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Acculturation and Assimilation Pattern of Islamic and Hindu Culture in Architecture of Muslim Community in Bali

Abstract

The research aims to examine the development of architecture in the Muslim community in Bali, is particularly interested in revealing patterns of acculturation and cultural assimilation of Hindu and Islamic architecture. The research method uses descriptive qualitative with an assimilative and acculturative approach to analyze architectural culture, focusing on aspects of function, aesthetic form, and architectural meaning. The specific location of the research was Gelgel Village, Klungkung District, Klungkung Regency, Bali Province. The data analysis technique is carried out using conceptual reconstruction, which is built based on data collecting from interviews, documentation, and observations. This is done in order to select, sort and synthesize how the architectural assimilation and acculturation process occurs. Research result to shown that the combination of Islamic culture with Balinese Hinduism provides a distinctive style and gives birth to architectural acculturation in Gelgel village regarding function, aesthetic form, and meaning. Four clearly visible acculturation patterns were found. The assimilation pattern is only visible in the layout of the settlement, which forms a *mapster-puter* (labyrinth) as a residential spatial concept adapted from the pattern of *pempatan agung* of traditional Balinese architecture.

Keyword: *Acculturation and assimilation pattern, Islamic and Hindu architectural culture, Moslem community.*

1. Introduction

The evaluation of Islamic architecture in Southeast Asia was reported to fill in knowledge gaps considering that preliminary study in the West generally focused on the Mediterranean, North Africa, and South Asia [1]. Islamic architecture in Southeast Asia has unique characteristics, and the spread of Islam globally has portrayed how Muslim community embraced the new religion combined with previously existing traditions. [2][3]. This blend led to the establishment of an overlay or symbiosis between Islam and local culture. [4][5]. Additionally, the symbiosis helped to capture the history and diversity of Islamic architecture, including accepting the valuable attitude of tolerance imparted by Islam as a religion that bridges differences in diverse communities. [6][7].

Bali is widely characterized as a rich natural, culture, and religious tourist destination both at the national and international levels. The appeal of culture tourism evolved from religious aspects showing the region as an island of a thousand temples. This was attributed to the fact that

approximately 86% of the community adhered to Hinduism [8], often referred to as Hindu Dharma. Meanwhile, Balinese Hinduism is a syncretism of Hindu sects, namely Shiva, Vaishnava, and Brahma with local beliefs. During the pre-colonial era, it was called the *Tirta* (Holy Water) or Shiva-Buddha religion covering all aspects of existence such as family, livelihood, residence, arts, etc. The worship practice was performed in government structures, namely *banjar* (traditional villages), and kingdoms, as well as conducted by kinship, and irrigation communities. [9]

In line with the following explanation, Mashad stated that Balinese Hinduism has distinct teachings and foundations, as well as a continuation of the ancestral religion in Majapahit. The uniqueness of Balinese Hinduism was caused by certain differences (*Rwa Bhineda*) or factors, including space (*Desa*), time (*Kala*), and reality (*Patra*), making it incomparable to Hinduism practices in other regions, such as Kaharingan in Kalimantan or India. [10]

Several other religions were practiced in Bali, including Islam introduced since the 15th century. The Shiva and Hindu religions were also practiced in the Balinese community, resulting in the political division into several small kingdoms before the arrival of Islam. In 1434, Majapahit conquered and amalgamated all the small kingdoms, under the name Gelgel. During the reign of Majapahit, Javanese Muslim mainly soldiers visited Bali, and were employed to guard Ketut Ngalesir, King of Gelgel. [11]. Furthermore, Islamization in Bali continued to increase since the 16th century. When the Dutch started to control several regions in the archipelago, many Muslim such as the Bugis Makkasar community migrated to Bali till the 18th century. [12]

The first Muslim to settle in Bali, long before the arrival of the Bugis tribe were eight prime ministers from the Surakarta Sultanate who followed the King of Buleleng to Bali, after a friendly visit in 1639. The prime ministers settled permanently in the area currently known as Pegayaman Village to help the Buleleng Kingdom ward off enemy attacks from the South. The ministers mingled with the native Balinese community, including marrying the girls, leading to Hindu-Islamic acculturation. [13]

The Balinese had been practicing Hinduism for hundreds of years, embodied in the social system for generations. The area is geographically dominated by Hindu traditions, currently adhered to by majority of the population. Architecturally, various residences, public facilities, offices, and spaces are obviously characterized by Hindu nuances. This does not mean that the dominant culture of the Balinese community affiliated with Hindu traditions closes the gap for the growth of other religions and customs. [13]

The strength and richness of Hindu traditions in the Balinese and Muslim minority community led to certain culture dynamics. Islam reportedly had a significant influence on the natives, due to the presence of Muslim community, mosques, Islamic educational institutions (*pesantren*), and acculturation. [14]. Similarly, Hindu traditions also impacted Muslim culture, specifically in the context of architecture. The acculturation and assimilation of settlement pattern in Pegayaman and Gelgel Villages were influenced by *menyama braya*, *nyama slam*, and *nyama hindu*. [15]. Local wisdom which is crucial for sustainable culture heritage preservation should be continuously explored to gain adequate understanding and development of values, culture pattern, and traditional architecture characteristics. [16]

Islamic teachings do not regulate technical matters such as architecture, provided the teaching does not conflict with Islamic law and creed. [17]. This implied that culture acculturation between Hindu and Islamic traditions should not cause conflict in respect to the provisions of halal and haram law. Islam regulates technical matters (*amru dunya*), through general laws. Furthermore, technical matters tend to be carefully analyzed based on the results of experiments and experiences gained from certain situations and circumstances within the limits of Islamic law. [18]

4 Based on the background of the problem, this study focused on examining architecture development of Muslim community in Bali. The aim was to disclose acculturation and assimilation pattern of Hindu and Islamic architecture, reviewed from the aspects of function, aesthetics, and meaning.

The problem-solving method adopted focused on assimilation and acculturation theory of Hindu and Islamic cultures. The literature review showed that studies examining architecture acculturation and assimilation were still limited. Preliminary studies by Prasetya [19]), Suwindia [20], Diana [11], Kartini [21], Arjana [22], Prasetyoadi [23], Bachtiar et al. [24], and Amalia [25], generally focused on acculturation issue of Islamic and Hindu cultures in Bali. The examination that specifically examined assimilation had not been found, hence the present study complemented this shortcoming.

Assimilation refers to the fusion of two or more customs, resulting in the formation of a new culture. It absorbs some traditional characteristics of the majority community to the point where local culture aspects are lost. [26]. Meanwhile, acculturation is the mixing of customs without eliminating the original culture. [27] This is also referred to as the process of adapting

culture aspects of the majority community, which still preserves the traditions and customs of the minority community. Therefore, in the case of assimilation, the minority culture changes as opposed to the acculturation.[28][29]

Architecture aspects reviewed in this study include function, form, and meaning. Function refers to the architecture space used for pleasurable and beneficial activities, as well as security measures.[30]. Human activities have a basic nature typified by movement, structured to produce certain forms related to the natural and culture contexts. Therefore, function tend to be structured in the form of space and scope of activities, understood by the senses and mind as well as fulfills the structural-construction aspects.[31][32].

The message showed (building), interpreted by observers and users as either good, bad, pleasant, inspiring, or confusing based on cause, effect, similarity, or agreement. Meanwhile, architecture has a harmonious function-form-meaning relationship. The connection between these three elements transitions into function-context, form-structure, and message-meaning. Function is always paired with context, form and meaning with structure, and message, respectively.[33][34]

Several previous studies had been conducted on assimilation and acculturation of Islam with local culture in Indonesia, most of which focused on Java [35][36]), the Archipelago, specifically Malay [5][37][38], Sumatra [39] and Buton Islands [40] where Muslim were the majority. Preliminary studies on Islamic architecture in areas where Muslim are regarded as minority are rare. Although this type of study tends to focus on multiculturalism counterbalancing the ones often conducted in areas where Muslim are dominant [41]. The novelty of the present study depended on examining Islamic architecture in Muslim minority areas.

2. Research Method

The current research used qualitative descriptive method with an assimilative and acculturative method to analyze architecture culture focusing on aspects of function, form aesthetics, and meaning. However, it was specifically conducted in Gelgel Village, Klungkung Sub-district, Klungkung Regency, Bali Province. The location was selected purposively, considering that the village had the largest Muslim community in Bali. Diana [11], stated that Islam was introduced in Bali in 1478 through cordial relations between Gelgel, Mataram, Buleleng and Blambangan whose ancestry originated from the Majapahit Kingdom. Based on historical

records [42], the Gelgel community was referred to as a ² generation of Muslim pioneers in the region. The earliest Muslim was Javanese who arrived ² before the reign of Dalem Waturenggong (1460-1550) or precisely during the era of Dalem Ketut Ngelisir (1380-1460) which coincided with the period when Hayam Wuruk ruled Majapahit (1350-1389). Furthermore, Dalem Ketut Ngelisir visited Majapahit when Prabu Hayam Wuruk held a conference of vassal kingdoms (conquered) throughout the archipelago in the early 1380s. Before returning to Gelgel, Dalem Ketut Ngelisir was accompanied by 40 Muslim entourages.

Data were collected using three methods, namely (1) interviews, conducted using unstructured procedures with informants comprising elders and community leaders. This also included formal figures namely the Village Secretary (Perbekel) and Head of Neighborhood/Hamlet, while the informal informants were the administrators of the Mosque Prosperity Council (DKM), (2) documentation studies were conducted to collect relevant data or information, in the form of photos or sketches, and (3) direct observation of the physical architecture artifact objects, including public areas in the form of spatial pattern (layouts) of the village master plan, mosques or centers of worship, madrasahs also referred to as educational arenas for children, village offices (*perbekel*), meeting places (*bale banjar*), and boundary monuments (*weneng*).

Zeisel, [43], stated that the following three methods can be used to observe the physical objects, (1) product use, adopted for the ¹ observation of the remains of physical environmental activities engaged in by humans, (2) adaptation for use, applied by the users to observe the environment, ¹ (3) show self and public message, used for observation in the form of expressions or symbolic texts through physical elements, including both personal and communities.

Data analysis was carried out with conceptual reconstruction, developed based on information from interviews, documentation, and observations. The results of the interview were analyzed qualitatively with an emic method, according to the perspectives of the informants. In addition, these were supported by the documentation studies and observations. The analysis was carried out to select, sort, and synthesize how the process of architecture assimilation and acculturation occurred. A source triangulation method was used incorporating various artifacts from both formal and informal figures, including diverse literature.

3. Results and Discussion

3.1 Description on Architecture Characteristics of Muslim Community

Geographic and Topographic. The Gelgel Village in Klungkung Sub-district, Klungkung Regency, Bali Province is located in the lowlands with an area of ± 482.43 hectares. This village is bordered in the north by Kamasan Village, while the south, west, and east borders are within the community. The distance from the administrative center to the Klungkung Sub-district, and Regency is 3 km, and 41 km to the Bali Provincial.

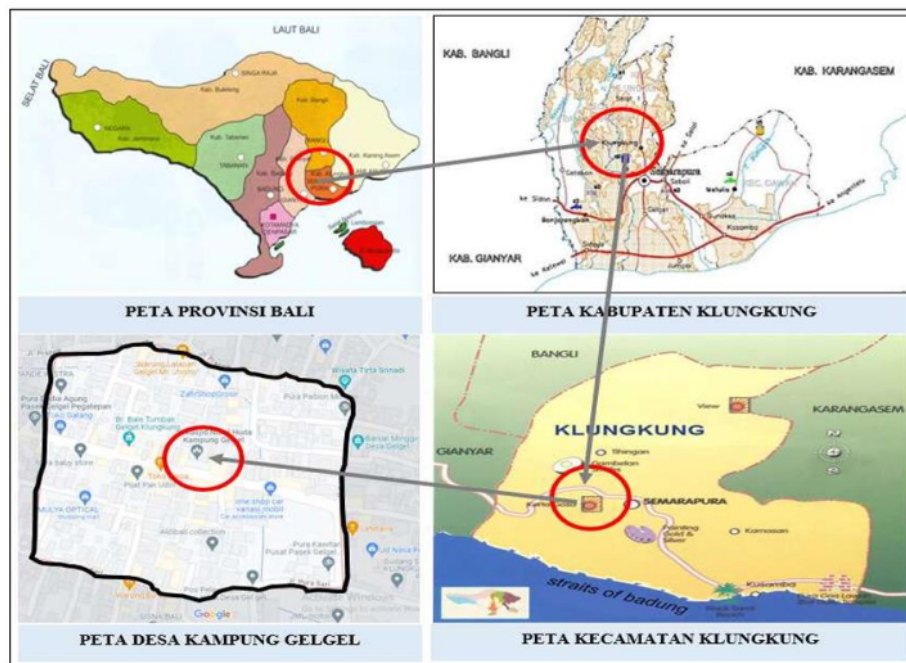


Fig. 1. Map of the study location, Gelgel Village, Klungkung Sub-district

Settlement Pattern. Majority of the population are traders and craftsmen in household industries such as *cag-cag* weaving (*songket* weaving), gold and silver crafts, including paintings. Initially, the communities of the Gelgel Village worked as rice farmers. The settlements were surrounded by forests, gardens, and massive rice fields with a total area of ± 482.43 hectares. This type of agricultural livelihood greatly influenced the settlement pattern, close to the work area and tends to be grouped. The houses were arranged close to each other, with some only separated by alleys the size of an adult arm span or enough for a motorbike to pass through.

In the past, alleys or corridors served as hiding places or defense fortresses from enemy attacks. The distinctive width was approximately 80 to 100 cm, before being widened to 150 to 200 cm enabling the movement of two-wheeled vehicles. Furthermore, Prasetyoadi [42] stated that alleys (*rurung*) functioned as an axis connecting essential objects with rows of adjacent housing units on the edges. These are constituent of a spatial concept often found in densely populated settlements and used for various social activities. When associated with the conditions of settlements in Gelgel Village which are quite dense, alleys function as a visible connection between the roles played by facilities and community activities. This is the reason behind the many alleys or small roads with names taken from the four companions of the Prophet Muhammad SAW in the village.

The presence of many alleys in Gelgel also impacted the settlement pattern, which led to the origin of the term *maputer puter*, implying moving around like a labyrinth, defined as a place full of winding and crooked roads and alleys. The labyrinth pattern in the village was marked by intersections regarded as meeting points for roads and alleys. This pattern was established as a tactic or strategy for soldiers to wage guerrilla warfare in defending the kingdom [43].

The settlement pattern does not have a clear orientation like most Balinese villages, positioned towards the mountains (*Kaja*) and sea (*Kelod*) or North and South, respectively. Furthermore, the settlement pattern in the village does not recognize the religious, earth, and cosmos axes, *Asta Kosala Kosali*, or *Kaja-Kelod*. The placement of residential units is oriented toward the road as the main axis. In certain locations, the direction of the house and other facilities were even adjusted to suit the condition of the land, ensuring the orientation of the building was not the same.

Mosque and Madrasah. The main mosque in Gelgel Village is Nurul Huda derived from Arabic terms. *Nurul* originated from the word *nur*, showing light, while *huda* implied guidance. Therefore, Nurul Huda simply shows light of guidance, in accordance with the function of the mosque in the middle of Hindu community. This building is expected to be a path and guidance for anyone longing for divine light. Similarly, the madrasah is the center of Islamic education for children around the settlement.

The mosque is used as a place of worship and for various other social, ritual, and culture activities. During the celebration of Islamic holidays both Muslim and Hindus, which make the process crowded. However, when Hindus celebrate *Nyepi*, Muslim brothers help maintain security

and solemnity. The Nurul Huda Mosque indirectly shows a symbol of harmony between Islam and Hinduism. In Klungkung Regency, this building is the oldest historical relic that marked the introduction of Islam in Bali. Hindus also participated in maintaining and protecting Islamic relics in Buleleng while exhibiting harmony. [44]

The initial concept of the Nurul Huda Mosque is not certain because there was no formal explanation or information from the village. The information obtained only stated that the cleric, Raden Modin Kyai Abdul Jalil the founding figure was part of the 40 Muslim entourages from Majapahit.

The last renovation was carried out in 2006 to expand the building, repair and replace door and window frames, add supporting facilities namely DKM office, ablution area, landscaping, painting of the entire structure, amending the yard fence, etc. Based on the physical appearance, the mosque gives a strong modern impression combined with local elements. This showed an adaptation to Balinese culture without violating Islamic teachings. According to Hidayatulloh [38], the fusion of Islamic and Hindu cultures in mosques in Bali is a form of acculturation or cross-culturalism to strengthen the image of a harmonious environment.

Based on the observations of existing conditions, descriptions, and statements made by the Village Secretary, architecture of the Nurul Huda Mosque can be traced to the concept, from the shape of the floor plan to the appearance. The basic shape of the floor plan is rectangular, the same as the original. The mosque, initially accommodated 40 worshipers according to the number of troops from the Majapahit Kingdom. However, along with the changing times, development and increased population, the capacity of the ground and upper floors was increased for approximately 700 communities. The sizes of the lower (first) and the upper (second) floor plans were 25 x 25 meters or relatively 625 m², and 25 x 15 meters or 375 m².

The concept of a square floor plan is a symbol of the four main guidelines of Muslim, namely the Qur'an, Hadith, *Ijtima Ulama*, and *Qiyas*. Fanani [45] stated that the rectangular shape symbolized an imperfect or ephemeral form. The four pillars showed ⁶ *khulafaur rasyidin* (Abu Bakar As-Shiddiq, Umar bin Khattab, Utsman bin Affan, and Ali bin Abi Thalib), while the 20-meter *adzan* tower symbolized the attributes of Allah SWT. The dome at the end of the tower showed the vertical relationship between creatures and the Creator. Meanwhile, the elevation of the *peimbaran* floor for the imam is a form of respect for the leader.

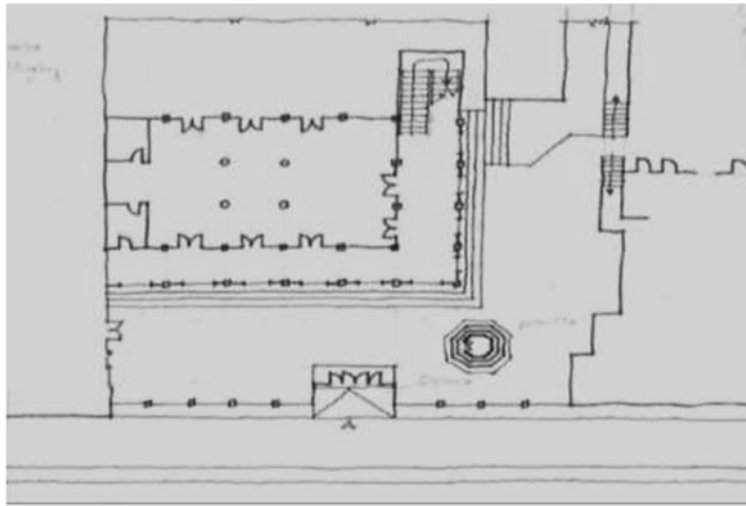


Fig. 2: Lower floor plan of the Nurul Huda Mosque

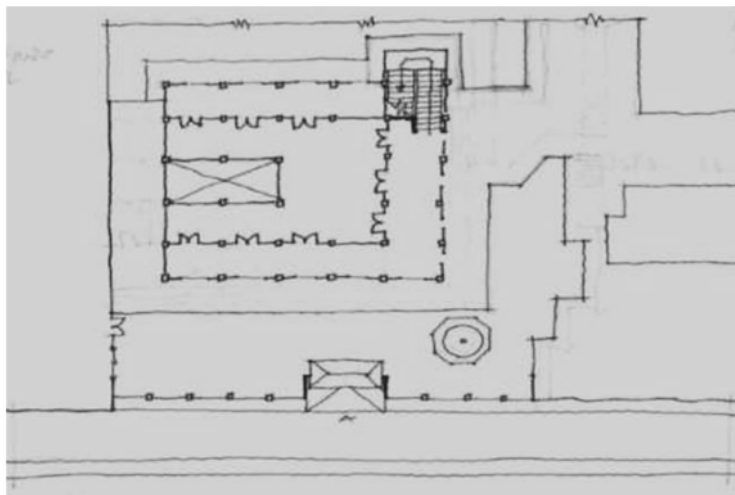


Fig. 3: Upper floor plan of the Nurul Huda Mosque

The square shape was subsequently transitioned into rectangular due to an increase in the number of worshipers. This form consisted of two clusters united with different roof shapes. The first and second square clusters were characterized by *tumpang*, and flat roofs, respectively. In the field of architecture, the dissimilarity in roof shape shows different functions and values of space. The square plan shape with a three-tiered *tumpang* roof symbolized that the main building compared to the expanded space with a flat roof.

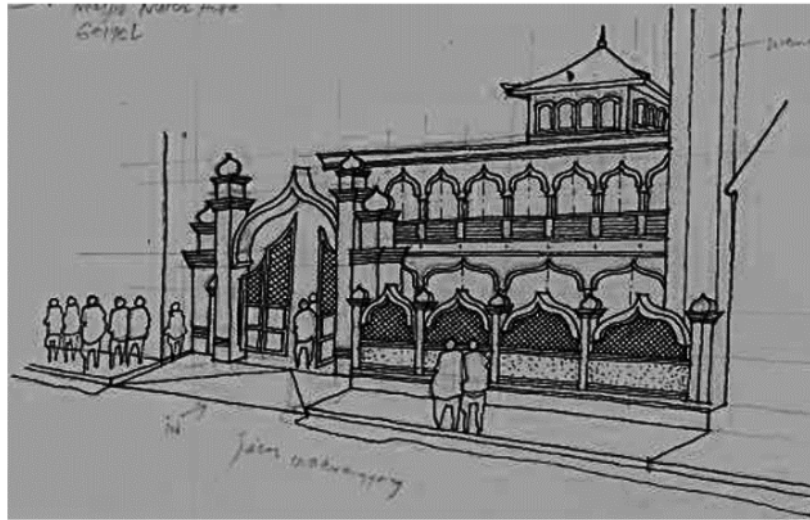


Fig. 4: Front perspective of the Nurul Huda Mosque

Architecture form of the Nurul Huda Mosque shows a luxurious and dignified facade. The interplay of white, cream or ivory, and pink paints combined with golden yellow portrayed both strong exterior and interior designs. The basic square shape on the mosque symbolized constancy or steadfastness in religion. This appearance started from the primary form in the form of a square, triangle, and circle or sphere. [45]. The circular or sphere shape was associated with eternity and perfection. In line with this perspective, architecture form of the Nurul Huda Mosque is a combination of squares, circular, and triangular shapes. The basic square shape was applied on the walls (the core space for worship), while the circular ones adapted to the curves of the window and door frames, including the yard fence. Additionally, the triangular shape was manifested in the roof tops arranged into two parts.

The two-tiered *tumpang* model is a transformation of the *Meru* roof shape commonly used by the *Wantilan* community in Bali. The triangular roof shape that tapers upwards shows a mountain, which is also a symbol of majesty. The sharper and higher the roof, the more majestic the impression realized. Additionally, the sharp tip was perceived as the point or center of the Almighty Oneness. In architecture of elementary madrasahs, both the plan and appearance lacked a special concept, except for the use of decorative motifs described in the next section.

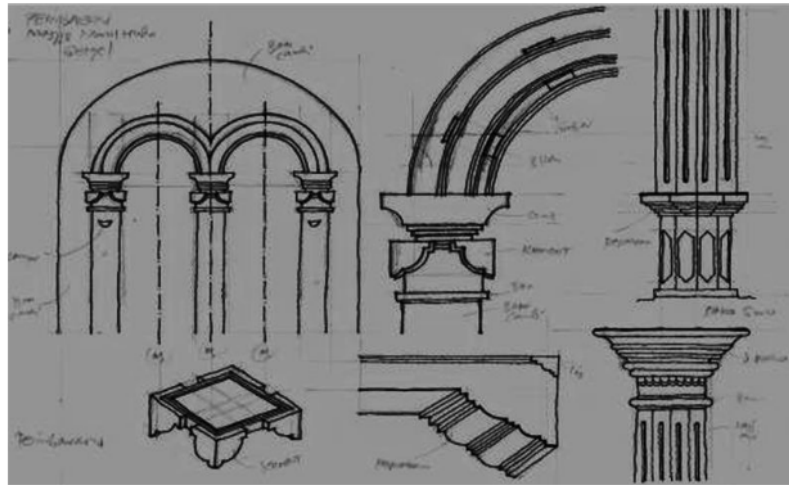


Fig. 5: Detail of the *mihrab* section at the Nurul Huda Mosque

Perbekel and Bale Banjar. The *perbekel* or village office plays an essential role in the community because it regulates population, administration, licensing, and external relations. In this building, the *perbekel* head carries out certain duties assisted by staff. Therefore, the building should show authority as a government center for serving the community.

The initial form of the *perbekel* office was a house, which was later expanded due to the increasing needs of the community. Architecture concept at the time of this study was not known for certain. The village secretary stated that the expansion was realized by the *perbekel* head, and was never designed by an architect. The layout was adjusted to the relevant needs and functions with the nuances of locality felt in some of the exterior and interior parts such as the use of *simbar* lines around the pillars and yard fence. This also included the attachment of *mudra* to the four sides of the fence post buds, as well as the top end, and *pepatran* serving as a relief for the balcony trellis fence and the yard.

A typical Balinese carving background is covered in gold, which forms an arch or dome as a shield for the village logo. The name is used to design the interior space, specifically the main reception, and the work area used by the *perbekel* head and secretary. The railing of the stairs to the second floor were designed with a *pepatran* of silver floral motifs, resulting in the ethnic appearance. The curved nuances resembling a dome were incorporated on the window frames and wall surfaces on the balcony.

The traditional Balinese architecture concept was not visible in the design of the *bale banjar*. It lacked *Asta Kosala Kosali*, *Tri Hita Karana*, *Sangha Mandala*, *Gegulak*, *Tri Mandala*, etc. As a village with non-customary status, the community was not bound by Balinese traditional rules. The *bale banjar* in Gelgel Village does not have to be the same as in the Pakraman Village (customary or official). The similarities were observed in the basic square or rectangular shaped plan with all four sides open or partially closed, varying according to the basic needs. Several local components visibly strengthened the image of the building, without violating the rules of Islamic teachings. The crown (*mudra*) used to decorate the roof tip and ridge was part of the aesthetic element. *Umpak* regarded as the base of the foundation was dug in line with space module to give the impression of pilotis or floating. Additionally, the essence of *pepatran* on each pillar of the building was to provide a dynamic image. The position of the *bale banjar* was not determined by the direction of the wind (free) rather it faces the road for easy access.

Waneng. The characteristics of *waneng*, *kramawates*, or boundary monument in Gelgel Village relied on the traditional Balinese concept, and visible in several components of the plane. The use of a crown or *mudra* on the roof top and four sides of the ridge symbolized authority. Furthermore, the use of *karang simbar* adopted from the shape of plants (leaves, leaf petals, stems, twigs) on the four lower walls is a sweetener for the field. The essence of *kencut* on the side planes of the two pillars was to strengthen the dynamic image of the plane. Subsequently, the *pepatran* lines on the horizontal plane were used to make it bright. *Tulikup*, a local material from exposed brick similar to *templek* or orange terracotta, was also used. *Ijuk* served as the roof covering material in the form of a shield, and *bebaturan* or *sendi* was used for the foundation of the building.

The traditional Balinese architecture character was strongly applied to the boundary monument. This was observed in the concept of dividing the three main components, namely *raab* or *hulu* (head), *pengawak* (body), and *bebaturan* (feet). The three components were manifestations of the human body adapted to the building. Till present, the community does not have a problem with the form of *weneng* because it was established through mutual agreement. However, the traditional village government respects Muslim community by not adding statues of humans, giants, or animals on the side of the *weneng*.

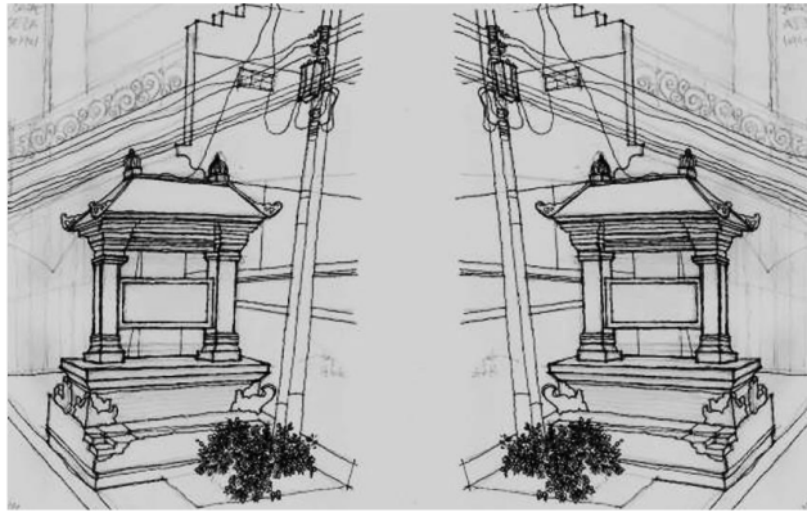


Fig. 6: Appearance of *waneng* or *kramawates* in Gelgel Village

3.2. ⁵Acculturation of Islamic and Hindu Culture in architecture of ⁵the Gelgel Muslim Community

Architecture Form. ⁵Acculturation of Islamic and Balinese Hindu culture in Gelgel Village was evident architecture form or design of mosques, houses, *perbekel* offices, *banjar*, and boundary gate monuments which adopted local elements. Acculturation was also observed in the use of (1) *Pepatran* in the form of carvings or reliefs typical of Bali on several corners of the interior, such as doors, pulpits, and gates. It provided a strong visual impression and aesthetics, symbolizing honor or authority, (2) *Kencut* similar to decorative motifs in the form of blades attached to the building pillars on all four sides. This served as an aesthetic and a cover for air gaps or cavities, (3) *Tali simbar* represented by horizontal lines on the part of the *saka guru* stand (*umpak/bebaturan*), functioning as a support for the pillars.

Architecture of the *adzan* tower at the Nurul Huda Mosque is similar to the shape of a Javanese temple. This was based on the history of architecture during the early days of Islam in Java (Hindu period which ended during the Majapahit era). The Javanese temple is extremely influential both in architecture and decorative pattern. Similar motif or pattern in the Nurul Huda Mosque tower was found on the door dominated by typical Balinese carvings.

The *mihrab* or *peimbaran* for the imam was distinctively designed using Balinese ornaments in the form of carvings with teak wood material more than a hundred years old. The influence of Javanese architecture was also evident in the combination of the three-tiered *tajug* roof shape in the main prayer room. This roof was made of wood constructed in the form of a *tajug* comprising three levels (*tumpang* roof), and the shape was supported by the main pillar or *soko guru*. The *gunungan* building (*tajug / meru*) referred more to the Javanese community, which considers the symbol of the universe with the mountain peak to show the majesty of God.

The decorative motifs or ornaments of the mosque were influenced by Balinese elements, which were based on the respect for the local community, with the details selected, specifically the use of floral elements, in order not to violate Islamic teachings. Typical Balinese ornaments were also used in other parts of the buildings, such as elementary madrasahs, *perbekel* offices, *bale banjar*, and residence, thereby producing a distinctive character. This was generally different from mosques in Java, as well as perceived as a distinctive characteristic of the Gelgel Village. The Balinese characteristics were indirectly part of the appreciation for the local community. The buildings in Gelgel Village were constructed by adopting the local culture, complementing each other, without eliminating the original form.

The decorative motifs found in the mosques were clearly influenced by Hindu culture which had been in existence before the structures were erected. These were characterized by several features, namely (1) The use of a gate made of red brick portrays the tradition of pre-Islamic architecture art and era. The decorative panels found on the gate had certain similarities, such as the *pepatran* of plants. The influence of Hindu architecture was symbolized by the several decorative motifs found on both gates. (2) Other values also showed social relations exhibited by religious adherents in maintaining harmony between Islam and Hinduism. Typical examples are the three-tiered roof shape, an indirect adaptation of the *meru* shape in Balinese Hindu architecture. Carved ornaments on several corners of the interior with Balinese nuances in the form of flower *patran/pepatran*. *Kencut* decorative motifs represented by attached blades on pillars often found in traditional Balinese buildings. Relief lines on several planes is an adaptation of Balinese and Javanese carving art, while, *Beduk* adapted from Indian (Hindu) and Chinese culture served as a marker for the entry of prayer time followed by the sound of the call to prayer (*adzan*).

Function and Organization of Space. The spatial plan of the Nurul Huda Mosque generally has four functions, namely (1) public, or general space for other activities asides from

worship, such as courtyards and gardens often used for meetings or health checks, particularly during the COVID-19 pandemic, including deliberations occasionally attended by representatives of Hindus as invitees, (2) Semi-public, for administrative and management functions of the mosque, for example the DKM room, the *Zakat, Infaq* and *Shodaqoh* Collection Agency (BAZIS), library, etc, (3) Private, as personal or core space used for the five daily prayers, for both male and female congregants, (4) Service or activity support room, such as toilets, warehouses, ablution areas, and public kitchens.

Hindus were also invited to functions or events concerning the core congregation of Muslim, such as *Muludan*, *Rajaban*, *Isro' Mi'raj*, and routine meetings of the indigenous community. Therefore, the mosque was used for prayers and other social activities. The spatial hierarchy of the Nurul Huda Mosque was clearly visible in the organization or arrangement of spaces. There are three spatial organizations, namely (1) Front (*aep*, *ajeng*, or *malu*), is the facade that surrounds the building. The section which includes a terrace, yard, front garden, and parking area functions as a public area because it is easily accessible. In addition, Muslim and Hindus also gather during village customary meetings or deliberations. (2) Middle (*atenga* or *madya*), is a semi-public space usually private and only used by certain community, such as the main congregation room for prayers. This room contains a *peimbaran* (imam's room) used for sermons and leading congregational prayers. (3) Rear (*nista* or *paon*), implying the rearmost or side area regarded as a service room, such as the ablution room and toilet. These rooms adopted the hierarchy of the house grouped into three parts although it was not based on the *sangha mandala* concept or nine space blocks in Balinese culture.

The typology of the Javanese-Hindu spatial layout in Gelgel Village comprised ¹⁶the main elements of the mosque, namely the prayer place, *mihrab*, pulpit, veranda, and ablution room, while the tower is a supporting or complementary constituent. The main room for prayers is located in the westernmost part with a *mihrab* in the form of a niche for the pulpit. Meanwhile, the prayer room for women (*pawastren*) was located on the right side (north). The veranda is located on the right, left, and front of the mosque (East), while the ablution areas were positioned on the right (north) and left (south) for women and men, respectively.

Ritual, Social, and Architecture Meanings. The orientation of Gelgel Village generally differed from those in Bali, which still pay attention to *asta kosala kosali*, religious, earth, and cosmos axes, including the rules for building houses. Gelgel Village is characterized by a *maputer-*

puter pattern similar to a labyrinth. This pattern was characterized by many intersections regarded as the meeting points of roads with alleys, influenced by the strategy adopted by soldiers to wage guerrilla war in defending the kingdom. The existence of alleys, corridors, or small lanes between the main roads considered as evacuation or guerrilla routes still needs to be investigated. ⁴Based on the results of the observation in the field, the presence of alleys was caused by the establishment of spaces between plots (house lots).

In line with the presentation, interviews, and analysis, architecture of Gelgel Village was mainly impacted by the background of Islamic religious beliefs. However, the influence of the past closely related to the Gelgel Kingdom had implications on architecture characterized by local Balinese culture. The absorption process was visible in mosques, madrasahs, houses, *perbekel* offices, *bale banjar*, and *angkul-angkul* or *kramawates*. This was also observed in the use of decorative motifs on the buildings.

The use of decorative motifs in Gelgel Village as aesthetic elements had ritual, social, and culture meanings. Meanwhile, the ritual, which showed the architecture components in mosques and madrasahs was evident in the use of *saka guru* (pillars in the main room) with a total of 20, symbolizing the obligatory attributes of Allah SWT. The height of the mosque tower which is 17 meters denoted the number of *rakaat* in the five daily prayers. The square shape of the building suggested the number of companions of the Prophet Muhammad as *Khulafaur Rasyidin*. The dome shape that tapers at the end symbolizes the vertical relationship between humans (creatures) and Allah SWT (Creator). The dominance of white in the building showed the sacred nature and submission of oneself in worshipping Allah SWT. The three-tiered roof signified the nobility levels of Muslim, such as faith, Islam, and *ikhsan*. Additionally, the raised *peimbaran* floor for the imam is perceived as a form of respect for the leader.

The use of decorative motifs originating from Balinese culture also has significant impact, even though the motifs are not associated with Islamic values. The three-tiered roof shape is indirectly an adaptation of the *meru* in Balinese Hindu architecture which symbolizes purity. However, the carved ornaments on several corners of the interior part of the building in the form of flower *patran/pepatran* represented peace and tranquility. The relief lines on numerous planes suggested the horizontal relationships between humans. The crown or *makuta lambang sari* located above the door and window frames of the teachers and principal rooms implied authority.

Furthermore, the *bebaturan* or *ompak* attached directly under the supporting pillars symbolized steadfastness or stance.

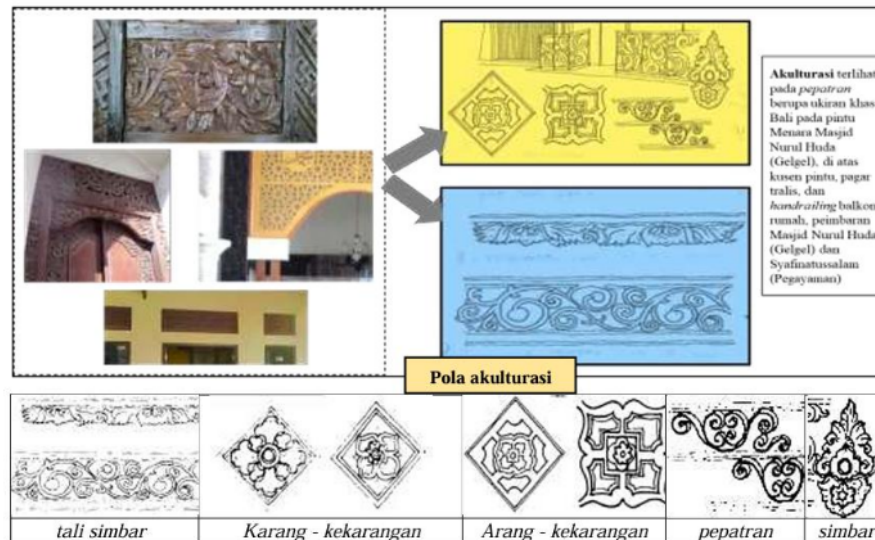


Fig.7: Acculturation in mosques, madrasahs, *perbekel* offices, *bale banjar*, and *angkul-angkul*

In the context of architecture, decorative motifs have aesthetic value and social meanings. For example *pepatran* obtained from plant motifs, such as flowers, leaves, stems, roots, and twigs are symbolizes the beauty and natural wealth of the environment. The motif signified a form of brotherhood between Islam and Hinduism, spreading goodness, despite not knowing each other. The *patra* ornament (flower motif) was obtained from Bali, and re-classified into a type of Chinese *patra*. This was because the Majapahit Kingdom was influenced by Chinese culture. Additionally, *kekarangan* is a floral decoration, and similar to *pepatran* there are several types namely *karang simbar*, *karang bunga*, and *karang suring*. This decoration shows authority or prestige. Another example is the *simbar* rope in the form of horizontal plane lines signifying a strong family bond or brotherhood based on the concept of *menyama braya* and *nyama slam*. The culture meaning was observed in the relationship between the daily activities of Muslim and Hindus. However, the *bale banjar* adapted and adopted from local Balinese culture functions as a representative public space for various activities. Muslim and Hindus irrespective of background often meet or gather in this space. The culture activities frequently carried out are related to art such as plays, drama,

music, monologues, performed by specifically young community including deliberations or discussions. This tend to result in togetherness symbolized by the physical space without walls (open).

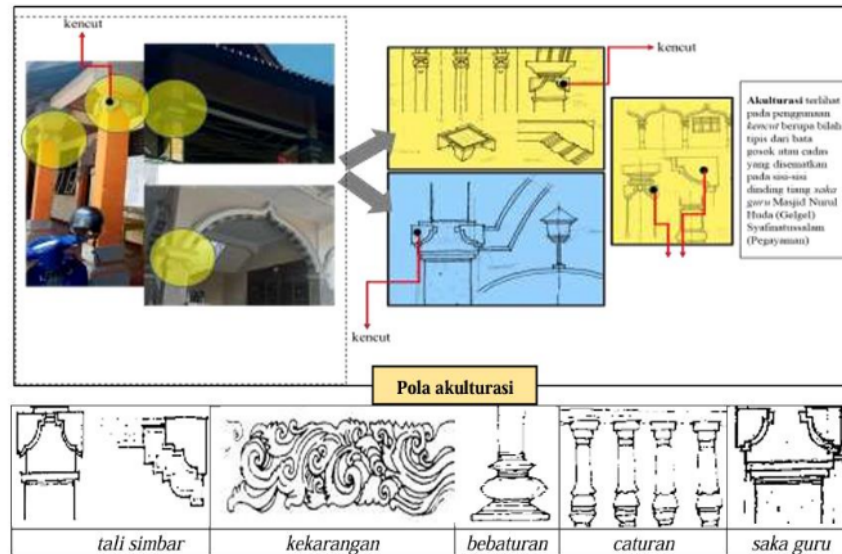


Fig.8: Acculturation in mosques, madrasahs, *perbekel* offices, *bale banjar*, and *angkul-angkul*

Architecture acculturation pattern of Gelgel Village can be identified based on the ornaments used to decorate the mosques, madrasahs, houses, *perbekel* offices, *bale banjar*, and *angkul-angkul* or *kramawates*. Meanwhile, the combination of Islamic and Balinese culture provided a distinctive pattern, resulting in architecture acculturation, both in function, aesthetics, and meaning.

The following four acculturation pattern *saka guru*, *tali simbar*, *pepatran*, *kencut*, and *lis* were used as interior aesthetic elements to make the Nurul Huda Mosque appear more dynamic and symmetrical. Specifically, *saka guru* (4 and 20 pieces) represented the obligatory nature of Allah SWT or the *khulafaur rasyidin* (Abu Bakar Shiddiq, Umar bin Khattab, Utsman bin Affan, and Ali bin Abi Thalib). Subsequently, *pepatran*, *tali simbar*, *kekarangan*, and *simbar* were used to design mosques, elementary madrasahs, *perbekel* offices, *bale banjar*, *angkul-angkul*, and *waneng* or *kramawates* to strengthen the impression of the plane, which gave it a bright appearance as the final solution (finishing). This symbolizes the social relations between humans without distinguishing backgrounds (*menyama braya*). *Kencut*, *tali simbar*, *bebaturan*, *caturan*, and *saka*

guru were also used in mosques, houses, *perbekel* offices, *bale banjar*, *angkul-angkul*, and *waneng* or *kramawates*. Crown, lotus, *bebaturan*, and *caturan* were also used to design these structures. In particular, the crown, *makuta*, or *mudra* was located at the rooftop as the highest element of the building. The location of the crown on the peak of the roof ridge and the four sides, made it appear more attractive, symbolizing authority and honor. In Gelgel Village, there is a particular house whose roof ridge has the phrase *Al-dzaljalah*, namely Allah (*hablumminallah*), a sign that the owner is Muslim. Additionally, lotus *padma* was also installed at the bottom end of the roof tiles.

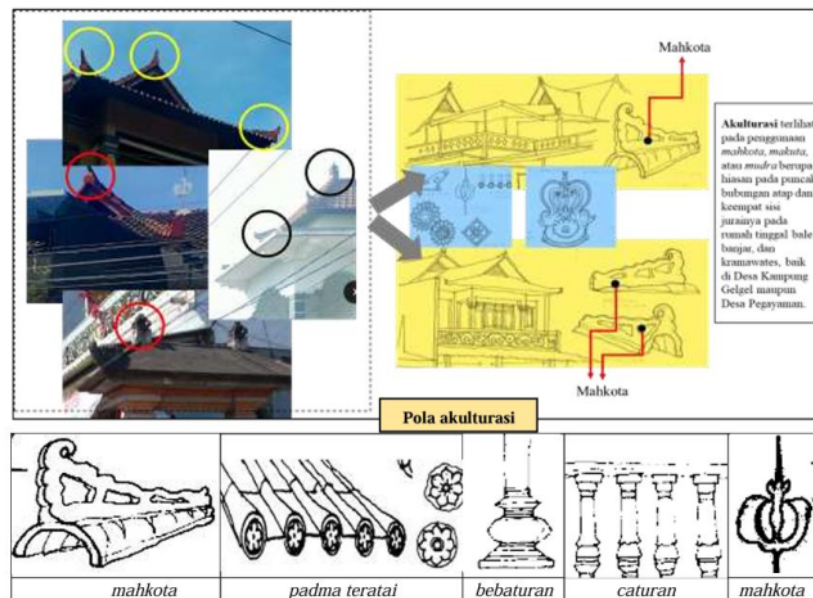


Fig. 9: Acculturation in mosques, madrasahs, *perbekel* offices, *bale banjar*, and *angkul-angkul*

The use of lotus is optional, depending on the owner while, *bebaturan* served as a base for pillars on the terrace, including the use of *caturan* on the fence (handrailing). The four components are not related to Islamic beliefs (*aqidah*), meaning it can be used for the final finishing and covering of the corners or sides of the building resulting in an aesthetic appearance (walls, columns, ceilings).

3.3. Assimilation of Islamic and Hindu Culture in architecture of the Gelgel Muslim Community

Assimilation was observed in the settlement pattern of Gelgel Village, leading to the formation of many intersections or meeting points for roads with alleys called *maputer-puter* or *ngerebong* (labyrinth pattern). The concept of *nyama slam* and *menyama braya* held firmly by Muslim community in Gelgel Village influenced the settlement pattern, in the form of colony. The shape, spatial arrangement, and layout of the building mass indirectly strengthened kinship relations between the community, despite the different beliefs.[19]



Fig. 10: *Maputer-puter* pattern which forms a labyrinth in the spatial arrangement in Gelgel Village

The community leaders in the two villages stated that the spatial arrangement pattern was associated with the guerrilla warfare strategy used as a defense fortress. The influence of *maputer-puter* or *ngerebong* on the placement pattern of the building mass was proven by the presence of alleys or corridors between the housing units. The numerous alleys found in Gelgel Village indirectly showed the closeness between the houses deliberately arranged in communities. This pattern was based on strong family system according to the principles of *menyama braya* and *nyama slam*. When associated with the concept of traditional Balinese architecture spatial planning, it can be compared (similar) to *Pempatan Agung* due to the numerous intersections at each end of the road.

In other aspects of architecture culture, there are virtually no new pattern or forms from the cross-culture relationship between Islam and Hinduism. Unlike the acculturation, there was slight assimilation, partly due to the rejection of Balinese culture influences originating from Hindu teachings, considered to conflict with the values of Islamic religious beliefs originating from the Qur'an, Hadith, *Ijma*, and *Qiyas*. This rejection, for example, was associated with the prohibition of statues (humans, animals, astral beings, etc.), the concept of *tri mandala* (*nista, madya, utama*), *sangha mandala* (nine sacred cardinal directions), *karang sae, karang tapel, karang asti, karang boma*, and the cosmological axis of *hulu-teben*.

Assimilation of architecture forms did not occur due to the strong adherence to Islamic religious beliefs. During a cross-ethnic interaction, there tend to be three segment spaces, namely (1) one with focus on culture absolutism, (2) culture mixing and value crossing, and (3) a segment space that enables culture exchange but does not merge with the essential customs. [46]. The segment space that prioritizes absolute culture in the Gelgel Village was symbolized by the religious system, namely Islam. The segment space of culture artifact mixing was observed in architecture appearances of both worship places and houses. Culture space mixed but does not merge with the essential limit was evident in cuisines, such as *lawar* rice. However, the community does not consume pork and blood because it is contrary to Islamic teachings.

Acculturation and assimilation of architecture culture tend to occur provided without conflicting with Islamic teachings. Therefore, the influence of *menyama braya, nyama slam, and nyama hindu* (the concept of kinship between Islam and Hinduism) was accepted as part of *muamalah* because it had no impact on matters of faith. The inheritance of architecture culture was also based on respect and appreciation through the concept of *Catur Guru* or the following four teachers *Guru Swadyaya, Guru Wisesa, Guru Pengajian, and Guru Rupaka*. In accordance with Islamic religious values held by the Gelgel community, the inherited architecture strategy depended on the concept of *uswah hasanah* or exemplary behavior in the form of related values derived from the Qur'an, *Ijma*, and *Qiyas* applicable to mosques, houses, and madrasahs.

4. Conclusion

In conclusion, studies on Islamic architecture in Muslim minority areas, were rarely conducted. The present study reported that multiculturalism was a counterbalance of examinations often conducted in Muslim dominant region. It had certain limitations, namely the investigation

was carried out in only Gelgel Village. Therefore, the study could not be generalized to other Muslim community in Bali Province.

The combination of Islamic and Balinese Hindu cultures provided a distinctive character, which resulted in architecture acculturation in Gelgel Village, in terms of function, form aesthetics, and meaning. Meanwhile, four visible acculturation pattern was found, first, Balinese Hindu architecture elements such as *saka guru*, *tali simbar*, *pepatran*, *kencut*, and *lis* used in the Nurul Huda Mosque as interior aesthetic elements which resulted in a dynamic and symmetrical appearance. Specifically, *saka guru* (4 and 20 pieces) was interpreted as a symbol of mandatory attributes in Allah SWT or the companions of the prophet *khulafaur rasyidin* (Abu Bakar Shiddiq, Umar bin Khattab, Utsman bin Affan, and Ali bin Abi Thalib). Second, the elements of *pepatran*, *tali simbar*, *kekarangan*, and *simbar* were used to design mosques, elementary madrasahs, *perbekel* offices, *bale banjar*, *angkul-angkul*, and *waneng* or *kramawates*, including strengthen the impression of the plane ensuring the finishing was not monotonous. This symbolized social relations between humans without distinguishing backgrounds (*menyama braya*). Third, *kencut*, *tali simbar*, *bebaturan*, *caturan*, and *saka guru* were used in mosques, houses, *perbekel* offices, *bale banjar*, *angkul-angkul*, and *waneng* or *kramawates*. Fourth, crown, lotus, *bebaturan*, and *caturan* were also used to design these structures. In particular, the crown, *makuta* or *mudra* was located at the top as the highest element of the building. The position on the peak of the roof ridge and the four sides, made it appear more attractive, representing a symbol of authority and honor.

Assimilation pattern was observed in the layout of the settlement which led to the formation of *maputer-puter* (labyrinth), a concept of spatial planning adapted from the *pempatan agung* typical traditional Balinese architecture. There was no architecture assimilation pattern, due to the influence of Balinese Hindu culture and teachings being rejected by Muslim community because it violated values derived from the Quran, Hadith, *Ijma*, and *Qiyas*. The rejection included the prohibition of using statues (humans, animals, astral beings, etc.), the concept of *tri mandala* (*nista*, *madya*, *utama*), *sangha mandala* (nine sacred cardinal directions), *karang sae*, *karang tapel*, *karang asti*, *karang boma*, and the cosmological axis of *hulu-teben*.

Acculturation and assimilation of architecture culture occurred without conflicting Islamic teachings. Therefore, the influence of *menyama braya*, *nyama slam*, and *nyama hindu* (the concept of kinship between Islam and Hinduism) was accepted as part of *muamalah* because it did not focus on issues of sharia and faith.

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Author Contributions Statement

All authors have made substantial contributions to the paper. Mokhamad Syaom Barliana: Conceptualization, theoretical studies, research design, data analysis, and interpretation of research results. Nuryanto: Literature reviews, data collection, data analysis, and visual sketch. Tutin Aryanti: Conceptualization, draft review. Diah Cahyani: Writing original draft. Fauzi Rahmanullah: Data collection. Each author has approved the submitted version (and version substantially edited by journal staff that involves the author's contribution to the study), and agrees to be personally accountable for the author's own contributions.

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Conflicts of Interest

"The authors declare no conflict of interest."

Informed Consent Statement/Ethics approval

Not applicable

Data Availability Statement

The data supporting the results reported in our paper can be accessed at the following address: 1). Data on the map of Bali Province, Klungkung Regency, Klungkung District, an Gelgel Village (Fig. 1 and Fig. 10), is available at: <https://maps.google.com>; 2). Data about traditionality village regulatory of cultural, ritual, and architectural (Sukerta /Awig-awig Desa Adat), avalliable at: <https://jidhat.baliprov.go.id/storage/awig/0lRBr9..>

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