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Integrasi Nilai Islam dan Budaya Lokal pada Ornamen Arsitektur Masjid Tua di Palu dan Donggala

Integration of Islamic Values and Local Culture in the Architectural Ornaments of Old Mosques in Palu and Donggala

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ABSTRAK

Masjid berfungsi sebagai pusat ibadah, sosial, pendidikan, dan budaya bagi umat Islam di Indonesia. Meski penelitian tentang masjid tua banyak dilakukan, kajian di Palu dan Donggala masih minim. Penelitian ini bertujuan menggali makna simbolik ornamen masjid tua di Palu dan Donggala guna memperkaya identitas arsitektur Islam Nusantara sekaligus mendukung pelestarian warisan budaya. Dengan pendekatan deskriptif-kualitatif melalui studi kasus dan perbandingan, analisis dilakukan pada lima masjid: Masjid Agung Baiturrahim Lolu, Masjid Raya Donggala, Masjid Auliya Towale, Masjid Jami Kampung Baru, dan Masjid Al Amin Wani. Hasil menunjukkan: Masjid Baiturrahim Lolu memadukan gaya modern dan tradisi lokal melalui kaligrafi melingkar, pola geometris, dan motif vegetatif; Masjid Raya Donggala menampilkan kolom bergalur, bukaan lengkung, kubah datar, hiasan sulur, serta kaligrafi medali; Masjid Auliya Towale menonjolkan ventilasi hexagon dan lengkung setengah lingkaran dengan minim kaligrafi/vegetasi; Masjid Jami Kampung Baru menampilkan kaligrafi emas, ventilasi geometris, motif bintang dan daun dalam ukiran kayu hasil akulturasi Bugis, Jawa, dan Cina; Masjid Al Amin Wani bergaya Melayu-Cina dengan menara Tionghoa, pilar ulin, kaligrafi KH Ali Yafie, dan ornamen vegetatif berwarna di plafon. Analisis menunjukkan kaligrafi memperkuat spiritualitas, geometri melambangkan keteraturan kosmos, dan vegetatif merepresentasikan kedekatan dengan alam. Temuan ini menegaskan ornamen masjid tua Pasigala memadukan nilai Islam dan tradisi lokal serta pentingnya pelestarian arsitektur keagamaan sebagai identitas budaya.

ABSTRACT

Mosques serve as centers of worship, social interaction, education, and culture for Muslims in Indonesia. Although much research has been conducted on old mosques, studies in Palu, Sigi, and Donggala remain scarce. This study aims to explore the symbolic meaning of the ornaments of old mosques in Palu and Donggala in order to enrich the identity of Islamic architecture in the archipelago and support the preservation of cultural heritage. Using a descriptive-qualitative approach through case studies and comparisons, the analysis was conducted on five mosques: the Baiturrahim Lolu Grand Mosque, the Donggala Grand Mosque, the Auliya Towale Mosque, the Jami Kampung Baru Mosque, and the Al Amin Wani Mosque. The results show that: The Baiturrahim Lolu Mosque combines modern and local traditional styles through circular calligraphy, geometric patterns, and vegetative motifs; Masjid Raya Donggala features fluted columns, arched openings, flat domes, vine decorations, and medallion calligraphy; Masjid Auliya Towale features hexagonal and semicircular ventilation with minimal calligraphy/vegetation; The Kampung Baru Jami Mosque features gold calligraphy, geometric ventilation, star and leaf motifs in wood carvings resulting from the acculturation of Bugis, Javanese, and Chinese cultures; The Al Amin Wani Mosque is Malay-Chinese in style with Chinese minarets, ironwood pillars, calligraphy by KH Ali Yafie, and colorful vegetative ornaments on the ceiling. Analysis shows that calligraphy reinforces spirituality, geometry symbolizes cosmic order, and vegetative motifs represent closeness to nature. These findings confirm that the ornamentation of the old Pasigala mosque combines Islamic values and local traditions, highlighting the importance of preserving religious architecture as a cultural identity.

INTRODUCTION

Mosques are the main places of worship for Muslims and centers for various social, cultural, and educational activities. In Indonesia, mosques' function is not limited to worship but also extends to places of study, preaching, marriage, and even becoming a stronghold for Muslims (Barliana, 2008). Thus, mosques play a strategic role in the development and social life of the community.

The existence of old mosques in Indonesia is a significant indicator of the spread of Islam throughout the archipelago. To this day, many historic mosques are still well-maintained and valuable relics of the Islamization process. Old mosques not only function as houses of worship but also serve as records of history, education, politics, architecture, and culture. Therefore, efforts to preserve old mosques mean preserving valuable Islamic cultural heritage.

Mosque architecture in Indonesia developed through the acculturation of Islam and local cultures. Each region displays different characteristics according to the local cultural context, provided it does not conflict with Islamic law (Sadono, 2020). Several previous studies in various archipelago regions demonstrate the strength of cultural acculturation in mosque architecture. Izzati et al. (2021) mention that in Indonesia, "the Chinese Mosque, which combines Chinese architecture with Islamic culture, or the old mosques in Java that combine Hindu culture with Islam" are examples of how cultural fusion has produced unique mosque designs. The Pecinan Mosque (Chinese-style mosque) integrates temple architecture with the function of a mosque.

Another example is the Tuo Kayu Jao Mosque in West Sumatra, which uses a Minangkabau roof with Islamic touches. This centuries-old wooden mosque features a simple Minang-style (gonjong) roof with minimalist Islamic aesthetic touches, reflecting the adaptation of Islam to the local Minangkabau culture (Anetama, 2022). The Gedhe Mataram Mosque in Yogyakarta combines Hindu-Buddhist elements with Islam, resulting in a unique archipelago architecture without forming a new culture (Setiyowati, 2017). The Agung Surakarta Mosque displays Javanese, Islamic, and foreign influences,

such as Indian and European, in its architectural elements. For example, the roof ornaments use stained glass elements that reflect ancient Roman architecture (Asasi, 2021). Another variation can be seen in the Sang Cipta Rasa Mosque in Cirebon, where Hindu-Buddhist and Egyptian influences are evident in the lotus flower ornaments (Schiffer, 2019). The Sunan Ampel Mosque in Surabaya is a legacy of the Walisongo, where stylization or deformation is evident in the ornaments of living creatures, which were previously common in Hindu-Buddhist architecture. These ornaments were Islamized per the prohibition on depicting living creatures (Budiono, 2021). The Tuanku Pamansiang Mosque in West Sumatra shows that ornaments are not only decorative but also provide information, such as the date of the mosque's establishment (Izzati, 2021), and the Cheng Ho Mosque in Palembang features red and green ornaments and a curved roof typical of Chinese architecture as a symbol of Chinese-Muslim ethnic integration (Syahbani, 2022). These examples confirm that mosques in Indonesia result from cross-cultural interactions that have given birth to a rich Islamic architectural identity in the archipelago.

Ornaments in mosques beautify the building and radiate spiritual, aesthetic, and cultural philosophical values. Calligraphy displaying verses from the Quran creates a religious atmosphere while serving as a medium for preaching. In addition, geometric patterns, floral motifs, and plants are often used as alternative forms of decoration. Geometric art, such as octagons, circles, squares, and hexagons, is widely adopted from Middle Eastern decorative art, such as Moroccan zellige. With this variety of ornamentation, mosques have a dual function: as a house of worship and a center of Islamic art.

Although much research has been conducted on old mosques in various regions of Indonesia, studies on historic mosques in Central Sulawesi, particularly in the Palu and Donggala region are still minimal. In fact, this region has several old mosques that hold important historical, cultural, and spiritual value.

Therefore, this study explores the symbolic meaning of the ornaments of old mosques in Palu and Donggala. It is expected to enrich the understanding of Islamic architecture's identity in the archipelago while contributing to efforts to preserve Islamic cultural heritage in eastern Indonesia.

METHOD

The research approach is a descriptive qualitative method, incorporating case study and comparative study techniques. The main object of study is architectural ornaments in old mosques in Palu City. The criteria for "old mosques" refer to mosques that have historical value (built before the modern era and/or have become local cultural heritage sites). Based on data from the Indonesian Mosque Council and field surveys. This study uses several representative old mosques in Palu as case studies, including Baiturrahim Lolu Grand Mosque, Donggala Grand Mosque, Auliya Mosque in Towale Village, Jami Mosque in Kampung Baru, and Al Amin Wani Mosque.

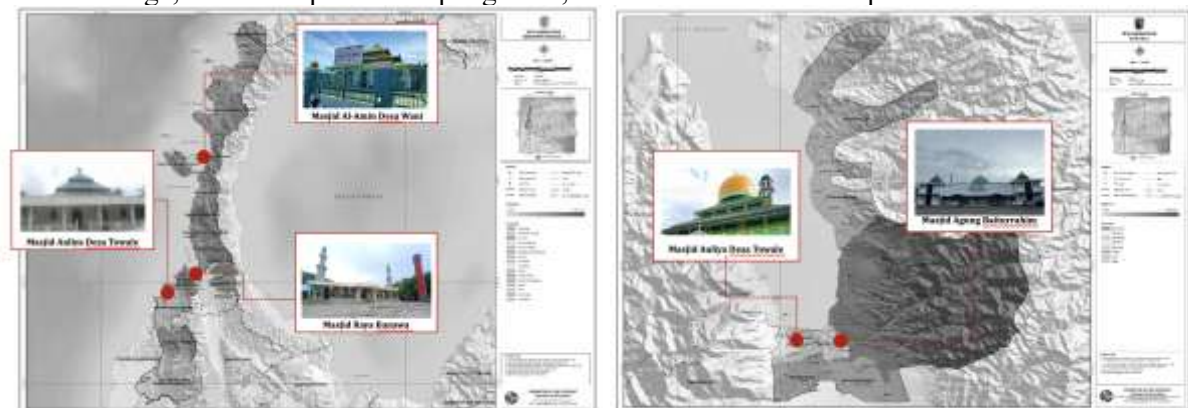


Figure 1. Distribution of Old Mosques in Donggala Regency (Left) and Palu City (Right)

Table 1. Location and Construction Year of Old Mosques in Palu and Donggala

No	Mosque	Location	Construction Year
1	Masjid Agung Baiturrahim Lolu <i>Baiturrahim Lolu Grand Mosque</i>	Jl Masjid Raya No. 30, Kelurahan Lolu Utara, Kecamatan Palu Timur, Kota Palu, Sulawesi Tengah	1983
2	Masjid Raya Donggala/Masjid Raya Banawa <i>(Donggala/Banawa Grand Mosque)</i>	Jl. Pettalolo No. 78, Boya, Kec. Banawa, Kabupaten Donggala, Sulawesi Tengah	The 19th century
3	Masjid Auliya Desa Towale <i>(Auliya Mosque in Towale Village)</i>	Desa Towale, Kecamatan Banawa Tengah, Kab. Donggala, Sulawesi Tengah	1813
4	Masjid Jami Kampung Baru <i>(Jami Mosque in Kampung Baru)</i>	Jl. KH. Agus Salim No. 25, Kelurahan Baru, Kecamatan Palu Barat, Kota Palu, Sulawesi Tengah.	1901
5	Masjid Al Amin Wani <i>(Al Amin Wani Mosque)</i>	Jl Sayyid Agil, Dusun Malambora, Desa Wani II, Kecamatan Tanantovea, Kabupaten Donggala, Sulawesi Tengah.	1906

RESULTS

Baiturrahim Lolu Grand Mosque

The Baiturrahim Lolu Grand Mosque is located in Lolu Utara Village, East Palu District, Palu City, and is one of the prominent mosques in Central Sulawesi.

Founded around 1983, this mosque was initially known as the Baiturrahim Grand Mosque before changing its name to *Grand Mosque*, following the classification by the Ministry of Religious Affairs.

The building stands on an area of approximately 6,500 m², with a main building area of about 900 m². The architecture of the mosque features a blend of modern and traditional local styles, evident in the arched doors and windows, the naturally lit central dome, and the soft green and cream colors. In addition to serving as the principal place of worship for Muslims in Palu, this mosque is also a center for social, educational, and religious activities for the community.



Figure 2. Ornamentation Variations in Baiturrahim Lolu Grand Mosque

Table 2. Description of Baiturrahim Laolu Grand Mosque Ornaments

Calligraphic Ornaments	Geometric Ornaments	Vegetative Ornaments
<ul style="list-style-type: none"> Arabic calligraphy dominates the interior, especially in the mihrab and main wall areas. At the top of the mihrab, the calligraphy is written in a circle that follows the shape of the building, using thick green letters. On the ceramic wall panels, the calligraphy is arranged in rectangular and oval decorative frames, decorated with geometric motifs and green and gold colors. The calligraphy above the main entrance also serves as a sign of sacredness, emphasizing the mosque's function as a center for remembrance and worship. 	<ul style="list-style-type: none"> These can be seen in the calligraphy frames, which are decorated with repeating square and diamond patterns. The upper glass vents are elongated pentagons arranged in a rhythmic pattern, creating a regular geometric pattern. On the doors and exterior walls, there are patterns of horizontal lines and semicircular curves that emphasize a sense of harmony. 	<ul style="list-style-type: none"> The glass trellis on the windows is decorated with simple flower motifs with circular lines. On the stained glass of the main door, there are motifs of vines, flowers, and date palms in red, green, yellow, and blue. These motifs are combined with the words "Allah" and "Muhammad" in a decorative composition.

Donggala/Banawa Grand Mosque

The Donggala Grand Mosque is a historic mosque built in the 19th century by local merchants, religious leaders, and nobles. The mosque has undergone several renovations, particularly in the 1960s and 1970s, resulting in its current form in 2024. The current mosque building adopts a classic European architectural style with the use of large columns/pillars as structural and aesthetic elements.

The prominent architectural features include:

- The use of tall columns with decorative profiles on the terrace and main hall.
- Arched door and window openings.
- A large dome in the central area of the mosque.
- Wall covering materials in the form of marble/tiles that give a luxurious impression.



Figure 3. Ornamentation Variations in Donggala Grand Mosque

Table 3. Description of Donggala Grand Mosque Ornaments

Calligraphic Ornaments	Geometric Ornaments	Vegetative Ornaments
<ul style="list-style-type: none"> Towers & Gates: The use of geometric ornaments in the form of fluted vertical columns with curved profiles at the top is clearly visible. This pattern presents a monumental and orderly impression, in 	<ul style="list-style-type: none"> Window Trellis: Simple vine, twig, and leaf motifs adorn the window trellis. The shapes are delicate, showing the influence of Indonesian carving art, 	<ul style="list-style-type: none"> Mihrab: Arabic calligraphy is present on the walls around the mihrab, although it is not dominant. It generally takes the form of verses from the Qur'an that affirm the

<p>accordance with Islamic principles of cosmic order.</p> <ul style="list-style-type: none"> · Ventilation & Windows: Several window and door openings use semicircular arches, which are part of the geometric ornamentation, symbolizing eternity and transcendence. · Interior Dome Ceiling: The large circle at the top of the main hall (a flat dome with a skylight) is a geometric shape that emphasizes the spiritual center of the mosque. 	<p>which often takes inspiration from the surrounding nature.</p> <ul style="list-style-type: none"> · Mihrab: On the mihrab wall, vegetative ornaments appear as floral-patterned ceramic decorations, presenting a natural and cool impression. · Terrace Columns: The lower part of the columns is covered with decorations in the shape of stylized vines, giving a soft feel to the massive structure. 	<p>greatness of God and the meaning of prayer.</p> <ul style="list-style-type: none"> · Decorative Circles: Calligraphy is combined with circular shapes (medallions) on the side walls, adding spiritual and aesthetic value. · Dome Ceiling: The inner edge of the dome is also decorated with simple calligraphy, serving as a constant reminder for worshippers.
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Aesthetic Synthesis

The combination of geometric, vegetative, and calligraphic ornaments affirms the architectural identity of the Donggala Grand Mosque, reflecting the acculturation of universal Islamic values with the local traditions of Central Sulawesi. Geometry provides strength and order, vegetative elements bring closeness to nature, while calligraphy instills a spiritual nuance. This unity creates visual harmony as well as symbolic meaning that reinforces the mosque's function as a center of worship and cultural identity.

Auliya Mosque in Towale Village

The Auliya Mosque, built in 1813, is also known as the *Syekh Lokiyah Mosque*, named after a prominent religious scholar in the region. The mosque has been designated a cultural heritage site under Law No. 11 of 2010. The architectural style of the mosque is typical of local Javanese architecture. This can be seen in the following features:

- The use of a *tajug tumpang* roof, which consists of two or three levels
- It has eight main pillars that serve as the main supports for the roof, made of ironwood, which is still in good condition today.
- Similar to the structure of a *joglo* house



Figure 4. Aesthetic Elements of the Auliya Mosque

Table 3. Description of Donggala Grand Mosque Ornaments

Calligraphic Ornaments	Geometric Ornaments	Vegetative Ornaments
<ul style="list-style-type: none"> · In this mosque, calligraphic ornamentation is minimal or even almost non-existent on the walls or interior. · This reflects the simplicity of old mosques on the coast, where the focus of ornamentation is more on the construction and openings (doors, windows, ventilation). 	<ul style="list-style-type: none"> · Ventilation holes above doors and windows in a repetitive pattern of small circles/hexagons give a classic Islamic geometric feel. · Door and window arches with semicircular arches, a geometric motif that is characteristic of global Islamic architecture. · Fascia boards on the roof with a repeating small triangle pattern serve as a visual rhythm. 	<ul style="list-style-type: none"> · There are almost no explicit vegetative ornaments (such as carvings of vines, flowers, or leaves). · The only element that can be associated with this is the curved shape of the doors and windows, which resemble a simple stylization of leaves or petals.

Aesthetic Synthesis

The Auliya Towale Mosque is more prominent in its geometric ornamentation (ventilation, arched openings, roof cornices) than in its calligraphy or vegetative motifs. The absence of calligraphic ornamentation shows that the mosque's initial orientation was more towards worship and the limited resources available at the time of its construction.

Jami Mosque in Kampung Baru

The Kampung Baru Mosque was founded in 1901 by Bugis nobleman Madika Jojokodi, with the support of merchants and community leaders. This mosque played a major role in the spread of Islam in Palu and Donggala.

- Architecturally, the mosque has undergone several renovations, but it still retains its mixed Javanese, Bugis, and Chinese cultural character. Notable elements:
- The use of a roof combined with a tajug and dome
- with two floors, so that the front terrace has railings similar to those found in Bugis houses.
- It has a minaret, which was also added during the renovation of the mosque.



Figure 5. Aesthetic Elements of the Jami Mosque Kampung Baru

Table 4. Description of Jami Mosque Ornaments

Calligraphic Ornaments	Geometric Ornaments	Vegetative Ornaments
<ul style="list-style-type: none"> · Arabic calligraphy is mainly found on the mihrab wall and its surroundings, using gold letters on a dark background. 	<ul style="list-style-type: none"> · This is clearly seen in the pattern of the upper wall ventilation, which consists of rectangles arranged in a repeating cross pattern. 	<ul style="list-style-type: none"> · Vine and leaf motifs appear in the interior wood carvings, especially on the ceiling and panel frames.

<ul style="list-style-type: none"> · Calligraphic motifs are also seen on the second-floor balcony railing, in the form of gold-colored carvings of verses from the Qur'an on wooden panels. · The calligraphy is combined with geometric patterns to create a sacred decorative frame. · 	<ul style="list-style-type: none"> · The window and door arches are pointed arches, which are a characteristic feature of classical Islamic architecture. · The multi-level minaret is decorated with repeating windows that emphasize the vertical rhythm. · The second-floor railing adapts the shape of a Bugis stilt house fence, with the addition of straight and curved lines. · In the interior, star and diamond patterns adorn the walls, creating a dynamic impression. 	<ul style="list-style-type: none"> · Some wall decorations feature stylized floral patterns combined with geometry, giving a natural impression. · Green is the dominant color on the exterior of the mosque, which is synonymous with the symbol of fertility and Islamic identity.
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Aesthetic Synthesis

The Kampung Baru Mosque features a combination of three main types of ornamentation: sacred calligraphy, harmonious geometry, and natural vegetative motifs. This combination reflects the acculturation of Bugis, Javanese, and Chinese cultures in the architecture of mosques in Palu. The tall minaret, large dome, and detailed carvings on the interior reinforce the mosque's position as a spiritual center and a symbol of the historical spread of Islam in Central Sulawesi.

Al-Amin Wani Mosque

This mosque, with its blend of Malay and Chinese architectural styles, has stood firm since its construction in 1906 by Syarifah Isa binti Yahya Al-Mahdali, granddaughter of Sayid Aqil Al-Mahdali, a merchant from Yemen in the Middle East. Al Amin Mosque stands tall with eight ulin wood pillars, a two-tiered roof, and a 12-meter-high tower with Chinese influence. Upon entering the mosque, there is a calligraphy inscription by KH: Ali Yafie, who served as the former chairman of the Indonesian Ulema Council (MUI) from the 1990s to 2000. In the mosque courtyard, there is also the tomb of a cleric who helped spread Islam in the Wani area. The general style of the Old Wani Mosque is Chinese Malay with Chinese influences, as seen in:

- The use of a roof combined with a tajug with Chinese-style pointed roof ornaments.
- The use of creaky doors and windows is a unique feature of this mosque.
- It has eight main pillars that serve as the main supports for the roof, made of ironwood, which is still in good condition today.
- The ceiling has also retained the authenticity of its materials.
- The Chinese-style minaret is a distinctive feature of this old mosque.



· Figure 6. Aesthetic Elements of Al Amin Wani Mosque

Table 5. Description of Al Amin Wani Mosque Ornaments

Calligraphic Ornaments	Geometric Ornaments	Vegetative Ornaments
<ul style="list-style-type: none"> · Inside the mosque, there is Arabic calligraphy on the walls, the work of the great scholar KH. Ali Yafie. · The calligraphy is written in decorative green and gold frames, placed above the doors and windows. · The calligraphy style highlights selected verses from the Qur'an to reinforce the sanctity of the worship space. 	<ul style="list-style-type: none"> · The 12-meter-high minaret features Chinese-style geometric patterns in the form of rectangular panels with cross grids. · The ventilation above the doors and windows uses a rectangular shape with simple vertical line repetitions. · The roof eaves are carved with a repeating triangular rhythm that resembles a serrated pattern, giving a dynamic impression. · There are eight ironwood pillars, arranged symmetrically as the main supports for the roof, also reflecting balanced geometry. 	<ul style="list-style-type: none"> · Vine, flower, and leaf motifs appear on the interior wooden boards, especially on the edges of the ceiling and decorative panels. · Pink, green, and gold floral patterns adorn the upper walls, blending with the white background. · On some wooden ventilation panels, stylized fan-shaped leaf ornaments emphasize the natural feel of the architecture.

Aesthetic Synthesis

The Al Amin Wani Mosque features a harmonious blend of calligraphic, geometric, and vegetative ornaments. Calligraphy emphasizes spirituality, geometry brings order, and vegetative elements add a natural feel. The Chinese-style minaret, crepe windows and doors, and floral carvings uniquely identify this mosque as a result of the acculturation of Arab, Malay, and Chinese cultures that have been preserved since the early 20th century.

DISCUSSION

Ornamentation as a Reflection of Local Culture in Old Mosques

Ornaments on old mosques are not merely decorations but serve as visual media to express local cultural identity and Islamic values. In Islamic tradition, there are three main types of ornaments: geometric, which symbolizes the order of the cosmos; floral/vegetative, which depicts the beauty of paradise; and calligraphy, which reinforces Islamic identity and serves as a medium for preaching. These three motifs are adapted to the local context, giving rise to a diversity of ornamentation styles. For example, Malay culture incorporates lotus and vine motifs as symbols of the beauty of paradise, while Bugis culture features geometric patterns resembling boats and waves.

The results of the study show that the Baiturrahim Lolu Grand Mosque features circular Arabic calligraphy in the mihrab and a series of calligraphy in geometric frames decorated with motifs of flowers, palm trees, and vines in red, green, yellow, and blue. These ornaments not only emphasize the sacred function of the mihrab, but also reflect the closeness of the Palu community to the tropical environment. At the Donggala Grand Mosque, the window panels and door trellises are decorated with delicate vine, twig, and leaf motifs, which show a strong influence of Nusantara carving art, connecting the mosque to its historical and cultural roots.

The columns on the terrace and mihrab are carved with stylized vines, adding a soft touch to the massive structure. Unlike the two mosques above, the Auliya Towale Mosque has almost no vegetative ornamentation; the focus is more on openings and ventilation. Geometric patterns, such as circular and hexagonal air holes and arched windows, replace floral decorations.

This reflects the simplicity of coastal mosques and the limited resources of the past. The Jami Kampung Baru Mosque displays a unique combination: gold calligraphy on the mihrab wall and second-floor balcony railing, cross-patterned square ventilation, and leaf and vine carvings on wooden panels. The dominant green color on the mosque's exterior symbolizes fertility and Islamic identity. Meanwhile, the Al-Amin Wani Mosque combines calligraphy by KH. Ali Yafie features Chinese-style

geometric panels on the minaret and vents, while the interior is decorated with pink, green, and gold floral, leaf, and vine ornaments. The presence of these motifs confirms the acculturation of Chinese-Malay culture with Islamic traditions.

Overall, the ornaments in these five old mosques reflect the richness of their respective local cultures—both through vegetative motifs inspired by the surrounding nature and through geometric patterns reminiscent of regional art traditions. Despite this diversity, calligraphy remains a unifying element that links all ornaments with Islamic spiritual messages, creating a sense of harmony and unity among the various ornamentation styles.

Integration of Islamic Values and Local Culture in Old Mosque Architecture

The architecture of old mosques in Palu and Donggala shows a harmonious integration between Islamic values and local culture. Since its arrival, Islam in the archipelago did not directly replace local traditions but adapted them to be more easily accepted by the community. This process of acculturation is clearly seen in the combination of form, building structure, and ornamentation.

The Baiturrahim Lolu Grand Mosque combines modern architectural styles with traditional local elements. The architecture of this mosque features arched doors and windows, a centrally located dome with natural lighting, and a predominance of soft green colors; this combination presents a balance between modernity and local wisdom. The calligraphy on the mihrab and the repeating geometric frames illustrate a synthesis of spiritual values and cosmic aesthetics. The Donggala Grand Mosque adopts a classic European style with tall fluted columns, arched openings, and a flat dome. However, this structure is complemented by calligraphy on the mihrab and circular medallions, as well as vine decorations on the columns; this combination shows how Islamic cosmic and vegetative values are integrated with foreign architectural styles.

The Auliya Towale Mosque highlights Javanese influences through its overlapping tajug roof, eight ulin pillars, and joglo-like structure. The limited use of calligraphic and vegetative decorations shows the mosque's initial focus on worship and its resemblance to traditional houses. Meanwhile, the Jami Kampung Baru Mosque combines Bugis, Javanese, and Chinese elements in the form of a tajug-dome, a balcony with railings like a Bugis stilt house, and a multi-level tower with geometric ventilation patterns. The gold calligraphy on the mihrab and balcony blends with star and leaf patterns, emphasizing the synthesis of Islamic values and multicultural traditions. The Al-Amin Wani Mosque reflects the acculturation of Arab, Malay, and Chinese influences through its Chinese-style minaret, crepe doors and windows, and colorful calligraphy and vegetative ornaments. The presence of eight ironwood pillars as the main supports and a two-tiered tajug roof expresses cosmic and local balance.

In general, this integration confirms that the architecture of old mosques in Central Sulawesi not only follows Islamic principles but also embraces local traditions. Lotus motifs from Hindu-Buddhist heritage were transformed into symbols of Islamic purity in Malay culture, Bugis carvings used geometric patterns that avoided depictions of living creatures, and traditional houses, such as joglo or stilt houses, were used as the basis for mosque structures. Thus, mosques are not only places of worship, but also mediums for preaching and symbols of community identity. Understanding the integration of these values is important for maintaining historical continuity and strengthening Islamic cultural identity amid the tide of modernization.

CONCLUSION

The results of the study show that the ornamentation on the old Pasigala mosque has a dual function: as an aesthetic element and as a medium for preaching. Calligraphy serves to emphasize spiritual messages, geometric patterns symbolize the order of the cosmos, and vegetative patterns depict the beauty of nature and paradise. The variations in ornamentation in the five mosques indicate the acculturation of Islam with local cultures, including Bugis, Javanese, Chinese, Malay, and European

influences, which are reflected in the shape of the roofs, the types of columns, the ventilation patterns, and the carving motifs. The Baiturrahim Lolu Mosque displays a modern-traditional blend; the Donggala Grand Mosque combines European classical style with Islamic motifs; the Auliya Towale Mosque shows a dominance of simple geometric elements; the Jami Kampung Baru Mosque combines Bugis, Javanese, and Chinese architectural elements; while the Al-Amin Wani Mosque highlights Chinese-Malay identity. These findings confirm that the architecture of old mosques is a manifestation of the integration of Islam with local wisdom that supports the acceptance of Islam in the archipelago. Therefore, the preservation of old mosques and their ornaments is crucial to maintain historical continuity, strengthen cultural identity, and provide a source of learning for future generations, inspiring and motivating further exploration of Islamic architecture.

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