

SONGKOK RECCA A SYMBOL OF ISLAMIC CIVILIZATION IN BONE REGENCY (STUDY OF THE ARCHITECTURAL FORM)

Hesti Andriani¹

¹Universitas Islam Negeri Alauddin Makassar, Indonesia

Correspondence Email: hestiandriani53@gmail.com

ABSTRACT

Various processes that are gone through by architects, the form of architecture is increasingly diverse from time to time and has a unique character that is brought out by the designer. One of them is architectural morphology. Morphology includes form. In the field of architecture, morphology can start from non-architectural aspects, not only from architectural matters that can refer to the characteristics, structure and design of buildings, for example artistic results. One of the artistic results owned by Bone Regency is the songkok recca, which is a cultural heritage that has been passed down from generation to generation as well as a symbol of civilization in Bone Regency. In the context of preserving this symbol of civilization, a container is provided to introduce it more deeply to the community, namely by incorporating the songkok recca into the elements of a building in forming the characteristics of the building. The architectural character of the building taken comes from the songkok recca, which is a symbol of civilization in Bone Regency. In this case, the aim is to explain the importance of the architectural morphology of the songkok recca into architectural forms.

Keywords: Songkok Recca; architectural morphology; Islamic civilization; Bone regency

1. INTRODUCTION

Works and creations are always made by humans because humans are cultured beings. Language, knowledge systems, social organizations, equipment and technology systems, livelihood systems, religion, and art are part of human culture. Material and immaterial culture are created by humans to sustain life. Spatial and geographical factors influence the unique culture of each individual and group (Jumadi et al., 2023, p. 329).

Cultural products can be passed down from generation to generation and their sustainability must be maintained. They are interrelated and influence each other in terms of knowledge, namely human ideas that can be used to carry out daily activities because they are closely related to religion, language, science and other fields which are elements of culture so that they are advanced and civilized (Gafur et al., 2021, p. 125).

Civilization is the broadest collection of traits from the relative abundance of human development results, which encompasses all parts of human existence, both physical and non-physical. The progress and civilization of a nation built on national insight and good cultural values will increasingly make diversity a basic capital to strengthen national unity. Civilization or

progress according to Badri Yatim is something that is utilized in parts and components of culture that are not conspicuous (Gafur et al., 2021, pp. 125–126). These Islamic civilizations emerged due to factors such as politics, socio-culture (religion), and economy (Farida et al., 2019, p. 54). One of the Islamic civilizations in Bone Regency that was driven by socio-culture was the *songkok recca* (Bugis language: *songkok* or *peci* or *kopiah* made from palm leaf sheath fibers, made by *direcca-recca* or beating).

Songkok recca is made from palm leaf stalks that are *recca-recca* (beaten), until only the white fibers remain, but will turn brown in a matter of hours. The black fibers are the result of soaking in mud that takes 5-7 days. To become a *songkok recca*, *assareng* is needed as a mold that is generally made from jackfruit wood (Jumadi et al., 2023, p. 330). *Songkok recca* is a cultural heritage that is a symbol of civilization because it has important value for the development of history. The importance of the symbol of civilization in people's lives should be maintained.

Symbols of civilization can be manifested in architecture through various forms such as building structure patterns. Morphology means knowledge of form (morphos), while the understanding of architectural morphology emphasizes more on the discussion of geometric forms, so that in determining the value of space it is associated with the purpose of the room. So from this relationship, a close relationship can be seen between the organization of space, the relationship of space, the form of space, and the value of space (Agustapraja & Maulidina, 2019, p. 1104).

Islamic architecture is a manifestation of the unity between human culture/civilization and the process of human devotion to God, which is in harmony with the relationship between humans, the environment and the Creator. This is what is important and needs to be considered in forming building structure patterns. The architectural design of the building cannot be separated from the historical characteristics of the building area.

Therefore, the author is interested in discussing this title because in this era there are still many people who do not know the importance of an architectural morphology of the symbols of a region's civilization in preserving and introducing it more deeply to the community, and seeing the lack of public awareness of historical values in the area. Researchers are here to revive memories and historical values so that they are not forgotten in this modern era.

2. METHODS

According to Sugiyono, the important thing in every scientific writing is the research method (Tafonao et al., 2021, pp. 1114–1115). The type of research used in this study is qualitative which is descriptive and tends to use inductive analysis. This research is also included in the type of library research. Library research is research conducted using literature (library) The research approach used is the historical approach, and ethnography. The data collection and processing procedures used in this study are as follows: First heuristic, this stage is the initial stage in the study by tracing literature relevant to the research title. In this study using two data sources, namely primary data sources (Lontarak) and secondary (books, articles, etc.). Second source criticism, in writing using internal criticism and external criticism. Because by using internal criticism, researchers investigate sources about historical events obtained by carefully examining the texts from the sources collected to determine the validity of the source or in accordance with historical facts. While researchers also use external criticism to ensure whether the source is original or a copy. Third interpretation, the steps taken by the author are data that has been criticized and re-read with a hermeneutic approach. In data processing, the author uses two types of methods, namely inductive and deductive methods. Fourth historiography, the final step of this

research is rewriting into a constructive and conceptual research report or arrangement with an easy-to-understand configuration. Through a descriptive analysis approach, the entire series of diverse facts are re-arranged (reconstruction) into a complete and comprehensive explanation so that it is easy to understand.

3. RESULTS AND DISCUSSION

History of *Songkok Recca*

Diverse cultures are the identity of Bone Regency in South Sulawesi. One of them is the *songkok recca* which is an ancestral heritage from historical relics that can still be seen in this era. Bugis men usually wear a *songkok* (Bugis language: Kopiah) called *songkok recca* as part of the traditional Bugis men's clothing, including a closed jacket and *sarong*.

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In 1683, the war between the Bone Kingdom and Toraja began the use of *songkok recca*. The Bone troops at this time used *songkok recca* as a sign that they were not the same as the Tator troops. This war took place during the reign of the 15th King of Bone, Arung Palakka. According to Andaya, after defeating Gowa and Wajo, Arung Palakka carried out a military invasion of the Sangalla (Toraja) region. This was done because he wanted to combine the entire southern part of Sulawesi as part of the politics of expanding power (Andaya, 1981, pp. 257–163).

Furthermore, in the *lontarak La Tenritatta* is called To Unru, Arung Palakka is his noble greeting. Petta Malampe'e Gemme'na is his nickname, Petta To Risompa'e is his royal name. He is the son of We Tenrisui Datu Marioriwawo and his father is named La Potobune'e Arung Tanatengnga from the Laumpulle'e embassy. Petta To Risompa'e did not have children because he was sterile, only his sister had a child named We Tenriabeng Datu Mariorowawo, she married a man named La Sulo Daeng Matajang Karaeng Tanete. A man named We Tenriwale'e Mappolobombang Maddanreng Palakka married a Timurung nobleman named La Pakkoko'e To Angkone Arung Timurung Macomengng'e Tadampali'e Ranreng Tuwa Wajo, son of Arumpone La Maddaremmeng Matinro'e ri Bukaka from his wife named We Hadija Dasale'e Arung Mpugi (Anonim, 1985, p. 201).

In 1683, Arung Palakka and his followers attacked Tana Toraja. Although they managed to occupy several areas in Rantepao and Makale. However, the Tana Toraja troops opposed them strongly. Both sides wore sarongs, the Bone troops wore sarongs around their waists or mabbida. While the Tana Toraja troops wore salempang sarongs called mausuleppang lipa. Both sides could not distinguish between enemies and friends when the war took place at night because they were identical. To avoid the problem of identity during the war between Bone and Toraja, Arung Palakka ordered his soldiers to wear symbols on their heads (*songkok recca*) as a differentiator.

In 1931, the 32nd King of Bone Lamappanyukki ruled the Bone Kingdom. The *songkok recca* became the official hat for the king, nobles, and noble officials. The *kopiah* was made because at that time Arung Palakka wanted to fight Toraja. A king wanted to give his community an identity as an identification. *Songkok recca* has different names depending on the manufacturing process and the type of material used. The material used is palm leaf fiber which is beaten until only the fibers remain, in Bugis *recca* or *ure'cha*. *Songkok pamiring* if decorated with gold thread on the bottom side, but if using real gold, the pin is *pamiring ulaweng* (*songkok* with gold edges).

Another name is songkok to bone as the origin of the songkok made. This naming itself is commonly used by the tongue of people who live outside the Bone area (Jumadi et al., 2023, pp. 330–331).

Songkok recca during the kingdom era was the identity of the crown of honor which became the symbol of the Bone Kingdom. *Songkok recca* became a traditional symbol of the Bone community. In addition to reflecting a person's greatness, *songkok recca* is also often used as a symbol and traditional identity in Bone Regency. The higher the gold around it indicates the higher the social class. Most people can only use gold-plated *songkok recca* during celebrations and the specified gold limit, the higher gold layer is not allowed to be used by the king. While the king and nobles can use *songkok recca* made of pure gold (ulaweng bubbu) (Jumadi et al., 2023, p. 331). In this era, the *songkok recca* became the property of Bone Regency and the use of the *songkok recca* has been used by today's society without looking at the individual's social strata and has become an attribute in the daily activities of the Bugis people in particular.

The Importance of Architectural Morphology of the Songkok Recca as a Symbol of Islamic Civilization

Morphology is intended to obtain an overview of the development of the form of an architectural object in a building, from the beginning of its presence to the final form which is synchronous, because it aims to find variations/varieties, phenomena/facts that exist in the present, but still refer to the form in the past so that later historical values can be taken that can be preserved and maintained. A building is a manifestation of culture and a center of activity, architecturally. Then the architecture of the building appears in a variety of ways, which are influenced by the time period, and the location where the building was built. Because this is due to the existence of elements of customs and the background of the humans who created it. Therefore, basically every region in a certain area has a basic morphology and form of building typology with a special character (Agustapraja & Maulidina, 2019, p. 1104).

In general, the shape and appearance of a building are the main goals of someone in designing a building. Architecture is often inseparable from the interests used as symbols, signals, or signs. In this case, the sign is to distinguish between one building and another. The concept of designing the shape and appearance of a building according to its purpose, such as the shape and appearance of a mosque that has a mixture of Islamic and local elements, this is unique, because it applies a design concept that combines local appearance with the identity of the appearance of Islamic elements. The purpose of combining these two appearances is to achieve the goal of preserving local architecture and at the same time still appearing with the identity of the mosque that has been universally recognized so that it still displays the symbol as a building where Muslims worship.

Especially the importance of the architectural morphology of the symbol of civilization in Bone Regency, namely the songkok recca. The shape of the songkok recca is two, namely circle and oval (ellipse), both of these shapes are adjusted to the condition of the head of the user.



Figure 1. Recca Songkok

Maintaining, preserving, and introducing a symbol of civilization, namely the songkok recca, by making it part of an element or structure in a building, thereby bringing historical and cultural values to life and producing an iconic building in Bone Regency.

4. CONCLUSION

Architecture has increasingly diverse forms from time to time, with its own distinctive character that is brought out by the designer. In architecture, it does not only start from architectural matters, but can also be from non-architectural matters, for example, artistic works. One of the artistic works owned by Bone Regency is the songkok recca which is a symbol of cultural heritage that has been passed down from generation to generation. Songkok recca is the result of Bone community art made from palm leaf stalks that are recca-recca (beaten). This cultural heritage is very important to be maintained, preserved, and widely introduced to the community. In the context of preserving this symbol of civilization, a forum is provided to introduce it more deeply to the community, namely the songkok recca transformed into a building form that produces an iconic building.

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