirs. The application of design that adapts to the local context, good coordination between parties, and adequate resources results in the final.

The idea of designing a new gate model for the city of Cirebon as a consideration for city branding using the Cirebon cultural spirituality approach can be done by referring to the traditional values and culture of Cirebon that are strong and influential in the local community. The city gate design model will feature design and architectural elements that represent the richness of Cirebon culture, such as typical motifs, traditional colors, and local materials. The spirituality approach is applied by incorporating symbolic elements that represent the spiritual values of the local community. This can be done by displaying visual elements of batik, architecture, religious symbols, or traditional paintings that reflect the beliefs of the community. The design of the city gate will create an atmosphere that is spiritual and respectful of local cultural values, thus strengthening Cirebon's visual identity and increasing the community's sense of pride in its culture. The design will also provide a motivating and spiritually uplifting experience for tourists visiting Cirebon.

In connection with the axiological stage, and its implications in the era of globalization of science and media technology facilities, academic competence as an agent of change is required to be able to understand and apply developing problems and be inclusive of interdisciplinary literacy skills that are relevant according to current developments. These include interdisciplinary issues between the scientific fields of Design, with the specifications of Visual Communication Design.

The object of this research is related to the field of cultural and historical artifacts, as well as the results of its physical implementation related to the field of landscape and urban planning. All of these interdisciplinary objects can be combined into one research study through

visual literacy skills which can then be used as guiding elements for designing City Branding elements that are relevant, have thematic content, and represent the noble cultural values that are adhered to.

Following is a description of the aesthetic concept of Cirebon's new gate based on the philosophical values contained, as a consideration for city branding and the design model for Cirebon's new gate as a cultural heritage city:

- Djilu: Taken from the symbol of the iwak telu sirah sinunggal in the Cirebon Patarekan Manuscript. Iwak telu sirah sinunggal means three fish with one head. Djilu is a three-part concept or structural pattern: The gate structure which is divided into three parts depicts the concept of the upper world, middle world, and underworld. The head represents the upper world, the body represents the middle world, and the legs represent the underworld. This reflects the concept of cosmology which involves three levels of reality in Cirebon culture. The Djilu or trinity pattern, in the Cirebon "tarekat" concept, consists of the concepts of asthma, nature, and "af'al". These three concepts manifest in the form of substance. The substance of the spiritual values or cultural teachings of the palace community can be used as indicators and guiding elements in designing city branding products through the design model for Cirebon's new gate as a cultural heritage city.
- Asma (naming concept):
  The concept of name or what is visible, in the form of object names, shapes, and colors.
  The city gate is the result of design.
  Gapura Nuraga is the name of Cirebon's new gate design model
  Lawang Kori, is a gate shape where the two sides are united/connected by the head or crown of the gate).

This means that when designing the shape of a new gate in the future, one can consider things related to good or relevant meanings, especially in naming its spirituality.

- b. Sifat (characteristic):
  The philosophical concept tied to the object provides a symbol of philosophy, that the spirituality of design is like the nature of pleasure, joy, and happiness.
  The characterization of the term "Lawang sanga", the concept of nine h is an adoption of the ancient gate shape and the values of Cirebon society (as outlined in point 1).
  The nature of the term Caruban is intended as a meeting point of various cultural elements (mixture or acculturation of various cultural elements). The meeting and mixing of several Cirebon cultural icons. It also represents the concept of "papat kalima pancer", as the four basic foundations of the gate, which support the top, depicting the concept of papat kalima pancer. It involves four basic elements in Cirebon culture. This is a strong foundation that supports the gate structure and the spiritual values of Cirebon culture that it represents.
  The nature of the term Sirna Rasa, namely the concept of eliminating the feeling of "me", is something that truly belongs to and is from the Almighty, Allah SWT.
  The choice of white on the gate reflects purity and holiness, symbolizes holiness (mutmainah or nuraga), also represents "Jauhar Awal" -First Light-"Nur Muhammad", which will radiate, "Bang Bin Tu Lu", White is a symbol of cleanliness, sincerity, and simplicity. This gate expresses beauty in simplicity. With an elegant and minimalist shape, the gate creates a strong impression, in line with the values of simplicity in Cirebon culture.

This means that in designing the shape of the new gate in the future, one can consider things related to the meaning that characterizes it as a symbol or spirit/motivation to the people who know it.

- c. Af'Al (know by heart):
  The concept of action, implementation, and realization in the struggle for human life.
  In designing the shape of the new gate in the future, it is necessary to consider aspects

of togetherness, collaboration, accommodating, inclusive and adaptive so as to make the landscape appearance of Cirebon City more beautiful and attractive, such as:

1) location, in accordance with the concept of the past, when Cirebon was still a kingdom, and the location of the gate was adjusted to the security needs of the central government position, in this case, the new Cirebon gate is right at the administrative boundary of the district city.

2) Position, this gate is in the North and South positions, in accordance with the concept of the past of the kingdom/kingdom of Cirebon, as a concept of sacred and profane areas, as well as a tribute to the position of the past.

With this profound aesthetic concept, the new gate of Cirebon becomes not only a physical structure, but also a rich visual narrative of the city's identity, history, and culture. The gate is not only a physical entry, but also a gateway to a deeper understanding of Cirebon and its values.
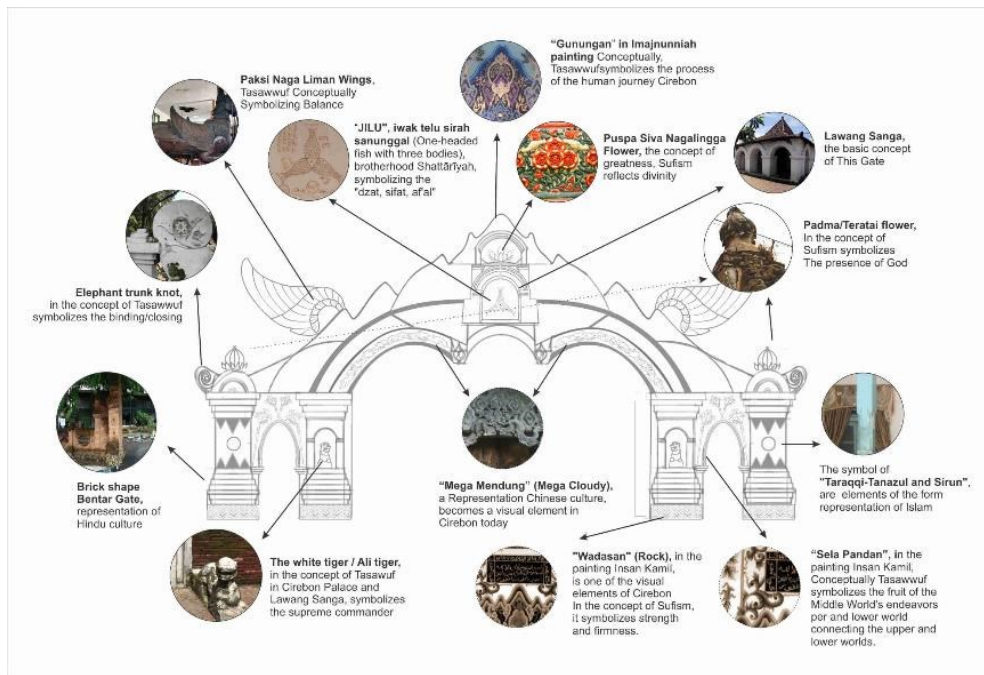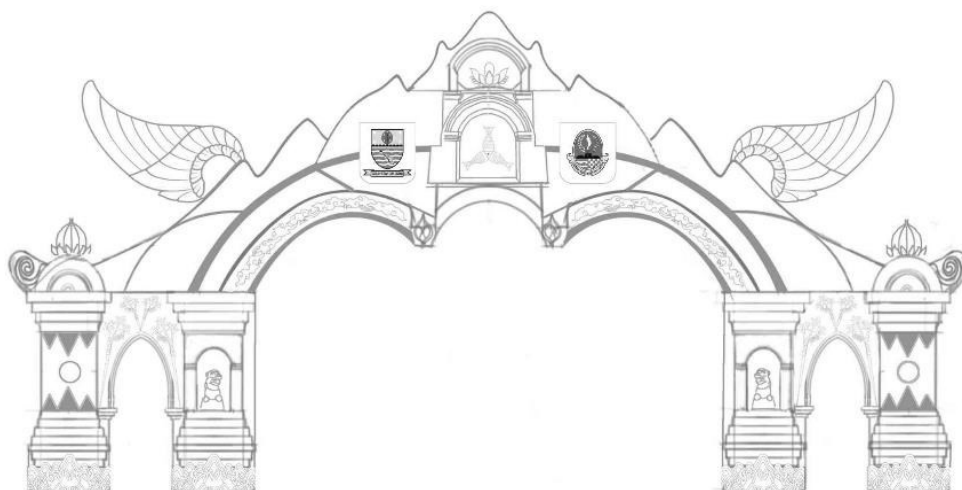

Fig. 9: Gate forming icons

Fig. 10: Design model of the new Cirebon city gate

Fig. 11: 3D Design model of the new Cirebon city gate

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