

# THE ARCHITECTURAL AND INTERIOR ELEMENTS AS A FORM OF CULTURAL ACCULTURATION OF HIDAYATULLAH MOSQUE, SOUTH JAKARTA

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## ABSTRACT

*Hidayatullah Mosque in South Jakarta is one of the old mosques in Jakarta that has unique features. It is located in the most prominent business district in Jakarta, and surrounded with skyscraper buildings and business activities. It presents an "oasis" in the area and granted as a Heritage Building. It has a vital role in the past and in the present time. The Mosque has unique Architecture and contains Indigenous Indonesian culture which is an acculturation of 4 different cultures: Chinese, Hindu-Buddhist, Betawi, and Colonial. With these interesting and unique features of the mosque, it is important to review the architecture and interior elements, as the symbol of Indonesian Indigenous Value of Tolerance, Togetherness, and Islamic role in Indonesia, especially in South Jakarta. This journal includes observations on architectural and interior elements at Masjid Hidayatullah in Jakarta. The method used in this research is descriptive with a qualitative approach. The data was collected from field observations and interviews with mosque administrators, mosque users and local residents who know the history of this mosque. Literature studies are also used to support and strengthen existing data. The data were analyzed by describing, presenting, and verifying using cultural theory.*

**Keywords:** *Acculturation, Hidayatullah Mosque, Architecture elements, Interior elements*

## INTRODUCTION

Indonesia is a country with the largest Moslems population in the world and even exceeds the number of Moslems in its home country, Saudi Arabia. The development of Islam in Indonesia has been a very long history and took a long time. With a large number of Moslems and their history, it is not surprising that there are so many mosques in Indonesia which has very distinctive characteristics that reflect an acculturation of Islamic culture with local culture. This is what makes it important to review old mosques as evidence of the historical spread of Islam in Indonesia.

The values of the life of the previous society began to disappear due to the modernity of the society. One of the heritages that we can still rely on to explore is the historical buildings that still exist (Darmawan, 2015:440). With all the building arrangements in the center of Jakarta and highrise buildings that have typical facade with modern architecture, making Jakarta as the capital of Indonesia needs to record the historical evidence implied in the form of buildings as a representative of the Nusantara architecture. One of the building that meets this requirement is the Hidayatullah mosque which is one of the old mosques in Jakarta, which architecture and interior represent an acculturation of 4 cultures, that is

Chinese, Hindu-Buddhist, Betawi, and Colonial. Hidayatullah Mosque is a regional icon that strengthens the original face of Jakarta society, and as well as shows the openness to foreign cultures that come and gave influence to the Mosques facade.

The arrival of Islam in Indonesia began in the 7th century AD, brought by Arab, Persian and Indian traders. The spread of Islam through this peaceful way led to the process of acculturation and the integration of local culture and Islamic culture. The spread of Islam through trade began from the coast of Indonesia, where there was a center of trade. In this coastal area there are many cultural exchanges, both from other countries and from other parts of Indonesia. Then over time, Islamic culture was also spread by local Moslemss to other areas. This resulted in a new culture that was different from its original culture, including the shape of the mosque building.

In the 12th century, the Hindu-Buddhist kingdom in Indonesia weakened. This has led to the spread of Islam. And at its peak was the birth of first Islamic kingdom in Indonesia called Samudera Pasai. Then, as the Majapahit, the largest Hindu-Buddhist Empire in Indonesia, weakened, triggered the establishment of new Islamic kingdoms in Indonesia such as the Kingdom Demak, the Kingdom of Cirebon, the Kingdom of Banten, the Kingdom of Gowa and

others. The establishment of this new government caused the spread of Islam to expand and reach vast areas.

Spreading of Islam in Jakarta is started since Fatahillah successfully gives in Portugis in Sunda Kelapa. But after Batavia attacked by Dutch, some of Islam spreader figures makes a move from Pelabuhan Pasar Ikan to Kampung Melayu. The Islamic Religion spreader figures in Jakarta, beside doing syiar mission they also builds mosque. Spreading of Islamic Religion at century XVII - XIX is marked with forming of some ancient mosques. The mosques beside as place of sholat also made as place of mission to propagate Islam. (Lasmiyati, 2009).

According to Betawi cultural activist Ridwan Saidi, the first propagator of Islam in Jakarta region was Sheikh Hasanuddin (Sheikh Quro) who came from Champa. He married a local resident and founded the Quro boarding school in 1428 in Tanjungpura, Karawang. Furthermore, the spread was also carried out by the Pajajaran people who had embraced Islam, as well as migrants from other parts of the archipelago as well as Moslems traders from China, Gujarat, or Arabia. (Derani, 2013).

The mosque is a building with a main function for Moslems people as a place for praying and worship their God. A mosque also represents human cultures, so that the result form of the building is required to meet the human needs which reflects the customs, ideology, patterns of life, art and also the skills in its realization. A building must also pay attention to the harmony with its surroundings, the people habits, and local material. The mosque in Indonesian national architecture or the Nusantara Architecture experience various levels of manifestation according to the accompanying background.

Talking about mosques, as part of Indonesian architecture, also alludes to various factors that are closely related to their appearance and development throughout the ages. The mosque can be said to be an artifact form, because it is formed from the work of local culture. Then, it can be drawn from Dr. Ahadiat Joedawinata, who said that, "Between humans and the events, and elements of the ecological physical environment, and the physical environment as a result of culture and social environment as objects, interaction events always occur." (Joedawinata, 2005). With this theory, the author will analyze the elements that formed the artifact itself as an object derived from interaction between human, the events, physical and social environment.

Therefore, the author takes one of the old mosques in Jakarta, the Hidayatullah Mosque which has a distinctive architectural form and interior elements that are important to be analyzed and documented as Indonesian Heritage building.

## LITERATURE

### The Definition of acculturation

Acculturation is a process of social, psychological, and cultural change that stems from the balancing of two cultures while adapting to the prevailing culture of the society. Acculturation is a process in which an individual adopts, acquires and adjusts to a new cultural environment. Individuals of a differing culture try to incorporate themselves into the new more prevalent culture by participating in aspects of the more prevalent culture, such as their traditions, but still hold onto their original cultural values and traditions. The effects of acculturation can be seen at multiple levels in both the devotee of the prevailing culture and those who are assimilating into the culture (Cole, 2018).

### Architectural Element of The Mosque

The Study about architectural elements of the mosque consist of basic form of the building, roof, minaret, porch and tomb.

#### Basic form

An architectural building has several basic forms. Among them are cubes that have a centered orientation. A cube can have dimensional changes so that it is converted into a prismatic rectangular shape by shortening or extending its height, width, or thickness (Ching, 2014). A rectangular building will form a linear orientation, which is leading to a point.

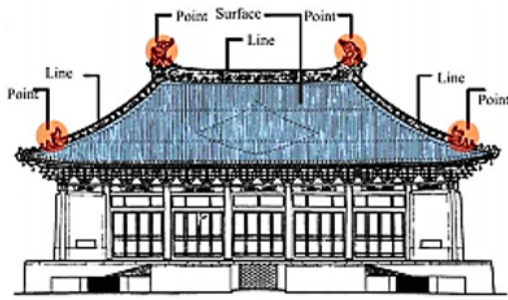
According to Drs. M. Yusuf Elba, the design of the mosque with a rectangular floor plan is a characteristic of traditional Javanese buildings, namely a rectangular pavilion (Pendopo), which comes from pre-Islamic Hinduism, this room determines the shape of the mosque (Elba, 1983:22)

#### Roof

A roof is the top covering of a building, including all materials and constructions necessary to support it on the walls of the building or on uprights, providing protection against rain, snow, sunlight, extremes of temperature, and wind. A roof is part of the building envelope (Harris, 2000).

The main function of the roof which is considered important is based on its physical function, namely to protect the activities under it and also to protect it from climatic conditions. However, function of the roof is also as an element that implies the meaning / symbol contained the entire building.

The shape of roofs differs greatly from region to region. The main factors which influence the shape of roofs are the climate in that region and the materials available for roof structure and the outer covering.



Picture 1. The shape of classical chinese roof  
(Source: Xianda Li and Yu liu 2017)

Roofs in Chinese culture in Indonesia is heavily influenced by South Chinese-style architecture. Characteristics of Chinese architecture, mostly with a fairly high angle of inclination (gabled model), sometimes with single or stacked roofs. In the buildings of the rich people or religious, usually the roof with a large arch and at the top of the roof is decorated with ceramic statues. Besides functioning as decoration, the decoration also functions as a stability for the roof.

The ridge of chinese classical style uses the curve shape, and the main structure of the roof is from wood (Li, 2017)

### Minaret

The function of Minaret is to call the people to gather for praying at the mosque. Some form of minaret or tower is used to mark the corners of a platform, the shape of a space area, and as a visual frame (Ching, 2014). As is the case with sacred buildings such as museum and temples. In the past, minarets were also used as a place for meditation and a place for security supervisors for buildings, palaces, or cities. Minaret also functions as an addition to the aesthetic element of the mosque.

### Porch

The elevated floor plane can form a transitional space between the exterior and the interior of a building, with the combination of a particular roof plane, will create a semi-private atmosphere of a porch or foyer (Ching, 2014).

The porch is an additional space located at the front or around the main room of the mosque. Usually the floor level of this room is lower than the main hall of the mosque. This porch is a transitional area to the main room which has the highest hierarchy. In terms of its function, if the main room of the mosque is functioned for prayer and i'tikaf, then the porch can be used as other activities such as a place for recitation to marriage (Elba, 1983).

### Tomb

The tomb is an important part of the traditional mosque architecture in Java. As mentioned by Inajati Adrisijanti, the existence of the tomb and mosque as an inseparable unit

and it is part of the history of the mosque's exsistency (Adrisijanti, 2000:56).

One of the elements of a traditional mosque is a tomb/graveyard. The graveyard is usually located behind the mihrab, but due to the shape and position of the building, the grave is often placed next to the building. Usually those who are buried are Islamic fighters and martyrs or families who are still related to both of them. The placement of the tomb in this mosque is an influence of Hindu-Buddhist culture (Elba, 1983).

### Interior Element of The Mosque

The study about Interior elements consists of fixed elements such as walls, columns and ceilings. Semi-fix element that is furniture, and non-fix element like color and decoration. The interior design has independent variables that affect the user's behavior, namely size and shape, furniture and arrangement, color and sound, lighting and temperature (Setiawan B, 2010).

A theory of the characteristics of a rectangular space which is flexible. Its character and usage is not only determined by the proportion of width to length, but also by the configuration of the ceiling, wall elements in the form of window patterns, doors, and their relationships with another adjacent room. If the length of the room is greater than twice its width, then the impression of length tends to dominate both the layout and use of the space. So that space can be divided into separate but still in interconnected parts (Ching, 2018).

The Author using color theory by analyzing the characteristics of the positive values that contained in a color. The white color has a pure, clean, hygienic character. The brown color represents strength and health. Green implies calm, and fresh (Sastrowinoto, 1985)

The type and position of the light source and its relation to the quality of the interior surface areas such as color, texture, and openings will affect the level of light in a space. The light intensity depends on the ceiling height and the type of light source (Ching, 2018).

Air circulation patterns are influenced by the shape of the openings in space and the geometric shape of the building. Air circulation patterns make rooms with high ceilings more comfortable for hot climates, whereas rooms with low ceilings will retain hot air longer than high ceilings (Ching, 2018).

The desired change in airflow cannot be achieved by changing the position of the air ventilation, but by making a grid on the ventilation to direct the airflow throughout the room. Meanwhile the use of high furniture will block the flow of air circulation to the bottom of the room (Ching, 2018).

The process of space experience, in every day humans interact with their environment through a process of spatial experience, which

is basically divided into 3 parts, namely sensation, perception and appreciation (Amick, 1978:152). Through the experience process, the Author used as a basis for observing changes in the character of a space that which is influenced by the interior elements of acculturation.

## METHOD

The case study was Hidayatullah Mosque in South Jakarta. The method used in this research is descriptive with a qualitative approach. The data was collected using the Triangulation Method, which means the use of two or more methods to collect information or data about an issue (Sumartono, 2017:102) The data are collected from field observations, historical documentation archive, interviews with mosque administrators, mosque users and local residents who know the history of this mosque.

Literature studies are also used to support and strengthen existing data. The Author gathered the information about historical background and theories of architectural and interior elements, and then brought in the form of descriptive analytic review by analyzing certain architectural and interior elements of the mosque as an acculturation of the four different cultures. and observed the atmosphere that arised from the articulation of the interior. The data were analyzed by describing, presenting, and verifying using cultural theory.

The studies will conclude the characteristics involving the concepts, architectural-interior elements, and articulation of Hidayatullah Mosque.

## RESULT AND DISCUSSION

### History of Hidayatullah Mosque

Hidayatullah Mosque is located on Front of Karet Road, Karet Semanggi Village, Setiabudi, South Jakarta. It is in the central business district between the Sudirman and Kuningan region in South Jakarta. The way to reach it can be from two directions, which is Jalan Professor Satrio that leads to Karet, and Jalan Jenderal Sudirman towards Blok M. Previously, this mosque was located in Karet Tengsin area, which is known as the area of the Chinese Muslim community, most of which have a livelihood as batik craftsmen.

The Hidayatullah Mosque is the vocal point of the area, because it is able to maintain the form of its allegations in the midst of modern skyscrapers. The fact that this Hidayatullah Mosque is one of the oldest mosques in Jakarta, makes this mosque not only a place for Moslems to perform prayer activities, but also becomes a regional icon that strengthens the original face of Jakarta society, and as well as shows the openness to foreign cultures that



Picture 2. **Hidayatullah Mosque.**

(Source:<https://thr.kompasiana.com/riapwindhu/5b01a585dd0fa83d102bde86/masjid-hidayatullah-kesejukan-di-kesibukan-kawasan-bisnis-jakarta>)

come and gave influence to the Mosques facade.

According to A. Heuken SJ, there are two kinds of typology of ancient mosques in Jakarta. The first has a square layout surrounded by a porch, and the second has a rectangular layout with elements of classicism with additional towers. Masjid Hidayatullah is one of the second mosques, namely the one with a rectangular floor (Heuken, 2003).

From the records of the mosque manager, the Hidayatullah Mosque was built in 1747 by Muhammad Yusuf, a batik businessman of Betawi descent that been given a piece of land from the Dutchman Safir Hands.

The Hidayatullah Mosque is very known for the implementation of Chinese style, this can be seen from the roof which is very unique in the form of a three-stacked pyramid symbolizing Chinese influence, because this mosque was indeed founded by the Muslim-Chinese community. As we can see from the picture 3.

The condition of the society at that time began to be crowded with various ethnic groups, therefore, the Chinese community began to feel the urge to do something to equalize with other tribes, especially to get recognition from the indigenous community and the Netherlands. With the establishment of this mosque, it provides a symbol of the existence



Picture 3. **Three stacked roof represents acculturation of Java and Chinese culture.**

(Source : Author, 2020)

of the Muslim-Chinese community, and on that basis the mosque has been maintained in its basic location and shape until today.

Hidayatullah Mosque was first built is a stage building, which is one of the Nusantara Architecture characteristics, with the size almost 3,000 square meters. The first change of the building occurred in 1972, when 600 square meters of the mosque area was given for the purposes of widening the Krukut River. And then being given about 800 square meters for entry access. Now, Hidayatullah Mosque has only 1,500 square meters left.

## Architectural Element of The Mosque

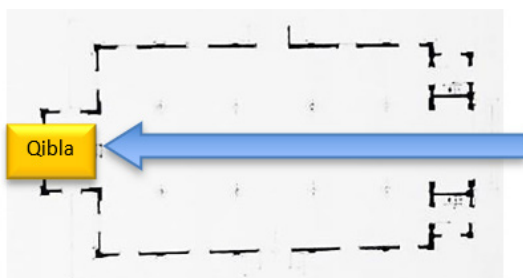
### The Basic Form

Old mosques in Indonesia have a basic square shape, but with the influence of Chinese culture, the basic shape of the Hidayatullah mosque is rectangular.

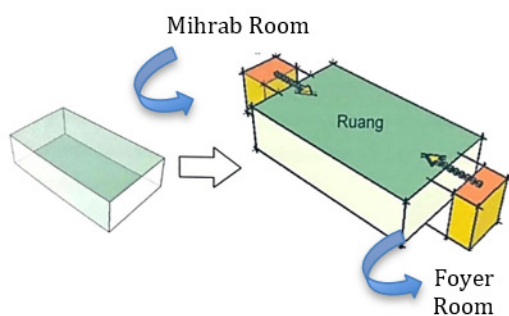
Hidayatullah Mosque has an area of 170 square meters (17x10 meters). The functions of the basic form is the main prayer room, and the order of the pilgrims stand along with the elongated arrangement. This is slightly different from other old mosques which most of them have a square shape. With this fact, rectangular shape of the room make the focus going forward towards the Qibla only.

The absence of a centralized form represented by the shape of the roof which is supported by 4 pillars are replaced by rectangle shape which has characters of space that is flexible, linear, and has an orientation along the longest edge.

Then, this basic form is given an addition



Picture 4. Rectangular shape of Hidayatullah Mosque  
(Source : CD Rom Masjid 2000)



Picture 5. The basic shape of a rectangular building, with the addition of masses as a transition space (Source : Author, 2020)

(additive) in the form of a mihrab room and a transition room for the main entrance, called the foyer/porch.

### The Roof

The influence of the Chinese style can be seen in the form of the roof at the main building and the towers, it is the roof with curved Jurai (Heuken, 2003:96), and also stacked roof which is the architectural style of a Chinese temple building.

These shape of the roof is similar to Meru roof, the roof that influence from Hindu-Buddhist culture which can be found at places of worship or temples along the island of Java. These roofs without ridges were used for religious buildings before the arrival of Islam to Indonesia.

Meru, which in Sanskrit means mountain, also known as a pyramid roof, which has a single peak, made sharp upward. If we observe further the condition of mosques in Java, most of the roofs are overlapping, terraced and odd in number (Elba, 1983:176).

Meru roof can also be found in two or three piles. They assumed that a high peak such as a mountain was a place of worship for the Gods because it was the closest to the sky. Therefore, the use of meru in buildings serves as an axis mundi or transcendental axis that connects the human world and the Creator.

The arrival of Islam to the archipelago was carried out peacefully through trade and acculturation with local culture. For this reason, the existing temples of worship were converted into mosques.

Hidayatullah Mosque has adopted Chinese Roof with 3 piles overlapping roof. This roof is a form of acculturation between Chinese culture and Hindu-Buddhist culture. Buildings that applied overlapping Meru roof with 3 or more piles are considered to have the highest hierarchy. And at its peak they are closed with mustaka. Mustaka is an ornament that has its own philosophical meaning. Meanwhile the filosofi of Chinese roof is quiet the same, so those acculturation are easy to applied in the society.



Picture 6. The Overlapping roof with three Steps.  
(Source : Author 2020)

## The Minarets

The Hidayatullah Mosque have had four renovations. The latest renovation was in 1998, where there were additional buildings (1998), including a minaret which has 15-meter-high.

The oldest minarets are the two towers found on the oldest building (1747). The mosque was used by warriors to gather and organize war strategies against the invaders at that time, and they use the minarets to scout the approaching enemy.

The presence of two symmetrical towers attached to the eastern core building that flanks the main entrance with lower height, consist of three floors, and all of them have piled up roof with memolos or decorations at the top, which are the influence of Hindu-Budhist and Chinese culture.

The style of colonialism also can be seen from the use of pilasters at the corners of the building and molding in the form of flat seams.



Picture 7. The position of the 15 meters minaret, and two smaller minarets.

(Source : <https://www.youtube.com/watch?v=0Ayxhn2skr0>)



Picture 8. Two minarets that attached to the entrance of the main building

(Source : <https://akurat.co/news/id-260965-read-corak-tionghoa-dan-betawi-warnai-masjid-hidayatullah>)



Picture 9. Hidayatullah mosque minaret in colonial style with Hindu-Budhist and Chinese cultural influences.

(Source : CD Rom Masjid 2000)



Picture 10. The position of the tombs located at the front of the main entrance of the building.

(Source : Author,2020)

The analysis above states that the influence of Chinese, Hindu-Buddhist and colonial culture is presented in the minaret.

## Porch

The porch of the mosque is used as an expansion of the prayer area. The application of this porch is not only aimed to increase the function of space, but also for conditioning the air in order to make the air that enters the room is cool. However, this porch is also appropriate to the ideology of the Chinese architecture which has a transitional space in the form of a foyer in the building. According to the Chinese culture, the lower level porch indicates a hierarchy, that shows the area is a transition into a more holy place.

## The Tombs

Like any other old Mosques in Indonesia, it is always have tombs. The existence of a tomb is an important element that characterizes mosques in Java (Dewantara, 2015). And for Hidayatullah Mosque, the tombs are located in front of the Mosque, and usually it is belonged to the founder of the mosque and his descendants.

## Interior Element of The Mosque

The Interior elements of the Hidayatullah Mosque that have an acculturation are walls, columns, ceilings, colors and decoration of ornaments, and all the elements has independent variables that affect the user's behavior, namely size and shape, furniture and arrangement, color and sound, lighting and temperature (Setiawan B, 2010).

## Walls

All the walls were painted white. The entrance is on the East side of the building, placed between twin minaret.

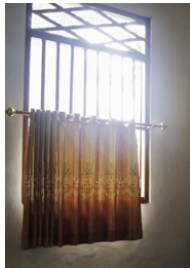
On the long sides of the wall, there are rows of typical Betawi wooden windows with two shutters and curtains half the height of the window.

The windows on the side wall use Betawi ornament called Tapak Jalak Pattern on top of window, and have 2 side hung window leaf with Krepyak pattern. Both of the ornament function



Picture 11. The interior atmosphere of the mosque with Betawi-style for walls and windows.

(Source: AKURAT.CO/Endra Prakoso)



Picture 12. The window using Betawi style

(Source: AKURAT.CO/Endra Prakoso)



Picture 13. At the end of the room there is a pulpit that functions as a mihrab.

(Source: Author, 2020)



Picture 14. Betawi-style windows and doors, seen from outside the building leading to the tomb.

(Source: Author, 2020)

as air ventilation, which is the characteristic of tropical building.

At the end of the room there is a pulpit that functions as a mihrab. The Mihrab uses a half circle pattern on square column, and have a calligraphic pattern on it.

On the North Side of the wall, placed a door that lead to the Tomb outside. This door use a same ornamen as the windows, using 2 leaf doors with Krepyak and Tapak Jalak pattern on top of it. This configuration and design create a strong characteristic of Betawi culture in the facade.

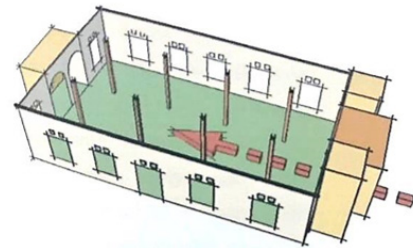
## Column

Basic shape of the rectangular space has a linear orientation and flows in a longer direction, this is emphasized through the interweaving of wooden columns supporting the roof structure throughout the room which unconsciously leads us linearly moving forward. Interwoven columns are lined up along the longest side of the room, as we can see from the illustration in picture 15.

Interwoven structure poles (columns) and wooden beams fill the room and confining the vista inside the room, then the space becomes divided into three narrow area that leading the perspective to the front.

Due to the rows of columns throughout the room, the vertical and central elements are not felt, on the contrary the sacredness is more felt and focused when we look straight ahead, to the mihrab and the pulpit. This is reinforced because of the shape of the hall and a row of poles directing the visual ahead.

The column has their influence by the Java culture, because of the foundation of the column are shaped and half of the column are craved with Chinese ornaments.



Picture 15. Rows of columns strengthen the orientation of linear space in the horizontal direction of buildings.

(Source : Author, 2020)



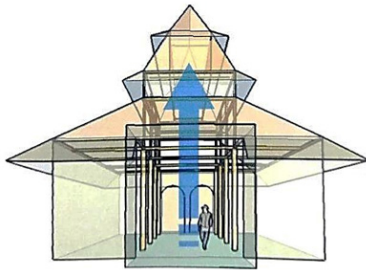
Picture 16. Rows of columns strengthen the orientation of linear space in the horizontal direction inside the Mosque

(Source : Author, 2020)



Picture 17. The ornament of the column are the acculturation of Java and Chinese culture.

(Source : <https://akurat.co/news/id-260965-read-corak-tionghoa-dan-betawi-warnai-masjid-hidayatullah>)



Picture 18. The height of the ceiling makes the scale of the room vertically deeper  
(Source : Author, 2020)



Picture 19. The ceiling is placed behind the roof structure  
(Source : Author, 2020)

### Ceiling

The main roof structure is shield-shaped with steps and wooden construction. With a high ceiling, the impression of space becomes deeper but still has a strong linear-horizontal direction.

The shape of this roof was adopted from the Chinese style. Because the founder of this mosque is Chinese. The system of the ceiling is expose structure, which is showing the roof structure. The picture below shows as an aesthetic value, the wooden structures are given a good finishing with white plafond.

The roof structure system was connected using a peg system, but at the time of restoration, the entire building structure was replaced and joined by nails, so that this structure was the result of reconstruction. The ceiling is placed behind the roof structure so that the roof frame can be seen and beautifies the ceiling.

### Ornaments

Ornaments in the room, there are calligraphy along the upper wall. Wood carvings are



Picture 20. Carving at the base and end of the column.  
(Source: Author, 2020)



Picture 21. The main structure of the roof using exposed wood and the application of carved ornaments.  
(Source : Author, 2020)

found at the base of the pole and the connection of the pole with the wooden beam that supports the roof structure, in the form of calligraphy.

The roof structure of Hidayatullah Mosque, exposing ornaments that are crafted into the wooden structure. The ornaments are calligraphy.

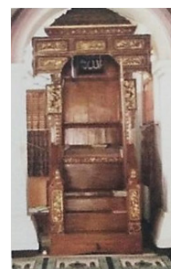
### Mihrab and Mimbar

Qibla wall or mihrab is a room or niche in a mosque. The function of Mihrab as a place for the imam to lead congregational prayers and at the same time as a guide for the congregation in determining the direction of the Qibla to the Grand Mosque in Mecca. Mihrab comes from the word "al-Habru" which means war, so mihrab is a place to fight demons and lust. Mihrab come in various shapes and sizes, and are usually richly decorated (Khan, 1994:33-35).

The mihrab wall in Hidayatullah Mosque is in the form of additional space and has a semicircular niche. Above the niche is decorated with Islamic ornaments, namely calligraphy with green ambient.



Picture 22. There are two niche, one is as a place of priests and the other is for pulpit.  
(Source: Author, 2020)



Picture 23. This pulpit is the original made of wood and shaped as a throne.  
(Source : Author, 2020)



On the right side of the mihrab is the pulpit. This pulpit is the original one, which made of wood and shaped in a throne, with three steps and its design takes the Chinese design style, with a roof on top of the platform.

The influence of Chinese culture is also found in the carving style of the pulpit in the form of ornamental flora (lotus and artimesia leaves) and fauna (birds, chickens and shells).

### Color

This room has a colour combination of white, brown and green. White is represented by the ceiling and walls, while green is represented by the surface of the floor which is entirely covered by light green shades. The color brown is represented by the color of the columns and roof structure.

When viewed in terms of color quality, white is the color represents purity and cleanliness, and most easily spreads light, thus making the atmosphere brighter, so the room feels more spacious. Brown is a color that is warm and strong. Green color, tends to be dark and difficult to spread light, but the green color in this room's carpet is bright green light, so the atmosphere becomes cool, calm and fresh. Green is a cold color, therefore it is very suitable with the function of space as a place of worship, because it creates a cool atmosphere and invites calmness, so that the atmosphere feels more contemplated. This supports the special feeling of people who are worshipping in the room.

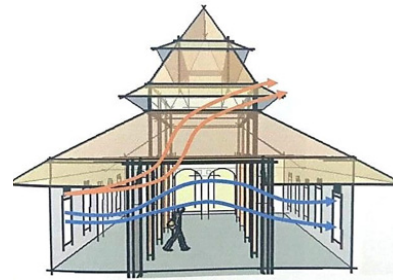
### Lighting

Natural lighting comes through the windows along the wall. With the size of the window that quiet large, so that the light can enter optimally. Artificial lighting is equipped with four fluorecense lamps that scatter the light in a horizontal line which clarifies the direction of orientation in the room towards the Mihrab.

As artificial lighting, original lamps with Betawi style are used for decoratif lighting in the interior.



Picture 24. Lamp with Betawi style  
(Source: AKURAT.CO/Endra Prakoso)



Picture 25. The air circulation is cross ventilation both from the window and from the small holes in the walls, and the lattice on the ceiling. (Source : Author, 2020)

### Ventilation

The atmosphere in the worship room feel cool even without using air conditioner, it is because there are several ventilation holes can be easily found in various corners of the mosque. This is the common characteristic of Nusantara Building, which is to have lots of ventilation in order to avoid damped air and hot temperature at day time.

Air vents are located on the four walls in the form of windows with wind holes with a size of 40x40 cm. And there are 11 big Betawi windows. Air flow also comes in through the door that is always opened.

### CONCLUSION

1. Hidayatullah Mosque is a building that symbolizes the acculturation of four cultures, namely Chinese, Hindu-Budhist, Betawi, and Colonial. This is reflected in the architectural and interior elements of the mosque. Hidayatullah mosque was using building techniques based on past traditions, with traditional mindset and materials in that era, so using new techniques is considered taboo.
2. Hidayatullah Mosque is a mosque that is not only used for prayer by residents, but is used as an icon of the region, which states that Islam is a religion that accepts all ethnic groups that are full of cultural mixing in their buildings, both in structure and ornamentation.
3. All acculturations are carefully selected with the aim of enhancing the concept of "khusyu" in worship, so as to produce a harmonious blend not only visually but can be felt with the soul in enhancing human relationships and the relationship with the creator.

Architectural Elements in Hidayatullah mosque which represent the acculturation are :

1. The basic shape of the building extends in a typical Chinese style namely rectangular shape is different from other traditional mosque buildings which are generally square and centered.

2. This affects the shape of the roof which is an overlapping roof with the center of a curved roof. Verticalism also aims to apply vertical contemplation in the direction of the Creator. The shape of the Meru roof which is a characteristic of the roof of the Hindu-Buddhist building which has 3 steps, the shape of the roof is also influenced by Chinese architecture which symbolizes hierarchy and stages.
3. The minaret at the Hidayatullah mosque is an acculturation of Chinese culture which is located on the roof shape, using memolo on the top of the roof as Hindu-Budhist influence, as well as the finishing of the column body with colonial architecture.
4. lower level porch indicates a hierarchy, that shows the area is a transition into a more holy place. This porch has a similar meaning to Chinese buildings that have a higher hierarchy such as kingdoms and temples.

Interior Element in Hidayatullah mosque which represent the acculturation are :

1. The influence of Colonial and Javanese culture is in the form of room decoration which influenced by Colonial style is by adopting large column shapes with enlargement of head and foot of the columns, while the shape and material of the column in the form of wood comes from the Javanese culture.
2. The influence of Betawi culture in the form of :
  - a. Carved roses on the head of the column that unites the eight columns in the main prayer room.
  - b. Betawi ornamen "Tapak Jalak" and "Krepak" patern on the windows and door, with typical Betawi 2 side hung leaf door.
  - c. The placement of the Door and windows, with the porch that resemble betawi culture.
  - d. The Mosque has cross-ventilation systems with large windows that influenced from Betawi culture, so that space does not require air conditioning.
  - e. As artificial lighting, original lamps with Betawi style are used for decoratif lighting in the interior.
3. The influence of Chinese culture in the form of :
  - a. Affirmation of the mihrab is in the form of a niche on the mihrab wall, there is a Chinese decorative ornament on the mihrab wall in order to emphasized the space or as a vocal point of the room.
  - b. The pulpit has a typical Chinese ornament, namely using flowers and animals.

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