

Charles Sanders Peirce's Semiotic Approach in Analyzing the Architecture of the Baiturrahman Grand Mosque Banda Aceh

Naufa Rayluna

Institut Agama Islam Negeri Lhokseumawe
Naufaraylunaa@gmail.com

Abstract

The concept of semiotic architecture is widely used in historical and contemporary buildings such as large-volume buildings, one of which is a mosque. The Baiturrahman Grand Mosque in Banda Aceh is one of the icons of Islamic architecture in Indonesia that can be studied using the concept of Charles Sanders Peirce semiotics. The Baiturrahman Grand Mosque represents religious symbols, culture, and the struggle of the Acehnese people in addition to being a site of worship for Muslims. The application of Peirce's semiotic approach in analyzing the architecture of the Baiturrahman Grand Mosque paves the way for a more comprehensive understanding of the relationship between icons, indices and symbols in the context of Islamic architecture. This analysis not only enriches our appreciation of the aesthetic beauty and cultural values contained in mosque architecture, but also provides greater insight into the role of architecture in shaping identity and collective memory. The research methodology in this study includes a descriptive qualitative technique and a literature review. The study's findings obtained 7 data which include 4 icon data consisting of domes, umbrellas, mihrabs, and flower carvings. 1 index data in the form of the main tower of the mosque. And 2 symbol data, namely the black color on the mosque dome and the white color in the mosque room.

Keywords: Baiturrahman Grand Mosque; semiotics; charles sanders peirce

Introduction

Indonesia is a country that has an amazing diversity of building architecture, making it one of the countries with the greatest cultural wealth in the world.¹ Each architectural style has its own background and characteristics in each building structure.² Architecture is not only a physical representation of a building structure, but also holds symbolic meanings that can be revealed through various analytical approaches. Architecture is an art form that is rich in symbolic and historical meanings. In the context of architecture, each building element not only functions as a support for the physical structure, but also as a medium that conveys certain messages or signs, as well as cultural, historical, and spiritual meanings in the building itself.³ One approach that identifies the signs of architectural elements is known as semiotics.

Semiotics itself comes from the Greek "semeion" which means sign or "seme" which means sign interpreter.⁴ A sign is something that can be associated with something else based on predetermined social conceptions. According to Yahya and Ali

¹ Kenanga Maharani Aznel and Mohammad Isa Pramana Koesoemadinata, "Akulturasi Arsitektur Kolonial Pada Material, Ornamen Dan Gaya Arsitektur Rumah Gadang Muh. Saleh Di Kota Pariaman, Sumatera Barat," *Jurnal PATRA* 6, no. 1 (2024): 6–14, <https://doi.org/https://doi.org/10.35886/patra.v6i1.672>.

² Handhika Wirawan Teladani and Syamsudin Raidi, "Kajian Penerapan Konsep Arsitektur Tradisional Jawa Pada Bangunan Masjid (Studi Kasus: Masjid Jami Al Yahya, Gondangrejo)," in *Seminar Ilmiah Arsitektur*, vol. 2, 2022, 1–8, <http://siar.ums.ac.id/>.

³ Ahmad Zainuri, "Integrasi Islam Dan Budaya Lokal Dalam Seni Arsitektur Masjid Kuno Di Jawa: Sebuah Tinjauan Umum," *Heritage* 2, no. 2 (December 31, 2021): 125–44, <https://doi.org/10.35719/hrtg.v2i2.58>.

⁴ Axcell Nathaniel and Amelia Wisda Sannie, "Analisis Semiotika Makna Kesendirian pada Lirik Lagu „Ruang Sendiri“ Karya Tulus," *SEMIOTIKA: Jurnal Ilmu Sastra dan Linguistik* 19, no. 2 (2020): 41, <https://doi.org/10.19184/semiotika.v19i2.10447>.

(2023: 68) "Semiotics is a field of study that examines and interprets signs, especially how they are realized in human life or how the sign system works". Since its emergence as an independent discipline in the 20th century, semiotics has been the center of attention for academics, philosophers, and communication practitioners.

Charles Sanders Peirce is a famous semiotician, who developed a theory in which a sign is understood as a representation of something else and is associated with an interpretant who acts as a mediator in the relationship between the sign and the object represented.⁵ Peirce introduced important semiotic concepts, particularly the three main semiotic components known as the triangle meaning semiotics, namely, representamen (sign), interpretant, and object. Representamen is any form of image, letter, sound, shape, motion, and so on that functions as a sign. Interpretant is the understanding created by one's thoughts on the sign. Meanwhile, the object refers more to something that alludes or refers to the sign.⁶

According to Peirce, semiotics in signs is categorized into three parts, namely icons, indices, and symbols.⁷ An icon is a sign in which there is an inherent similarity between the signifier and the signified. In other words, an icon is the association of a sign with a similar object or reference. An index is a sign that shows a causal relationship or natural relationship between signs, or it can also be a sign that refers directly to reality. Meanwhile, a symbol is a sign that functions through social convention or agreement.⁸ Semiotics was originally developed in the study of language. But over time, semiotics began to intersect with architecture when it was realized that architecture is also a system of signs and language in a building.

Buildings that use the concept of semiotic architecture are always closely related to the presence of signs or meanings in the physical form and motif of the architectural building.⁹ This semiotic concept also aims not only to increase the visual appeal and aesthetic value of the building, but also to attract public interest in the signs that have been placed throughout the building structure. The concept of semiotic architecture is widely used in historical and contemporary buildings such as large-volume buildings, one of which is a mosque.

One of the historical buildings that has survived from time to time is the mosque. Apart from being a place of worship, mosques also have messages about the importance of culture, history, and aesthetic values.¹⁰ Mosque structures display and communicate spiritual messages through their physical form, or architecture. The complexity and diversity of forms, purposes, and meanings seen in mosque architecture in Indonesia is an indication of the fusion of Islamic, local, and foreign cultures.

One of the most famous examples of Islamic architecture in Indonesia is the Baiturrahman Grand Mosque in Banda Aceh, which may be examined through the lens

⁵ Muhammad Luthfi Ibrahim and Ashadi, "Kajian Konsep Arsitektur Semiotik pada Bangunan Gedung Pertunjukan," *Jurnal Arsitektur ZONASI* 3, no. 3 (2020): 272–81, <https://doi.org/10.17509/jaz.v3i3.25018>.

⁶ Arifah Armi Lubis, "Analisis Semiotika Charles Sanders Peirce pada Sampul Annual Report Bank BCA," *IKRA-ITH Humaniora* 5, no. 1 (2021): 186.

⁷ Ryan Diputra and Yeni Nuraeni, "Analisis Semiotika dan Pesan Moral pada Film Imperfect 2019 Karya Ernest Prakasa," *Jurnal Purnama Berazam* 3, no. April (2022): 111–25, <https://doi.org/https://doi.org/10.51742/ilkom.v3i2.199>.

⁸ Dudi Hartono and Asep Sugalih, "Makna Simbol Senyum pada Iklan Lay" S di Televisi (Analisis Semiotika Charles Sanders Peirce)," *Jurnal Perspektif Komunikasi* 3, no. 1 (2019): 39–49, <https://jurnal.umj.ac.id/index.php/perspektif/article/view/4713/3279>.

⁹ Syasmi Aisyah Berliani and Raziq Hasan, "Kajian Semiotika Elemen Arsitektur Cina pada Perancangan Museum Budaya Cina di Bogor," *Jurnal Ilmiah Desain & Konstruksi* 22, no. 2 (2023): 239–57, <https://doi.org/10.35760/dk.2023.v22i2.9387>.

¹⁰ Amin Safa'at and Janu Ghulam Firdhos, "Pengaruh Budaya Lokal Terhadap Masjid Saka Tunggal Cikakak Banyumas," *Jurnal Lingkungan Karya Arsitektur (LingKAr)* 3, no. 1 (2024): 31–40, <https://doi.org/https://doi.org/10.37477/lkr.v3i1.538>.

of Charles Sanders Peirce semiotics. The Baiturrahman Grand Mosque represents a symbol of religion, culture, and the struggle of the Acehnese people in addition to being a place of worship for Muslims. Sultan Iskandar Muda constructed the mosque in the nineteenth century, and it has survived various significant historical periods, such as the Dutch colonial period and the 2004 tsunami disaster. The mosque is a significant emblem since it reflects a wide range of religious and cultural influences.

Previous research on this topic has been conducted by Eka Fajar Nugraha, Anisa, and Ashadi (2020), with the title “Kajian Arsitektur Semiotika pada Bangunan Masjid Raya Al-Azhar Summarecon Bekasi”. The results showed that the Al-Azhar Grand Mosque is among those that apply the concept of Semiotic Architecture with classifications based on Icons, Indices, and Symbols. Furthermore, research conducted under the title, “Kajian Konsep Arsitektur Semiotik pada Bangunan Gedung Pertunjukan” by Muhammad Luthfi Ibrahim and Ashadi (2020). This research yields outcomes in the form of a tiered scope of searching and determining index signs in the form of representations that reflect things in the case study.

Although both studies used Peirce's semiotic approach and identified architectural elements as icons, indices and symbols, there are some significant differences. Nugraha et al.'s research focuses on mosque architecture with an emphasis on religious and cultural elements and highlights the direct classification of architectural elements,¹¹ while Ibrahim and Ashadi's research focuses on performance halls with a tiered approach in its analysis and places more emphasis on determining indexes as representations in the context of performance halls..¹²

This research will extend the application of Peirce's semiotics with a focus on the Baiturrahman Grand Mosque. The study will adopt a similar approach to Nugraha et al.'s research in terms of the classification of icons, indices and symbols, but with a focus on the architectural elements and the unique historical and cultural context of the Baiturrahman Grand Mosque. As such, this research aims to provide a broader and deeper understanding of how mosque architecture can convey meaning through semiotic signs within a specific cultural and historical context.

Using Peirce's semiotics to analyze the architecture of the Baiturrahman Grand Mosque allows for a clearer understanding of how architectural elements function as a medium of cultural and spiritual communication in addition to fulfilling aesthetic and structural functions. This facilitates our understanding of the complexity and beauty of the mosque's design and how these features support Acehnese culture and collective memory.

Thus, the application of Peirce's semiotic approach in analyzing the architecture of the Baiturrahman Grand Mosque paves the way for a more comprehensive understanding of the relationship between icons, indices, and symbols in the context of Islamic architecture. This analysis not only enriches our appreciation of the aesthetic beauty and cultural values contained in the mosque's architecture, but also provides greater insight into the role of architecture in shaping identity and collective memory.

Method

Literature review is the method used in this research. Firmansyah and Dede (2022) define, "A literature review is a scientific study that focuses on one particular

¹¹ Eka Fajar Nugraha, Ashadi, and Anisa, “Kajian Arsitektur Semiotika pada Bangunan Masjid Raya Al-Azhar Summarecon Bekasi,” *Seminar Nasional Komunitas Dan Kota Berkelanjutan 2*, no. 1 (2020): 544–52, <http://proceeding.unindra.ac.id/index.php/semnaskkbarsi>.

¹² Ibrahim and Ashadi, “Kajian Konsep Arsitektur Semiotik pada Bangunan Gedung Pertunjukan.”

topic and provides an overview of the development of that topic."¹³ A literature review allows researchers to define a theory or approach, refine a theory or approach, and point out gaps that exist between theory and its application in the field or to research findings.

Related literature, such as books, journals, and scientific publications on the topic of choice, become the source of research data. Obtaining research data based on objects or variables in the form of articles, journals, notes, books, and so on is a data collection technique used in the literature review method.¹⁴

This research uses a descriptive qualitative approach. According to Rusandi and Muhammad Rusli (2021), "Qualitative research is a research procedure to understand the phenomenon of what is experienced by the research subject, for example, behavior, perception, motivation, action, and others holistically. This is done using various natural methods, a special natural context, and by means of descriptions in the form of words".¹⁵ The main characteristic of descriptive research is that the information collected is expressed through words, pictures, not numerical data as in quantitative research.

Results and Discussion

Based on the study conducted by researchers on the architecture of the Baiturrahman Grand Mosque building in analyzing Peirce's semiotics and identifying architectural elements as icons, indexes, and symbols. The following are the results of the analysis and discussion:

Forms of Icons in the Architecture of the Baiturrahman Grand Mosque Building

An icon is a sign in which there is an inherent similarity between the signifier and the signified. In other words, an icon is an association of a sign with a similar object or reference. The following is an explanation of the icons found in the Architecture of the Baiturrahman Grand Mosque Building:

1) Dome



Image 1.

Dome of the Baiturrahman Grand Mosque

Source: www.google.com

The dome applies semiotic architecture with elements of icon signs. The shape of the dome resembles the architectural icon of the Mughal Dynasty dome. The Mughal Dynasty is known as the largest Islamic kingdom in India founded by Zahiruddin

¹³ Deri Firmansyah and Dede, "Teknik Pengambilan Sampel Umum dalam Metodologi Penelitian: Literature Review," *Jurnal Ilmiah Pendidikan Holistik (JIPH)* 1, no. 2 (August 30, 2022): 85–114, <https://doi.org/10.55927/jiph.v1i2.937>.

¹⁴ Marinu Waruwu, "Pendekatan Penelitian Pendidikan: Metode Penelitian Kualitatif, Metode Penelitian Kuantitatif dan Metode Penelitian Kombinasi (Mixed Method)," *Jurnal Pendidikan Tambusai* 7, no. 1 (2023): 2896–2910, <https://doi.org/https://doi.org/10.31004/jptam.v7i1.6187>.

¹⁵ Rusandi and Muhammad Rusli, "Merancang Penelitian Kualitatif Dasar/Deskriptif dan Studi Kasus," *Al-Ubudiyah: Jurnal Pendidikan Dan Studi Islam* 2, no. 1 (2021): 48–60, <https://doi.org/10.55623/au.v2i1.18>.

Babur. The architectural shape of the Mughal Dynasty dome is characterized by a large round dome as in image 2. One of the relics of the Mughal Empire that once ruled Pakistan and India is the Badshahi Mosque. Aurangzeb Alamgir, the sixth king of the Mughal Dynasty, built this mosque.¹⁶



Image 2.

Dome of the Badshahi Mosque

Source: www.google.com

2) Umbrella



Image 3.

Umbrella of Baiturrahman Grand Mosque

Source: www.google.com

In the picture above, the umbrella icon has similarities with the umbrella at the Nabawi Mosque. The Baiturrahman Grand Mosque initially could only accommodate 9,000 worshipers, but with this umbrella the capacity of the congregation increased to 24,000 because the outside yard of the mosque could be used as a place of worship for Muslims. This umbrella is deliberately designed to resemble the umbrella at the Nabawi Mosque to add value to the mosque and protect worshipers from the heat of the sun.

¹⁶ Saddam Hussain and Fu Juan, “Exploring the Architecture and Its Influence of Badshahi Mosque Lahore (Bmlh): A Unesco Tentative Heritage Site,” *Journal of Islamic Architecture* 7, no. 3 (June 28, 2023): 464–75, <https://doi.org/10.18860/jia.v7i3.20999>.



Image 4.
Umbrella of the Prophet's Mosque
Source: www.google.com

3) **Mihrab**



Image 5.
Mihrab of Baiturrahman Grand Mosque
Source: www.google.com

The icon sign in the architecture of the Baiturrahman Grand Mosque building is shown in the Mihrab. Mihrab, which is known to many people as the place where the imam stands when the congregational prayer is in progress, is a room with a wall plane jutting inward which resembles a room without a door but is integrated with the main area of the mosque. The mihrab also serves as a marker that shows the orientation of the mosque towards the Qibla or prayer direction.¹⁷ In the mihrab, there is a brass copper door that has an ornament of 4 small circles that are exactly like the door of the Kaaba. This shows that the mihrab at the Baiturrahman Grand Mosque has similarities with the Kaaba door as in the picture below.

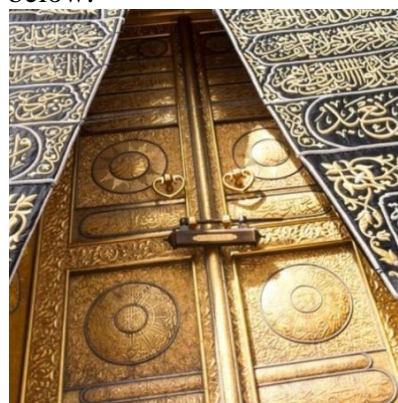


Image 6.
Kaaba door
Source: www.google.com

¹⁷ Dewi Adityaningrum, Titis Srimuda Pitana, and Wiwik Setyaningsih, "Arsitektur Jawa pada Wujud Bentuk dan Ruang Masjid Agung Surakarta," *Sinektika: Jurnal Arsitektur* 17, no. 1 (2020): 54–60, <https://doi.org/10.23917/sinektika.v17i1.10864>.

4) Flower Carvings



Image 7.

Flower Carvings

Source: www.google.com

The next icon is found in the flower carving above the main gate of the mosque. The shape of the flower carving resembles a rose that is very easy to find in the province of Aceh. Based on the comparison of the shape, the arrangement of the petals, the intricate design like the petals of a flower, its rounded shape, in accordance with the characteristics of a rose flower. Although artistic interpretations may vary, the overall shape and details of the carvings show similarities to the carved roses. Thus, the flower carving on the main gate of the Baiturrahman Grand Mosque has similarities to a rose.



Image 8.

Rose Flower

Source: <https://id.pinterest.com/>

Forms of Index in the Architecture of the Baiturrahman Grand Mosque Building

An index is a sign that shows a causal relationship or natural relationship between signs, or it can also be a sign that refers directly to reality. The following is an explanation of the index found in the Architecture of the Baiturrahman Grand Mosque Building:

1) Main Tower



Image 7.

Main Tower of Baiturrahman Grand Mosque

Source: www.google.com

The mosque tower is one element of the index sign that is related to other signs in a cause-and-effect relationship. The muadzin calls Muslims to prayer from the minaret of the Baiturrahman Grand Mosque using the loudspeakers that are available. Here, the cause-and-effect link is clear since the minaret's call to prayer inspires the neighbourhood to gather at the mosque for prayer. From this tower, one may also take in the splendour of Banda Aceh City.

Symbol Forms in the Architecture of the Baiturrahman Grand Mosque Building

A symbol is a sign that functions through convention or social agreement. The following is an explanation of the icons found in the Architecture of the Baiturrahman Grand Mosque Building:

1) The black color of the mosque dome

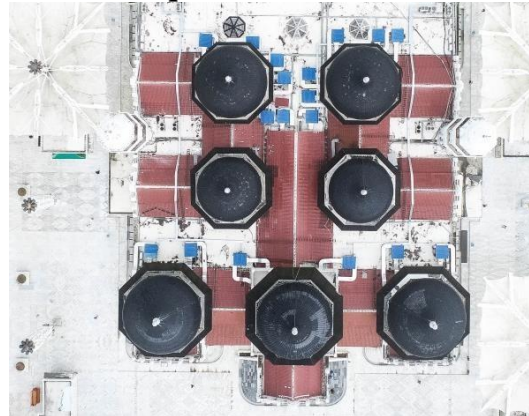


Image 8.

Dome of the Baiturrahman Grand Mosque

Source: www.google.com

The symbolism contained in the mosque's architecture is evident through the use of black on the dome. This black color is not just a decorative choice, but has a deep meaning that reflects the resilience and firmness of faith of the Acehnese people. Black, in this context, symbolizes solid and unwavering strength, reflecting the ability of the Acehnese people to stand firm despite the challenges and difficulties they have faced throughout history. In addition, the black color of the dome also symbolizes high spiritual strength, reminiscent of tenacity in maintaining religious beliefs and cultural values in the midst of changing times. The black dome, with all its symbolism, not only strengthens the mosque's architectural identity, but also serves as a visual reminder of the fighting and resurrection spirit that is always alive in the hearts of the Acehnese people.

2) White color in the mosque room



Image 9.

Baiturrahman Grand Mosque

Source: www.google.com

The spaces inside the mosque are dominated by the color white, which was chosen not only as an aesthetic element, but also with symbolic meaning. The color white symbolizes the sincerity, clarity, and cleanliness of the hearts of everyone who comes to worship, reflecting their sacred intentions when drawing closer to God. In addition, this color also represents the physical and spiritual cleanliness expected of a place of worship, where the cleanliness of the mosque's environment reflects the sanctity that is carefully maintained. Thus, the use of white in the design of this mosque not only reinforces the sense of peace and tranquility within, but also invites every worshipper to feel the presence of holiness surrounding them during worship.

Conclusion

In each analysis, the architecture of the Baiturrahman Grand Mosque building is the source of data for this research. The architecture is evidence of findings in the form of architectural elements as icons, indices, and symbols that are the focus of this research. An icon is a sign in which there is an inherent similarity between signifier and signified. In other words, an icon is the association of a sign with a similar object or reference. An index is a sign that shows a causal relationship or natural relationship between signs, or it can also be a sign that refers directly to reality. While symbols are signs that function through social conventions or agreements. In this study, 7 data were obtained which included 4 icon data consisting of domes, umbrellas, mihrabs, and flower carvings. 1 index data in the form of the main tower of the mosque. And 2 symbol data, namely the black color on the mosque dome and the white color in the mosque room.

Bibliography

- Adityaningrum, Dewi, Titis Srimuda Pitana, and Wiwik Setyaningsih. "Arsitektur Jawa pada Wujud Bentuk dan Ruang Masjid Agung Surakarta." *Sinektika: Jurnal Arsitektur* 17, no. 1 (2020): 54–60. <https://doi.org/10.23917/sinektika.v17i1.10864>.
- Aznel, Kenanga Maharani, and Mohammad Isa Pramana Koesoemadinata. "Akulturasi Arsitektur Kolonial pada Material, Ornamen dan Gaya Arsitektur Rumah Gadang Muh. Saleh di Kota Pariaman, Sumatera Barat." *Jurnal PATRA* 6, no. 1 (2024): 6–14. <https://doi.org/https://doi.org/10.35886/patra.v6i1.672>.
- Berliani, Syasmi Aisyah, and Raziq Hasan. "Kajian Semiotika Elemen Arsitektur Cina pada Perancangan Museum Budaya Cina di Bogor." *Jurnal Ilmiah Desain & Konstruksi* 22, no. 2 (2023): 239–57. <https://doi.org/10.35760/dk.2023.v22i2.9387>.
- Diputra, Ryan, and Yeni Nuraeni. "Analisis Semiotika dan Pesan Moral pada Film Imperfect 2019 Karya Ernest Prakasa." *Jurnal Purnama Berazam* 3, no. April (2022): 111–25. <https://doi.org/https://doi.org/10.51742/ilkom.v3i2.199>.
- Fajar Nugraha, Eka, Ashadi, and Anisa. "Kajian Arsitektur Semiotika pada Bangunan Masjid Raya Al-Azhar Summarecon Bekasi." *Seminar Nasional Komunitas Dan Kota Berkelanjutan* 2, no. 1 (2020): 544–52. <http://proceeding.unindra.ac.id/index.php/semnaskkbarsi>.
- Firmansyah, Deri, and Dede. "Teknik Pengambilan Sampel Umum dalam Metodologi Penelitian: Literature Review." *Jurnal Ilmiah Pendidikan Holistik (JIPH)* 1, no. 2 (August 30, 2022): 85–114. <https://doi.org/10.55927/jiph.v1i2.937>.
- Hartono, Dudi, and Asep Sugalih. "Makna Simbol Senyum pada Iklan Lay" S di Televisi (Analisis Semiotika Charles Sanders Pierce)." *Jurnal Perspektif Komunikasi* 3, no. 1 (2019): 39–49. <https://jurnal.umj.ac.id/index.php/perspektif/article/view/4713/3279>.
- Hussain, Saddam, and Fu Juan. "Exploring the Architecture and Its Influence of Badshahi Mosque Lahore (Bmlh): A Unesco Tentative Heritage Site." *Journal of Islamic Architecture* 7, no. 3 (June 28, 2023): 464–75.

- <https://doi.org/10.18860/jia.v7i3.20999>.
- Ibrahim, Muhammad Luthfi, and Ashadi. "Kajian Konsep Arsitektur Semiotik pada Bangunan Gedung Pertunjukan." *Jurnal Arsitektur ZONASI* 3, no. 3 (2020): 272–81. <https://doi.org/10.17509/jaz.v3i3.25018>.
- Lubis, Arifah Armi. "Analisis Semiotika Charles Sanders Peirce pada Sampul Annual Report Bank BCA." *IKRA-ITH Humaniora* 5, no. 1 (2021): 186.
- Nathaniel, Axcell, and Amelia Wisda Sannie. "Analisis Semiotika Makna Kesendirian pada Lirik Lagu „Ruang Sendiri“ Karya Tulus." *SEMIOTIKA: Jurnal Ilmu Sastra dan Linguistik* 19, no. 2 (2020): 41. <https://doi.org/10.19184/semiotika.v19i2.10447>.
- Rusandi, and Muhammad Rusli. "Merancang Penelitian Kualitatif Dasar/Deskriptif dan Studi Kasus." *Al-Ubudiyah: Jurnal Pendidikan dan Studi Islam* 2, no. 1 (2021): 48–60. <https://doi.org/10.55623/au.v2i1.18>.
- Safa'at, Amin, and Janu Ghulam Firdhos. "Pengaruh Budaya Lokal Terhadap Masjid Saka Tunggal Cikakak Banyumas." *Jurnal Lingkungan Karya Arsitektur (LingKAr)* 3, no. 1 (2024): 31–40. <https://doi.org/https://doi.org/10.37477/lkr.v3i1.538>.
- Teladani, Handhika Wirawan, and Syamsudin Raidi. "Kajian Penerapan Konsep Arsitektur Tradisional Jawa pada Bangunan Masjid (Studi Kasus: Masjid Jami Al Yahya, Gondangrejo)." In *Seminar Ilmiah Arsitektur*, 2:1–8, 2022. <http://siar.ums.ac.id/>.
- Waruwu, Marinu. "Pendekatan Penelitian Pendidikan: Metode Penelitian Kualitatif, Metode Penelitian Kuantitatif dan Metode Penelitian Kombinasi (Mixed Method)." *Jurnal Pendidikan Tambusai* 7, no. 1 (2023): 2896–2910. <https://doi.org/https://doi.org/10.31004/jptam.v7i1.6187>.
- Zainuri, Ahmad. "Integrasi Islam dan Budaya Lokal dalam Seni Arsitektur Masjid Kuno di Jawa: Sebuah Tinjauan Umum." *Heritage* 2, no. 2 (December 31, 2021): 125–44. <https://doi.org/10.35719/hrtg.v2i2.58>.