


Tangible and Intangible Expressions of the Local Identity of the Bugis Bone Community: A Study of the Songkok Recca Mosque

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ABSTRACT

This research aims to understand and interpret the expression of local identity of the Bugis Bone ethnic group as reflected in mosque architecture, particularly in the Songkok Recca Mosque in Bone Regency. The study employs a qualitative research design and is categorized as field research. The research adopts historical and sociological approaches, supported by auxiliary disciplines such as archaeology and ethnography. Data obtained through observation, interviews, documentation, photovoice, and literature review were analyzed using the stages of ejawantah and Ferdinand De Saussure's archaeological semiotics. The findings reveal that the ejawantah process of Bugis Bone cultural symbols in the Songkok Recca Mosque undergoes typological realization through an exploration stage, resulting in the manifestation of the local identity of the Bugis Bone community. This identity is visible in various architectural elements, including the roof (shaped like songkok recca), the prayer hall (rakkeang), the mihrab/minbar (timpalaja), the ablution area (symbolized by a kendi), the minaret/floor plan, and decorative ornaments (sulapa' eppa). The mosque building functions not only as a place of worship but also as an embodiment of local identity through the integration of Bugis cultural symbols into its architectural elements.

Keywords: Expression, Tangible, Intangible, Local Identity, Songkok Recca Mosque, Bugis Bone.

INTRODUCTION

A mosque is a place of worship for Muslims. Literally, the word *masjid* means "a place of prostration," derived from the Arabic word *sajada*, meaning "to prostrate." A mosque is not only a place for prayer but also a center for religious, social, and educational activities within the Muslim community. Beyond its religious function, a mosque is also a living cultural artifact—continuously created, used, and passed down from generation to generation. Thus, the appearance of a mosque does not merely reflect its physical structure but also embodies values that assimilate with local culture. Mosque architecture often incorporates symbolic elements that express distinct characteristics. For example, a minaret commonly symbolizes the connection between heaven and earth, while a dome represents the dome of paradise.

Semiotics in the context of mosques examines the signs and symbols present in mosque architecture and religious practices. Semiotics helps interpret the meanings behind the physical elements of a mosque—its structural form, decorative patterns, spatial layout, and its function as a sacred space. Through semiotic analysis, we can uncover the religious, cultural, and social messages embedded within mosque architecture. Semiotics offers a framework for understanding symbolic meanings and the messages conveyed through mosque design and related religious practices, thus enriching our appreciation of cultural and religious heritage contained within mosque structures.

Semiotics also contributes to understanding how mosque architecture evolves over time while preserving cultural values and symbolic meanings. Semiotic studies of mosques focus on how architectural elements—such as the façade, main hall, veranda, and gates—function as symbols conveying religious and cultural messages. For instance, in the Masjid Gedhe Kauman, these elements reflect a fusion of Javanese culture and Islamic teachings. In Bone Regency, there is a mosque that reflects local identity within its architectural form: the Songkok Recca Mosque, whose dome visually resembles a traditional *songkok*.

Each mosque carries a name and architectural design related to the culture that shapes the identity of its region. Identity refers to the condition in which a person can recognize or recall memories of a place distinct from others due to its characteristics or uniqueness. Environmental identity also emphasizes that emotional attachment to a place is influenced by both its physical and social aspects. Place identity focuses on physical interaction, social experiences, residents' satisfaction, and historical heritage. These aspects strengthen local identity, highlighting the community's sense of place, which may be influenced by sensory and memory-related factors.

The naming of a mosque and its architectural design is inseparable from the historical characteristics of its geographical setting. Assigning local identity is not done for any functional purpose but to express the mosque's cultural identity and to highlight its role in shaping religious practices and revitalizing the religious and historical values of the place. Today, many people are unaware of or indifferent to naming mosques after intangible cultural heritage officially recognized as part of Bone Regency's communal intellectual property. Many are also unfamiliar with the importance of representing local cultural symbols in architectural forms as a means of constructing authentic local identity that carries cultural and practical value for community life.

The preservation of local identity should be maintained through mosque naming and architectural designs in Bone Regency that symbolize regional heritage, such as *songkok recca*—a Bugis cap made from lontar fiber, produced by beating or weaving the material. *Songkok recca* is widely recognized in Indonesia, especially in South Sulawesi, as an essential part of traditional attire. Architectural elements such as the rectangular layout, the adoption of Middle Eastern styles with golden hues and Arabic patterns, and the roof's *songkok recca* structure all reflect local identity. The minbar roof resembles *timpalaja*—a triangular gable characteristic of traditional Bugis houses.

The researcher argues that this study is significant in order to understand and interpret, in depth, the historical values and local thoughts expressed through architectural elements that embody local identity.

METHOD

This study employs a qualitative research design and is categorized as field research. The research adopts historical and sociological approaches, supported by auxiliary disciplines such as archaeology and ethnography. The data collection procedures used in this study include observation, interviews, documentation, photovoice, and literature review.

Expressions embodied in buildings, like language and speech, are closely related to communication, with visual and structural forms being the primary means of conveying messages. Local identity that can be directly observed through the forms, structures, motifs, and artifacts present in the Songkok Recca Mosque is referred to as **tangible expression**. Tangible expression in visual anthropology and vernacular architecture encompasses material representations of cultural systems manifested in objects and spatial arrangements. Accessible identity does not only refer to physical forms; it also encompasses culture articulated through spatial configurations, structures, and visual symbols that can be semiotically interpreted.

Values, meanings, narratives, and cultural practices that cannot be visually observed are known as **intangible expressions**. These values serve as the foundation of the local identity of the Bugis Bone community. Within the framework of cultural semiotics, intangible identity includes myths preserved within the collective memory of society, shaping the way they interpret cultural objects. Intangible identity also relates to internalized social values and religious practices.

Referring to Ferdinand de Saussure's archaeological semiotics, the *signifier* (expression) and the *signified* (content) form a sign. The signifier is the physical form visible in architectural works, while the signified provides the conceptual meaning that affirms environmental identity and gives a place its distinctive character, making it easily recognizable or memorable. Archaeological semiotics is the study of signs within the context of archaeology, which examines human culture.

Table 1. Semiotic Analysis (Saussure) of Bugis Cultural Elements

| Cultural Object | Sign (Signifier) | Signified |
|----------------------|--|---|
| Songkok Recca | The shape of a cap woven from lontar fibers with golden tones; fine geometric motifs; worn during traditional or religious events. | A symbol of honor, the social status of Bugis men, maturity, piety, and the cultural identity of Bone. |
| Timpalaja | A triangular form found in Bugis traditional houses; the triangular plane located between the walls and the roof junction. | A symbol of the social status of the house owner. |
| Sulapa' Eppa' | A basic quadrilateral/diamond shape; a cosmological pattern of four directions; appears in carvings and architecture. | The Bugis cosmological concept of balance between four elements—earth, water, fire, wind; harmony between humans, nature, and God; principles of order in life. |
| Rakkeang | The attic space in Bugis stilt houses; located at the upper level; used to store valuables and heirlooms. | A symbol of sacredness and hierarchy within the house; the space closest to the spiritual realm. |
| Kendi | A clay water vessel with a narrow neck and rounded body; used traditionally for drinking water. | A symbol of purity, coolness, hospitality, and abundance; in customary contexts, it represents self-purification and ethical conduct in receiving guests. |

Expression may be manifested through architectural elements by means of **ejawantah**. The theory of *ejawantah* refers to diffusion, acculturation, and assimilation.

a. **Diffusion** refers to the spread of cultural elements without significant change. Example: the mosque's design adopts the basic roof structure of Bugis houses.

b. **Acculturation** occurs when two cultures meet without eliminating one another. Example: the combination of Bugis motifs and Islamic styles in mosque ornamentation; the use of *songkok recca* in the prayer area as a religious and cultural symbol.

c. **Assimilation** refers to cultural blending that forms a new identity. Example: the use of *songkok recca* in prayer, now considered traditional Muslim attire for Bugis men.

James Spradley, in *Culture and Cognition*, states that symbols are part of signs, consisting of icons (formal association), indexes (natural association), and symbols (arbitrary association). Based on these characteristics, social symbols can only be fully understood by members of the community that owns them.

Through symbolic expressions—from spatial concepts to physical architectural elements—orientation and attitudes toward life are conveyed, and these messages may be freely appreciated or interpreted by anyone at any time. According to Lang, structures and configurations of buildings that carry meaning and become symbols depend on the social agreements and beliefs upheld within a particular culture.

Turner defines a symbol as something that is collectively recognized as representing or recalling another reality, whether through shared qualities or imagined associations. According to Turner, all meanings are created through symbols. Symbols may take the form of objects, actions, words, relationships, events, or movements. Turner also asserts that symbols function as unifying forces, meaning that symbols in a society integrate social, cultural, and religious aspects of a community.

This study focuses on expressions in mosque architecture, examining the symbolic meanings embedded in its elements as reflections of the local identity of the Bugis community, particularly in Bone Regency.

RESULTS AND DISCUSSION

Mosques and the Arrival of Islam in the Bone Kingdom

Its strategic geographical location made the Indonesian archipelago an important trade route, attracting Muslim traders from Arabia, India, and Persia as early as the 7th century. These traders played a significant role in the early phase of Islamic development in Indonesia.

Muslim traders represent one phase in the spread of Islam in the archipelago. Another phase involves the establishment of Muslim communities in various regions, which is evidenced by architectural structures such as mosques and tombs. Mosques are understood as tangible physical evidence of Islamic architecture. Architectural

elements of mosques provide information about the period when Islam arrived in certain regions. For example, the administrators of Jami Palopo Mosque designate the year 1604 CE as the arrival of Islam in Palopo. Meanwhile, the administrators of Al-Hilal Katangka Mosque state that the mosque was built in 1603 CE and identify it as the oldest mosque in South Sulawesi.

Data 1

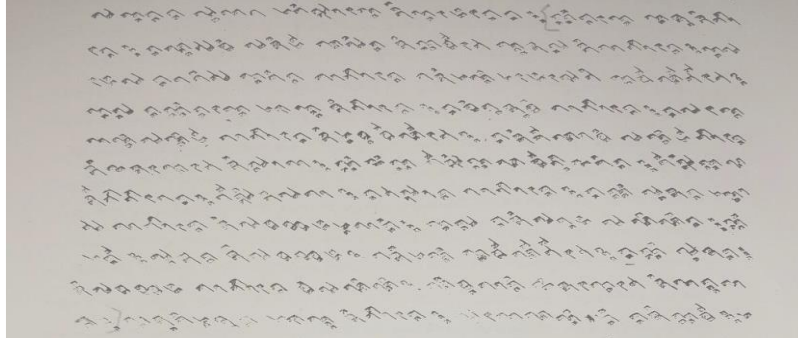


Figure 1. Lontarak Akkarungeng (Bone)

Photo source: Manuscript and personal documentation (2024)

Translation:

“This was the time when he became the King of Bone; the flames of war rose again because the hearts of the Bone people had not yet opened to properly accept Islam during the reign of La Tenripale. The people of Bone agreed to rise once more and fight in the Islamic war. The land of Bone was again set ablaze by Karaeng Gowa; however, the sacred heirloom had not been seized, the ceremonial flag had not been taken, and the king had not been captured by Gowa. After the people of Bone made their vow and recited the shahada, Bone was elevated to the status of *palili*. After all the people of Bone had recited the shahada to accept Islam, Karaeng then returned to his land.”

In the Lontarak above, it is explained that La Tenripale once again led the Bone people in *musu selleng* (the Islamic war), resisting the spread of Islam carried out by the Gowa Kingdom. However, the military strength of Gowa succeeded in defeating the forces of Bone. Following this event, Bone became a territory under Gowa’s rule, and Islam was officially accepted in the Bone Kingdom on 23 November 1611 Hijriyah.

The Bone Kingdom also had a female ruler named **We Tenrituppu Matinro'e ri Tallo** (1602–1611 CE), the 10th ruler of Bone. She was the first monarch in the Bone Kingdom to embrace Islam.

In the Lontarak above, it is explained that La Tenripale once again led the people of Bone in the *musu selleng* (Islamic war) to oppose the spread of Islam carried out by the Kingdom of Gowa. However, the power of the Gowa Kingdom succeeded in crushing the attack from the Bone Kingdom. After this event, Bone became a conquered territory of Gowa, and Islam was officially accepted in the Kingdom of Bone on 23 November 1611 Hijriyah [11].

The Kingdom of Bone had a female ruler named **We Tenrituppu Matinro'e ri Tallo** (1602–1611 AD), the 10th ruler of Bone [12]. She was the first ruler to embrace Islam in the Kingdom of Bone.

Data 2

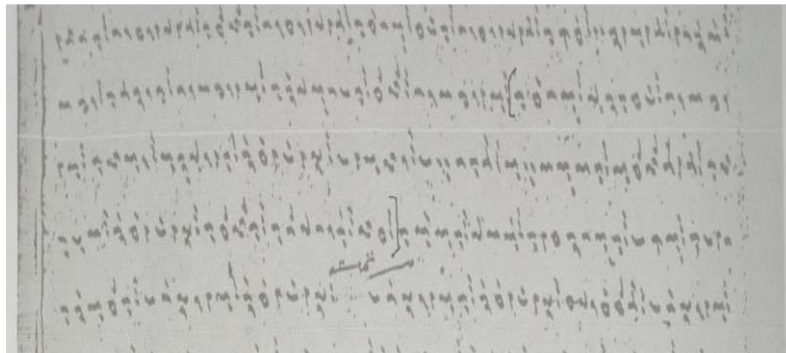


Figure 2. Lontarak Attoriolong ri Bone

Photo source: Manuscript and Personal Documentation (2024)

Translation:

“One year after the people of Wajo embraced Islam, the King of Bone departed for Sidenreng to study Islam. Upon arriving in Sidenreng, he converted to Islam and eventually fell ill there [13].”

In the *Lontarak Attoriolong ri Bone* above, it is also explained that one year after Wajo embraced Islam, the 10th King of Bone, **We Tenrituppu**, studied and embraced Islam in Sidenreng, which is now known as Sidrap. We Tenrituppu’s journey to Sidenreng was motivated by the fact that she came from the Kingdom of Luwu, which had previously accepted Islam as its official religion and spread it peacefully through the concept of *taubid*.

The conversion of the 10th King of Bone did not yet make Islam the official religion of the Bone Kingdom. However, it remains an important historical event, as the first ruler to embrace Islam in Bone was a woman [14].

After Islam was officially accepted in the Kingdom of Bone, the rulers became eager to study and practice Islam, although its full implementation according to Islamic law had not yet been realized in Bone. Therefore, **La Maddaremmeng Sultan Muhammad Saleh** carried out reforms during his 13-year reign, particularly in advancing Islam in the Bone Kingdom. La Maddaremmeng (1631–1644 AD) is known to have been deeply devoted to Islam and sought to practice it sincerely within society [15].

Data 3

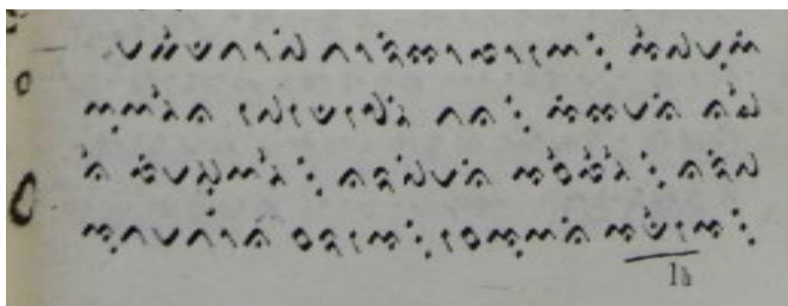


Figure 3. Lontarak Latoa

Photo source: Manuscript and Personal Documentation (2024)

Translation:

“It was said to Riolo (an ancient figure): “There are only four things that can advance this land, and even five are sufficient when Islam arrives, with the addition of *sara* (Islamic law) during the reign of La Maddaremmeng.””

During the reign of the 13th King of Bone, **La Maddaremmeng Sultan Muhammad Saleh Matinro'e ri Bukaka** (1631–1644 CE), the governmental structure of the Bone Kingdom was reorganized. This included the roles of the *Ade Pitu* and the *Bissu*, and their functions, along with the establishment of the *Sara* institution for the first time in the Bone Kingdom—28 years after Islam was officially accepted in Bone.

Before the arrival of Islam, *pangadereng* consisted of four components, as described in the *Lontarak Latoa*: **ade'**, **bicara**, **rapang**, and **wari**. After Islam was accepted in the Bone Kingdom and during the reign of La Maddaremmeng, a new element of *pangadereng* was introduced, namely **sara**. The *kadhi* was included within the *sara* structure, and several subordinate officials were appointed within the *pangadereng* system, such as the imam, khatib, bilal, and doja.

The development of Islam in the Bone Kingdom during the reign of La Maddaremmeng was also marked by architectural advancements, particularly the establishment of the first place of worship in Bone, known as **Masigi Laungnge** (Old Mosque) or **Al-Mujahidin Old Mosque**. The mosque still stands firmly today in the center of Watampone City, on Sungai Citarum Street, Bukaka Village, Tanete Riattang District, Bone Regency, South Sulawesi. It is currently 385 years old.

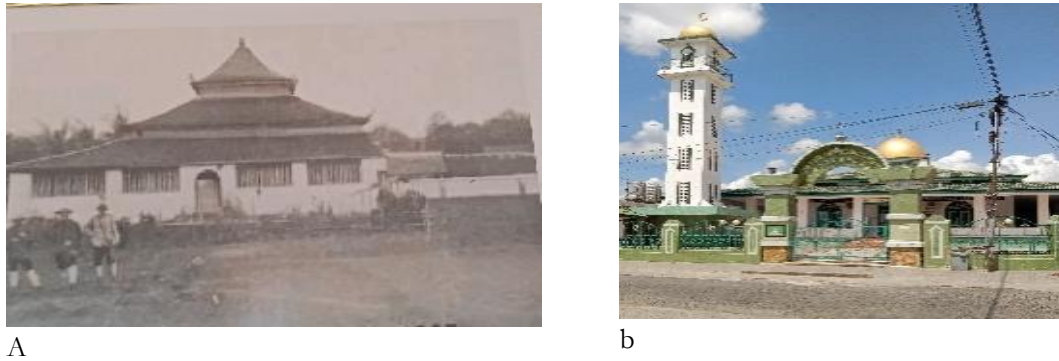
Data 4

Figure 4. Architectural Form of the Old Mosque of Bone Regency, South Sulawesi in the 17th Century AD:

(a) View of the Old Al-Mujahidin Mosque around the 17th century in Bone Regency before renovation, (b) View of the Old Al-Mujahidin Mosque, Bone Regency after renovation.

Photo source: Personal Documentation (2024)

The typological aspects of this mosque resemble those of the Demak Mosque, the oldest mosque on Java Island. This similarity in form is regarded as part of the shared Nusantara civilization [14]. The roof of the Old Al-Mujahidin Mosque in Bone Regency has undergone a transformation from the original three-tiered roof design to a dome structure. However, the layered roof elements have been retained and harmonized with the original form.

Songkok Recca

Symbolizes Intelligence and Honesty (Black Color)

Data 5



Symbolizes Intelligence and Honesty (Black Color)

Social Strata (Golden Yellow Color)

Figure 5. Meaning of the Colors of Songkok Recca

Photo Source: Personal Documentation (2024)

The Bone Kingdom began to develop during the reign of the 6th King of Bone, La Uliyo Bote'e Matinro'e ri Itterung (1543–1568 AD). First, during his reign, a figure named La Mellong, titled Kajao Laliddong, emerged and was appointed by La Uliyo Bote'e as the royal adviser and spokesperson in inter-kingdom relations. Second, he succeeded in weakening the defense power of the Luwu Kingdom at Cenrana, with assistance from Gowa's military forces led by Daeng Bonto, the son of Daeng Matanre. Third, King La Uliyo Bote'e succeeded in establishing a friendship treaty with the King of Gowa, represented by Daeng Matanre. This historical event is known for the creation of a state treaty witnessed by *Sudengnge* (the sacred symbol of Gowa) and *La Tearidumi* (a symbolic weapon of the Bone Kingdom) [12].

Historically, during the reign of King La Uliyo Bote'e, a cultural symbol of Bone emerged, known as *songkok ure'ca'* or *songkok recca*, also referred to as *songkok pammiring*, *songkok ulaweng*, or *songkok ke Bone*. The *songkok pammiring ulaweng* or *songkok recca* features a circular gold thread, symbolizing that the degree of nobility corresponds to the gold ring. The highest golden ring was once worn only by *Petta Mangkau* of Bone and other kings of equal rank. The height of the golden ring was approximately 1 cm from the brim, without layered gold strands.

There were specific rules for wearing the *songkok pammiring*. Only nobles of royal status and royal descendants considered "blue-blooded" (*maddara takku*), namely the children of *Mattola*, were allowed to wear a *songkok pammiring* made of pure gold, known in Bugis as *ulaweng bubbu*. Some noble groups, such as *Arung Mattola Menre*, children of *Arung Manrapi*, children of *Arung Sipue*, and *Anakkarung*, were permitted to wear a *songkok pammiring* with gold width three to five times the height of the cap. The group known as *Rajeng Matase* was allowed to wear a

songkok pammiring with gold width half the height of the cap. The groups *Tau Deceng*, *Tau Maradeka*, and *Tau Sama* were also allowed to wear the *songkok recca* with gold edges, while the *Ata* class was forbidden from wearing it. These rules carry profound moral and social messages about principles of societal life, teaching important values such as respecting elders and honoring the young.

As stated by H. Andi Muh. Yushand Tenritappu:

“*Songkok ure’ca*’, also known as the *songkok guru* because it was worn by religious scholars, first appeared during the reign of the 6th King of Bone, La Uliyo Bote’e. At that time, the first treaty expedition between the Bone Kingdom and the Gowa Kingdom was conducted. This first treaty, known as *Sigettungengna Sudengnge na La Tearidumi*, compared the weapons of Bone with those of Gowa. It was a pact of friendship/peace stating: ‘Help each other, do not be hostile. Those who rule Gowa and Bone for generations must not hate each other. Anyone who violates this agreement will be cursed by the gods.’ This treaty, proposed by Kajao Laliddong, aimed to prevent war between the two kingdoms. The weapons of Bone, *La Tearidumi*, were carried by people wearing *songkok ure’ca*’, while *sudengnge* was escorted by people wearing *passapu* (Makassarese headgear). The *songkok recca* served as the official and ceremonial headgear for nobles (*arung* or kings), royal officers, and religious scholars, distinguishing social status. The wearer’s social rank was indicated by the height of the gold layers, hence the name *songkok pammiring ulaweng* [20].”

History And Architecture of Songkok Recca Mosque

Located on Jendral Ahmad Yani Street, Jeppe’e Village, West Tanete Riattang District, Bone Regency, South Sulawesi, the Songkok Recca Mosque is one of the iconic and prideful religious buildings of the people of Bone.

The mosque was built on the initiative of a government figure, H. A. Fahsar M. Padjalangi, along with his family, friends, and community contributions. It was first established during his tenure as the Regent of Bone for two terms, from 2013 to 2023. The plan for constructing the mosque was discussed with family, colleagues of H. A. Fahsar M. Padjalangi, government leaders, religious figures, and the Bone community.

The idea to build the mosque was based on three reasons:

1. The desire to provide a place of worship for the people.
2. To further develop Islamic civilization in Bone Regency.
3. To create a new iconic landmark in Bone Regency.

According to the interview with H. A. Muhammad Yamin Tahir, the Daily Chair of the Songkok Recca Mosque: “The construction of the Songkok Recca Mosque was initially initiated by the former Regent of Bone, Puang H. A. Fahsar M. Padjalangi. Before construction began, deliberations were held with government figures, religious leaders, and community representatives. The mosque’s location was previously three official houses occupied by military personnel.” [21]

Before construction, three official houses on land owned by the Bone Regency Government were demolished, and the land was granted to H. A. Fahsar M. Padjalangi for the mosque’s establishment. He chose Jeppe’e Village because he believed the mosque would flourish due to its strategic location on the national highway and at the center of Bone town, making it easy for the public to access and see.

Two months after the demolition, the groundbreaking ceremony was conducted by the Governor of South Sulawesi, Syahrul Yasin Limpo, accompanied by H. A. Fahsar M. Padjalangi, coinciding with Bone’s 687th anniversary on April 6, 2017. Thus, the construction officially began on April 6, 2017. Throughout the construction process, many changes occurred—including in the building’s structure and the mosque’s name—causing delays. Funding shortages also contributed to the delay.

H. A. Fahsar M. Padjalangi stated: “At that time, I discussed with several colleagues, including Ir. H. Sudirman, and proposed a *timpalaja maccoppo lima* roof model viewed from all angles. My wife, Hj. Kurniaty Zainuddin, urged that the project be started soon. After consulting with H. Sudirman, then Head of the Public Works Agency of Bone, we sought an architect to design a mosque with local Bone characteristics (either a *songkok recca*-shaped roof or a five-tiered *timpalaja* model). Architect Risfan was appointed to begin the design. The initial roof design was *timpalaja*, but it was later agreed to adopt the *songkok recca* form. The construction progressed slowly because I instructed that already completed parts be torn down and redone for better aesthetics according to the available budget.” [22]

From the interview above, it can be concluded that the construction of the Songkok Recca Mosque aimed not only to provide a place of worship and promote Islamic civilization in Bone but also to create an iconic structure that reflects local cultural wisdom.

Songkok recca in mosque architecture serves as a local identity symbolizing the spiritual and moral character of the Bone community. Songkok recca embodies values of *acca* (knowledge) and *asittinajang* (propriety). In Islam, intelligence includes not only intellectual capability but also emotional, moral, spiritual, and religious intelligence. Intellectual intelligence also involves cognitive processes such as thinking, relating, evaluating, and making judgments. Meanwhile, *asittinajang*—placing something in its proper place—relates in Islam to the rightful position of God, servants, parents, and children.

Initially, the mosque was named Amirul Haq Mosque according to H. A. Muhammad Yamin and H. A. Fahsar M. Padjalangi. However, the public later called it the Songkok Recca Mosque due to its dome design and its resonance with local cultural heritage. The name “Songkok Recca Mosque” was officially given by H. A. Fahsar M. Padjalangi at the mosque site on Jendral Ahmad Yani Street, Jeppe’e Village, West Tanete Riattang District.

As of today, the Songkok Recca Mosque has been in use for about two years, serving as a place of worship and hosting various activities. The mosque was officially handed over by H. A. Fahsar M. Padjalangi to the Government of Bone Regency for public use. According to field data, on Friday, April 1, 2022 / 29 Sha’ban 1443 H, the mosque was inaugurated for use by Regent H. A. Fahsar M. Padjalangi.

Data 6



Figure 6. Songkok Recca Mosque Photo

Source: Personal Documentation (2024)

The Songkok Recca Mosque applies a modern vernacular concept similar to that used in Al-Markaz Mosque in Makassar and Said Na'um Mosque in Jakarta. This concept essentially incorporates cultural and environmental elements from the area where the building is constructed, applied through architectural features.

Based on the analysis, the Songkok Recca Mosque is built on land with a building size of approximately 40 meters in length and 30 meters in width. The mosque differs from most mosques; its roof is unique because it is shaped like a *songkok recca*, a Bugis cap that has been recognized as cultural heritage. The use of *songkok recca* in the mosque carries philosophical meaning. This cap represents the identity of scholars and nobles of the Bone Kingdom. In the past, it was worn exclusively by scholars and nobles. However, today, the *songkok recca* is no longer limited in its use and has become a broader cultural product.

In addition to its iconic dome shape, other elements of the Songkok Recca Mosque—such as the prayer room, mihrab/minbar, ablution area, tower/floor plan, and decorative features—also adopt the *sulapa' eppa'* form and the characteristics of Bone's traditional stilt house, *Bola Soba*. The mosque not only applies traditional architectural styles; its wall ornaments also incorporate Middle Eastern architectural influences with golden tones. The exterior walls are adorned with the *Asmaul Husna*.

The mosque has three doors featuring typical Jepara carvings and consists of two floors. The second floor is specifically for women. Both the first and second floors use ceramic prayer-rug motifs. The minbar is positioned in front of the imam's place. The interior ceiling is carved with the *Asmaul Husna*, complementing the uniqueness of the roof designed in the shape of a *songkok recca*.

Tangible And Intangible Expressions of the Local Identity of the Bugis Bone Community in The Songkok Recca Mosque

Culture, as a product of human thought, manifests itself in both tangible and intangible forms. Architecture continues to diversify over time, shaped by the unique identity expressed by its designers. This identity arises through the process undertaken by architects, one of which is embodiment (*ejawantab*). In the context of typological design, embodying Bugis Bone cultural symbols through exploration into architectural elements becomes a form

of expressing the local identity of the Bugis Bone community. This expression is accommodated through the mosque building located on Jenderal Ahmad Yani Street, Jeppe'e Village, West Tanete Riattang District, Bone Regency, known as the Songkok Recca Mosque.

The gradual transformation process is known as *ejawantah*. The Songkok Recca Mosque undergoes this process, where cultural symbols are transformed into building elements to reflect the self-identity of the Bugis Bone community. The transformation of Bugis Bone cultural symbols into architectural elements of the mosque can be seen in both tangible forms (*songkok recca*, *timpalaja*, *sulapa' eppa*, *kendi*) and intangible forms (*rakkeang*), including:

1. **Songkok Recca**

Data 7

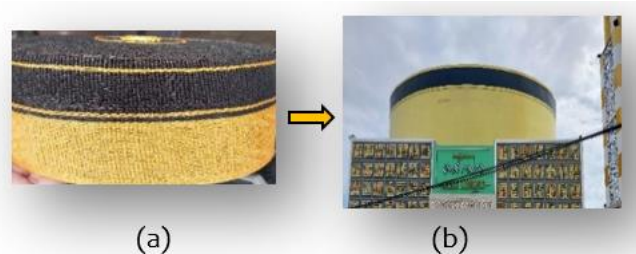


Figure 7. Embodiment (a) Songkok Recca into (b) Roof Element of the Songkok Recca Mosque

Photo Source: Personal Documentation (2024)

The transformation of the *songkok recca* into the roof element of the Songkok Recca Mosque was carried out gradually, as follows:

First, the initial exploration process began with the form, similar to the shape of the *songkok recca* that emerged from this stage. At this point, the exploration of form started from the intrinsic values of the *songkok recca*. These values include its physical and visual artistic qualities. Beginning with the basic shape of the *songkok recca*, which is oval/circular, a curved side is formed. These circular edges meet without angles. The distinctive features of the *songkok recca* emphasized here lie in its shape and color.

Second, the embodiment (*ejawantah*) process continued by assigning meaning to the *songkok recca* to be transformed into a mosque building. Within the mosque structure, the *songkok recca* is regarded as a cultural symbol integrated with religious values applied to the building.

Third, at the functional stage—starting from its primary function and without diminishing its religious purpose—the *songkok recca* is incorporated into Islamic architecture, such as the dome. The *songkok recca* is transformed into a roof element of the mosque building while considering ventilation and natural lighting so that this traditional form remains functional and aligned with the needs of the mosque.

The *songkok recca*, also known as *songkok pamiring* (Bugis: a term for a skullcap lined with gold, especially on its lower part), is crafted with a gold border—also called *pamiring ulaweng*—which signifies the wearer’s social class and contains strong moral messages about social values such as respecting elders and valuing younger people[28].

According to the analysis, the embodiment of the *songkok recca* in the roof of the Songkok Recca Mosque is due to the *songkok* or skullcap being a symbolic part of men's attire when performing congregational prayers, both at home and in the mosque, and because the imam leading the prayer in the mosque is male.

2. **Timpalaja**

Data 7

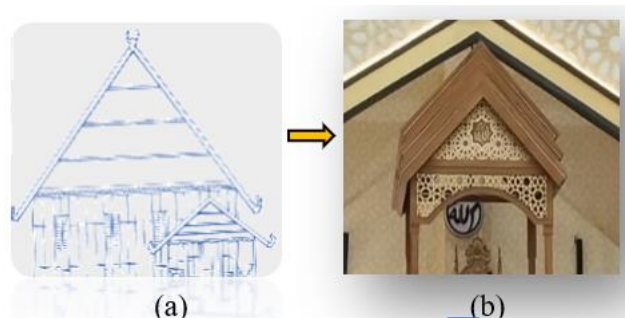


Figure 8. Embodiment (a) Timpalaja (Bola Soba) into (b) General Element (Pulpit) of the Songkok Recca Mosque

Photo Source: Personal Documentation (2024)

The embodiment of the *timpalaja* into the roof of the mosque pulpit was carried out gradually, as follows:

First, the initial exploration began with the form or appearance, similar to the *timpalaja* as seen from its physical shape. At this stage, the exploration of form started from the intrinsic physical values of the *timpalaja*. The basic shape of the *timpalaja* is a triangular plane. Its distinctive feature lies in its form.

Second, the embodiment process continued by assigning meaning to the *timpalaja* so that it could be transformed into the mosque pulpit. In the mosque context, the *timpalaja* on the pulpit is likened to a symbol or characteristic of the stilt houses of the Bugis Bone people, integrated with religious values and implemented as the pulpit roof.

Third, the functional phase—beginning with its primary function and without diminishing its religious purpose—transformed the *timpalaja* into the shape of the pulpit roof by adapting its form to align with the triangular mihrab element of the Songkok Recca Mosque.

The use of *timpalaja*, known in Western architecture as a gable or *gevel*, is a distinctive feature of Bugis architectural structures, typically found in traditional houses. The triangular element located between two walls that meet at the roof is called *timpalaja*. Local tradition states that the arrangement of the *timpalaja* indicates the social status of the house owner. A *timpalaja* with three to five layers typically signifies noble descent, whereas one or two layers indicate commoners[29].

However, the use of *timpalaja* is no longer rigid. A structure that once reflected strict social hierarchy is now more flexible. Today, both nobles and commoners are free to choose how many layers of *timpalaja* they want without adhering to traditional restrictions. The triangular ridge cap known as *timpalaja* in modern times is found not only on houses but also on other buildings, including mosques.

Based on field analysis of the embodiment of the *timpalaja* on the pulpit roof, it is evident that the *timpalaja maccoppo tellu* (Bugis: three-tier roof) on the pulpit of the Songkok Recca Mosque is integrated with religious values representing the three main pillars of Islam, which are interconnected and inseparable.

The three main pillars of Islam are: **First**, *faith (iman)*—a deeply rooted conviction in the heart that forms the foundation of Islam. Examples include hoping for Allah's mercy, being content with Allah's decree, sincerity, and avoiding hypocrisy. **Second**, *Islam*—practices of submission and obedience to Allah, outwardly and inwardly. Examples include performing the five daily prayers, paying zakat, fasting, and performing Hajj for those who are able. **Third**, *ibsan*—excellence in worship, the highest level of devotion and righteous deeds. For example, worshipping Allah as though one sees Him and being aware of His constant supervision[23].

3. Sulapa' Eppa'

Data 8

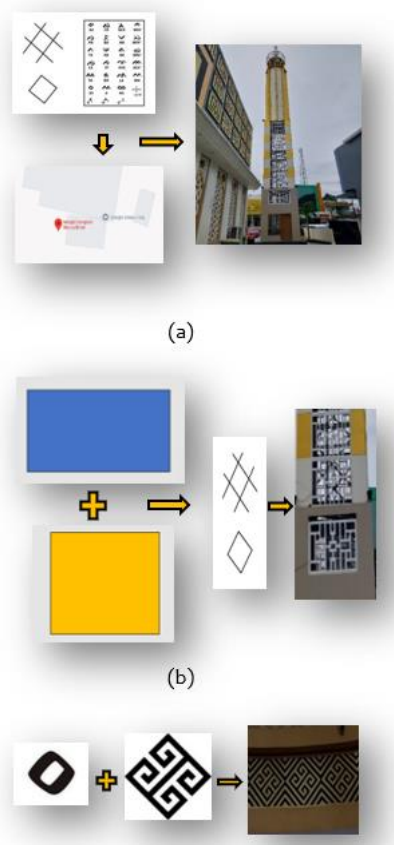


Figure 9.

(a) *Ejawantah* of *Sulapa' Eppa'* into the Minaret and Floor Plan Elements of Songkok Recca Mosque

(b) *Ejawantah* of *Sulapa' Eppa'* into Decorative Elements of the Minaret of Songkok Recca Mosqu

(c) *Ejawantah* of *Sulapa' Eppa'* into Decorative Elements of Songkok Recca Mosque

Photo Source: Personal Documentation (2024)

The embodiment (*ejawantah*) of *sulapa' eppa'* into the floor plan, minaret, and decorative elements was carried out gradually, as follows:

First, the initial stage began with the consideration of form, referring to the shape of the *sulapa' eppa'* as seen in its physical manifestation. At this stage, the exploration of shape was based on the intrinsic values of the *sulapa' eppa'* form. Its basic shape is a rectangle. The distinctive feature highlighted is the rectangular *sulapa' eppa'* form.

Second, the process continued by assigning meaning to *sulapa' eppa'* so that it could be transformed into the mosque's floor plan, minaret, and decorative elements. The rectangular *sulapa' eppa'* shape in these architectural components acts as a cultural symbol representing the philosophy of worldly life united with spiritual existence.

Third, the process entered the functional stage, beginning with its primary function: the rectangular shape was used as the foundation of the main building, such as the prayer hall. This shape is considered universal, simple, and stable—symbolizing modesty and unity in worship.

In Bugis terminology, the four-sided shape is known as *sulapa' eppa'*, which refers to the letters or script of Lontarak. Wind, fire, water, and earth represent the traits and characteristics of human beings reflected in *sulapa' eppa'*. When these four traits are balanced, a person achieves *siri' na pesse'*. This belief is deeply rooted and upheld by the Bugis people. *Sulapa' eppa'* is a mystical form in classical Bugis-Makassar belief that carries many meanings[31].

The meanings of the *sulapa' eppa'* philosophy are as follows: **First**, it represents a cosmic model connected to the existence of the four natural elements (water, fire, wind, and earth), all inseparable from human life[32].

Second, *sulapa' eppa'* symbolizes the four sides of the human body: the top is the head, the left and right sides are the hands, and the bottom is the feet. The Bugis idealize a *sulapa' eppa' person*, meaning someone who maintains the principles of top-bottom balance (justice) and left-right balance (equality).

In relation to nature, a *sulapa' eppa' person* carries the responsibility of preserving local wisdom and maintaining harmony in the management of their environment. The *sulapa' eppa'* concept is used as a reference to measure a person's completeness. This completeness includes:

- a. *kabaramiang* (courage),
- b. *akkarungeng* (nobility),
- c. *asugireng* (wealth),
- d. *akkesingeng* (handsomeness/beauty).

As a cultural value system, *sulapa' eppa'* encompasses honesty, intelligence, determination, and courage[33].

The embodiment of *sulapa' eppa'* in the floor plan, minaret, and decorative elements of the Songkok Recca Mosque, based on analysis, reflects a deep philosophical meaning regarding spiritual, social, and environmental balance within mosque architecture. The mosque symbolizes a gathering place where people cultivate harmony, aligned with religious teachings and nature. In line with the principle of orienting toward the qibla in mosque architecture, *sulapa' eppa'* emphasizes spatial and directional balance, which sustains the harmony between spiritual elements and the physical layout of the building.

4. Rakkeang (Sacred Space)

Data 9

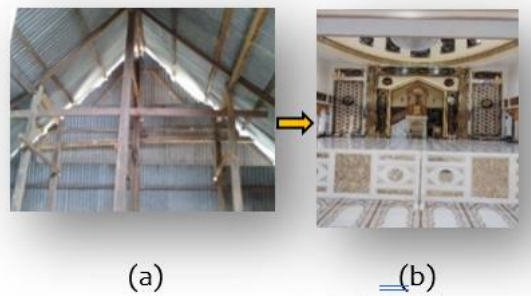


Figure 10. *Ejawantah* of (a) **Rakkeang** (Bola Soba) into (b) the Prayer Room of Songkok Recca Mosque

Photo Source: Personal Documentation (2024)

In the architectural character of the Bugis Bone stilt houses, known as *Bola Soba*, there is a sacred and revered space located in the upper part of the house called *rakkeang*. Similarly, the Songkok Recca Mosque also contains a sacred space, namely a two-story prayer hall (*mushola*). The first floor measures approximately ± 20 m in width and ± 15 m in length, while the second floor measures ± 15 m in width and ± 5 m in length. H. A. Fahsar M. Padjalangi, as the architect of the Songkok Recca Mosque, intended to incorporate the characteristics of traditional stilt houses into the mosque's architectural design.

Based on analysis, the embodiment (*ejawantah*) of *rakkeang* into the prayer space of the Songkok Recca Mosque can be understood through its location, function, and meaning.

First, *rakkeang* is often used as a storage space for valuable or sacred items, and is therefore considered a pure and honorable place. Likewise, the prayer room in the Songkok Recca Mosque serves as the main sacred space, highly respected because it is used for worship and drawing closer to Allah.

The upper part of a Bugis house, known as *rakkeang*, is commonly associated with sacredness or special significance. Thus, its *ejawantah* into the prayer room symbolizes the grandeur, sanctity, and spirituality of the Songkok Recca Mosque.

Second, *rakkeang* in traditional houses is often viewed as a sign of spiritual connection or closeness to God. Although the main prayer room in the Songkok Recca Mosque is on the first floor, it functions as the central spiritual area and symbolizes devotion to God. Meanwhile, the second-floor prayer area can be interpreted as a representation of the *rakkeang*, symbolizing a heightened spiritual closeness to the Divine.

Third, *rakkeang* is traditionally regarded as a space that not everyone is allowed to enter. This concept is applied in the Songkok Recca Mosque by preserving the sanctity of the prayer rooms through spatial arrangement—such as well-designed ablution areas and dividers that separate male and female worshippers.

In traditional Bugis stilt house structures, the *rakkeang*—the highest part of the house—represents the “upper world.” This upper part, also known as *botting langi*, in Bugis mythology symbolizes the realm of human consciousness, a place beyond the reach of the five senses. The *rakkeang* is believed to be the dwelling place of **Dewata Seuwae** (the Supreme God) along with *Dewa Botting Langi* (other celestial deities)[32].

The Bugis believe that Dewata Seuwae, the highest deity, entrusted other gods with the duty to guard, maintain, and oversee the order of the cosmos according to their respective roles. One of these deities is the rice goddess, **Sange Serri**, and so the *rakkeang* became a place for storing agricultural yields and valuable items such as heirlooms[32]. Because of this, *rakkeang* is regarded as a sacred part of the house.

In the architectural character of Bugis Bone traditional houses (*Bola Soba*), the *rakkeang* is the sacred, purified space in the highest part of the structure. Likewise, the Songkok Recca Mosque reflects this sacred concept through its two-story prayer hall.

Based on analysis, the *ejawantah* of *rakkeang* into the prayer hall results in a mosque that expresses both the cultural identity and spiritual values of the Bugis Bone community, while also functioning effectively as a religious building.

Data 11

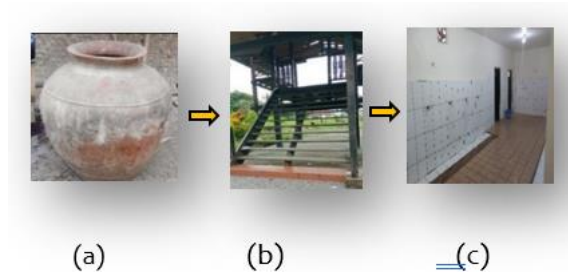


Figure 11. Ejawantah of the Water Vessel (Kendi) Becoming the Ablution Area of Masjid Songkok Recca: (a) Kendi, (b) Traditional Stilt House Stairs, (c) Ablution Area

Photo Source: Personal Documentation (2024)

The *ejawantah* of the *kendi*, which is located near the stairs of the Bugis Bone traditional stilt house, appears in the form of a water reservoir in the ablution area of Masjid Songkok Recca. The ablution area for men consists of two sections. The first section measures approximately $\pm 6 \times 6 \text{ m}^2$ and contains two toilets, each measuring $\pm 1.5 \text{ m}^2$. The second section measures $\pm 9 \text{ m}$ in length and $\pm 6 \text{ m}$ in width, and contains two toilets, each also measuring $\pm 1.5 \text{ m}^2$. The women's ablution area measures $\pm 5 \text{ m}$ in length and $\pm 2.5 \text{ m}$ in width, with two toilets, each measuring $\pm 3 \text{ m}$ in length and $\pm 120 \text{ cm}$ in width.

The *ejawantah* is as follows:

First, this stage begins with form. The exploration of form starts with the intrinsic physical characteristics of the *kendi*. A *kendi* is round and has an upper and lower part shaped like a circle. The distinctive feature of a *kendi* lies in its form.

Second, the *ejawantah* continues by assigning meaning to the *kendi* so that it can be manifested as the design of the ablution area in the mosque. The *kendi* placed near the stairs of the house transforms into the ablution area in the mosque and is symbolically interpreted as a representation of cleanliness and purity.

Third, the functional stage begins with the primary function of the *kendi*, which aligns with the needs of the mosque. The *kendi* near the stairs is transformed into a water basin in the ablution area, considering its function as a place for purification before worship.

Kendi and *kundika* differ in terms of shape. A *kundika* is long and oval, with a tall, narrow neck and a cone-shaped mouth opening. A *kendi* has a rounder body, and water is poured in through its mouth. The term *kundika* later evolved in local languages into the word *kendi*, used to refer to a uniquely shaped water container. *Kundika* serves as an attribute of the Hindu gods Brahma and Shiva. In Buddhism, *kundika* is an attribute of Avalokitesvara and Buddhist pilgrims, who consider the *kundika* one of the eighteen sacred vessels carried by Buddhist monks.

In Indonesia, *kendi* is known by different names depending on the region or community. For example, in Java, it is called *kendi*, *kundi*, *gundi*, or *kamandalu*. In South Sulawesi—particularly in Bone—*kendi* or *busu*, placed on the stairs, becomes a characteristic element of the traditional Bugis Bone stilt house. Culture is portrayed as a unique way of life, a series of symbols and frameworks of thought, and a way of adapting to one's environment.

The *kendi* is used in Indonesian society for various ceremonial or ritual purposes in addition to serving as a water container.

Based on the analysis, water inside a *kendi* symbolizes purity. By placing a *kendi* on the stairs, homeowners symbolically invite anyone entering the house to cleanse themselves, ensuring that the home remains pure. A *kendi* placed on the stairs (a purification area) is often interpreted as a symbol of self-cleansing before entering the home. This symbolizes one's readiness to bring physical and spiritual purity into the family environment. Meanwhile, the mosque has an ablution area (a place for purification), and one of the signs of physical and spiritual preparation is ablution. A Muslim performs ablution by purifying the body and cleansing the heart to draw closer to Allah.

CONCLUSION

The process of *ejawantab* of Bugis Bone cultural symbols in Masjid Songkok Recca—from its historical establishment—shows that the mosque was built in 2017 by integrating local wisdom from the Bone region, followed by typological *ejawantab* through an exploration stage. The architectural expression of Masjid Songkok Recca as a manifestation of the local identity of the Bugis Bone people can be observed in the mosque's building elements, including the roof, prayer hall, mihrab/pulpit, ablution area, minaret/floor plan, and ornamental elements. These elements undergo typological *ejawantab* adopting tangible cultural symbols (songkok recca, timpalaja, sulapa' eppa', *kendi*) and intangible symbols (*rakkeang*). Thus, the result is an iconic building that expresses the local identity of the Bugis Bone community.

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