

## Exploring the architectural elements meaning of Masjid Agung Kubah Timah in Pangkalpinang City

Hadi Jaya Putra<sup>1\*</sup> , Linda Octavia<sup>2</sup> 

<sup>1</sup> Architecture Study Program, Universitas Presiden, Indonesia

<sup>2</sup> Architecture Study Program, Universitas Kristen Duta Wacana, Indonesia



ARTICLE INFO	ABSTRACT
<p><i>Article history:</i> Received March 27, 2024 Received in revised form May 31, 2024 Accepted Nov. 07, 2024 Available online December 01, 2024</p> <p><i>Keywords:</i> Architectural elements meaning Islamic architecture Masjid Agung Kubah Timah Mosque architectural elements Symbolic architecture</p> <p>*Corresponding author: Hadi Jaya Putra Universitas Presiden, Indonesia Email: <a href="mailto:hadi.jaya.puta@gmail.com">hadi.jaya.puta@gmail.com</a> ORCID: <a href="https://orcid.org/0000-0002-1693-6968">https://orcid.org/0000-0002-1693-6968</a></p>	<p><i>The research explores the architectural significance of Masjid Agung Kubah Timah (MAKT) in Pangkalpinang City, Indonesia. Designed by renowned architect Ridwan Kamil, MAKT represents a modern synthesis of Islamic architecture, local culture, in contemporary design. The aim is to foster a deeper appreciation of the architectural significance of MAKT. The study employs a qualitative approach to analyze MAKT's architectural elements. This study has done exploring its unique features such as the Tudung Saji-inspired dome, arch portals, Mihrab, and decorative elements. Departing from traditional mosque norms, MAKT's distinctive dome design draws inspiration from the Tudung Saji, a local food cover, adding a layer of cultural symbolism. The richness of Islamic art through Islamic Architecture in MAKT is evident in the integration of calligraphy and geometric patterns on the Mihrab and decorative elements, encapsulating the depth of Islamic theology. Results reveal a harmonious fusion of Islamic Architecture and Pangkalpinang's cultural identity in the mosque's design. MAKT stands as an iconic building, embodying a harmonious blend of tradition and modernity, contributing to the architectural diversity and cultural richness of Pangkalpinang.</i></p>

### Introduction

Art and architecture are deeply intertwined, with architecture being widely acknowledged as an artistic expression that mirrors the culture, traditions, and values of a society. It is approached from an integrated and multidisciplinary perspective, emphasizing its artistic dimensions (Osım 2021). Thus, architecture transcends mere functionality to become a form of cultural expression and artistic heritage (Rannells 1949).

Mosques, as sacred spaces for Muslims, symbolize devotion to God and serve as physical manifestations of a community's culture at specific times and places, fulfilling religious needs. In Indonesia, mosque architecture is influenced by diverse traditions and cultures (Arita, Budiuyuwono, and Saliya 2021; Umairoh

and Nurjayanti 2020) Contemporary mosques in Indonesia's urban areas increasingly deviate from traditional dome structures, blending cultural values and modernization to create iconic buildings. Historically, Indonesian mosques featured three-tiered roofs with central support pillars (Rizki Utama, Zakaria, and Mulyadi 2023). However, since the mid 20th century, mosque architecture in major Indonesian cities has evolved, reflecting cultural values and modernization (A. Hildayanti & Wasilah 2023).

Islamic architecture, characterized by geometric shapes, detailed designs, and calligraphy, plays a crucial role in shaping communal identity and cultural landscapes. It reflects the values and beliefs of Muslim communities, with elements such as domes, arches, and minarets (Nafi 2023). Architecture is

a visual language that communicates profound meanings (SCRUTON 2021; Unwin 2020). According to Sulaiman (1970), architecture conveys ideas, ideologies, and missions through its elements, representing the intricate nature of human life and its surroundings.

In September 2023, construction began on The Great Mosque of Tin Dome (Masjid Agung Kubah Timah, MAKT) in Pangkalpinang, the provincial capital of the Bangka Belitung Islands. Designed by renowned architect Ridwan Kamil, MAKT merges modern architectural concepts with Islamic architecture and local Bangka culture. This research aims to analyze the architectural significance of MAKT's features, highlighting its role as a city-level mosque in Pangkalpinang. The study explores the broader symbolism of mosque architecture and the unique cultural aesthetics specific to the local community, enhancing public appreciation of the blend of contemporary design and religious functionality in MAKT.

## Methods

This research employs a qualitative approach, which involves gaining a deep understanding of a situation using non-numeric data. Qualitative approach aims to reveal meanings and interpretations of the collected data (Creswell and Cheryl N Poth 2018). It is influenced by the naturalistic-interpretive paradigm. Therefore, researchers are believed to inevitably incorporate their own perspectives when examining the situation under study (Sutisna 2021).

The research focuses on the The Great Mosque of Tin Dome (MAKT) situated in Pangkalpinang City. This mosque represents a contemporary modern mosque with a city scale, blending local cultural elements with Islamic art. The emphasis of this study lies in the symbolic meanings embedded within the architectural elements of MAKT.

Primary data for this study were gathered through observations conducted at MAKT and documentation of the building in early 2024. Secondary data were obtained from various online websites and Instagram accounts since no scientific articles discussing MAKT were available. Instagram posts were sourced from Maulana Aklil, the Mayor of Pangkalpinang city.

In data analysis for this research, architectural elements are interpreted akin to artworks, aiming to deepen the comprehension and appreciation of MAKT. This method, inspired by Stecker (2013) on art interpretation, utilizes descriptive techniques to unveil the embedded meanings in MAKT's architecture, acknowledging it as a textual form.

According to Akkach (2005), analyzing the meaning of Islamic architectural elements requires a multifaceted approach. Firstly, contextualize elements historically and culturally, considering time, place, and artistic trends. Secondly, observe a textual analysis, focusing on architectural elements themselves. Lastly, conduct a textual analysis to interpret and uncover direct references or inspirations based on the findings from the first steps. This approach ensures a comprehensive understanding that honors both historical context and spiritual depth.

## Results and discussion

### Masjid Agung Kubah Timah

#### *Background of the Establishment*

In 2022, Pangkalpinang City commemorated its 265th anniversary without yet having a "Great Mosque" within its limits. A Great Mosque, typically found in regencies or cities, serves as a central hub for large-scale social-religious activities within the Muslim community. Prior to 2022, such activities in Pangkalpinang were consistently conducted at the Tuatunu Grand Mosque (Masjid Raya Tuatunu), situated approximately 5.5 kilometers away from the city center. It's important to note that a "Grand Mosque" or "Masjid Raya" is intended to cater to religious activities at a provincial level, rather than at the city level.





**Figure 1.** The strategic location of Masjid Agung Kubah Timah  
 Source: (Pariwisata Pangkalpinang 2012); Google Maps Review (2024); Google Earth (2024) compiled by Authors

Recognizing this gap, the Pangkalpinang City Government unveiled plans in early 2022 to establish the Great Mosque within the city. The chosen site spans 5,825m<sup>2</sup> and was previously an abandoned rice warehouse. Positioned on Jendral Sudirman Street, a national thoroughfare linking every regency on Bangka Island, the location holds strategic significance (figure 1).

Situated at the Zero Point of Pangkalpinang City, the site directly overlooks the Alun-Alun Taman Merdeka and is adjacent to the GPIB Maranatha Church, established in 1927 and regarded as Pangkalpinang city's oldest church. Further along the Jendral Sudirman Street axis to the south lies the Fuk Tet Che Temple.

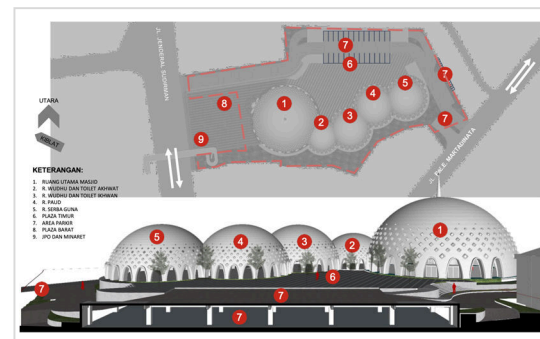
Given its central location and proximity to diverse places of worship, the former rice warehouse site is deemed highly strategic for revitalization. The construction of the Great Mosque amidst other religious institutions in the heart of Pangkalpinang City not only fulfills a practical need but also reinforces the city's identity as an inclusive and diversity-embracing locale. This endeavor embodies Pangkalpinang City's commitment to inclusivity and the preservation of its rich cultural tapestry.

*Built project of MAKT*

The Great Mosque project was designed by Ridwan Kamil, an architect and the Governor of West Java. Planned to have five domes, the mosque is expected to accommodate between 1200 to 2000 worshippers. The dome or quba or qubba (Arabic: قبة, Bahasa Indonesia: Kubah) is

considered one of the most important elements in Islamic architecture (Jin 2022). Due to its main concept revolving around domed structures, the mosque construction project was named the Masjid Agung Kubah Timah. The name "Tin Dome Great Mosque" does not refer to the presence of tin layers on the dome of the building. Instead, the outer layer of the dome is constructed using enamel material painted to resemble the color of tin. The only part containing pure tin is the topmost crescent moon and star-shaped pinnacle weighing 300 kilograms.

The first dome will serve as the prayer hall, the second dome as the ablution area and women's restroom, the third dome as the ablution area and men's restroom, the fourth dome as an Islamic learning center (Islamic Center), and the fifth dome as a multipurpose hall. In addition to these five domes, there will also be a west and east plaza, parking area, pedestrian bridges connecting to and from the Alun-alun Taman Merdeka, and a minaret (figure 2).



**Figure 2.** Grand design of MAKT

Masjid Agung Kubah Timah was inaugurated by the Mayor of Pangkalpinang, Maulana Aklil, on Friday, November 10, 2023, coinciding with National Heroes Day. The inauguration ceremony also included the first Friday prayer. Until its inauguration, only the first, second, third domes, and parking lot were constructed, with a budget of 35 billion Indonesian Rupiah. According to Muhammad Agus Salim, the Head of Public Works Department of Pangkalpinang, the construction of the fourth and fifth domes is scheduled to commence in 2025 (Maranda 2023).

**Mosque building form**

The architecture of MAKT predominantly features a dome as its overarching structure, deviating from the traditional use of domes solely as roofing elements in contemporary mosques

(Jamaludin, Santosa, and Anita 2023). The philosophy behind the MAKT building design is rooted in the concept of the "*Tudung Saji*," a food cover traditionally used in local customs such as "*Nganggung*" or "*Sepintu Sedulang*." The *Tudung Saji*, resembling a shield or parabolic shape with a diameter of approximately 50 cm, is crafted from pandan leaves and symbolizes inclusivity, accommodating diversity within a unified framework.



Figure 3. Nganggung Sepintu Sedulang Tradition in Pangkalpinang

The tradition of "*nganggung*" represents a cultural heritage observed by the residents of the Bangka Belitung Islands Province (figure 3). During this tradition, each household presents a "*dulang*" of food adorned with a serving hood, featuring local delicacies like rice, lempah kuning, sambelingkong, lempah darat, rusip, and others, tailored to each household's means. These customs are typically observed during significant Islamic festivities such as Maulid Nabi, Islamic New Year, and Ruahan. The event includes religious sermons followed by communal consumption of the provided refreshments (Dwianita Conny Palar, Derinta Entas, and Siti Husnul Khotimah 2023).

The practice of "*nganggung*" embodies values such as fostering camaraderie (Ukhuwah Islamiyah), mutual assistance (Ta'awun), sharing compassion (Tarhum), and enhancing religious faith and morality. It fosters unity, strengthens Ukhuwah Islamiyah, preserves cultural heritage, attains divine blessings, and promotes community solidarity (Maryamah et al. 2023).

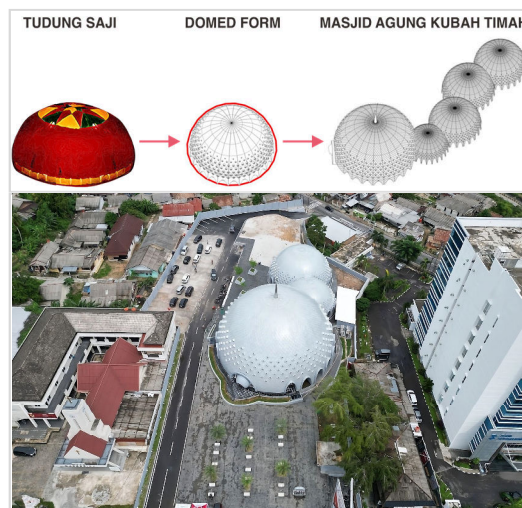


Figure 4. Mosque form transformation

The shape of the *Tudung Saji*, resembling a shield or parabola (figure 4), signifies the accommodation of diversity within a unified community framework in the Bangka Belitung Islands Province. Furthermore, the architectural homage to the "*Tudung Saji*" tradition in MAKT serves as a beacon of inclusivity and openness. In doing so, the mosque becomes a symbol of unity and acceptance, transcending barriers of ethnicity, nationality, and creed. In conclusion, the decision to model MAKT after the "*Tudung Saji*" tradition not only reflects practical considerations and aesthetic preferences but also carries profound cultural and social significance.

Additionally, the incorporation of the "*Tudung Saji*" motif into MAKT's architecture serves as a visual representation of the community's commitment to preserving and celebrating its cultural heritage. By embracing elements from local traditions, MAKT becomes more than just a religious structure; it becomes a living testament to the rich tapestry of customs and values that define the identity of the city of Pangkalpinang. As worshippers gather beneath its dome, they are reminded of the deep-rooted traditions and shared history that bind them together as a community. This sense of cultural continuity and connection strengthens social bonds and reinforces a collective sense of identity. Moreover, as MAKT is becoming iconic, its presence in the Province of Bangka Belitung Islands fills a significant void, as no other building of its kind exists yet.

### Arch portal

Arches have a rich historical background, tracing back to ancient civilizations such as the Romans and Persians who extensively utilized them in their architectural designs. Islamic architecture adopted and further enhanced the use of arches, particularly during the expansion of Islam in Central Asia and Persia (Ali and Hassan 2019). The incorporation of arches into Islamic architecture not only served structural functions but also carried profound symbolic and aesthetic meanings (Shahridzal and Ahmad 2024). Arches symbolize strength, stability, and the unity of the Islamic community. Moreover, they reflect Islamic principles of abstraction and spirituality, aiming to transcend physical forms and evoke deeper contemplation (Shaltout and Ruqayyah Abdo Mahmoud 2021). Thus, Islamic arches became not only architectural elements but also embodiments of cultural identity and religious symbolism.



Figure 5. MAKT arch portal

However, within the specific context of MAKT, the arches take on a distinctive role. Unlike the conventional round or pointed arches associated with Islamic architecture, those in the MAKT framework serve primarily functional purposes, tailored to accommodate the domed structures prevalent in this architectural style (figure 5). These arch portals, serving as entryways, play a crucial role in facilitating access for worshippers and channeling natural light into the interior spaces.

### Mihrab

The presence of the crescent moon in mosques and Islamic architecture is not merely decorative; it carries profound symbolism deeply rooted in Islamic culture and spirituality. This symbol's significance is closely tied to its role in the

Muslim calendar, where it marks the beginning of each lunar month, particularly Ramadan (Prayogi, Rudiyanto, and Syarief 2021).

The mihrab, made of reinforced concrete and plastered with gray paint resembling the color of tin, in MAKT takes on the crescent moon's shape (figure 6), emphasizing its connection to Islamic symbolism (Widodo and Artiningrum 2022). The mihrab, as a focal point in mosque architecture, holds immense spiritual significance. It represents the direction of prayer (*qibla*) towards Mecca and serves as a visual reminder of the unity of Muslims in worship.

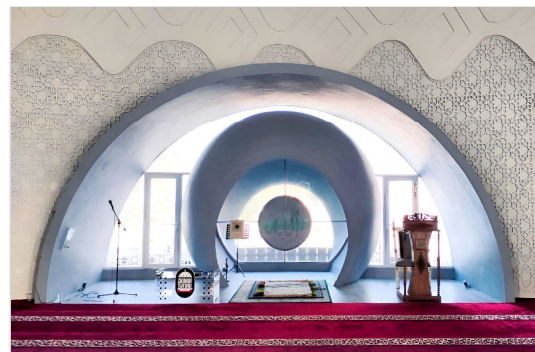


Figure 6. Mihrab of MAKT

Moreover, the crescent moon's form in the mihrab reflects broader cultural associations and spiritual meanings within Islam. Beyond its calendrical function, it symbolizes guidance, enlightenment, and progress along the spiritual journey. Its presence in mosque architecture serves to deepen the connection between worshippers and their faith, reminding them of the cycles of time, the passage of months, and the importance of spiritual reflection and renewal.

### Decorative elements

According to Rashid (2020), Islamic architecture typically incorporates calligraphy, vegetal elements, arabesque, human and animal figures, color, light, and geometry as its basic decorative elements. These elements reflect the diverse ornamental traditions spanning Islamic history (Petersen 1999). Despite this diversity, Islamic ornamentation maintains a triadic nature, primarily utilizing calligraphy, geometry, and stylized floral motifs (Bonner 2017). This section will delve into the Islamic decoration evident in the architectural elements of MAKT.

### Dome decorative elements

Islamic ornamentation, characterized by beautiful lines, expresses the depth and beauty of Islamic art. Artists use geometric shapes like circles, squares, and rectangles to craft intricate designs with interlocking lines and stellar patterns (Mohammed Alashari, Hamzah, and Marni 2020). In mosques, these elements, imbued with symbolic aesthetic values, stem from basic geometric shapes (Mohammed Ismail ELTAWAB 2019). Decoration patterns in Islamic art and architecture, meticulously organized through regulating lines or grids, ensure coherence and harmony in design (Rashid 2020).

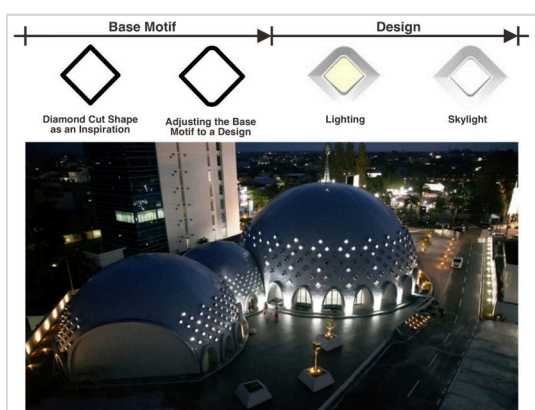


Figure 7. Mihrab of MAKT

Source: Photo by Maulana Aklil compiled by authors

Figure 7 demonstrates how the foundational decorative elements on the dome of MAKT originate from a basic 45-degree tilted square, emphasizing geometric shapes. Adjustments to the upper and lower parts are made from this base form to create a non-pointed shape. Subsequently, this base motif is transformed into lighting and skylight designs. The placement of this design follows the principles of Islamic ornamentation, ensuring coherence and harmony in the overall design.

### Inner wall

Within the prayer hall, located beneath the first dome of the mosque, one can observe the Rub al-Hizb (English: eight-pointed star, Arabic: ربع الحزب) adorning the walls (figure 8). This star holds significant meaning in Islamic symbolism, representing the interconnectedness between the universe and the divine presence. Its geometric elegance and historical usage underscore its importance as a symbol of greatness and balance in Islamic art and architecture (Mohamed Ali

Shaheen, Raafat Abdel Hadi, and Mohamed Shams El-Din 2021).

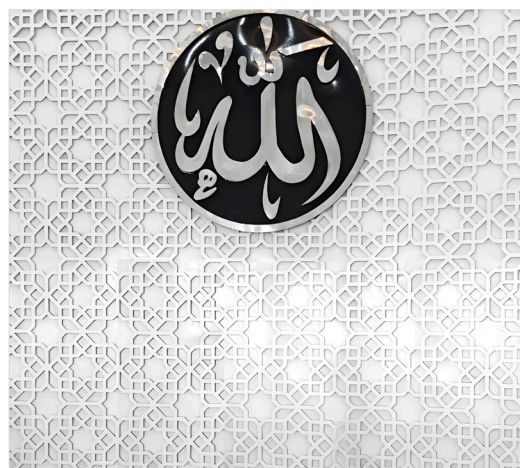


Figure 8. Rub el hizb pattern on MAKT inner wall

The eight-pointed star pattern symbolically represents the spreading of the light of Islam in all directions, as each point of the star signifies the spreading of Islam to every corner (Umairah and Nurjayanti 2020). Therefore, the application of the eight-pointed star pattern in the interior of MAKT signifies the spreading of the light of Islam to all corners of Pangkalpinang through The Great Mosque of Tin Dome.

### Ceiling

The intricately decorated ceiling of MAKT presents three layers of calligraphic inscriptions (figure 9), contributing to the mosque's aesthetic and spiritual ambiance. The first layer displays the basmalah and Surah Al-Ikhlâs, emphasizing God's attributes and infinite mercy. The second layer showcases the names of twenty-five prophets, revered as messengers guiding humanity. The third layer features the 99 Names of Allah, reflecting divine attributes such as wisdom, compassion, and power. These layers collectively enhance the mosque's atmosphere, encapsulating the richness of Islamic theology and tradition within MAKT's architectural space.

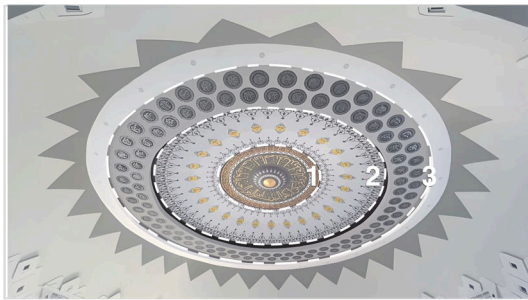


Figure 9. Ceiling of MAKT

Together, these layers of calligraphic mastery converge to create an immersive experience for worshippers, transcending mere aesthetic beauty to evoke a profound sense of spiritual connection. As congregants gaze upon the ceiling of MAKT, they are reminded of the omnipresent nature of God's mercy, the guiding light of prophetic wisdom, and the divine attributes that permeate the universe. In this sacred space, the written word transcends earthly confines to elevate the soul and inspire devotion, encapsulating the essence of Islamic spirituality through artistic expression.

## Conclusions

The architectural significance of the Great Mosque of Tin Dome (MAKT) in Pangkalpinang is a testament to the evolving nature of mosque architecture in Indonesia. Designed by Ridwan Kamil, MAKT harmonizes modern architectural concepts with traditional Islamic elements and local cultural motifs, particularly the "*Tudung Saji*" tradition, symbolizing inclusivity and unity. This blend reflects a broader trend in urban Indonesian mosques, which increasingly integrate modernization with cultural values, moving away from the conventional dome structures. The mosque's strategic location underscores Pangkalpinang's commitment to religious inclusivity and cultural diversity, positioning it as a central hub for the Muslim community.

MAKT's architectural elements, including the unique mihrab shaped like a crescent moon and the use of arches, embody Islamic principles of spirituality and abstraction. The detailed geometric and calligraphic decorations on the dome and interior walls further enhance its spiritual ambiance, offering worshippers a profound sense of connection to their faith. The incorporation of calligraphic inscriptions on the ceiling, depicting the basmalah, Surah Al-Ikhlâs,

the names of prophets, and the 99 Names of Allah, exemplifies the mosque's role in fostering spiritual reflection and devotion.

Ultimately, MAKT stands as a significant cultural and religious landmark, reflecting the intricate interplay between modernity and tradition. It serves not only as a place of worship but also as a living testament to the rich cultural heritage of Pangkalpinang. By embracing local traditions and modern architectural elements, MAKT enhances public appreciation of contemporary mosque architecture, illustrating the dynamic evolution of cultural and religious expressions in urban Indonesia.

## References

- A. Hildayanti, and Wasilah. 2023. "Studi Transfigurasi Masjid Melalui Periodisasi Pembangunan Masjid di Indonesia." *Jurnal Lingkungan Binaan Indonesia* 12 (2): 72–84. <https://doi.org/10.32315/jlbi.v12i2.76>.
- Akkach, Samer. 2005. *Cosmology and Architecture in Premodern Islam and Architectural Reading of Mystical Ideas*. State University Of New York Press, Albany.
- Ali, Asif, and Ahmad Sanusi Hassan. 2019. "Typological Study of Domes in Islamic Architecture of North India." In, 646–57. <https://doi.org/10.15405/epsbs.2019.09.71>.
- Arita, Hartanto Budi Yuwono, and Yuswadi Saliya. 2021. "Acculturation of Local and Non-Local Architecture on the Scoping Elements of the Merah Panjunan Mosque Building in Cirebon." *ARTEKS: Jurnal Teknik Arsitektur* 6 (2): 295–304. <https://doi.org/10.30822/arteks.v6i2.755>.
- Bonner, Jay. 2017. *Islamic Geometric Patterns*. New York, NY: Springer New York. <https://doi.org/10.1007/978-1-4419-0217-7>.
- Creswell, John W, and Cheryl N Poth. 2018. *Qualitative Inquiry & Research Design: Choosing among Five Approaches*. 4th ed. Los Angeles: SAGE Publications.
- Dwianita Conny Palar, Derinta Entas, and Siti Husnul Khotimah. 2023. "People's Perception of The Myth of 'Kepunan' in Bangka Belitung Islands Province." *Santhet (Jurnal Sejarah Pendidikan Dan Humaniora)* 7 (2): 803–8. <https://doi.org/10.36526/santhet.v7i2.3242>.
- Jamaludin, J., Imam Santosa, and Juarni Anita. 2023. "Examining the Symbolic Meaning of

- Al Jabbar Grand Mosque in Bandung.” *Journal of Islamic Architecture* 7 (4): 760–66. <https://doi.org/10.18860/jia.v7i4.21256>.
- Jin, Shunhua. 2022. “Representing and Experiencing Islamic Domes: Images, Cosmology, and Circumambulation.” *Religions* 13 (6): 526. <https://doi.org/10.3390/rel13060526>.
- Maranda, Servio. 2023. “Fakta Pembangunan Masjid Kubah Timah Pangkalpinang Yang Dirancang Ridwan Kamil.” <https://www.tempo.co/hiburan/fakta-pembangunan-masjid-kubah-timah-pangkalpinang-yang-dirancang-ridwan-kamil-134995>. 2023.
- Maryamah, Maryamah, Aisyah Safitri, Hanum Salsa Bella, and Rini Sabina. 2023. “Analisis Nilai-Nilai Pendidikan Islam Pada Tradisi Nganggung di Bangka Belitung.” *Jurnal Pendidikan Indonesia* 4 (10): 1134–47. <https://doi.org/10.59141/japendi.v4i10.2251>.
- Mohamed Ali Shaheen, Asmaa, Dalia Raafat Abdel Hadi, and Ahmed Mohamed Shams El-Din. 2021. “Coexisting of the Islamic Heritage with Contemporary Technological Vision, While Preserving Aesthetic Values, Architecturally and Decoratively.” *International Journal of Multidisciplinary Studies in Heritage Research* 4 (1): 158–208. <https://doi.org/10.21608/ijmsr.2021.188918>.
- Mohammed Alashari, Duaa, Abd.Rahman Hamzah, and Nurazmallail Marni. 2020. “The Aesthetic of Islamic Calligraphy and Ornamentation in Prophet Mosque Interior of the Calligrapher Abdullah Zuhdi (Al-Masjid An-Nabawi).” *UMRAN - International Journal of Islamic and Civilizational Studies* 7 (2): 69–80. <https://doi.org/10.11113/umran2020.7n2.374>.
- Mohammed Ismail ELTAWAB, Nagwa. 2019. “Innovation of the Employment of Heritage Character in Islamic Architecture.” *International Journal of Architectural Engineering and Urban Research* 2 (1): 1–14. <https://doi.org/10.21608/ijaeur.2019.221717>.
- Nafi, Dian. 2023. *Islamic Architecture*. Hasfa Publishing.
- Osim, Stella Eme. 2021. “Islamic Art and Architecture: A Reflection of the Culture and Tradition of Islam.” *SOCIETIES: Journal of Social Sciences and Humanities* 1 (2).
- Pariwisata Pangkalpinang. 2012. “Wisata Religius.” [Pariwisata-Pangkalpinang.Blogspot.Com](http://Pariwisata-Pangkalpinang.Blogspot.Com). 2012.
- Petersen, Andrew. 1999. *Dictionary of Islamic Architecture*. London: Routledge.
- Prayogi, Rendy, Ganal Rudiyanto, and Achmad Syarief. 2021. “Analisis Bentuk Kubah dan Akulturasi Budaya pada Bangunan Masjid Al Osmani Medan.” *Jurnal Seni Dan Reka Rancang: Jurnal Ilmiah Magister Desain* 3 (2): 121–32. <https://doi.org/10.25105/jsrr.v3i2.9426>.
- Rannells, Edward Warder. 1949. “The Study of Architecture as Art.” *College Art Journal* 8 (3): 204–8. <https://doi.org/10.2307/772828>.
- Rashid, Mahbub. 2020. “Islamic Architecture: An Architecture of the Ephemeral.”
- Rizki Utama, Muhammad, Mumuh Muhsin Zakaria, and Raden Muhammad Mulyadi. 2023. “Peran Achmad Noe’man Terhadap Dakwah dan Pembaharuan Gagasan Arsitektur Masjid di Indonesia.” *Metahumaniora* 13 (1): 74. <https://doi.org/10.24198/metahumaniora.v13i1.43180>.
- SCRUTON, ROGER. 2021. *The Aesthetics of Architecture*. Princeton University Press. <https://doi.org/10.2307/j.ctv21r3q1d>.
- Shahridzal, Nuralyia Natasha binti, and Hakimi bin Ahmad. 2024. “Analyzing Architectural and Cultural Elements of Masjid Jamek Sultan Ibrahim, Muar, Johor.” *ARTEKS: Jurnal Teknik Arsitektur* 9 (1): 21–28. <https://doi.org/10.30822/arteks.v9i1.2493>.
- Shaltout, Manal, and Ruqayyah Abdo Mahmoud. 2021. “Islamic Arches Are Source of Contemporary Architectural Creativity at the Sheikh Zayed Mosque in Abu Dhabi.” *Journal of Architecture, Arts and Humanistic Science* 6 (26).
- Stecker, Robert. 2013. “Interpretation.” In *The Routledge Companion to Aesthetics*. Routledge.
- Sulaiman, Sulaiman. 1970. “Pertautan Emosi Sejarah, Magis, dan Penjaga Mazhab: Analisis Terhadap Masjid Agung Kyai Gede di Kotawaringin Barat, Kalimantan Tengah.” *IBDA: Jurnal Kajian Islam Dan Budaya* 12

- (1): 85–99.  
<https://doi.org/10.24090/ibda.v12i1.438>.
- Sutisna, Anan. 2021. *Metode Penelitian Kualitatif Bidang Pendidikan*. UNJ press.
- Umairroh, Siti, and Widyastuti Nurjayanti. 2020. “Kajian Seni Islam Pada Masjid Hj. Sudalmiyah Rais Universitas Muhammadiyah Surakarta.” *Sinektika: Jurnal Arsitektur* 15 (2): 57–62.  
<https://doi.org/10.23917/sinektika.v15i2.985>.
- Unwin, Simon. 2020. *Analysing Architecture the Universal Language of Place-Making*. 5. | Abingdon, Oxon; New York: Routledge, 2021.: Routledge.  
<https://doi.org/10.4324/9781003058007>.
- Widodo, Taufiq, and Primi Artiningrum. 2022. “The Semiotics Study of Al-Ahdhar Mosque Architecture Using the Trichotomy of Charles Sanders Peirce.” *ARTEKS: Jurnal Teknik Arsitektur* 7 (2): 259–68.  
<https://doi.org/10.30822/arteks.v7i2.1827>.

**Author(s) contribution**

**Hadi Jaya Putra** contributed to the research concepts preparation, methodologies, investigations, data analysis, visualization, articles drafting and revisions.

**Linda Octavia** contribute to the research concepts preparation and literature reviews, data analysis, of article drafts preparation and validation.

This page is intentionally left blank