



TRACING PERSIAN INFLUENCES: EXPLORING THE MEANING OF MOSQUES AND MAUSOLEUMS IN SOUTH SULAWESI AS ICONIC ISLAMIC ARCHITECTURE

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ABSTRACT

This study explores the meaning of Mosques and Mausoleums in South Sulawesi as Islamic architecture influenced by Persian civilization. Previous research on the shape of the mausoleum scattered in South Sulawesi indicated the justification of Persian civilization. The research used a rationalistic paradigm with qualitative methods. The study's results explained that the meaning of mosques and mausoleums indicated the development of the spread of Islam in South Sulawesi. The old mosque has concluded as an iconic Islamic architecture in the category of Islamic heritage buildings. The Old Jami Mosque in Palopo, the al-Hilal Mosque of Katangka Gowa, and the old al-Mujahidin Mosque in Bone represent the three old mosques. The syntactic relations of the three regions were compiled in a historical relationship as the three great kingdoms in the classical period of Islam in South Sulawesi. The similarity aspect is shown by the alignment of the shape of the mosque with the architectural forms of the archipelago's mosques through the shape of the roof and its layers-shapes from nature such as leaves, mean fertility. The creativity of carving on the mihrab shows public awareness to present the mosque's beauty through calligraphy.

KEYWORDS:

Iconic Islamic Architecture; heritage Mosque; Persian Civilization

INTRODUCTION

Communities and the government are making efforts to preserve old buildings. Earlier this year, the government issued PP no. 1 of 2022 concerning national registration and preservation of cultural heritage. Not only cultural heritage buildings are protected by the government, but also objects suspected of being cultural heritage (ODCB). However, due to various challenges and vulnerabilities, historical heritage buildings were demolished by building owners, leading to new buildings being constructed. As objects of cultural heritage, buildings have received legal protection and must follow certain procedures when efforts are made to rehabilitate buildings.

The importance of historical values is identified so that all values owned by the building can be identified. Thus, elements of society have awareness and a strong will to preserve historical buildings after knowing the object's significance. Based on the period, heritage buildings from the classical Islamic era are in the form of mosques. The history of Islamic civilization records that the old Jami Mosque holds valuable

knowledge values. The Old Jami Mosque in South Sulawesi represents the unity between classical and pre-classical Islamic culture and civilization [1]. The rich meaning of the elements of the Jami Mosque inspires people in the educational and professional fields when they design buildings by applying local architectural meanings. In addition, the ideology of Islam is displayed by the Old Jami Mosque, and even the mosque represents the values of the Qur'an [2]. The central pillar of the Jami Mosque is a marker of the connection between architecture and the macro concept of urban spatial planning as a system [3].

This study reveals the meaning of architecture and historical values as an awareness for preservation and its relation to other civilizations embodied in the architecture of ancient mosques in South Sulawesi. It is not only the image of the building that embeds awareness but also events [4]. Historical objects for symbols of unity between Muslims and Catholics are shown by connecting bridges, such as what happened in Mostar, Yugoslavia. The aspect of the iconic object is a symbol of the unification of the city between Bosnia

and Croatia. The meaning of form, space, and historical values shows the importance of historical objects so that the local government and community consider architectural aspects in building rehabilitation.

ISSUES AND PROBLEM STATEMENTS

This study aims to find the meaning of historical values and the meaning of old mosque buildings in South Sulawesi. Old mosques have been renovated in large numbers, so it is difficult to identify them as historical evidence of the arrival of Islam in Sulawesi. In addition, the renovated building needs strong evidence to be maintained based on local laws and regulations regarding cultural heritage. The Old Mosque in Luwu Regency, which is older than the Jami Tua Palopo Mosque, experiences a similar condition because it physically cannot show as a historic building. The mosque building was renovated but ignored the architectural meanings and historical values contained in the shape and layout of the building.

On the other hand, textual information is written on the building as a sign of the times, but that information provides data differences between one old mosque and another. This becomes one of the research problems when researchers determine the periodization of buildings based on the year of construction of historic buildings. The shape and spatial layout changed because the mosque manager and the local government did not know the importance of the elements of heritage architectural works.

METHOD

This study used a qualitative method and a qualitative-rationalist paradigm. In the early stages, the researcher observed the contextuality of the three selected buildings. In addition, researchers observed the shape of the mosque building. The researcher recorded the existing symbols and sketched the shape of the building facade and architectural elements such as walls, windows, ventilation, columns, and calligraphy. Researchers obtain primary data from the results of observations of the units of analysis. Research is supported by secondary data such as journals, books, and research reports.

Iconic architectural concept criteria are the concept of similarity, the concept of differentiation, the concept of representation, and the concept of analogy [5]. The substance of the four concepts underlies determining the research object. The research object has a noticeable difference (differentiation) from other old mosques. At the same time, the concept of representation shows that the building object represents its context. Three mosque buildings were selected based on the criteria that best represent the area as the oldest mosque building in each region. In addition, the building criteria are narrowed down to the category of heritage buildings. In the iconic concept, iconic buildings are buildings that mark the times. The three units of analysis in the study meet the epoch-marking criteria. For classic reasons, iconic buildings have characteristics, namely, big,

compressed as a form, and highly unusual [6]. In line with the previous study, the research results strengthen the novelty of the topic of Iconic mosques. The Ministry of Tourism, Art, and Culture in Malaysia (MOTAC) classifies mosques as iconic buildings because mosques have high historical values and architectural styles that represent the aesthetics and modernity of the country [7]. As for the criteria for the Old Mosque of South Sulawesi, it has historical value, including Al-Hilal Katangka Gowa Old Mosque, Jami Tua Palopo Mosque, and Lamuru Bone Mosque [8]. In addition, another historic mosque in Bone is the Old Al-Mujahidin Mosque, built in 1639 AD [9]. In Law, Number 11 of 2020 Chapter III, article 5 states that the criteria for Cultural Conservation, namely: being fifty years old or more, representing a style of at least fifty years, has special meaning for history, culture, religion and science knowledge, and have cultural values or meanings to strengthen national character. Based on the criteria stated above, this study chose the historic Old Mosque as the unit of analysis, namely:

1. Al-Hilal Katangka Old Mosque in Gowa
2. Old Jami Mosque in Palopo
3. Al-Mujahidin Mosque in Bone

Luwu, Bone, and Gowa, as royal areas, are known as *tellu boccoe* [10]. The three mosques were chosen to represent the existence of the three regions, and they are known by the series of terms' *Pajung ri Luwu*, *Mangkau ri bone*, and *Somba ri Gowa*'. The three terms respectively mean glory (*pajung*), intelligence (*mangkau*), and courage (*somba*). The existence of an old mosque marked the arrival of Islam in South Sulawesi. Hence, the building became a marker in the history of Islamic civilization in South Sulawesi.

The physical data of the mosque building was obtained by observation, observation, and secondary data. Researchers analyzed two aspects, namely 1) the built environment, including mosque architecture and decoration elements inherent in it, and 2) Researchers observed humans as users and visitors to mosques. In the observation process, the researcher uses all five senses in observing the physical environment, user activity, interaction, the researcher's behavior, and conversation. The researcher continues to observe a broad phenomenon while remaining focused on the research question.

Mosques become units of analysis that will be the location of research objects. Variations in the forms of mosque buildings are documented in the form of photographs; then, the data is digitized to reconstruct the plan and the appearance of the building. In the field observation process, the researcher recorded important things in the logbook, such as a sketch of the shape of the mosque and the important elements that characterize the mosque. Researchers also used drone technology to observe parts of buildings that are inaccessible. Decorative elements were selected based on data obtained from informants. According to the informant, the researcher analyzed the data to determine if the decoration elements have the meaning of local wisdom and

Islamic architecture. The researcher carried out documentation and digitization to sharpen data analysis and discussion in architectural aspects.

RESULTS AND DISCUSSION

THE MOSQUE AND THE ENTRY OF ISLAM INTO THE KINGDOM OF SOUTH SULAWESI

Indonesia has natural wealth, so traders from abroad come to Indonesia. Muslim traders from Arabia, India, and Persia passed through Southeast Asian trade routes since the 7th century AD or 1 Hijriyah [11]. Muslim traders are part of the development phase of Islam in Indonesia. Another phase is the existence of Muslim communities in the archipelago, evidenced by architectural objects such as mosques and cemeteries.

The mosque is defined as physical evidence of Islamic architecture. Elements of the Mosque provide information about the year of entry into Islam if the manager of the Jami Palopo Mosque installed the year of the arrival of Islam in Palopo in 1604 AD, while the manager of the Al-Hilal Katangka Mosque installed the year of the mosque's construction, namely in 1603 AD and called it the Oldest Mosque in South Sulawesi.

The existence of the mosque is inseparable from the historical and environmental context. Historically, Al-Hilal Mosque was founded by the XIV king of Gowa, Sultan Alauddin, in 1603 AD. His real name is *I Manga'rangi Daeng Manrabbia*. Sultan Alauddin was converted to Islam by Datuk Ribandang [12]. The continuity of Islamic teachings in Gowa is escorted by Kadi (*Daengta Kaliya*), a companion and advisor to the King of Gowa.

In line with that, Islam entered Tana Luwu through the Bua area, Luwu Regency. The research data shows that the Bua Mosque (1594 AD) is older than the Jami Mosque in Palopo (1604 AD). Other data states that Islam first entered Luwu/Malangke in 1593 AD. The same data mentions 1603 AD. Meanwhile, Datu Luwu, who accepted Islam for the first time, was the XV king of Luwu, namely Andi Patiware or Labaso Langi or Patiarase' [8]. Islam's official religion was the kingdom's religion, and the king was named Sultan Mahmud (1587-1615 AD).

The Bugis kingdom in Bone had a king named La Maddaremmeng (1631-1644 AD). The King of Bone converted to Islam in 1610; he was the first king to convert to Islam [11]. The King of Bone succeeded in combining Islamic law and the customary system. Islamic law is integrated into the five *pangadereng* principles known in South Sulawesi: *ade*, *rapang*, *wari*, *bicara*, and *sara*.

Previous studies suggest that the royal tombs are characterized by Persian architecture. One example is the Islamic Kingdom of Gowa, which is related to tombs as the influence of Persian culture [13].

PERSIAN ISLAMIC CIVILIZATION

The Persians developed into a great nation during the Abbasid dynasty in 750-1258 AD. In the history of Islamic civilization, the Abbasid dynasty defeated the Umayyad dynasty most Arabs.

Meanwhile, the Abbasid dynasty was dominated by the Persians. Persian architectural elements are influenced by the Sassanian architectural style in which the buildings use burnt bricks [14]. Meanwhile, Sasanian architecture is based on Sumerian-Mesopotamian. The Persians inherited a lot of dome architecture, especially during the Byzantine period [15].

In Persia, religious movements were formed from movements attached to the city of Azerbaijan, Iran [16]. The *tarekat* movement was called Safawiyah; it developed from a Sufism organization movement to become an influential religious movement in Persia. The movement was founded by Safi al-Din (1252-1334 AD) and then developed in Persia, Syria, and Anatolia. Sultan Ismail I (1501-1524 AD) was the First King and had thousands of cities in Tabriz.

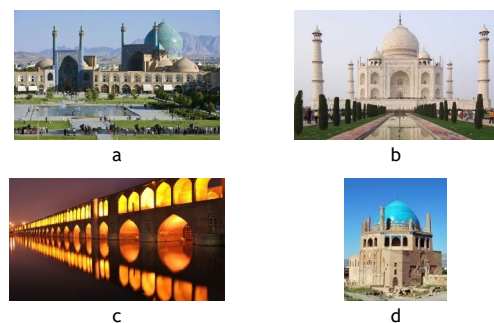


Figure 1. (a) Syah Isfahan Mosque [17] (b) Taj Mahal [18] (c) Si-o-se-pol Bridge in Persia [19] (d) Dome of Soltaniyeh [20]

The second king was Abbas I (1558-1622 AD), who agreed with the Ottoman Turks to restore the kingdom's decline. The progress of culture and art was seen during Sultan Abbas 1 in Isfahan. The state has 162 mosques, 48 academies, 1802 inns, and 273 public baths, and the largest mosque is called the Shah Isfahan Mosque [16]. Art buildings are seen in architectural styles, ceramics, handicrafts, clothing, pottery and tapestries. Si-o-se-pol Bridge, like Figure 1 (c), is a bridge in Persia which is evidence of the Persian Golden Age built in the early 17th century.

The Shah Isfahan Mosque, like Figure 1 (a), was built with one of the objectives being to rest the ancestral spirits peacefully [21]. This data indicates the function of the mosque not only as a function of worship but also as a symbolic function to commemorate the spirits of the ancestors.

During the Mughal Empire, a magnificent architectural masterpiece served as a Mausoleum. The Taj Mahal, like Figure 1 (b), was built by Shah Jahan (1593-1631 AD) for his wife Mumtaz Mahal and served as a Mausoleum [22]. In the Mughal Empire, the tradition of making graves was symbolic and a sign of one's appreciation of humans. Shah Jahan's wife was a descendant of a Persian aristocrat named Abdul Hasan Asaf Khan.

The similarity of the shape of the arches in the Mosque, Mausoleum and Bridge in Persian Influence can be found in the Dome of Soltaniyeh like Figure 1.d. All arches show the same pattern as the typical Persian dome arches.

INTEGRATION OF PERSIAN ISLAMIC CIVILIZATION IN SOUTH SULAWESI

Other nations, including the Persians, who came to Indonesia tended to bring their civilization with them. Now, Indonesia is known as one of the nations with the largest Muslim population in the world [23]. In the history of Islamic civilization, the Muslim population is directly proportional to the construction of mosques as places of worship and social functions. The greatness of the Persians influenced the shape of the tombs in South Sulawesi [13]. The tomb next to the Al-Hilal Mosque in Katangka is influenced by Persian culture [13]. The physical similarities between the Persian Islamic Cemetery and the tombs in South Sulawesi are the shape of the roof and the cubical space of the building body. Arabs, Gujaratis, and Persians assimilated into Sulawesi's ethnic culture, thus providing a very strong character in people's lives [24].

The mosque does not stand alone on site, but the existence of the mosque is complemented by other objects such as sites and tombs. Therefore, the mosque is related to religious values and regional contextuality. The mosque is an important building for Muslim civil society, which not only functions as a place of worship but also as a place for community activities [25]. Likewise, community activities are not only inside the mosque but also outside the mosque. In architecture, objects outside the mosque mean the relationship between local culture and outside culture.

Jami Tua Palopo Mosque, Al-hilal Katangka Gowa Mosque, and Jami Al-Mujahidin Mosque show syntactic relations of cultural influences. In the Katangka Mosque, the tomb with Persian architectural characteristics is adjacent to the mosque building, while in Palopo, the location of the mosque and tomb are far apart. Although the distance between the mosque and the tomb is far apart, the syntactic and pragmatic meanings of the two objects are very close. Meanwhile, the Al-Mujahidin Bone Mosque is on the same site as the tomb.

Overall, the shape of the building represents an old building. Islamic heritage buildings are created because of psychological, religious, social, and environmental constraints. The strengths and characteristics of the Jami Mosque show that the building is considered ancient mosque buildings. Its characteristics are the overlapping roof shape and the material originating from China [26]. Ceramic materials originated in China during the Ming dynasty. Arabic inscriptions and decorations mark the continuity of culture amid efforts to Islamize the archipelago.

The roof of the Al-Mujahidin mosque has a fairly gentle slope compared to the other two mosques. Not only is there a difference in the slope of the mosque's roof, but there is also a difference in the distance between the lower and upper roofs. Between the two roof arrangements, there are ventilation holes. Ventilation is also available on the roof of the second layer. Within the mosque complex, towers have been built with a roof typology similar to that of a mosque roof, including a golden dome. The dome is a

hemispherical circle that has a resemblance to the dome of the Istiqlal Mosque. The rectangular shape supports the dome and is a ventilation function for the mosque. The roof is supported by four structures that support the four corners of the roof. The Old Mosque is a precedent for masterpieces of Islamic architecture, such as Noh-Gonbad in Afghanistan [27]. Magnificent stucco decorations and particular building technologies represent masterpieces. The Old Ningbo Mosque in China is a local wisdom feature that follows the layout, planning norms, and structures made of wood materials [28]. The mosque materials are aligned with the three units of analysis in the study. Mecca is a benchmark for the orientation of mosque buildings so that the mosque faces east-west. The Ningbo Old Mosque's roof follows traditional Chinese architecture's roof shape.

Islamic architecture represents the paradigm, activity, and expression of the life of the Islamic people. Expression of geometry has proven to be an option for designers and architects in shaping the elements and spaces they create, one of which is the Islamic Design Principles (IDP) [29]. DP is used as a reference and general guideline in Islamic law to manage the built environment for Muslims. All works of Islamic architecture can be justified as works of Islamic architecture. Islamic architecture is a built environment that applies Islamic values, partially or as a whole. Based on the spatial characteristics and the shape characteristics of a building, not only is mosque architecture categorized as Islamic architecture, but also tombs, madrasas, and residences can manifest Islamic culture. Noe'man states that Islam in architecture emphasizes something essential rather than emphasizing mere form [15]. Ahmad Noe'man is the person who designed the Sheikh Yusuf Mosque, which is located in Cape Town, South Africa [30]. The name of Sheikh Yusuf is closely related to the location of the Al-Hilal Katangka Mosque. Sheikh Yusuf's grave is on a hill with a floor plan measuring nine to twelve square meters [31]. This shows that the hermeneutical meaning of Sheikh Yusuf can reach the country's geographical boundaries.

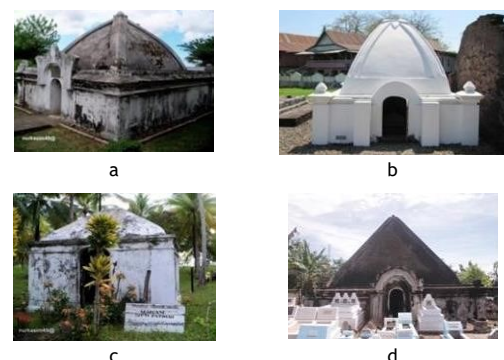


Figure 2. The form of Islamic architecture in the category of tombs of Islamic kings, (a) Graves in the Al-Hilal Katangka Mosque Complex, Gowa [13] (b) Domed tombs in the Tallo Kings Cemetery Complex in Makassar City [13] (c) Datu Lacincing Grave in Pare-Pare City [13] (d) Tomb of the King of Islam in the Lokkoe Complex, Palopo City [13].

Apart from the mosque, the tomb is one of the markers of Islamic architecture. The dome is identical to the mosque's architecture even though the history of the dome existed before it was used as a mosque symbol. During the Ottoman era, the dome was built with a large size, although previously built during the pre-Istanbul period until the peak of the empire [32]. Physically, the old tombs in South Sulawesi are recognized because of their dome-like shape. Archaeologically, the domed tomb is part of the transformation of Persian culture. Many tombs were found in the form of domes, especially in South Sulawesi. The dome-shaped tomb was built in the early days of the arrival of Islam and was intended for Islamic figures [13]. In Chalid's research, he said that the dome tombs in Indonesia are similar to those in Persia. The geometrical shape of the tomb that characterizes it is the quadrilateral cube shape, the hollow dome shape, and the quadrilateral shape under the dome. The shape of the tomb, like Figure 2 (a), is the shape of the tomb in the Al-Hilal Katangka Gowa Mosque complex. At the same time, figure 2 (d) is the tomb of the Islamic king in the form of a bud with a straight domed body.

Islamic civilization developed in Indonesia at the time of the spread of Islam. The influence of Persian culture left a special mark on the archipelago's government, religion, and cultural development [24]. The effect of Persian Islam is stated to be very strong, shown in prayer, ceremonial, historical, and cultural objects, and Arabic literature.

An example of a cultural artefact is the *Lokkoe* Tomb. The *Lokkoe* tomb is dome-shaped and resembles the tomb in the Al-Hilal Katangka Mosque Complex, Gowa, like Figure 2 (a). Meanwhile, the Tallo King's Tomb, like Figure 2 (b), has a narrower cupola than the others. Like Figure 2 (c), the mausoleum's walls are taller than the other three objects and most similar in shape to the Bukhara Persian Mausoleum in Uzbekistan. Cultural artefacts are easily recognized because their forms are tangible [10]. The *Lokkoe* graves in Palopo and Gowa are shaped like a dome. The dome forms correlate with the form aspect and are part of the shape transformation of the dome. In cultural theory, mosque domes are evidence of cultural artefacts, and tombs with dome shapes can be examples of cultural artefacts. The combination of a mosque and a tomb is called a mausoleum. The study of the shape of the tomb's dome and the mosque's shape is used as a precedent. Domes are used in tombs in a very rigid form in the form of buildings.

MOSQUES AS ICONIC ARCHITECTURE IN HERITAGE GROUPS

The shape of the mosque refers to the beauty integrated from the unity of the building structure. The integration of building structures impacts the strength of the construction in surviving earthquake forces. In contrast, building construction's strength, beauty, and stability are considered from the structural system and building construction aspect. The philosophy of beauty refers to the philosophy of aesthetics. Several things can be revealed: Europe's structure and the

archipelago's typological structure are shown as integration and harmony. Although from the aspect of building materials, there is a tendency for European architecture to adapt to local forms. This argument is based on one research case, the Al-Hilal Katangka mosque, rebuilt in the 18th century. The book on Islamic monuments in South Sulawesi explains that the building of the Katangka Mosque was affected by the destruction of the kingdom in Somba Opu.

One of the landmarks of the Gowa district is a historical building known by non-Gowa people. For example, the Katangka Mosque is justified as a reference for architects to create new architectural works. Simple forms hold complex meanings. As one of the old buildings for Muslim worship functions, the mosque is known by others to have great potential. Most people's mental map views the mosque as a prominent object in the city limits. This is inseparable from the Syech Yusuf road as the dividing line between Makassar city and Gowa district. Also, the mosque has a historical contextual meaning, as shown by the existence of the Al-Hilal mosque in South Africa, Yemen, and Persia.

The mausoleum is a marker of the presence of foreign Persian culture in Gowa. As for the designation of a separate tomb, it is known as *turbah* or *Gonbad*. An architectural form imitates a dome pattern as an analogy to its basic shape. The roof pattern imitates the Persian roof model. The oldest tomb building was built during the Seljuk dynasty in 1006 AD [13]. In later civilizations, Gumbat Mumina was built in 1186 AD. The tomb is located in Nakhichevan. *Gonbad* graves are found in Gowa and other areas such as Palopo, Pinrang, Pare-pare, and Takalar.

The researcher examines the significance of the form after exploring the spatial analysis and the meaning contained to find similarities as part of an iconic concept. The similarity is not only at the level of conceptual analogy but also in aspects of abstract concepts and historical values applied to buildings.

A LIMASAN ROOF IS A REFLECTION OF ARCHITECTURAL ARCHITECTURE

Generally, the pyramid roof shape's formal composition is used in buildings with a rectangular plan. If the roof plate is used as an umbrella construction, then the central pillar on the pyramid plate is needed. The similarity in the shape of the roofs of all mosques is not accompanied by similarities in the structural systems that support the roofs. The difference is not only in the aspect of the system but also in the aspect of the type of material used. One pillar stands upright in the middle, supporting the balance of the four pillars around it. The roof load is transmitted through the centre pillar. The structural system is why the dimensions of the central pillar of the Jami Palopo Mosque are approximately five times larger than the four pillars around it. The mosque has a single pillar in the Yogyakarta palace complex. The central pillar of the Keraton Soko Tunggal Mosque is not equipped with four pillars around it, but the

function of the four pillars is replaced by the truss of the wind beam, which rests on the centre pillar.

Four mosques (figure 3) have a pyramid roof shape, while one has a dome top. The marked image is the AL-Mujahidin Mosque in Bone, which has undergone significant changes like Figure 3 (b) and (d). The phenomenon of changing the shape of the roof is a lesson for observers of heritage buildings so that it does not happen to other mosque buildings in South Sulawesi. The following are three old mosques representing the three great kingdoms in South Sulawesi. The shape and roof of the Al-Hilal Katangka Gowa mosque, like Figure 3 (a), has a different typology from the Jami Tua Palopo mosque, like Figure 3 (c).

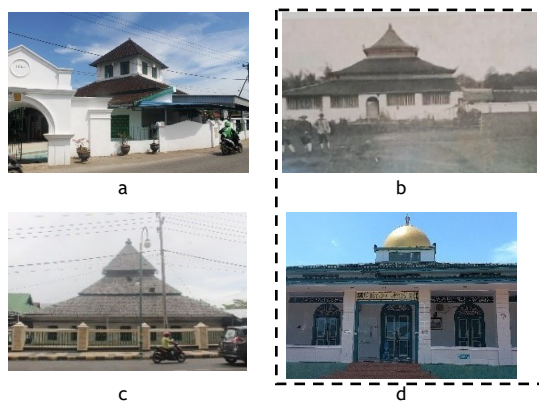


Figure 3. The architectural form of the Old Mosque in South Sulawesi in the XVII century AD, (a) Al-Hilal Katangka Mosque, Gowa, (b) View of the Old Al-Mujahidin Mosque around the 17th century in Kab. Bone before being renovated, (c) View of the Old Jami Mosque in Palopo City, (d) View of the Old Al-Mujahidin Mosque, Kab. Bone after renovation.

All mosques in the study have the same roof model. The dynamics of the shape of the roof display show the characteristics of the mosque as part of the relations of archipelago architectural works. As an architectural work that stands in two seasons, the shape of the roof adapts to the rainwater transmitted to the earth. The slope of the roof of the mosque building is not considered simply because the selection of the roof model provides security for building users from roof leaks. The mosque building displays an aesthetic element on the roof. Carved window sills and upper roof neck ventilation show the beauty of the mosque's ornamentation and represent that the principles of geometry can produce the aesthetic beauty of forms.

In the aesthetic paradigm, the forms of the mosque reflect the beauty of the creator of the universe. The mosque forms represent the process of human devotion to the one and only God. The shape of the mosque at the bottom shows something complicated and large, but the higher it is, the more peaked and specific. The peak means monotheism that humans realize. The ultimate reality of substance is the top of the mosque. In line with the values contained, the level of the Jami Palopo mosque means layers of

Syariat, tarekat, hakikat, and makrifat. Likewise, the wealth of ornaments owned by the Al-Hilal Katangka mosque represents the diversity of aesthetic forms from China, Europe, and local wisdom.

The characteristics of the local wisdom of the Al-Hilal Katangka Mosque are found in the use of building materials. The Al-Hilal Mosque uses wood material for the roof frame. The truss frame construction system has the peculiarity of being a wood connection system. The top shows the complexity of the truss system hidden above the ceiling.

The typological aspect of the mosque is similar to the building of the Demak mosque, the oldest mosque on the island of Java. The similarities in the form are justified as part of the civilization of the archipelago. The shape of the roof of the Al-Hilal Katangka mosque not only represents the shape of the roof of a building that was built in a tropical climate but also represents the universality of the shape of the building at its time. Form similarities are part of the tangible aspect. In iconic architecture, the concept of similarity is represented by roof and facade objects as the first building that marked the entry of Islam.

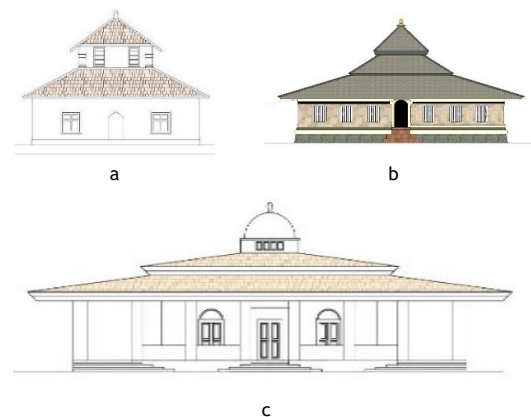


Figure 4. The visual reconstruction shows the ancient mosque (a) Al-Hilal Mosque in Katangka Gowa, (b) Jami Tua Palopo Mosque, and (c) Al-Mujahidin Bone Mosque.

The roof layer of the building consists of two layers. The first layer, or the lower layer, covers the entire area of the main building, while the second layer covers the middle and part of the ceiling of the building. In addition, the top layer of the roof serves as a substitute for the Al-Mujahidin dome-like Figure 4 (c). Even though the top of the roof of the Al-Mujahidin Mosque turned into a dome, the roof layer was maintained and aligned with the old shape. The geometry of the mosque in the form of a quadrilateral creates an element of proportion and balance. The roof layer has two vents on all wall sides to provide natural ventilation from all cardinal directions. The shape of the roof shows the suitability of the roof shape with the universality principles of old mosques in the archipelago. The shape of the pyramid roof corresponds to the tropical climate conditions in Indonesia.

WALL THICKNESS AND MATERIAL AS A REPRESENTATION OF LOCAL CULTURE

Local culture and local wisdom are substantively different. Local culture describes objects made by humans as they relate to architecture. Objects in the surrounding environment are limited to local cultural characteristics and include other influences adapted to the built environment. Referring to Zahnd's understanding of contextual concepts, the building context is not only mimetic in its form but also transfers the meaning and meaning of the environment into the building concept.

The authenticity of the material is shown on the walls of the Jami Palopo mosque in Figure 6 (a). The unplastered rock directly educates observers about the exposed wall material construction system. In addition, the arrangement and joints of the wall materials lock each other. Likewise, with the colour of the walls, natural stone gives a genuine impression.



Figure 5. Picture of the bricks behind the Al-Hilal Katangka Mosque, Gowa

The thickness of the wall strengthens the structural system and building construction. Contextually, raw materials for columns and beams are considered unknown. However, natural stones are obtained easily in nature. In the current concept, using building materials in the surrounding environment is known as the green building strategy. This is because it can contribute to reducing the energy transfer of building materials. In addition, more energy and energy are needed to move stones and form them into rectangles. The maintainers left bricks to provide evidence of the walls' remains (figure 5). When the walls use red bricks, the age of the building can be assessed as being younger or older. Mosques in Palopo, Gowa, and Bone have historic mosque walls, as evidenced by the thickness of the walls using rock like Figure 6 (a), (b), and (c), which are plastered so that the wall material cannot be seen directly. The size of ancient red bricks was thicker than today's bricks.

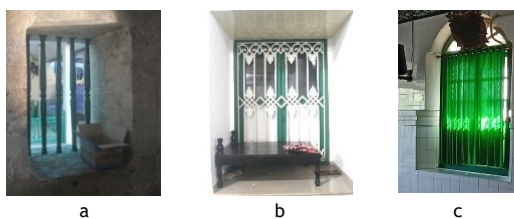


Figure 6. The thickness of the walls of the heritage mosque in South Sulawesi, (a) Walls of Jami Tua Palopo Mosque, (b) Walls of Al-Hilal Katangka Gowa Mosque, (c) Walls of Al-Mujahidin Bone Mosque

The elements and structures of the mosque are classified into three parts: the roof, the walls, and the floor. The roof of the building in traditional architectural cosmology is known as the upper part, while the walls of the building are known as the middle part, and the floor to the foundation is known as the lower part of the building. The structural elements in the middle are less common than the walls of the building because of the thick walls.

THE ROLE OF AN OLD MOSQUE AS A SYMBOL OF INSPIRATION

The old mosque is a historical representation and reminds people of the history of Islamic civilization. At the time of the Prophet, the mosque functioned as a place of worship and social activity. More than that, the mosque functions as a centre for political, social, and cultural activities of the society in the classical Islamic era. In naming, the word mosque is added to Jami, which means gathering or gathering. In language, the Jami Mosque functions as a gathering place. When a mosque serves as a place to carry out Friday prayers, a mosque is worthy of being called a Jami mosque. The naming of the Jami Mosque is not only based on the criteria for its large size but also on being able to accommodate worshipers to perform Friday prayers. In the case of research, the mosque in Palopo is known as the Jami Mosque.

Jami Tua Palopo Mosque played a role in forming Islamic civilization from an early age. As one of the old mosques in South Sulawesi, the Jami Mosque attracts the public as a place to study Islam with their children. Al-Quran Garden teachers teach the Islamic religion regularly every evening before sunset. The teachers come from among the administrators of the mosque.

The justification of the mosque object represents a very large function of the mosque in the Islamic religion. The mosque is a symbol of 'function' for the activities of the Muslim community. Many forms of Muslim activities are carried out in the mosque. For example, the Jami Palopo Mosque is used for marriage ceremonies. The marriage contract is held in the main hall of the mosque. The time for implementing the contract is chosen in addition to the time for congregational prayers. The Jami Mosque owns historical values as one of the reasons people prefer a 'place' to carry out a marriage contract.

The mosque represents the main function and additional functions in architecture. The mosque accommodates all worship activities that occur in the mosque. In the mosque design process, space requirements are projected to produce the mosque's size. In the postmodern era, many mosques were designed to be large and monumental. Architectural styles from the Middle East were adopted to give the characteristics of a mosque form. The existence of grand mosques in a city and district is designed with a large size. Functional aspects are considered to accommodate the community so that the mosque's size is designed to be large enough. Likewise, with the management of the old mosque, the management added a mosque room to accommodate worshipers.

Table 1. Mosque markers as regional icons

Sign			
Units of Analysis Units (1)	Object (2)	Meaning (3)	Context (4)
Jami Tua Palopo Mosque	Wall thickness	Technological advances of his time	Historicism
Al-Hilal Mosque in Katangka, Gowa	Pulpit	Beauty in the art of carving	Aesthetics
Al-Mujahidin Bone Mosque	Tomb (mausoleum)	Persian cultural similarity	Civilization
	Mosque pillar	Philosophy sums something in Islam	Philosophy
	roof shape	Archipelagic architectural forms	Universality

The old mosque was changed because the function of the mosque could not accommodate the congregation. Aesthetics and forms are disturbed because the front of the mosque is added. The context of architectural typology is shown by the architectural facade, in which the characteristics of each building's appearance can be studied. In the case of adding parts to the building, the aesthetic values decrease while the values of the building function increase. In the context of form following function, the stakeholders and perpetrators of mosque renovation are aligned with the modern architecture tagline. In this context, managers prioritize function over the appearance of the building. In reality, the renovation results disrupted the appearance of the building because it prioritized the shape function rather than the building shape.

The old mosque was preserved from deformation. The construction of a new mosque is a solution so that its function can accommodate the worship activities of the surrounding community. Judging from the need for space, building a new mosque accommodates more congregations. The new mosque was built in a location adjacent to the old mosque. Thus, the difference between the old and new mosques creates a syntactic meaning. The new mosque adopts the values of the old mosque. Therefore, between one mosque and another mosque form a sign.

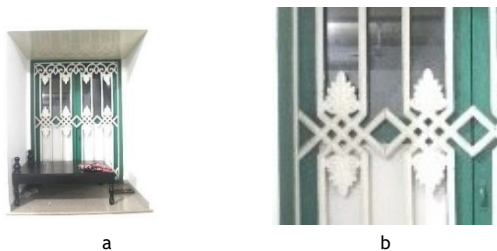


Figure 7. Ornaments on the windows of the mosque, (a) Decorations on the windows of the Al-Hilal Mosque in Katangka Gowa, (b) Detailed geometric shapes of the Sulapa appa and floral elements.

The window motif contains the meaning of local wisdom and fertility, like Figure 7 (a). The shape of the window frame represents the shape of the *sulapa appa* and is a hallmark of South Sulawesi's customs and culture, like Figure 7 (b). The traditional houses of the Makassar and Bugis tribes apply the form of *sulapa appa* and are even displayed on the gates and fences of the house. In Palopo, *Sulapa appa*

represents natural elements: earth, water, fire, and air. All elements form a balance for the universe and a symbol of harmony for humans.

In contrast, the iconic shape resembles the shape of a leaf and has a meaning of fertility. In this case, the leaf motif represents the Gowa Regency as a fertile area. This motif is emulated by today's architects in forming new mosques to produce a new culture (see Table 1).

The wall material uses brick material. Using bricks does not mean that the mosque building is no less old than other buildings that use rock (such as the Jami Tua Palopo Mosque). The wall thickness is due to the need for more technical calculations regarding reinforced concrete as a structure to withstand building loads. Even though it only uses bricks, the mosque's structure is still solid. The thickness of the walls positively impacts the coolness of the rooms in the mosque because the thickness of the walls reduces heat [8].

SPECIAL BEHAVIOR AND ACTIVITIES IN THE MOSQUE ENVIRONMENT

Activity is a manifestation of the existence of space enabled by human behavior. Religious leaders pray for the congregation every Friday morning until Friday prayers. The activity was carried out outside the main room of the Jami Tua Palopo Mosque. In contrast, the community recites the Qur'an together on Friday night, which is held in the main prayer room of the Al-Hilal Katangka Mosque. Both activities are two different types of worship activities. In line with references, Linton asserts that the totality of knowledge, attitudes, and patterns of behavior that become habits owned and inherited by members of a particular society is called culture [33]. Thus, the community worships in the mosque as an inherited positive culture.

Human activities cause interactions between one object and another. In this condition, the first object is the human being as the agent of interaction; meanwhile, the other object is the elements of the mosque and the relations around it. In observation and observation, the interaction between religious leaders and the mosque results in remembrance in remembrance. The mosque is the most comfortable and quiet place for spiritual contemplation. Thus, the interaction between humans and mosque architecture creates a spiritual meaning that impacts one's inner psychology. The mosque provides a place for humans

to interact with God Almighty.

Human interaction with the tombs around the al-Hilal Katangka Gowa mosque and the al-Mujahidin mosque, Bone raises devotion to God. The proximity distance between the mosque and the tomb gives awareness to humans to remember death. Consciousness values are created as a result of interaction because objects stand out, thus creating a mental map for some people.

The safety aids are placed on the right front of the mosque and even become the right spatial planning decision. The security aid is CCTV located inside the Al-Hilal Katangka Mosque. With the help of CCTV, the muezzin only looks back after deciding to perform iqamah when starting congregational prayers. CCTV has a double function; besides security, it controls congregational prayers. Humans interact with technology to produce the idea of placing monitor screens in the mosque's room.

OLD MOSQUES AS ISLAMIC MARKERS IN THE THREE GREAT KINGDOMS OF SOUTH SULAWESI

The analysis results of the three mosque buildings show the uniqueness used as the basis for the building as a regional icon. The three buildings represent traces of the kingdom's history in South Sulawesi, known as *tellu boccoe*. The three kingdoms have different characteristics and are known for their expressions of courage in Gowa, intelligence in Bone, and glory in Luwu. In the local language, the three mottos are *somba ri Gowa*, *mangkau ri Bone* and *pajung ri Luwu*. Islamic architecture is represented by the appearance of the pulpit located in the three regions' old mosques, in Figure 8. The typological similarity shows the uniqueness of the pulpit form in the classical Islamic period. The three pulpits of the mosque were built in different eras. The pulpit at the Jami Tua Palopo mosque, like Figure 8 (a), shows the authenticity of the material made of wood, while the other two mosques are made of stone masonry, like Figure 8 (b), (c).

The pulpits of the three mosques are similar to each other. All three pulpits have carvings on the facades. The size motif comes from the shape of the plant's tendrils, while the local language calligraphy type is written in Arabic letters and engraved on the pulpit of the Al-Hilal Mosque. The position of the khatib above the pulpit is placed at the highest place of the mihrab, equipped with a seat. This means the degree to which the preacher is knowledgeable and delivers religious messages. He is placed in a holy place. Meanwhile, the seat is equipped with a pulpit roof in the form of a pyramid roof at the top. The pulpit roof is a typology that distinguishes between old mosques' pulpits and other mosques built after independence.

From the study results, the year data was traced further about the first mosque in South Sulawesi. Text data are written on the mosque that the Jami Palopo mosque was built in 1604 AD, while the Al-Hilal

Katangka Gowa mosque was built in 1603 AD. Sultan Alauddin was the first sultan to embrace Islam in 1605 AD [24] [34] [11]. Thus, the mosque's construction differs from the king embracing Islam for the first time in Gowa.



Figure 8. The pulpit of an old mosque in South Sulawesi, (a) The pulpit at the Jami Tua Mosque in Palopo, (b) The pulpit of the Al-Hilal Katangka Gowa Mosque, (c) The pulpit of the Al-Mujahidin Bone Mosque



Figure 9. Contradictions about the Oldest Mosque in South Sulawesi, (a) Text about the Oldest Mosque of Al-Hilal Katangka Gowa Mosque, (b) Information Board about the year the Old Mosque was founded in South Sulawesi

Two written texts in the mosque are one of the bases for determining the oldest mosque in South Sulawesi, like Figure 9 (a), (b). Before the Jami Palopo mosque was built, the first converts to Islam in Luwu were in the Bua area, Luwu district. Referring to the text data in the Jami Palopo Mosque, the Bua Mosque is the oldest in South Sulawesi, like Figure 10. As the oldest mosque, the Bua Mosque is recorded in historical data. The Bua Mosque has a shape most similar to the visualization of the shape of the building in *sureg I La Galigo*.



Figure 10. The Bua Mosque in Luwu Regency in the XVI century [10]

CONCLUSION

The science of architecture comes from facts that exist in the universe. Since the time of Prophet Ibrahim until today's postmodern era, architectural objects have been used as learning objects to present

awareness of the creation of the universe. A human activity represents the worship practice, which develops and uses the mosque for daily activities. In contrast, the recitation activity represents the assimilation between the everyday habits of human life as creatures created by the creator and religious culture based on magical times. Symbolic interactions between activity actors and tomb objects represent the values of awareness about death.

Space and form are the main aspects of architectural objects. The mosque's space is a place for three-dimensional interaction between humans, the interaction between humans and the universe, and between humans and God, who created nature. The shape of the mosque is in harmony with the architectural forms of archipelago mosques. The aspect of harmony is shown by the shape of the roof and its layers.

The shape of the tomb shows the Persian culture in the culture of Islamic architectural artefacts. The shape of the tomb is a marker, and the physical object conveys the exploration of abstract knowledge. Meanwhile, the shape of the dome underlies the understanding of the history of architecture since the Fatimiyyah era.

The calligraphy and symbols of the *sulapa appa* indicate the decorative variety. The symbol of *sulapa appa* or *walasuji* as a sacred fence is applied to window security constructions. The form of nature means fertility. The existence of carving creativity on the mihrab shows public awareness of present aspects of beauty.

The Old Mosque in South Sulawesi is categorized as an icon of Islamic architecture in Islamic heritage buildings. The three old mosques are the Old Jami Mosque in Palopo, the al-Hilal Mosque in Katangka Gowa, and the old al-Mujahidin Mosque in Bone. The three mosques are designated as the oldest in their respective areas so that the representation aspect of the context is fulfilled. The syntactic relations of the three regions are gathered in the historical relation *tellu boccoe*. The similarity of the shape of the building to the concept is shown, among other things, by the shape of the roof, roof lining, wall thickness and pulpit. The difference in the elements of the mosque that stand out is the thickness of the walls as a representation of the technological advances of its time. The shape of the pulpit represents beauty in the art of carving. The existence and shape of the mausoleum in the Old Mosque area show the similarity of Persian culture. The analogy of the shape of the mosque and the arrangement of the roof indicates that the mosque maintains harmony with the shape of buildings at that time in the archipelago and, in particular, resembles the shape of buildings in *Sureg I La Galigo*. The three mosques meet the criteria of the cultural heritage law and have a signifier or signified as an iconic building in the classification of heritage buildings marking the times.

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