

Intercultural Acculturation of Islam, West, and Nusantara Cultures at Cipaganti Mosque Bandung

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Abstract: *Islam has a powerful influence on people's lives, especially in Indonesia, including in mosque architecture, where influenced by several cultures. The mosque, a place for worship for Muslims, is a building that often experiences acculturation in its building design. Cipaganti Mosque, one of the oldest mosques in Bandung, might be identified by its Java style, Sunda style, and Europe style. However, this mosque also reflects Islamic culture, including all architectural aspects of the building. This research aims to examine the extent to which Islamic culture exists in this mosque and how the acculturation of the three cultures with Islamic culture becomes an inseparable part of the building architecture. Using a qualitative method with a descriptive approach divided into several stages, namely observation, documentation, and data analysis, the research was able to obtain a comprehensive and objective cultural acculturation in Cipaganti Mosque building which varied. Finally, found that the acculturation of Islamic culture in mosques was explicit and was found to be comprehensive from all aspects of the building. This acculturation, consisting of Islamic, Western European, Javanese, and Sundanese culture, makes Cipaganti Mosque a unique architectural concept and makes this building one of the cultural heritage buildings in the city of Bandung.*

Keywords: *acculturation; Bandung; heritage building; Islamic architecture.*

Introduction

Based on historical research, various theories state how the first entry of Islam into Indonesia. The theories of the arrival of Islam in Indonesia include Gujarat theory, Arabic theory, Persian theory, Turkish theory, and Chinese theory. Those various opinions are supported by important analyses of the place of origin, time of arrival, the first place visited, to the existing influences. According to Asari and Nasution, Islam, of course, originated from Arabia. Still, Indonesia's geographical location, which is quite far from Arabia, allows India and Persia to play a role in the arrival of Islam.¹

The influence of Islamic heritage architecture is very much in Indonesia, ranging from residential houses, halls for activities, and community gatherings to mosques as houses of worship for Muslims. The design of mosques in Indonesia is synonymous with Islamic culture and combined with modern architectural styles. However, there are also mosques built by combining indigenous Indonesian culture with Islamic culture, where this cultural acculturation causes mosques to be more unique in shapes, such as the Chinese Mosque which combines Chinese architecture with Islamic culture, or the old mosques in Java that combine Hindu culture with Islam.² This cultural assimilation ultimately resulted in various variants of Islamic culture with local culture as a form of impure Islamic culture.³

One of the mosques whose buildings reflect cultural acculturation is the Cipaganti Mosque. Several studies on this mosque show that the Cipaganti Mosque has acculturated Sundanese culture with Western Europe (the Netherlands), there are also studies that show that the Cipaganti Mosque has an acculturation of Javanese culture with the Netherlands. As a place of worship for Muslims, this mosque shows a thorough acculturation of Islamic culture in building elements, while acculturation with local culture (Javanese and Sundanese) and Dutch culture can be seen in several parts of the building elements.

Cipaganti Mosque

Cipaganti Mosque is located at Jalan Cipaganti (now Jalan R. A Wiranatakusumah) no. 85, which historically is the oldest mosque in Bandung. This mosque was designed by the Dutch architect, C.P. Wolf Schoemaker in 1933. The establishment of this mosque was motivated by the transfer of the central government of the Dutch East Indies to the city of Bandung. The regent of Bandung at that time, Raden Tumenggung Hassan Soemadipradja asked the Dutch to build a mosque as a condition for the move, and this request was approved by the colonial government. In the process of construction, this mosque was financed by using donations from the natives including R.A.A.

¹ Fauziah Nasution, "Kedatangan Dan Perkembangan Islam Ke Indonesia," *Mawa'izh: Jurnal Dakwah Dan Pengembangan Sosial Kemanusiaan* 11, no. 1 (2020): 26–46, <https://doi.org/10.32923/maw.v11i1.995>; Azyumardi Azra, "Distinguishing Indonesian Islam: Some Lessons to Learn," ed. Jajat Burhanudin and Kees van Dijk (Amsterdam: Amsterdam University Press, n.d.).

² Endro Adiwirawan, "Relasi Spasial Antara Kegiatan Ritual Ibadah Berjamaah Dengan Arsitektur Mesjid Di Bandung Studi Kasus: Masjid Cipaganti, Masjid Salman, Dan Masjid Al Irsyad," *Idealog: Ide Dan Dialog Desain Indonesia* 2, no. 1 (2018): 1, <https://doi.org/10.25124/idealog.v2i1.1180>.

³ Muhammad Alqadri Burga, "Kajian Kritis Tentang Akulturasi Islam Dan Budaya Lokal," *Zawiyah: Jurnal Pemikiran Islam* 5, no. 1 (2019), <https://doi.org/10.31332/zjpi.v5i1.1358>.

Hasan Soemadipradja and donations from the Bumiputra groups who care about the construction of the mosque.⁴

Based on historical studies, it is stated that before undergoing renovation and expansion, in general the architecture of the Cipaganti Mosque has similarities with the Bethel Church in the main door which is supported by two pillars. The mosque then underwent several renovations, including the expansion of the building to improve its function as a place of worship as well as a social facility.⁵

Islamic Architecture

One of the architectural concepts that affect culture and social life is Islamic architecture. Basically, Islamic architecture is guided by the highest source of law, namely the Al-Quran and Hadith, and is added with the fatwa of the ulama.

The concept of Islamic architecture in general can be seen from the physical formation, but more deeply this concept is identical with the essential values brought by Islamic teachings. Islamic architecture is closely related to complex geometric shapes, hierarchies of form and ornamentation, accompanied by very deep symbolic meanings. Architecture which is the result of culture always develops in accordance with the development of human civilization, as well as Islam which participates in shaping human civilization, so that architectural culture in Islam is known as Islamic architecture.⁶ In Islam, an architect in designing a building must fulfill the provisions based on Allah's law and natural law. The approach to the concept of Islamic architecture is to translate the values of Islamic teachings to be further applied to the concept of building design.⁷

The development of Islam in Indonesia has an influence on the development of the art of building. The process of Islamization in Indonesia which is carried out peacefully through trade, arts, marriage, and education, has implications for the spread of Islamic religion and culture that does not eliminate local culture.⁸

The principles of Islamic architecture in mosques can be observed in the following sections:

1. Prayer room, as in Figure 1, the function of this room has been regulated in Islam, namely a place for prayer for the imam and for the congregation, as explained by the Hadith narrated by Muslims that the position of the imam is in front and the position of the congregation is behind the imam. The position of the female *makmum* is behind the male *makmum*.

⁴ Nugraha, *Masjid Besar Cipaganti*, 2001.

⁵ Zulva Fachrina, "Masjid Raya Cipaganti, Heritage Kota Bandung Yang Memadukan Gaya Arsitektur Jawa Dan Eropa," in *Seminar Ikatan Peneliti Lingkungan Binaan Indonesia (IPLBI) 1*, 2017, A393–98, <https://doi.org/10.32315/sem.1.a393>.

⁶ Aulia Fikriarini, "Arsitektur Islam: Seni Ruang Dalam Peradaban Islam," *El Harakah Jurnal Budaya Islam* 12, no. 3 (2011): 194, <https://doi.org/10.18860/el.v0i0.452>.

⁷ Sativa, "Arsitektur Islam Atau Arsitektur Islami?," *NALARs Jurnal Arsitektur* 10, no. 1 (2011): 29–38, <https://jurnal.umj.ac.id/index.php/nalars/article/view/593>.

⁸ Limyah Al-Amri and Muhammad Haramain, "AKULTURASI ISLAM DALAM BUDAYA LOKAL," *Kuriositas: Media Komunikasi Sosial Dan Keagamaan* 10, no. 2 (2017): 87–100, <https://doi.org/10.35905/kur.v10i2.594>.



Figure 1. Shaf in salat

Source: <https://bincangsyariah.com/ubudiyah/lima-hal-perbedaan-laki-laki-dan-perempuan-dalam-shalat/>

2. Qibla direction, the Qibla direction of Muslims is the Kaaba. Indonesia's position which is east of the Ka'bah causes the Qibla position in Indonesia to be towards the west, as in Figure 2, which is also reinforced by the fatwa of the Indonesian Ulema Council (MUI). The Qibla position is a reference that must be followed in designing a mosque, including in seeing the accuracy and efficiency of the prayer .⁹



Figure 2. Qiblat Direction

Source: <https://www.al-habib.info/arah-kiblat/>

3. *Mihrab* and *Mimbar*, Mihrab in the mosque can be interpreted as a place to lead, in this case the imam prays. The function of the value of Islamic teachings in the mihrab is as a counterweight, so the mihrab is always placed in the middle of the mosque. This has also been conveyed by the Messenger of Allah through the Hadith narrated by Abu Dawud that the position of the imam (mihrab) is in the middle and the makmum follows the position of the imam behind then fills the empty parts to the right and left of the prayer line. The pulpit is literally a small stage where preaching (*khutbah*), it is often located side by side with the mihrab, more because of its function, so that the speaker can be seen by the assembly. The

⁹ Akhmad Fauzian Ashshiddiq, Enoch Nuroni, and Helmi Aziz, *Pengelolaan Majelis Taklim Konversi Diniyah Masjid Besar Cipaganti, Kecamatan Sukajadi Kota Bandung* (Universitas Islam Bandung, 2019), <http://repository.unisba.ac.id/handle/123456789/20432>.

position of the pulpit is generally to the right of the mihrab (from the imam's position). There is no authentic source for this position, but this position was used in the time of the Prophet Muhammad, so this was done to imitate the position that existed at that time.¹⁰

4. Place of Wudu, Islam has always glorified women, so it always has a special place, including a place for ablution. Separation of places for ablution in mosques sometimes followed by separation of the circulation pathway. This is clearly due to the teachings of Islam that after ablution is a sacred condition for prayer so that there is no contact between men and women who are not *muhrim*. One of them is to regulate the place of ablution and its circulation in the mosque.
5. Porch, according to the KBBI is a rather long veranda or hallway. According to K.H. Masdar Farid Mas'udi mosque is a worship building that has social value or is called *hablun min an-nas*, one of these manifestations is the presence of a porch in the mosque.¹¹
6. The dome, historically, is tangible evidence of cultural acculturation in a mosque building. In the study of Islamic history, the use of domes in Indonesia was only discovered in the 18th century. In Java, the dome was only discovered in the 20th century. The development of the dome began since the Ottoman Caliphate which was aggressively carrying out cultural movements, this movement also reached Southeast Asia. Traditional mosques with local culture that initially had *tumpang* roofs began to adapt and many new mosques use domed roofs like minarets in the Middle East.¹²
7. Calligraphy, the development of the art of calligraphy or beautiful writing of Arabic letters in Indonesia began in the 10th century. This beautiful art of writing is easily accepted and so popular because at the beginning of its entry it beautified the verses of the Qur'an, by transferring them from paper to other media, making them more interesting to read and easy to understand. Calligraphy is also a work of Islamic art that is recognized for its beauty by the whole world.¹³

Cultural Acculturation

The term acculturation literally is assimilation, in general, namely the merging of two or more cultures that influence each other. While acculturation is considered as a phenomenon that arises where after assimilation occurs, there is a change in the original culture or the two cultures that have joined.¹⁴ Cultural changes that occur adhere to a system of mutual give and take. One of the reasons for this easy assimilation is the development of human civilization and an advanced

¹⁰Ammi Nur Baits, "Posisi Mimbar Masjid Yang Sesuai Sunah," Konsultasi Syariah, 2018, <https://konsultasyariah.com/31946-posisi-mimbar-masjid-yang-sesuai-sunah.html>.

¹¹Sholikhin, "Fungsi Serambi Masjid, Menurut KH Masdar Farid," NU Online, 2013, <https://nu.or.id/nasional/fungsi-serambi-masjid-menurut-kh-masdar-farid-qi2nf>.

¹²Alex Tri Kuntjoro Nas, Peter J. M., Vletter, Martien de, *The Past in the Present: Architecture in Indonesia* (Jakarta: Gramedia Pustaka Utama, 2009).

¹³Raudina Rachmi and Bambang Setia Budi, "Identifikasi Elemen Arsitektur Khas C.P. Wolff Schoemaker Dalam Arsitektur Masjid Raya Cipaganti," in *Seminar Ikatan Peneliti Lingkungan Binaan Indonesia (IPLBI) 1* (Prosiding Seminar Heritage IPLBI., 2017), A145–52, <https://doi.org/10.32315/sem.1.a145>.

¹⁴Jalaluddin Rakhmat Deddy Mulyana, *Komunikasi Antarbudaya, Panduan Berkomunikasi Dengan Orang-Orang Berbeda Budaya* (Bandung: PT Remaja Rosdakarya, 2001).

education system, so that scientific thinking and tolerance for new things are commonplace and trigger changes.¹⁵

There are several factors that determine the ease with which acculturation or assimilation occurs, including cultural similarities, namely immigrant culture with indigenous culture, acculturation also occurs because of maturity in receiving so that the age of immigration also determines the assimilation that occurs. Educational factors that show emotional maturity and intelligence of thought are also one of them. In addition, interest and knowledge in terms of indigenous or indigenous cultures are also taken into consideration.¹⁶

Method

The study approach used in this research is descriptive qualitative research method, which is divided into several stages, namely observation, documentation, and data analysis.¹⁷ The observation and documentation phase was carried out through a survey to the location of the object of research, namely the Cipaganti Mosque, to observe directly the characteristics of acculturation of Islamic culture in the mass of the building, building orientation, function of space, and elements of space in the mosque. From this observation, primary data and secondary data were obtained, for further analysis based on the existing acculturation theory of culture.¹⁸ From the observation of the object, it is certain that the Cipaganti Mosque has a design that is the result of the amalgamation of several cultures. Islamic architecture acculturated with Western European architecture, Javanese architecture and Sundanese architecture.

Discussions

Cipaganti Mosque is a historic building that is protected as a cultural heritage object in the city of Bandung. The mosque building consists of one floor and two main masses combined. The mass of the old building is a cultural heritage object with a position in the middle, and the other mass is a new building as a form of expansion of the mosque which is located on the left and right together with the old building. The current Cipaganti Mosque building (Figure 3) is a building that was heavily renovated over a period of eleven years (1979-1988) during the time when the City of Bandung was led by the Mayor Ateng.¹⁹

As mentioned earlier, various cultural acculturations have wrapped the architectural concept of this mosque, namely Islamic culture, local culture (Javanese-Sundanese), and Western European culture (Netherlands). The combination of Western European style with Sundanese style is clearly seen in the shape of the roof and towers that are typical of Sundanese buildings and the tendril ornaments on the ventilation. The Western European style is identical with the use

¹⁵ Juju Kun Maryati, Suryawati, *Sosiologi Untuk SMA Dan MA Kelas XI 2* (jakarta: Erlangga, 2001).

¹⁶ Deddy Mulyana, *Komunikasi Antarbudaya, Panduan Berkomunikasi Dengan Orang-Orang Berbeda Budaya*.

¹⁷ Sugiyono, *Metode Penelitian Kuantitatif Kualitatif Dan R&B* (Bandung: CV. Alfabeta, 2012).

¹⁸ Lexy J. Moleong, *Metodologi Penelitian Kualitatif* (Yogyakarta: Gadjah Mada University Press, 2007), <https://scholar.google.com/citations?user=O-B3eJYAAAAJ&hl=en>.

¹⁹ Cintia Melanie Dewi, *Peranan Achmad Noe'man Dalam Merancang Arsitektur Masjid Salman ITB Di Kota Bandung Tahun 1958-2016* (UIN Sunan Gunung Djati Bandung, 2018), <http://digilib.uinsgd.ac.id/id/eprint/17541>.

of a triangular-shaped horse and the use of the land position on the one-pointed land, namely the position of the land between Jalan Cipaganti and Jalan Sastra. The elements of Javanese culture are identical to the roof construction which is in the form of overlapping / terraced with four saka gurus or main pillars with elongated beams in the middle of the prayer room.²⁰ The application of cultural acculturation at the Cipaganti Mosque can be explained in the following section.



Figure 3. The old and new building of Masjid Cipaganti

Source: <https://simas.kemenag.go.id/index.php/profil/masjid/512/>

Mass of Mosque Building

The shape of the building mass is rectangular, typical of public buildings for office buildings and schools (Figure 4). The mass of the Cipaganti Mosque building consists of one mass of the original building in the middle and 2 similar masses that are symmetrical to the left and right. In accordance with the rules applied in Islam that the position of the mihrab or the position of the pulpit on the part of the mosque must be in the middle as explained earlier.²¹

²⁰ Fachrina, "Masjid Raya Cipaganti, Heritage Kota Bandung Yang Memadukan Gaya Arsitektur Jawa Dan Eropa."

²¹ Asep Miftahul Falah, Agus Cahyana, and Deni Yana, "Fungsi Kaligrafi Arab Pada Masjid-Masjid Di Kota Bandung," *ATRAT: Jurnal Seni Rupa* 4, no. 3 (2016), <https://doi.org/10.26742/atrat.v4i3.368>.

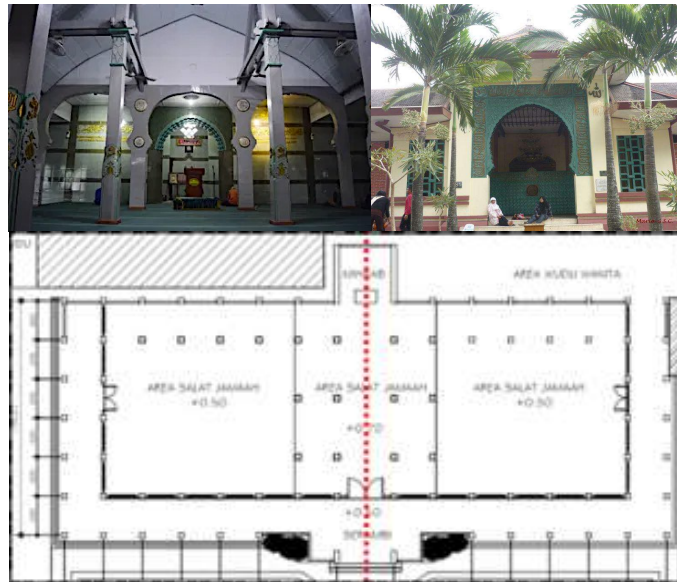


Figure 4. Mihrab position in Masjid Cipaganti

Source: <https://journals.telkomuniversity.ac.id/idealog/article/download/1180/765>

Building Mass Orientation

This mosque building is oriented towards the Kaaba or if according to the cardinal points it is the direction of the West (Figure 5), as in the MUI fatwa. In the aerial photo, it can be seen that the Cipaganti Mosque building faces west with the shape of the mass extending from south to north.²²



Figure 5. Building orientation of Masjid Cipaganti

Source: <https://www.google.com/maps/place/Masjid+Besar+Cipaganti/>

²² Callin Tjahjana, "Akulturasi Budaya Dalam Arsitektur Bangunan Masjid Lautze 2 Bandung," 2013.

Roof Shape

The roof of the Cipaganti Mosque takes the concept of a Javanese building style of canopy type with the shape of a pointed roof towards the top consisting of three layers (Figure 6). On the roof, which represents the symbol of Islamic architecture, is the crescent moon decoration at the top of the highest roof. The use of the crescent moon is interpreted as a sign of the new moon, starting from the time of Caliph Umar bin Khattab ra. According to Linda and Phil Holmes from The Guardian website, the crescent moon was close to desert communities, including during the development of Islam, when the moon and stars became natural navigation when traveling at night. The next month is represented as a guide from Allah SWT to live life.²³



Figure 6. Symbol on the roof of Masjid Cipaganti

Source: <https://gpswisataindonesia.info/masjid-raja-cipaganti-kota-bandung-jawa-barat/>

Elements in the Mosque Room

The Cipaganti Mosque has its own space function, including a prayer room, pulpit room, mihrab, ablution area, and the mosque's foyer.²⁴

The Prayer Room

The prayer room (Figure 7) of the Cipaganti Mosque has an elongated shape. The congregational prayer room is divided into two, namely the male congregation room and the female congregation room. In this main room there are four main pillars which are dominated by green color with calligraphy Hamdallah.

²³ Phil Holmes Linda, "What Is The Origin Of The Crescent Moon Symbol Seen Throughout Islamic Cultures?," 2011, <https://www.theguardian.com/notesandqueries/query/0,5753,-1411,00.html>.

²⁴ Yasifa Rakhmani, "Akulturasi Budaya Pada Arsitektur Masjid Agung Al-Ukhuwwah Bandung," 2016.



Figure 7. Salat room on Masjid Cipaganti

Source: <https://travel.detik.com/fototravel/d-5531461/foto-masjid-besar-cipaganti-masjid-tua-yang-dirancang-arsitek-belanda>

Mihrab and Mimbar

As mentioned earlier in the position of the mass of the building, that the mihrab and pulpit at the Cipaganti Mosque are located in the middle of the building mass. This is in line with Islamic law with the guidance of the hadith of the Prophet Muhammad, as previously explained.

Wudu Place

The ablution place (Figure 8) for men and women is separated, including access to the ablution place and to the mosque. In terms of placement, the ablution area is separated from the main building of the mosque. The ablution place has also been expanded and renovated several times according to the needs of the congregation. The ablution place is dominated by green color and equipped with ornamental plants. Green is the color that is mentioned in the Qur'an in Surah Al-Kahf verse 31 that green is the color worn by the people of heaven, and is one of the favorite colors of the Prophet Muhammad.

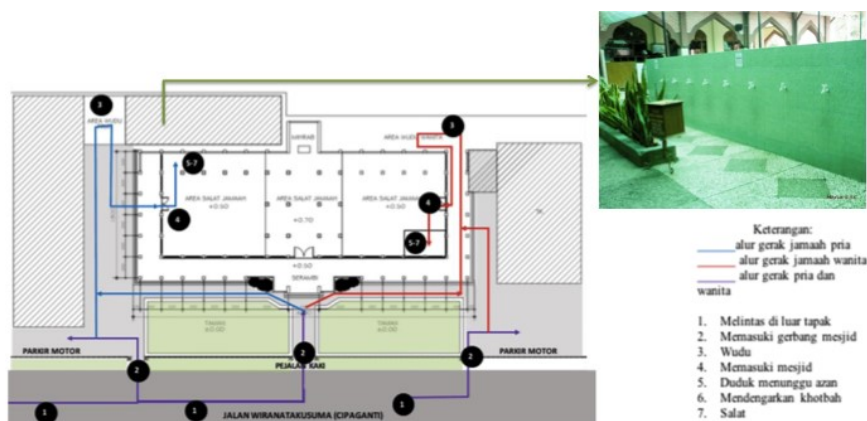


Figure 8. Wudu place on Masjid Cipaganti

Source: <https://journals.telkomuniversity.ac.id/idealog/article/view/1180>

Porch of the Mosque

In general, the function of the porch in the mosque is as a circulation path, as a place for social interaction (*hablun min an-nas*) and resting.²⁵ The concept of the porch around the mosque is a characteristic of mosques in Java. In this foyer area, Islamic culture is also applied by making a clear line between sacred and non-holy boundaries, including adding a line for prayer lines when the main room in the mosque is full.²⁶

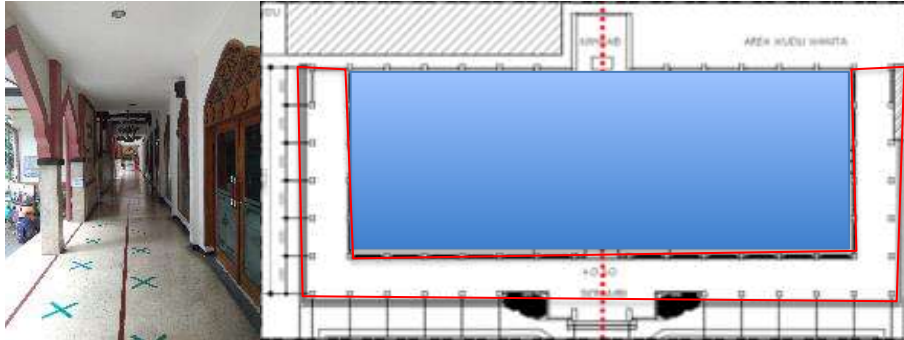


Figure 9. Porch of Masjid Cipaganti

Ornament of the Mosque

There is an Arabic calligraphy that reads *Lailahaillallah*. This calligraphy is located at the main entrance to the foyer, in the central building of the mosque. At the back of the foyer gate there is a dividing wall from the main door of the mosque, which is also equipped with calligraphy from Q.S. Al-Taubah: 18, the point of which is how people prosper the mosque. All this calligraphy is made in gold ink on a green layer.²⁷ Other calligraphy is found on the ventilation windows and doors, which are carved from wood (Figure 10). The ornaments on the outside of this mosque are very thick with Islamic cultural values.²⁸

²⁵ Ganda Saputra Sinaga, "Ekspresi Vernakular Minangkabau Pada Masjid Raya Gantiang," in *Seminar Ikatan Peneliti Lingkungan Binaan Indonesia (IPLBI) 1*, 2017, A133–38, <https://doi.org/10.32315/sem.1.a133>.

²⁶ Siti Fitria Hidayati, "Akulturasi Budaya Pada Arsitektur Masjid Al Imtizaj Kota Bandung (Analisis Semiotik)" (Universitas Padjadjaran, 2018), <https://repository.unpad.ac.id/frontdoor/index/index/year/2020/docId/28306>.

²⁷ Kasi Ainun Aisyah, "Perencanaan Masjid Dalam Meningkatkan Pelayanan Jama'ah Di Masjid Al-Muhajir Komplek Margahayu Raya Barat, Sekejati, Buahbatu, Bandung" (UIN Sunan Gunung Djati Bandung, 2020).

²⁸ Jihan Safitri Nurazimah, "Akulturasi Budaya Tiongkok Dan Islam Berdasarkan Makna Motif Ornamen Pada Masjid Lautze 2 Dan Masjid Al-Imtizaj Di Kota Bandung," 2020.



Figure 10. Various calligraphy outside Masjid Cipaganti

Like the ornaments on the outside, the inside of the mosque is also decorated with calligraphy ornaments (Figure 11). Calligraphy adorns the supporting pillars in the main room, as well as the front wall which is equipped with calligraphy. Like the outside, the inside is also identical to the green color, and wood carvings on the ventilation and pillars of the old mosque building.²⁹



Figure 11. Various calligraphy inside Masjid Cipaganti

Conclusion

Cipaganti Mosque is a historic building, where its existence still functions as a means of worship and social facilities for Muslims in the city of Bandung. The existence of a variety of cultural acculturations dominated by Islamic culture in mosques is quite distinctive, starting from the mass of the elongated building with the mihrab in the middle, the orientation of the building facing the Qibla, the elements of space that clearly divide the general area for men and women, and the worship area with a social area. porch), the form of a high roof in the middle (mihrab) and towers, and ornaments equipped with Arabic calligraphy. The acculturation of Western European (Dutch) culture, Javanese culture, and Sundanese culture, with Islamic culture can be found in several elements of the mosque building. The variety of cultural acculturation at the

²⁹ Soni Sadono and Agus Dody Purnomo, "Akulturasi Budaya Islam Dan Tionghoa Dalam Arsitektur Masjid Al Imtiaz Cikapundung Bandung," *Gorga : Jurnal Seni Rupa* 9, no. 2 (2020): 438, <https://doi.org/10.24114/gr.v9i2.21894>.

Cipaganti mosque is a distinctive feature, and becomes an attraction for people who worship and tourists who want to know about the historical value of this building.

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