

Cultural adaptation in the form of a mosque roof in the South Konawe District of the Southeast Sulawesi Province

Adaptasi budaya pada bentuk atap masjid di Kabupaten Konawe Selatan Provinsi Sulawesi Tenggara

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Abstract

Although it is already embodied in Islamic culture, acculturation can still be traced to elements of the supporting cultures. When the religion of Islam entered into Indonesia, the original culture was not brought with them, so the previous culture was continued by Islam. When the mosque concept is embodied as a cultural product, there are various forms and various buildings involved in the mosque. Mosques located in the Middle East are different from mosques in Indonesia. The form of the roof overlaps with that taken from the roof of ancient mosques in Indonesia. The form of roof overlap at mosques in South Konawe District has been traced by the author. This study aims to identify and analyse what cultural elements affect the shape of the roof of the mosque and the form of acculturation of the cultures at the mosques in the District of South Konawe. This research was used a qualitative descriptive method. This research concluded that the architecture as part of the Hindu cultural system, Islamic mysticism, and Europe acculturate is displayed in the roof of the mosque in the District of South Konawe. The roof shape of the two-tiered or three-storey mosque (Hindu culture and the Islamic principles of Mysticism) and the roof covered with mustaks shaped like onions (European culture) was formed by the acculturation of the three cultures.

Keywords: culture; acculturation; roof form of mosque

Abstrak

Meskipun sudah terwujud dalam satu kebudayaan, namun kebudayaan hasil akulturasi masih bisa ditelusuri unsur-unsur pendukungnya. Ketika agama Islam masuk ke Indonesia kebudayaan yang asli tidak dibawa oleh mereka, sehingga kebudayaan yang ada sebelumnya masih dilanjutkan oleh agama Islam. Ketika konsep masjid diwujudkan sebagai produk budaya, muncullah berbagai bentuk dan ragam bangunan masjid. Masjid-masjid yang terletak di wilayah Timur-Tengah berbeda dengan masjid di Indonesia. Bentuk atap tumpang diambil dari atap masjid-masjid kuno di Indonesia. Bentuk atap tumpang pada masjid di Kabupaten Konawe Selatan yang ditelusuri oleh penulis berjumlah 20 masjid dari 22 masjid. Penelitian ini ditujukan untuk mengidentifikasi dan menganalisa unsur budaya apa saja yang mempengaruhi bentuk atap masjid dan bagaimana bentuk dari akulturasi budaya-budaya tersebut pada masjid-masjid di Kabupaten Konawe Selatan. Penelitian menggunakan metode kualitatif dengan tipe deskriptif. Penelitian ini menyimpulkan bahwa karya arsitektur sebagai bagian dari sistem kebudayaan Hindu, Islam Tasawuf, dan Eropa berakulturasi, sehingga terjadi dan tertampilkan dengan baik pada bentuk-bentuk atap masjid di Kabupaten Konawe Selatan. Bentuk atap masjid tumpang yang bertingkat dua atau tiga (budaya Hindu dan prinsip-prinsip Islam Tasawuf) dan di atas atap ditutupi dengan mustaka yang berbentuk seperti bawang (budaya Eropa) dibentuk oleh akulturasi dari ketiga budaya tersebut.

Kata kunci: budaya; akulturasi; bentuk atap masjid

Introduction

Our personality is determined by the acculturation that is the individual's involvement within a cultural milieu (Maran 2000). Architecture is one of the expressions of national cultural values which is derived from a given culture and customs so that it is appropriate and consistently harmonious to the adherents (Budihardjo 1996). Among the challenges in developing a national architecture which

is appropriate for the Indonesian culture is invading foreign influences which will arguably shift the local cultures (Budihardjo 1996). Acculturation etymologically means the mixing between two or more cultural entities which meet and influence each other. It occurs when a particular culture is faced with or invaded by foreign cultural elements that slowly but surely are accepted and considered to be a part of the original culture without displacing it. Despite having manifested in a particular culture, the cultural elements of the acculturated ones can be traced since the acculturation does not eliminate the original (Hakim 2011, Koentjaraningrat 2005). Furthermore, a culture in a particular place will undergo the mixing process since there is a contact with other cultures. People which are involved in this kind of interaction will influence each other (Handoko 2012). Acculturation is the internalisation of foreign cultural elements as the consequence of inter-cultural relations without eradicating the original characteristics.

The idea of cultural Islam is that it was genealogically initiated by Abdurrahman Wahid termed 'Pribumi Islam' in the 1980s. In Pribumi Islam, Islam is described as a theological normative doctrine which is accommodated into and by a particular culture. It does not change the character of the culture. The point is that there is no generalisation of Islam with the Middle Eastern culture. The generalising of Islam with the Middle Eastern culture potentially means divesting people of their cultural roots. The substance of cultural Islam is not only to avoid the polarisation between culture and religion; it is also for bridging the gap between them. Since the arrival of Islam in Indonesia, its carriers have selectively adopted the existing cultures they encountered, acculturating Islam into them, and developing Islam in different sense to the Middle East one. The early carriers of Islam have integrated Islam-ness and Indonesia-ness so that the substance of Islam has been successfully incorporated into the existing culture without displacing the original elements. It means that the values of Islam are considered to be appropriate in addition to the local customs, and it does not need to be changed according to the Arabic taste, tradition, customs and ideology. If it was altered in such a way, it would cause social turbulences such as horizontal conflicts, social disintegration, and so on. Transmitting the value of Islam into the local cultures is more important and effective instead of replacing them (Naupal 2005).

Islam in Indonesia is inseparable with the local tradition in Indonesian cultures. Like in the Middle East, particularly Saudi Arabia, Arabism and Islamism intertwine with each other as if they are undifferentiated. Furthermore, in order to understand the value of Islam, Islamic preachers in the past time were supple and wise in conveying Islam to a culturally heterogeneous society. For example, this is what the Wali Songo did in Java when they disseminated Islamic thought. Wali Songo easily transmitted the value of Islam into Javanese lives because they did not strictly bring in the Arabic culture within the Islam that they brought. Instead, they reformulated Islam according to Javanese society. It means that what they did and exemplified in relation to Islam was the Javanese customs and tradition. Islam did not strictly restrict the physical tradition, which means that Islam does not have strict principles to do with architecture. Islam provides the chance to its believers to decide if their physical choices rest on common sense (Syarah n.d.). Despite there being an instruction to build a mosque, there is no obvious explanation as to how its architectural structure should shape. So, when the mosque is manifested as a socio-cultural product, it varies both in shape and features depended on the geographical and local knowledge, and technological conditions (Haris 2010). When Islam came to Indonesia, the carriers did not bring in their own culture so Islam tended to continue with the existing culture by combining its relevant aspects with Islamic values (Sidiq 2010).

The development of the mosque in Indonesia began in the seventh century, yet it changed due to the adaptation of Hindu-Buddhist elements nine centuries later. Among its characteristic were a single pole building, and a shielded and multilevel roof which meant the higher the roof, the higher its sanctity. In Java, the Hindu-Buddhist-like building became the Islamic house of worship. Its features are mostly similar to Hindu temples. It exemplified and simultaneously confirmed that the basic principle of the development of the mosque in Indonesia was Islamised existing cultures (Tjahjana 2013). The mosque is a unique building, symbolising Islam and the heterogeneity of Indonesian societies. Apparently, Indonesian mosques look different from the ones in the Middle East. The

roof of Indonesian ancient mosques does not look like an Arabic dome. Instead, it adopted the rooftop roof, or the double level roof as in (the Agung Mosque Cirebon), Quadra (Kedato Mosque, Ternate), and Penta (Agung Mosque Banten). The rooftop model of the Indonesian ancient mosques is considerably taken from the Meru shape during the Hindu era in Java. It seems relevant because before the coming of Islam to the Indonesian archipelago, people, particularly in Java, followed Hinduism and Buddhism, and their material culture remained. The building structure of the Agung Kudus mosque's tower, for instance, shares similarities with the Kulkul Building in Bali and a Hindu temple in East Java (As'ad 2013).

Despite the similarities in the general roof model, it can be observed in the details that one can describe the particularity and locality of each area by the mosque located in it. In Java, the roof has the form of *tajuk* or *limasan* while in Minangkabau, it is shaped *bergonjong* like the Minangkabau traditional house. The roof of Lombok ancient mosques such as Rambitan, Pujud, and Bayan are structured steeply to ensure that rainwater can fall down quickly so that the leaf-made roof will last longer. A similar model can also be found in several ancient mosques in West Sumatera, Kalimantan, and Ternate. This is due to being the result of cultural adaptations to the tropical climate with a high rain temperature. The rooftop model is also associated with the survival of the *Meru*, which has nothing to do with Islam, like the *Meru* in Bali. Thus, it seems that the rooftop model in Javanese mosques gained the *Meru* model from the Hindu-Buddhism era. The rooftop model may be the result of the development of two cultural elements. This includes the roof of the temple, which is basically square and multilevel with the top being a stupa which sometimes looks like an open umbrella. In addition to balancing this with the main building of the mosque which is a particularly large area, the rooftop model can promote air circulation through the aperture so that it can maintain coolness and comfortability inside the building.

To prevent corrosion, the rooftop is covered with *kemuncak* which can have different names such as *mustaka* or *memolo* (Java), *gegontongan* (Banten), *katabah* (South Sulawesi), or *pungki* (Lombok). It is made up of burned soil, porcelain, wood, *karas* stone, iron, copper, or as on the Agung mosque of Surakarta, gold. In Javanese tradition, the *mustaka* is construed as the symbol of the Mahameru mount. Several understand it, and it is usually odd in number related to Islamic concepts such as the Five Principles (*Rukun Islam*) of *iman*, *ihsan* or *syariat*, *tarekat*, *ma'rifat*, and *hakikat* in the Islamic structure of piety. In further developments, the *mustaka* featured the elements of a star and moon as symbols of *da'wah* (Haris 2010). The *kubah* rooftop model (the convexly curved design) emerged as one of the features of Indonesian mosques. *Kubah* originally does not derive from Islamic architecture. This is due to the Islamic tenets not teaching clearly on the specific material culture, or that Islam does not obviously determine any specific architectural design. Islam gives the chance for its adherents to choose their physical as well as architectural form, according to their common sense. The feature of *kubah* has been developed for hundreds of years by many different groups all over the world. The historical line of the form of *kubah* and its function is very vast and has various meaning, even if it has become the semiotic symbol of a particular religion, culture, and civilization. At the certain level, it is tricky to distinguish among the Islamic, Christian, Jewish, or Pagan *Kubah* due to the fact that the tradition goes back to Ancient Rome, and evolved ever since. The coming of Europeans to Indonesia has influenced local social life. It can be seen in the main gate of the Kauman Mosque of Semarang, which has a curvy model like a *waru* leaf and contains a Persian architectural model (Sidiq 2011).

The mosque is thus a cultural product which is strongly related to the local system of ideas and social activity (Yunianti 2015). As for the cultural product, it is not static. Instead, it is dynamic following the development of society (Istanto 2003). In each region, the mosque has differences and architecturally has its own particular character (Sofyan 2015). This also can be seen in the Konawe Selatan Regency. Among the 22 mosques, there are 20 levels of the rooftop model of the mosque in Konawe Selatan alone. It urges us to discuss what cultural elements influence this model and how acculturation occurs and affects the mosques of Konawe Selatan. This research study aims to investigate these questions.

Research Method

This research used a qualitative-descriptive method to understand the acculturation process and its impact on mosque architectural design. The area of research has been narrowed down into several sub-districts including Lainea, Laeya, Punggaluku, Wolasi, and Konda. They were chosen due to the architecture in that most of the mosques follow the multilevel-rooftop model covered with a *mustaka* on top. Data was derived from field observations where the authors observed the model of the mosques, and also literature studies to obtain the information on the acculturation related to Islamic, Hindu, Tasawwuf and European culture and its influence on mosque design. The data was analysed using the tabulation technique and the narrative-descriptive model.

Results and Discussion

Culture of Indonesia

Approximately 300 ethnic groups exist within Indonesian territory and each has a different cultural expression. Each ethnic group has been influenced by foreign cultures such as that of India, Arabia, China and Europe, including other local ones, like Malay (Soliha 2010). The cultural diversity of Indonesia is formed by such processes as the coming of foreign migrants to Nusantara and their development during their stay. The migrants come predominantly from China, India, Arabia, and Europe, so this acculturation results in human as well as cultural diversity in Indonesia (Safitri 2015). In the past, the cultural features of Indonesia have been influenced by the Hindu, Islamic, and European cultures (Koentjaraningrat 2005).

Hindu culture in the mosque appearance: Micro and macro cosmos

The universe began with the egg of Brahma, who stood on his own and grew to be our current world. This egg is divided into two; the upper which represents the sky and the lower one that is our earth (Budihardjo 2005). Previously, architecture was not for an aesthetic purpose, but was build for utility to support the human life cosmically (Mangunwijaya 2009). According to Hindu philosophers, all power which exists in the universe can also be found in humans. The human and universe are not two different entities, but they, instead, are united (Taqwin 2009). Based on the religious point of view, what ensures the success of human behaviour is the imitation of cosmogony, which means that the first living world must be reincarnated (Dewi 2003). The ancient people divided the world into three levels through the concept of Tribuwana, consisting of the upper (the heaven-world), the middle where humans live and the lower (the world of death). Our living environmental layout must reflect the order of the universe. The micro cosmos has to describe the macro one. Housing and buildings which are influenced by the Hindu philosophy always consist of three main layers. The first one is the vast layer which describes the humans with all of their desires named *Kamadatu*. The second one is called *Rupadatu*, located on top of the *Kamadatu*, which shows a world where humans are shackled by secularity. The third layer is named *Arupadatu* which describes the real consciousness which is also shapeless. A Hindu traditional house also consists of three *datu*, including the floor as the *Kamadatu*, the poles and wall as the *Rupadatu*, and the roof as *Arupadatu* (Mangunwijaya 2009).

The word *kopula* is taken from an uncommon language which means the long, originally from the big world (macro cosmos). It consists of 1) the Brahma egg which is divided into the upper and lower world; 2) there is an intercourse between the upper and lower worlds, so there is the middle world. The upper world is the metaphor for the *arupadatu*, the heavenly world, the head of the human, and holiness while the middle is for *the rupadatu*, the less holy world, and is described as the human body. The lower world is *kamadatu* which means not holy at all, the description of the subordinate, a symbol of disease described as the human foot. Furthermore, our ancestors always illustrate the macro cosmos in the micro one. The micro world is also called a replication of the macro one. The micro cosmos is aligned with the macro one and is symbolised as a) mountain; b) pole, obelisk, *asila* and *lingga*; c) the combination between the mountain and the obelisk which are called *poros* (like a

pagoda and ziggurat); d) the front gate; e) stupa; h) the umbrella looks-like formation; i) *tumpang*; j) roof of the house; k) the horizontal pattern in the backroom of the house; l) human head and m) the vertical patten of the roof. The macro cosmos in the middle area is likened to the micro cosmos, like in the building pattern and human body. The house is divided into the three *datu* (Figure 1).

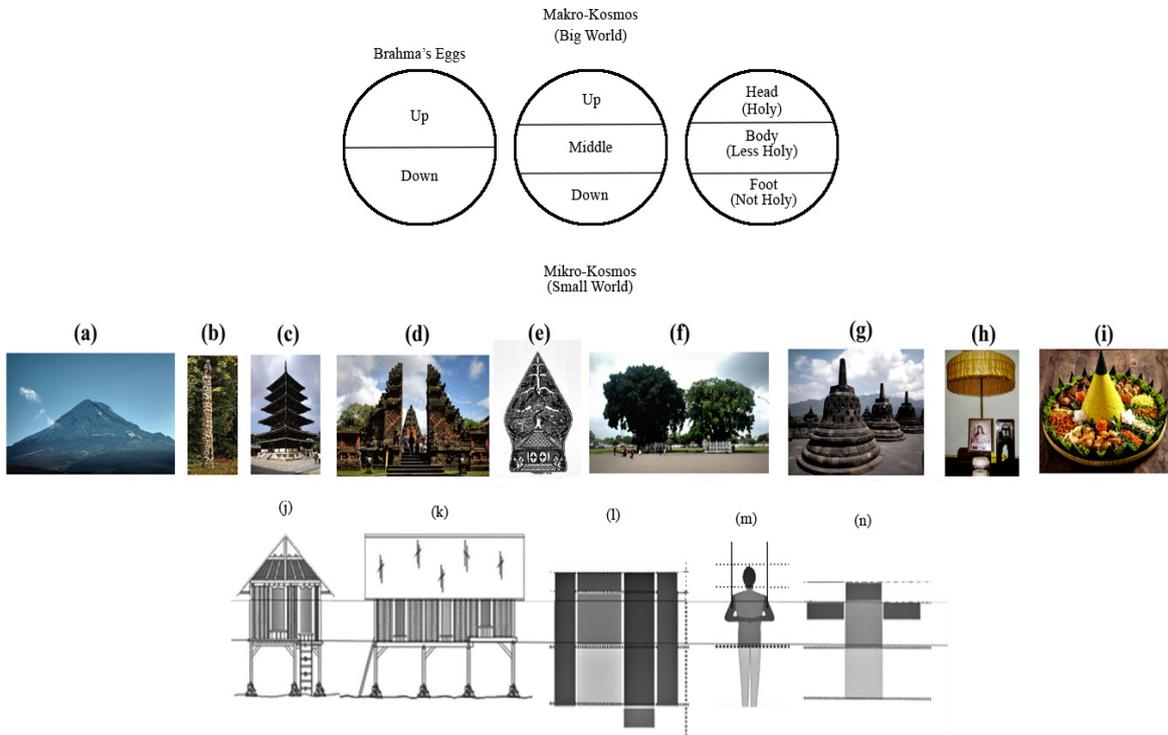


Figure 1.
Kopula architecture

Islamic culture on the mosque's roof: Principles on the Tassawuf in Islam

Tassawuf is defined as the chain with each of its elements linked like stairs. The people who want to be *Sufi* have to begin with cleaning up their soul so that they can be one who will always be with Allah. The *Sufi* study this method to uncover its secrets. They usually talk about pleasure and yearning, fear and hope, love and emotion, existing, temporal and eternal, the beginning and the ending. They look for divinity and love wherever they can find it. They learn about the temporal condition, which is the highest level that can be reached by Al Murid. They can uncover the Al-Hijab and go up to the level of emanation and inspiration. By then, they have the basics of a unity with Allah, which is considered to be the end of the *tasawwuf* (Madkour 2002). The spiritual way to experience this specific religiosity is called *tawassuf*. The first principle in *tasawwuf* is the single form (wihdah al-wujud). It influences not only the person's way of life but also their art, including the architecture. *Syari'at*, *tarekat*, *ma'rifat* and *hakikat* are among the four elements of *tasawwuf* (Fanani 2009). *Syari'atis* called the first attitude that must be accomplished by ordinary people. Furthermore, *tarekat* is usually understood as the particular attitude in the approaching process. *Ma'rifat* is the symbol of the approach to the top (God) while *Hakikat* is called the search for the throne of God (Nurhan 1995).

Syariat, *tarekat*, *ma'rifat*, and *hakikata* are the four principles of *tasawwuf* which are united in the tenets of *ahwal* and *maqomat*. This sufistic approach can be described in the cone diagram in which the top corner represents the throne of the God while the centre point of the circle becomes the projection of the cone's peak. If the peak of the cone is the essence of the truth that is sought and the centre of the circle is the projection, then the stages of this projection line rise up to God's throne.

In the Sufi tradition, this is called *ma'rifat*. By then, the practice of purification in order to get closer to the God is completed in term of its understanding of *tasawwuf*, with *ihwal* as the departure point, passing the *syari'at*, *tarekat*, and *ma'rifat* to reach each *maqomat*, and then finding and uniting with *hakikat*. If it is transformed into a material manifestation with the possibility of it being constructed, then it will result in the simplification from the cone design to the pyramid of spiritual essence.

In the pyramid-model diagram, it can be described as the steps of spiritual achievement according to the concept of *ahwal* and *maqomat*. The number of spiritual levels in the *ahwal* and *maqomat* conception varies depending on the existing *Sufi* group that they follow. Generally, there are approximately forty levels with from three up to seven steps. These are the steps which the architectural concept refers to, including the form of the mass building and the hierarchy of the vertical and horizontal space. For one who looks for the 'truth', the mass cluster of the mosque, both single and multiple, will be looked at as the gradual steps toward the 'truth'. From the early footsteps into the mosque, from the outer gates toward the *mihrab* up until they are inside among the poles, roof, and upward to the *kubah*, it all guides the 'truth seeker' to solemnly remember Allah by *zikir*. The mosque's architectural design is the medium of *zikir*, or at least, it is the visualisation of *zikir* itself (Fanani 2009).

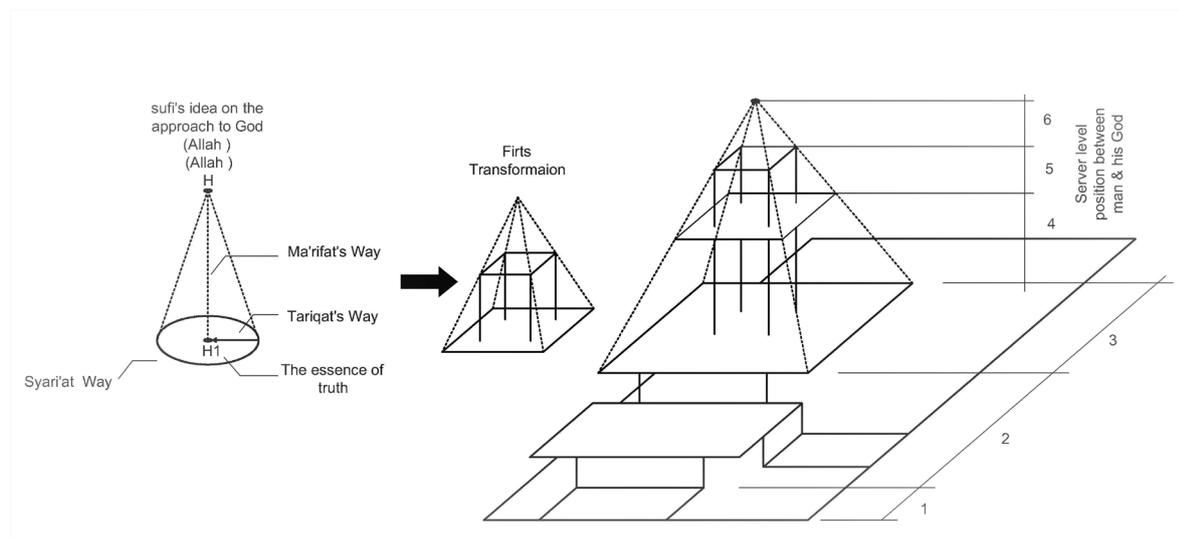


Figure 2.
The scheme of *syariat*, *tarekat*, *makrifat*, *hakikat* level.
Source: Fanani 2009

Islam will never be diffused without the *tarekat* since it mediates Islam to be more rooted among adherents. Hence, one of the important aspects of Islam is *tasawwuf*. In Nusantara, the rambler *Sufi* is the agent who carried out *dakwah* anywhere. They have successfully Islamised Nusantara, and particularly the Malay people, since the thirteenth century. This success is bolstered by their ability to offer Islam according to the local wisdom. Through Sufism, Islam has been accepted and many of the people have easily adopted Islam into their lives. In addition to Sufism, the quick diffusion of Islam in Nusantara was also due to the fact that Islam is accommodative to the local knowledge, customs, and cultures that existed prior to its coming. Islam has a dynamic and elastic character in response to the local culture so long as they do not break the Islamic principles. Islam is not anti-culture, yet all cultures can be adapted to Islam. This is why Islamic culture varies (Handoko 2012).

The European culture on the roof of the mosque: Ontological culture (Rational)

One of the sources of European culture are the ancient Greek civilization, approximately the fifth century BC. The Grecian culture is understood as being rational. Their thinkers always ask about the nature of what is in the world. It is in the architecture where they look for the nature of the building and express it in a material form. The European concept of architecture and the consciousness underlying the will of the builder is manifest in the architectural design. Along with their history, they tend to

seek new forms instead of solving old ones. As W. Pindler has said, “the aim of us (Western societies) is not to solve instead of changing” (Mangunwijaya 2009).

The Roman culture is among the influencing sources related to the development of European architectural design. The conquest of most of the European continent and several parts of Africa and Asia are the main factor behind the diffusion of Roman influence over Europe. The conquest over Macedonia and Greek in 146 BC, in addition, to increasing its territories, also became the media through which Greek culture came to Rome together with Greek artists and their influences which were transported to Roman territories. The Roman architectural characteristics can be categorised into two; the Etruscan and Roman periods. Roman architecture dates back from 700 BC during the Etruscan era in Italy. The Etruscan people existed in mid- and Western Italy, which is historically considered to be an area with advanced knowledge and practice of architecture. The Roman people developed the column, beam, and curve model which is a feature of early Roman architecture. In Roman architecture, the curve model became the most important part since it replaced the column and beam model. Among the Roman architectural features are as follows: 1) the curve design, for instance, in the main gate of the Falerii Novii built in the 3rd century BC, the curve of August in Perugia built in 11 BC, and the principle of the curve in the *aqueduct* building in Rome and 2) the curve in the roof later modified to be the *kubah* (Figure 3). (Sumalyo 2003). The Roman curve principle later became a tradition which spread out and exists all around the Mediterranean Sea. The Ancient Romans are the founders of the curvy-doors construction technique and the wide space room model with a heavy burden at its top. This technique was disseminated throughout Europe and the European nation’s colonies including Indonesia. This is because it is considerably strong, safe, and cheaper in relation to its construction. Furthermore, it implies grandeur as if it is eternal and will never be obsolete. Since ancient times, the circle shape is understood to be the symbol of eternity which is reflected in its model; it is without beginning as well as the ending. It seems static (Mangunwijaya 2009). It is supposed that the *kubah* model is interpreted as a human-made design which replicates the span of the sky (Syarah n.d.)



Notes:

1. This substantially means that there is the carrier and the carried.
2. The curve construction which is later used as the model of the roof or *kubah*.

Figure 3.

The curve construction in the main gate of the Falerii Novii building in Lazio, Rome, built in the 3rd century BC.

Source: Giap Roma TV 2014

Since the ninth century, Arabic people have thought rationally. The Arabic people learnt about the ideal construction of the self from and together with sources from Hebraic, Greek, Arabic, Jewish, and Middle Eastern cultures, and also the Chinese civilization which is considered to be the pioneer of the ontology (Mangunwijaya 2009). What makes Islamic civilization different is that it has experimented with adopting cultural elements of its conquered areas without replacing its own substantial culture. From Damascus to the Mediterranean Sea, Islam has accepted the Greco-Roman aspects of Hellenism

in its architectural design. Egypt has given its Nile river culture which has been acculturated with the Roman influence. Even Muslims do not doubt accepting the Christian experience of developing society. Debt and the inheritance system of goods among the communities involved is allowed to continue as long as it does not go beyond the theological principles that have been carried out by the Muslims (Fanani 2009).

In the early Islamic era, the shape of the mosque's roof was flat and like a saddle. The *Kubah* was later added on when there was a need to reshape the mosque. For the first time, *mihrabis* were installed on the wall as the sign of *kiblat* until it become the space of *maksura*. As for the roof, the *kubah* model was chosen, mimicing the Roman-influenced architectural building in Syria. The *Kubah* was then installed on the top of the mosque so that it distinguished the mosque from other buildings. A new tradition was launched and it was developed widely after the use of *Kubah* in the Nabawi mosque. (Fanani 2009). The *Kubah* has various models. As the ruler, the Islam dynasties developed it into several typologies. The Syrian *kubah* has characteristics such as 1) its shape is like a half-ball and is made from wood; 2) the *Kubah* is seated in the circle-constructed walls and 3) the *Kubah* consists of outer and inner layers. The Andalusian *kubah* which was developed in Iberia and West Africa has characteristics like 1) being propped up with pilasters; 2) the pilasters are made up of floral garnishes and 3) the outer *kubah* is layered with an octagonal roof. Furthermore, the Persian *kubah* has characteristics such as 1) the *kubah* is pointed in shape and 2) the inner space is designed like a beehive. Another is the Mamalika *kubah* which was developed in Egypt; the shape is pointed with a tiered construction at its neck. The Utsmanian *kubah* developed in Anatolia has characteristics such as 1) it is constructed imitating mushrooms with a plural composition tiered hierarchically and 2) it is built like half of a ball. Furthermore, the Indo-Persian *kubah* which is mostly built in India has several features such as 1) it looks like an onion and 2) its top is covered by an inverse petal-like casing (Syarah n.d.).

The Dutch idioms for the Nusantara coastal architectural design came along with the waves of Western culture since the nineteenth century (Mangunwijaya 2009). On 9th May 1831, the Dutch first arrived in Kendari. At that time, the city was under the rule of the Konawe Kingdom. Yet since the *Korte Verklaring* treaty was signed, the Dutch gained sovereignty over the Konawe. Despite the fact that the Konawe Kingdom kept ruling, they had to acknowledge Dutch sovereignty according to the treaty. Until 1942, the Dutch continued residing in Konawe and there were no Islamic education-based institutions which functioned there. During the colonial period, the teaching of Islam was not limited to the *tasawwuf* but also was oriented towards understanding, appreciating, and experiencing the *syari'at*. The *syari'at* was devoted to the enforcement of worship and Islamic law (Paibeng et al. 2009).

The influencing cultural elements on the mosque roof in Konawe Selatan Regency

Hinduism and Buddhism are the religions recognised by Majapahit. The kingdom also maintains a relationship between central government and local leaders, which usually preserves their traditional laws. The Majapahit culture is oriented toward the palace in which the king functions not only as the leader but also as the centre of cultural activities. Within its paternalistic tradition, the Palace of Majapahit is the creator of the whole culture which is adhered to by the elites and ordinary people. According to one of the items of Majapahit literature, *Negarakertagama* in the mid-fourteenth century, the kingdom's territory spread across Nusantara. It includes the main islands such as Java, Sumatera, Kalimantan, Malay Peninsula, Nusa Tenggara, Sulawesi, Maluku, and Papua. In Sulawesi, the Majapahit influences are centralised in several towns like Buntayan Luwuk, Udamakatraya, Makassar, Buton, Bengawi, Kunir, Galiyao and Selayar. The relationship between the central government and the local leaders is shown in the annual visit of the local leaders to the central palace together with the tribute that they pay to the king. Each year, Majapahit's elites and priests are delegated to withdraw the taxes from the local leaders (Pinuluh 2010). Before Islam, the Konawe people believed in animism and dynamism, and then Hinduism when the latter arrived there. The beliefs of the ruler of the universe are called Sangia (*Dewa*) (Paibeng 2009). Islam arrived in Konawe by official and spontaneous routes. The official path was the spread of Islam brought by the special

envoy of the Kingdom of Buton, while the spontaneous path was the spread of Islam by Bugis and Makassar traders in Ternate, which made a stop on the Konawe coastal line. The spread of Islam in Konawe was carried out by *Sufism* in which the *Sufi* taught theosophy which was adopted into local knowledge that the people already knew like magic and traditional healing. *Tasawwuf*, in Islam, was understandable and socially acceptable. This was due to the local knowledge which had similarities with *tasawwuf*, which was brought in by the Islamic preachers.

The process of Islamisation through Sufism in Konawe was carried out by the Buton, Tiworo and Ternate people, by instilling the teachings of Sufism to allow the locals to know themselves and to know Allah SWT. Islamic Sufism is studied through daily meetings by using the social approach or done in congregation. The community began to establish a house of worship called *langgar* (*surau*). This is where Islam developed outward towards the remote areas of Konawe. In Kendari, the Dutch first set foot on 9th May, 1831. At that time, Kendari was still in the Konawe Kingdom period. The Dutch were sovereign in Konawe after 1908, after the signing of the *Korte Verklaring* treaty. The agreement emphasises that the Konawe Empire can continue to exercise its rule but that it recognises Dutch sovereignty in Konawe. Until 1942, there was no Islamic teaching institution there. The subsequent teaching of Islam in Dutch colonial times was not limited to Sufism, but was more oriented towards understanding, appreciation, and the experience of shari'a. This is especially with regards to the implementation of worship and Islamic laws (Paibeng et al. 2009).



Notes:

1. Onion-like *Mustaka* which is adopted from Roman architectural design
2. Hakikat
3. Makrifat
4. Tarekat
5. The macro-micro conceptions of cosmology which is adopted
6. Syari'at

Figure 4.

Islamic Principles of Sufism, the principles of macro-cosmos and micro-cosmos, and the principles of Roman curvature in the roof shape of Baitul Yaqin Mosque in Watumeeto Village, Lainea Sub-District

The form of acculturation in the Mosques in Konawe Selatan Regency

Konawe Selatan Regency is one of the regions in the province of Southeast Sulawesi, in Indonesia. Its governmental activities are centered in Andoolo. This regency is the result of the Kendari governmental split which was approved by UU No 4 Tahun 2003, dated 25th February 2003 (Wikipedia 2015). Konawe Selatan Regency consists of 22 sub-districts with 357 rural villages and 10 urban villages (*kelurahan*). This amount includes the preparatory villages which number up to 74. The land area of the Konawe Selatan Regency is estimated to be 451,420 hectares or 11.83 percent of the land area of Southeast Sulawesi, whereas the marine area is estimated to be ± 9.368 km². The boundary of Konawe Selatan Regency consists of the North bordered by the municipality of Kendari; the East bordered by the Banda and Maluku Sea; the South side bordered by the Bombana and Muna Regencies and the West side bordered by Kolaka Regency. Based on the projection of SUPAS in

2005, the population of Konawe Selatan Regency increased from 240,053 in 2008 to 244,046 in 2009 (Blog PNPM MPd Prov Sulawesi Tenggara 2014). In Lainea, there are approximately eighteen mosques, thirteen in Wolasi, three in Laeya and eight in Konda (SIMAS Kemenag 2014).

Our task is related to how we will employ the truth and values from other cultures and any other eras. The awareness influenced by other cultures does not contradict with the efforts to find out identity as well as personality. At some point, it determines creativity (Mangunwijaya 2009). The acculturation of Hinduism, Buddhist, Islamic and European cultures appears in the roof of the Baitul Yaqin mosque located in Watumeeto, in the Lainea sub-district of Konawe Selatan (Figure 4). It is the multi-leveled rooftop which symbolises the mountain in the Hindu macro-micro cosmos tradition. It also implies the Islamic *Tasawwuf*, where each level describes the sufistic vertical steps. The first level represents the *syari'at*, the second describes *tarekat*, the third refers to *makrifat*, while the highest is *hakikat*. The European tradition appears in the onion-like *kubah* and its cover (*mustaka*). The rooftop is made up of several levels and is covered with *mustaka*. Among the many designs, this model is more compatible with the people in Konawe Selatan, particularly in the Lainea, Laeya, Punggaluku, Wolasi and Konda sub-districts.

Conclusion

This research has concluded that the architectural works actually describe the acculturation that occurs between Hindu, Islam Tasawwuf, and European cultures. This is expressed in the design of the mosque's rooftop as shown in several regions in Konawe Selatan. The acculturation appears in the multi-level-rooftop model which consists of two or three tiers (Hindu and Islamic Tasawwuf Cultures), and the *mustaka* and onion-like *kubah* at its top (European). In Konawe Selatan, there are not only Hindu, Islam Tasawwuf, and European cultures that exist but also the local tradition called Tolaki. Furthermore, this study has the potential to explore more of the influence in relation to the adaptation model of Tolaki architectural knowledge on the mosque's rooftop model in Konawe Selatan.

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