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Universiti Teknologi MARA Perak Branch
Seri Iskandar Campus, Perak, MALAYSIA



**PROCEEDINGS OF THE 16TH REGIONAL
SYMPOSIUM OF THE MALAY ARCHIPELAGO
SIMPORA XVI: 2025**

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Unit Penerbitan UiTM Perak

Alamat:

Unit Penerbitan UiTM Perak,
Pejabat Jaringan Industri, Masyarakat dan Alumni (PJIMA)
Universiti Teknologi MARA, Perak Branch,
32610 Seri Iskandar Perak, Malaysia.

05-3742716

uitmperakpress@gmail.com

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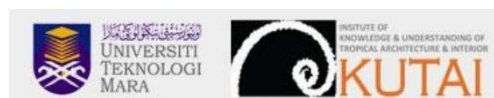
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INTRODUCTION

Architectural words originate from the Greek word for craftsman, building. Architecture's meaning is more related to knowledge, the relation between man and nature, buildings with man, and the form of a work of art. In the classical era, Islamic architecture emphasised mosque buildings with domes that reflected architectural traditions from earlier civilization. However, no experience has changed form so that it can become an iconic mosque. On the other hand, elements related to place identity such as connection, symbolism, and physical characteristics, are correlated with the behavioural environment (Waters et al., 2024). Therefore, Waters et al. recommend future studies to explore how 'place identity' and construction-based place form involvement make places iconic.

It is not only mosques in Europe that have characteristics typical of a dome, but also those in Southeast Asia. These mosques share similar architectural influences with Greek and Eastern Roman styles. Although in general, architecture always develops with changes in time and materials, this evolution does not always apply to heritage buildings which are subject to preservation and conservation regulations. The mosque design reflects mixed external influences in styles which are adapted to the local context (Sutrisno et al., 2019).

In line with developments over time, the old mosque in Makassar has undergone erosion from its original state due to renovation process. The Babul Firdaus Mosque is the 34th mosque of the king of Gowa, namely *I Makkulau Daeng Serang Karaeng Lembang Parang Sultan Husein Tumenanga ri Bundu'na* on 12 Rabiul Awwal 1314 H or 1896 AD (Observation, 2025). Threats of change in form and historical values also occur in the roof, wall, and decorative elements on the wall.

Adaptive reuse also occurs in the function of mosques, involving the community (Sutrisno & Sahabuddin, 2025) as well as in roof elements, walls, and wall decorations. The existence of an old mosque in an area shows local characteristics and cultural values. Nusantara architecture represents one of Indonesia's national identities which has existed since the era of the kingdom. Differences in geography do not separate architectural forms because the underlying cultures are similar (Fanggidae et al., 2023). Nusantara architecture serves as the basis for forming regionalism. Indonesian architecture is a critically important field of study in the architecture of the archipelago Especially modern architectural development. Globalization can lead to the disappearance of distinctive characteristics and the architectural identity of the archipelago (Hidayatun & Petra, 2014).

Archipelago architecture, in the context of Islamic architecture, is not only about buildings in Arab countries. It also includes functional buildings, such as places of worship like mosques, and prayer rooms. Moreover, Islamic architecture refers to buildings that implement Islamic values. Mosque architecture is part of the archipelago architecture that not only serves as a symbol but also represents the identity of Nusantara culture.

Studies on old mosque architecture across the country is still limited and tend not to show specific studies of architecture based on theoretical architecture. According to DK Ching's theory, the main elements of architecture are form, space, function, and technique (Ching, 1979). Previous research has shown relationships among old mosque buildings in South

Sulawesi based on symbolic meaning and the sign of the Mausoleum buildings as representations of a sacred room (Sutrisno, 2023). However, to date, no specific study has focused on the Old Mosque of JerraE Allakuang Sidrap. Studies have previously been conducted on selected old mosques in Malaysia, such as the Kampung Laut Mosque in Kota Bharu as well as Masjid Tengker and the Kampung Hulu Mosque, Melaka, Malaysia. Based on these existing phenomena, this study intends to examine the form, function, and meaning of old mosque buildings in the archipelago.

1.1 Nusantara Architecture

The word *Nusantara* originates from Sanskrit, namely the word 'Nusa' and the word 'Antara' (Nuryanto, 2019) which means 'island' and 'outside'. Pangarsa defines the archipelago as the earth and homeland that extends across diverse ethnic groups and architectural characteristics. However, these characteristics share some underlying similarities. (Hidayatun & Petra, 2014). Regional characteristics have been significant aspects of architectural development from the mid- to the late twentieth century. Prijotomo identifies the *Lele* (ring-pole) as an element of buildings that represents the archipelago (Prijotomo, 2018). The saturation of architectural practitioners with universal and global styles has made regionalist architecture a solution for developing regional characteristics (Jencks, 1984). Water functions as a powerful symbol in the archipelago, occupying an important position in religion (Amin et al., 2016). Moreover, Roland Barthes's semiotics emphasises that water is an element that does not stop his presence in a physical way (syntagma).

1.2 Language in Architecture

The Linguistic properties of architecture are comparable to words, buildings, and their components. Architecture and cities undergo changes in meaning from a sign perspective (Sutrisno, 2024). Such changes can be seen in building history, such as churches and government buildings with large plazas, entrance halls, and ornamental doors (Shafik Ramzy, 2013). The former Parthenon was a place of worship, with the same physical reality, but now a symbol of Greece (Broadbent et al., 1980). Science knowledge as a runway main in analyzing objects as signs is semiotics. semiotics experts regard all types of objects as texts, and semiotics involves the study of objects as systems of signs. The Principles of semiology were developed by Ferdinand de Saussure (1857–1913), which are widely used in linguistics, while Charles Sanders Peirce (1839–1914), introduced the term "semiotics" to study language, communication and the system of icons, indexes, and symbols.

METHODOLOGY

This study used a qualitative research method. The paradigm used in research is qualitative rationalistic, with data collected through observation and analysis of secondary sources. Three mosques in Indonesia were studied through observation and interviews with community members and religious leaders. One mosque in Malaysia was studied through observation and interviews with academics who have conducted research on the Old Kampung Laut Mosque, Kota Bharu. Two additional mosques in Malaysia were analysed through content analysis.

The qualitative-rationalistic approach was adopted to understand the social and cultural aspects of mosques and their users in the Indonesian Archipelago. Cultural similarities between Indonesia and Malaysia show a trend. The shared cultural characteristics can be strengthened to support theory of Nusantara architecture. In the process of building a theory, the qualitative rationalistic paradigm served as the main framework to analyse and draw conclusions regarding the concepts of Nusantara architecture.

The analysis of unit selection, foundation and distribution was based on criteria taken from the Majapahit kingdom's interpretation of Nusantara architecture. The scope of the classical Nusantara Archipelago includes Southeast Asian regions, including Malaysia, Thailand (Pattani), Singapore, and Indonesia. Interviews were conducted with a wide range of officials, public figures, religious leaders, society leaders, researchers, and cultural figures.

RESULTS AND DISCUSSION

3.1 Form Architecture as marker architecture (*Signifier*)

Researchers analysed six old mosques to determine the role of roof shape. The analysis considered not only technical aspects, but also symbolic and historical perspectives. The three mosques in Indonesia include the Old Jami Mosque in Palopo, the Old JerraE Allakuang Mosque, and the Al-Hilal Katangka Mosque in Gowa. All three-feature tiered roof or overlapping roof, which is generally found in ancient mosques in Nusantara region. This roof typology solves the tropical climate with a roof slope. In addition, the ventilation system functions effectively the airflow in the building. Furthermore, the mosque building has spiritual meaning with philosophical concepts: *sharia*, *tarekat*, essence, and *makrifat*.

The Al-Hilal Katangka Mosque in Gowa has a primary structure consisting of two roof layers. The roof bottom and sides are additional roof that primarily serve functional needs. The presence of these additional roof layers, reduce the clarity of the roof's spiritual and philosophical meaning. However, the added roofs on the northern and eastern sides of the building, emphasise the functional expansion of the mosque by providing bigger prayer room in the section outside the mosque. According to the informants, the Demak is closely related to old mosques in the archipelago (Sutrisno et al., 2020). From a semantics perspective, the analysis of 6 old mosque buildings is associated with the visual objects found in the *I La Galigo sureq*. The Great Mosque of Demak is an old mosque and a marker of Islamic civilization in Central Java. The spread of architecture is not only limited by geography and country differences, but it follows the track of the spread of Islam through preaching, the migration process between tribes, and diplomatic interests (Muljana, 2005).

The shape of the mosque shows phenomena that can be understood through semiotic analysis, which distinguishes between physical form and cultural meaning. Architectural objects are both physical entities as well as communicative signals. Signal approach is important for interpreting the forms and elements found in old mosques. The six mosques in different locations show a significant marker of Islamic civilization. All elements of culture in

the mosque are extremely relevant and possess significant semi-anthropological values. This is because the cultural elements n communicates meaning relationally and reflectively. As a form of justification, elements of the mosque roof serve as expressions of cultural meaning. every roof that has two, three, or more tiers, each conveys its own meanings and metaphors, which means layered interpretations from activities and experiences obtained by informants and religious figures interacting with the mosque’s architecture and structural elements.

Table 1: List of Old Mosques in the Archipelago

The roof of the Old Mosque of the Archipelago is a marker		Name and Country
	1	(1) Old Jami Mosque, Palopo, Indonesia; (2) Kampung Laut Mosque, Malaysia; (3) Al-Hilal Mosque, Katangka Gowa; (4) Tengkeru Mosque, Malacca, Malaysia; (5) JerraE Sidrap Mosque, Indonesia; (6) Kampung Hulu Mosque, Malaysia.
	2	
	3	
	4	
	5	
	6	
Signifier and Signified, Communication of Architecture		Roof and lining draft religious
Shape Category		Characteristics of Classical Islamic and Temperate Mosques Tropical

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In the Language of architecture, researchers identify the production of meaning through users’ interaction with buildings. The signified appears as part of the users’ subjectivity and is also influenced by their backgrounds and various experiences during the use of the mosque as a prayer space. Researchers not only obtain denotative meanings from each mosque element but also identify connotative meanings as signifiers. In principle, the system of

significance gives rise to a communication process that can be traced to earlier time and eventually applied to later architectural design.

The results of observations, content analysis, and interviews indicate that the mosque derives meaning from its uniform floor plan. The main prayer hall of the mosque is in rectangular or arranged in a longitudinal configuration. Although there is no confirmed visual and structural balance aspect, the entire building's channel distribution and roof load is evenly distributed. The shape of a rectangle is formal and offers high flexibility in arranging prayer rows. The box form accommodates four pillars, which establish the main orientation of worshippers toward the Qibla. Similar structural system does exist in buildings studied; the six mosques use a four-pillar main structural system to support the main roof structure. The pillars function as a system to support the roof load and the central axis of the prayer hall. At the Palopo Old Jami Mosque, four structural pillars are configured in four identical groups while one pillar marks the centre of the prayer space. The Jerra'e Mosque, the Al-Hilal Katangka Mosque, Gowa, and the Kampung Laut Mosque also reflect this structural system showing architectural relationship among these architectural objects.

3.2 Characteristics, Architecture, and Meaning of Mosques

The Palopo Grand Mosque was founded in 1604. The building has a symmetrical cubic floor plan, and its walls are made from heavy white mountain stone, with a thickness of 0.94 meters. The structure mainly consists of five pillars made of Chinese Duri wood, with a unique twelve-sided central pillar. The mosque has three overlapping roofs with steep slopes. On the east side, there is a single entrance door, while the north, south and east sides contain a total of 20 large windows (seven on the north, seven on the south, and six on the east) and 12 small windows on the west side.

The Palopo Old Jami Mosque has five main pillars, with one big central pillar, which functions as the structural axis of the building. According to the mosque administrators interviewed in this study, the five pillars symbolise the Five Pillars of Islam: shahada, prayer, zakat, fasting, and pilgrimage. However, from the tectonic perspective, the pillars function to support the roof frame and roof sheathing. In addition, according to board mosque officials, the twelve sided central pillar is associated with twelve tribes of Tana Luwu. The arrangement and placement of the pillars show that the building structural elements closely related to the socio-cultural community. Thus, the architectural elements of the mosque serve as strategies for transmitting values, kinship, and unity within an ethnic group through its structural design.

The twenty large windows large on the walls of the Palopo Old Jami Mosque symbolise the twenty characteristics of God as interpreted by mosque administrators. The mosque's windows provide lighting and ventilation, which is important for the comfort of the mosque. The number of windows is built not only based by functional requirement but also theological consideration in society. The symbolism contained in the structural elements, walls, and windows shows that the design of old mosque architecture is not only based on technical aspects, but also on religious meaning. That shows that the mosque can architecturally convey religious messages.

The shape of the Old Jami Mosque in Palopo reflects physiological and symbolic origins derived from the building itself and its users. The physical appearance of the mosque functions a marker and symbol of the city. Its physical form has become a representation and an icon, which is frequently used in logos. An iconic approach iconic is important in reading the characteristics of buildings, cities, and the elements that support their uniqueness within in the area. Next, the mosque's pillars convey significant signals, representing religious figures as well as the number of tribes. All elements of the mosque building are very relevant and possess significant historical and cultural values. This is due to the fact that the cultural practices in the buildings is maintained and preserved, and protected from deviation, according to Islamic religious principles. Thus, the symbolic meanings that emerge from the activities of religious leaders show a deep relationship with the existence of Jami mosques, especially in specific places inside the mosque and in the mosque courtyard.

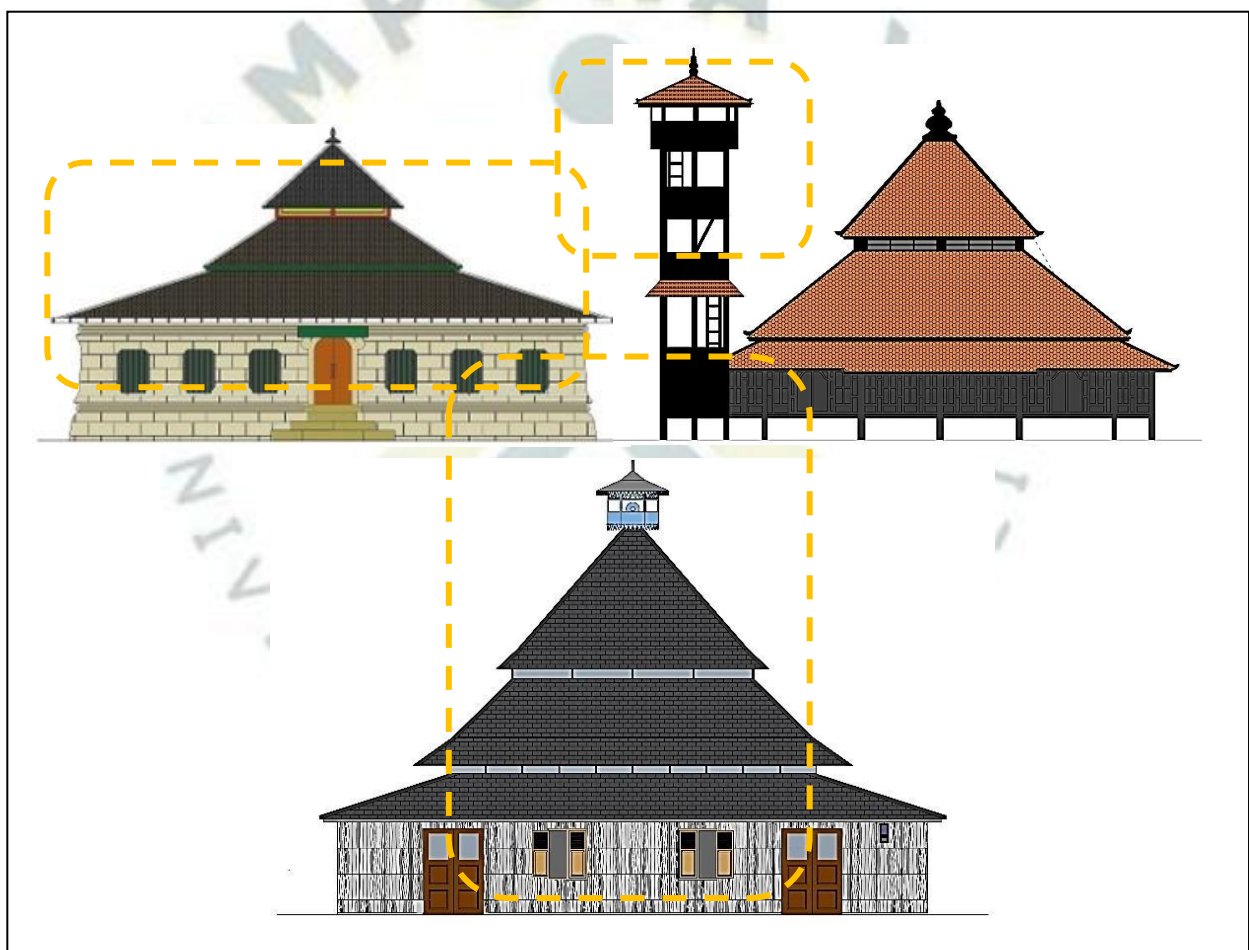


Figure 1: Digitalisation elements of the mosque as representation, function, socio-cultural, and religious-spiritual. Image Copyright, Kusmanto (2025).

Transformation of form tends to happen in some old mosques examined in unit analysis research. In the language of architecture, researchers identify relationships between the syntactic and semantic elements of the minaret and the mosque roof. The Kampung Laut Mosque in Kelantan, has a tower used for the call to prayer. Kampung Laut Mosque has a general pattern that exists in modern mosque buildings. The tower design alone, and the peak tower is above the mosque. At the same time, the JerraE Mosque in Sidrap owns the peak of

Ventilation is not only a hole for air circulation but also represents the historical symbol of animals within society. At the Jami Palopo Mosque, the ventilation apertures incorporate the icon of turtles. At the same time, the Kampung Laut Mosque features a human figure riding an elephant, positioned on a high floor level, which reflects the use of tall animals as a means of transportation. Production's meaning is continued by generations and further interpreted by mosque administrators and users in the prayer room.

Kelantan's Kampung Laut Mosque has eight functional-type rooms, including main prayer hall and the surrounding porch. Aperture walls are distributed across almost all sides of the building which enables air circulation and natural ventilation to create a comfortable natural environment. The mosque's structure uses a raised principal building from the land (pilotis). The elevated design protects the building from frequent seasonal floods in the surrounding area of the Kelantan River. Although it has moved location several times because of the abrasion river, this mosque still maintain its original form, reflecting dedication to preserving

its identity and architectural heritage (Mosque Information Board, 2024).

While other mosques in Malaysia are rich with meanings; semiotic, symbolic, and and Sufi in nature and this is limited to the Tengkeru Mosque in Malaysia only. but also, the Old Jami Mosque in Palopo that incorporate Sufi teachings through its multi-level roof structure. Some Ulama argue that the roof levels of the mosque reflect the levels of *Shari'a*, *Tariqat*, essence, and *Ma'rifat* (Bahauddin & Ahmad, 2019). Sharia and Tariqat represent the foundation and moderate stages in Sufism. The essence signifies a meaningful and higher level of reality. While the highest stage *tasawwuf*, is *ma'rifat*, which means divine wisdom.

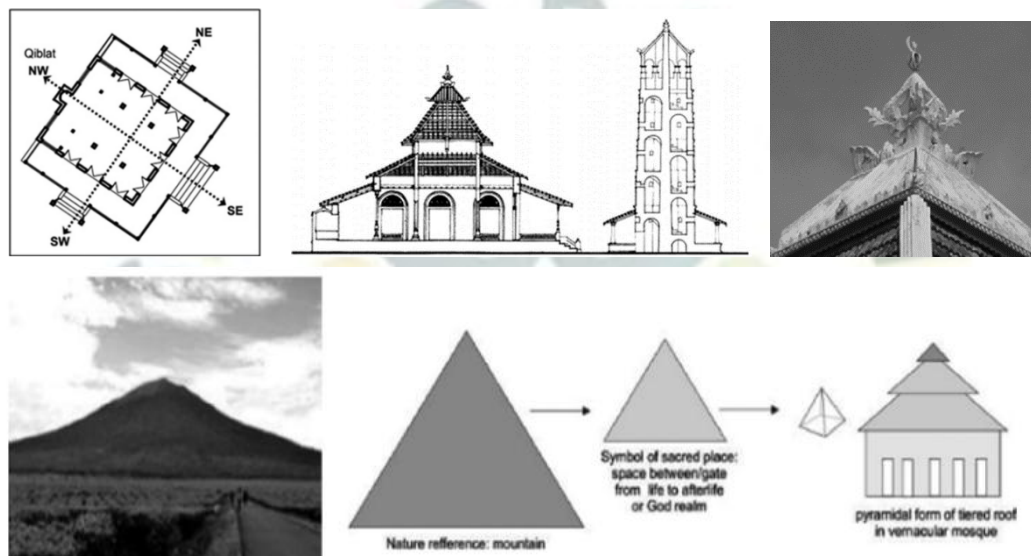


Figure 3: Tengkeru Mosque Element, representation, and meaning (Bahauddin & Ahmad, 2019).

One Mosque above represents six other mosques with the same roof typology. A marker is seen as a physical object with complex meaning, and a non-physical object identified through architectural communication. The builders, creatively produced aesthetic elements at the top of the mosque. The integration of styles and culture between Islamic teachings and the cultural heritage is evident in the design of the mosque roof and the interior of the mihrab. The basic form of the shape of the mosque is based on four aspects which has been a foundation since the Prophet Muhammad first built the Quba Mosque. In visual communication, a simple mosque reflects Islamic fundamental principles and emphasises simplicity. The most prominent visual feature is the decorated coloured roof, up to the roof crown, on the roof of the Kampung Hulu mosque.

The pyramidal roof is most clearly mentioned in the data that showing roof levels and is known as the *meru* roof. Not only is the Great Mosque of Demak in Java known as a representation of Mahameru, but also the old Jami Mosque Palopo, Tengker Malaka Mosque, and Kampung Hulu Mosque, Malaysia. The roof levels of the mosques are calculated starting from two levels or more (Jaafar et al., 2022). Therefore, the Al-Hilal Katangka Gowa Mosque is included in this category.

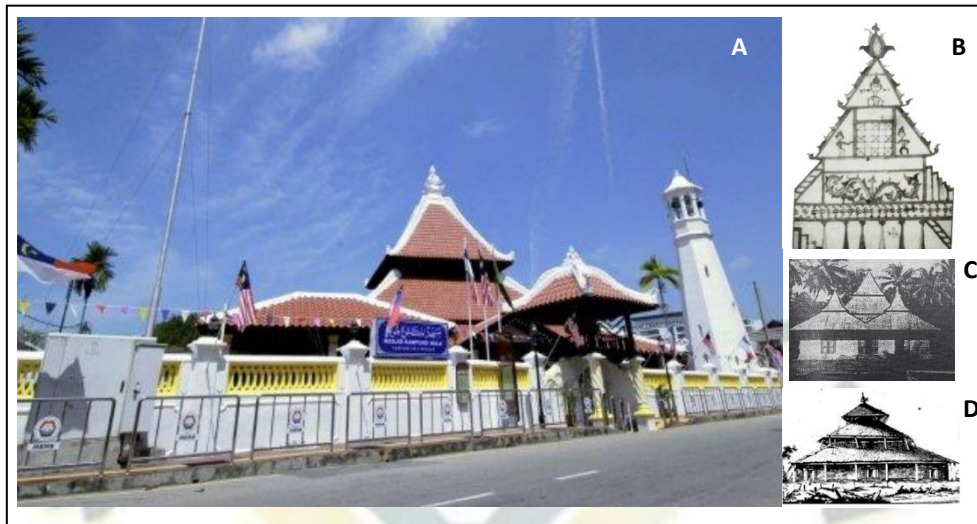


Figure 4: Meru representation form of Kampung Hulu Mosque (a), Image at Sureg I La Galigo (b), Bua Luwu Mosque (c), and Demak Grand Mosque (D)

CONCLUSION

In terms of shapes and symbols, Nusantara architecture is represented through the architecture of ancient mosques in Indonesia and Malaysia. These forms communicate in a way that involves denotation and connotation so that it becomes a sign in heritage architecture. This involves not only the syntactic aspects of the mosque such as the relationships between one form to another but also semantic aspects including the values of the mosque within the context of time, historical markers, and socio-cultural, religious, and spiritual factors. Cultural resilience between nations and communities can be reduced by identifying similarities symbolically, based on the draft building theory, architecture, and tradition of archipelago rooted in the Majapahit era. Floor plan forms, roof layers, and roof peaks function as markers that establish syntax and cultural linkages between countries. Paradigm exploration of knowledge makes building as text (linguistics), signs (semiotics), systems (cybernetics), and meaning (semantics) which enables of the revelation of architectural communication in both tangible and intangible aspects.

The heritage architecture of old mosque clusters in the archipelago is characterised by symmetrical, hierarchical, and symbolic design. The shape of the mosque emphasises balanced load and structural stability so that it will be consistently in a symmetrical style. In the aspect of hierarchy shown by regular roof elements with particular slopes, while symbolic aspects are evident in the building form itself, the layered roof r as a representation and analogy of the natural universe, as well as a reminder of the intangible teachings of Islamic

Sufism. The mimetic and iconic spectrum of the mosque refers to the form of Mahamari, whereas its religious values reflect the transcendent aspects of monotheism and wisdom.

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