

## Typology of Mosque Architecture in the Greater Bandung Area, Indonesia

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### ABSTRACT

*This research focuses on the typology of mosques in the Bandung area, Indonesia. Due to its close ties to Islam, research on mosque typology is still limited. This mosque holds significant value within the Muslim community. This research was conducted in Greater Bandung: Bandung City, Cimahi City, Bandung Regency, West Bandung Regency, and Sumedang Regency. This study employed qualitative methods (Creswell, 2008) with descriptive research characteristics. Using the Bandung Grand Mosque as a reference, as suggested in previous studies, the results show that the dome-shaped roof element is a dominant feature replicated by mosques in Greater Bandung. Other elements, such as columns, openings, and roof ornamentation, are also replicated by several research subjects, but to a lesser extent. This research provides a broader overview of the area, with a more diverse analysis of factors such as time, socio-cultural, and technological aspects.*

**Keywords:** Architecture; Bandung, Greater Bandung Region, Mosques

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## INTRODUCTION

The introduction Greater Bandung (Bandung Raya), is a metropolitan area surrounding the city of Bandung, West Java, Indonesia. It was home to over nine million people in mid 2023 and is composed of regencies and cities previously part of the Dutch East Indies era "Central Priangan Residency" administration. Due to ongoing development in urban areas between Bandung, Kertajati International Airport, Aerotropolis and Patimban International Seaport, the West Java provincial government and the Regional Planning Board (BAPPEDA) has prepared and publicized a blueprint for a newly defined (extended) Bandung Metropolitan area with a total area more than 5,500 km<sup>2</sup> and a population greater than 11 million people.

Bandung is located in a mountainous plateau region in the central portion of West Java province and has the third highest population of any metropolitan area in Indonesia. The Bandung metropolitan area begins less than 20 km from the eastern edge of the metropolitan area of Greater Jakarta ("Jabodetabek") near Cianjur city, and is adjacent (contiguous) with the Jabodetabekjur-Cirangkarta definition for Jakarta's extended metropolitan area (250 km or so long) at its northern border with Purwakarta Regency. Stretching from Serang Regency in Banten Province to include Greater Bandung, this relatively narrow urban corridor hemmed in by volcanoes is home to estimated 50 million people as of 2020, or a third of the islands population and a bit less than a fifth of the entire nation.

The Bandung Metropolitan area was officially defined as covering Bandung Regency and West Bandung Regency (which until 2007 was part of Bandung Regency), plus part (5 districts) of Sumedang Regency, together with the cities of Bandung and Cimahi. The Grand Mosque is a mosque located in the provincial capital. The Governor determines the status of the Grand Mosque upon the recommendation of the Head of the Provincial Office of the Ministry of Religious Affairs. The Grand Mosque serves as the center of religious activities at the provincial level. The estimated population in the Bandung metropolitan area is around 9 million people (Badan Pusat Statistik, 2023).

The Grand Mosque is a mosque located in the capital of a district/city. The status of a Grand Mosque is determined by the Regent/Mayor upon the recommendation of the Head of the Regency/City Ministry of Religious Affairs Office. The Grand Mosque serves as the center of socio-religious activities for the government and Muslim community within the district/city.

## METHODS OF RESEARCH

This study employed qualitative methods (Creswell, 2008) with descriptive research characteristics. Data collection was conducted through a literature search of previous studies examining mosque typologies in the Greater Bandung area. The data were analyzed qualitatively by in-depth review of the results of previous research.

## RESULT AND DISCUSSION

### 1. Grand Mosque of Bandung

Built in 1811/1812, the Grand Mosque of Bandung is located between Jalan Asia Afrika, Jalan Dalem Kaum, and Jalan Alun Alun Timur. According to the records of Dr. Andries de Wilde, the Landlord of Greater Bandung, in 1830, the Grand Mosque of Bandung faced Bale Bandung to the east. This Bale Bandung functioned as a meeting hall and received honored guests of the Bandung Regency at that time

(Irshanto, 2001). The Grand Mosque of Bandung became a symbol of the religiosity of the government and its people, representing an element of the traditional city center during the Dutch East Indies era. Historically, the relationship between the Grand Mosque and the town square is inseparable from the role of the Dutch colonial government and its policies toward what was once known as the traditional city center.

The transformation that occurred in the Grand Mosque of Bandung is a topological (geometric) transformation; the geometric shape changes through the building's expansion, with the same components and spatial functions (Habraken, 1998).

In the assembly hierarchy (Habraken, 1998), wood was the dominant material in the building between 1812 and 1826, while brick was the dominant material in the 1850s. Based on the building's components, the roof shape is the dominant hierarchy. The most popular name for the Grand Mosque of Bandung from 1850 to 1930 was "Bale Nyungcung," but starting in 1955, the name "Bale Nyungcung" was no longer used, as the roof shape was changed to an onion shape, and then to a dome in 2003. The transformation process that occurred to the Grand Mosque of Bandung was inseparable from the role of the Dutch East Indies and Indonesian governments as controlling agents and the architects (Sukarno and MacLaine Pont) as the designers. Due to the repeated transformations, the original building has almost disappeared, changing the hierarchical configuration of the facade of the downtown area of Bandung. This ultimately contributed to the decline in the architectural quality of the Grand Mosque's function and the decline in the social values of the Bandung community. When transforming buildings that have significant significance in a city, the controlling agency (government) and planning actors (architects) should pay closer attention to the urban spatial planning concepts created by their predecessors, so as not to alter the city's distinctive character and identity.



**Figure 1.** Grand Mosque of Bandung, 2025 (Source: Madina Team)

In 2001, twin towers were built, which are used for commercial purposes, telecommunications, and tourism, as well as for religious purposes, broadcasting the call to prayer. This year, the Bandung Grand Mosque appears to have synergized with Bandung Square, becoming the center of Bandung City. Visitors can enjoy a one-stop shop. The Grand Mosque area serves as a complementary facility for commercial purposes and also serves as a tourist attraction, where people can climb the towers to view the city of Bandung.

In 2003, the Grand Mosque was renamed the Bandung Grand Mosque, which was inaugurated by the Governor of West Java, R. Nuryana. The western side of the town square and the front road were taken to expand the mosque. This year, the mosque walls were luxuriously remodeled using high-quality natural stone. Furthermore, the mosque's original joglo roof was transformed into a large dome in the center and smaller domes on the right and left sides. Furthermore, this year, two 81-meter-tall twin minarets were built, which are open to the public every Saturday and Sunday. As of this year, the mosque's total land area is 23,448 m<sup>2</sup>, with a building area of 8,575 m<sup>2</sup>, and it can accommodate approximately 12,000 worshippers.

The landscape of the square will later become part of the unit of the Great Mosque with Swarha and the new Blok in the South, with the hope of fulfilling the basic principles of building that is a harmonious and representative Unity of the Great Mosque. There is also an effort to have a connecting line with the Bandung Regent's family tomb complex, which is on the west side of the mosque (renovated tomb). With the addition of new building blocks, it is expected that later there will be complete supporting space programs.

The plan of the main (Western) dome and the two domes in front (East) will be coated with mosaics with decorative motifs that blend a geometric arabesque motif with a sundanese style. Ex local ceramics. The corridor that stretches from the North / South and the front / center of the mosque, which is now called Babussalam, the entire surface of the main gate wall will be renovated, so that visually the shades of the mosque are more beautiful, comfortable and Islamic, according to the texture / aesthetic field newly installed marble.

The top/top of the 'facade' wall is processed by adding elements of a combination of geometric arabesque with sundawi 'pucuk rebung' motif, which produces a new form of tipycal lace which is woven repeatedly (redundancy) around the upper wall area of the North-East-South Mosque Kingdom. Processing the shape of the lace field through a semi-manual sculpture technique on stone material from Palimanan District (Cirebon Regency).

The stone from Palimanan is also installed to coat the arc-shaped surface (niche) at the top of the façade door hole, with visualization impressed by a solid stone (connecting from the outside to the inside). The chosen color is the composition between: white, brown, teracota and cream. Likewise carried out in the front hallway, white marble coated column, the steps are made with rectangular square andesite stones, and concrete niches along the hallway coated with palimanan stone, so that a visual impression appears as a combination of stone blocks in the form of an arc structure. The new main gate planning emphasizes aesthetic improvement without overhauling existing structures. The basic concept still continues to be the impression of the atmosphere of the Haram and Nabawi Mosque, on the upper surface of the niche will be processed with a combination of Arabic and Sundawi motif designs in the form of carvings carved on a pair of marble sheets impressive batik art.

The Great Mosque of Bandung is one of the oldest mosques in the city of Bandung. It was founded in the 19th century. The mosque has been getting a lot of renovations in terms of the composition of the masses. those who speak in the virtual world about the building of mosques are changed in terms of their architectural aspects and with the form of mass compositions designed by architects according to the author, the historical value of the mosque buildings is reduced even though it is in a strategic area. will eliminate historical values in the building of the mosque. Plans for additional personnel in interior and exterior parts are believed to be able to lift the image of the Bandung Grand Mosque as a Landmark of Bandung. The addition of aesthetic value can provide an attraction for tourists visiting the city of Bandung.

## 2. The Great Mosque of Cimahi City

The Great Mosque of Cimahi City has a traditional Indonesian architectural style, with a three-tiered pyramid-shaped roof. However, having recently been completely renovated, the building naturally features modern European architecture, evident in its massive, sturdy, and thick walls.

Cimahi City itself still boasts numerous old buildings with this architectural style, including typical Dutch buildings, such as Dustira Hospital, the Railway Station, and the Ksatrian Building. The mosque feels very spacious, especially considering the roof structure, which does not use four pillars like most traditional mosques, lends a sense of space. The mosque features a neatly arranged steel structure to support the weight of the roof. The roof structure uses only lightweight steel, but with advanced construction techniques, ensuring the building's strength (Qoobah, 2023).

The Grand Mosque is a place of worship and religious tourism in Cimahi City. Built in 1817, the mosque is located next to the Cimahi Town Square and Ramayana. The Grand Mosque of Cimahi was initially constructed as a simple structure made of wood and bamboo, with a tiled roof, and a stone foundation. In the 1940s, the Grand Mosque was transformed into a permanent building with traditional architecture and a multi-tiered roof.



**Figure 2.** The Great Mosque of Cimahi City, 2014 (Source: Pelita Karawang)

This mosque is traditionally used as a center for religious and social activities. In the 1990s, the Grand Mosque of Cimahi underwent renovations and expansion, combining modern architecture with traditional Sundanese touches. The roof has a dome and taller minarets, with walls made of brick and concrete. Furthermore, the floors are made of marble or ceramic. The mosque is also equipped with adequate facilities such as air conditioning, a sound system, and restrooms.

The area around the mosque is typically used for prayers, religious studies, social events such as weddings, circumcisions, and the Prophet's birthday celebrations. It also hosts madrasah (Islamic school) activities, religious courses, scouting and sports activities. The congregation's numbers have increased with the development of facilities and infrastructure, intensified da'wah (Islamic outreach) and social activities, collaborations with other religious organizations, and active participation in community activities.

In 2007, the Great Mosque of Cimahi underwent a major renovation, retaining its blend of modern and traditional Sundanese architecture. Furthermore, the mosque's dome was enlarged and it was equipped with a 40-meter-tall minaret. Furthermore, the mosque's walls and floors were made of marble and granite. Facilities such as air conditioning, a sound system, and restrooms remained adequate. It also included a prayer room, a library, an auditorium, and a spacious parking area. The Great Mosque of Cimahi stands today, in 2025, boasting a magnificent blend of traditional Indonesian architecture and European influences.

The building features a triple-tiered roof and massive, thick, and sturdy walls. The interior of the mosque features a spacious main hall without a central pillar and a roof supported by sturdy steel beams, creating an elegant impression. The mosque also features a minaret, a pavilion, and comfortable corridors. Today, the Great Mosque of Cimahi is relatively busy with various religious and social activities. The mosque is also frequently used for celebrations commemorating the birthday of the Prophet Muhammad (peace be upon him) and other interesting events.

### **3. Al-Fathu Grand Mosque, Bandung Regency**

The Al-Fathu Grand Mosque dates back to 1985 in Soreang, Bandung Regency. Its construction coincided with the relocation of the Bandung Regency capital from Baleendah to Soreang. At that time, local scholars and religious leaders agreed to consider the relocation as a reference to the Prophet Muhammad's migration from Mecca to Medina, during which the first mosque, the Quba Mosque, was being built.

This coincided with the Al-Fathu Grand Mosque, where the capital's government was relocated and the foundation stone was laid for the Grand Mosque of Bandung Regency, Soreang. The name was given by the scholars during the Istikharah prayer, quoting from Surah An-Nasr, verse 1: "Al-Fathu," meaning "Victory." Therefore, it can be said that the Al-Fathu Mosque holds strong historical, cultural, and religious significance. It turns out there is a profound and compelling philosophy behind the building's foundation, which remains standing strong to this day.



**Figure 3.** Al-Fathu Great Mosque, Soreang – (Marta Fersta, 2023)

Initially, the mosque's roof lacked a dome, but in 2007, the West Java Government provided assistance for renovations, including the construction of the dome, which remains its hallmark to this day. On August 25, 1995, the Al Fathu Grand Mosque in Soreang was inaugurated by the then-Governor of West Java, R. Nuryana, marking its opening for worship and community activities. Over the years, renovations and the construction of supporting infrastructure have continued in the area surrounding the Al Fathu Grand Mosque in Soreang, including the construction of a skywalk or pedestrian bridge (JPO) in 2020, connecting the mosque to the Sabilulungan Cultural Building.

The name Al-Fathu is based on the results of the scholars' *istikhoroh* (contemplation) and is taken from Surah An-Nasr, verse 1, where "Al-Fathu" means victory. This mosque was built on approximately 2,000 m<sup>2</sup> of rice paddy land. Its architectural style is typical of West Java (Julang Ngapak), so the roof of the mosque does not have a dome like most mosques. The mosque was inaugurated by the Governor of West Java, Mr. R. Nuryana, on August 25, 1995. In 2006, budgeted funds were allocated for renovations, including the addition of a dome. In 2022, the mosque underwent further renovations to improve the deteriorating structure (Rahman, 2022).

The design of the Al-Fathu Grand Mosque demonstrates the concept of transformation geometry, including reflection, translation, and dilation. This suggests that the mosque encompasses all the concepts of transformation geometry, commonly known as isometry. At the Al-Fathu Grand Mosque in Soreang, Bandung Regency, the isometric concept is: rotation on the three parts of the mosque building, dilation and translation on the mosque minarets, and reflection on both minarets.

#### **4. Al-Irsyad Mosque in West Bandung**

Al-Irsyad Mosque is located in Padalarang, West Bandung Regency, West Java, Indonesia. Built in 2009 and completed in 2010, the mosque's shape resembles a large cube, reminiscent of the domes in Saudi Arabia. This concept is evident from the outside, showing black lines along the walls. The mosque's design resembles the Kaaba. Its base color is gray. The brickwork throughout the walls is impressive. The bricks are arranged in the shape of holes or gaps between the solid bricks. The architect of this mosque was Ridwan Kamil. He created a unique design that utilizes sunlight. The mosque cost Rp 7 billion to construct. The Qibla direction is open to the natural landscape. At dusk, sunlight streams in from the wallless facade of the mosque.

Seen from a distance, the Arabic words are read as two sentences of monotheism: "Laa ilaha ilallah Muhammad Rasulullah," which means "There is no god but Allah" and "Muhammad is the messenger of Allah." The strength of the Al-Irsyad Mosque's design is evident in the embedded Arabic calligraphy in Kufic script. The two sentences of monotheism are attached to three sides of the building in the form of brickwork, designed as a giant three-dimensional calligraphy.

This 1,871-square-meter mosque features only three colors: white, black, and gray. The combination of these three colors creates a beautiful, modern, simple, yet elegant, and pleasing appearance. Inside the mosque's interior, 99 lamps are installed to symbolize the 99 names of Allah, or *Asmaul Husana*. Each rectangular lamp bears an inscription of a name of Allah. The inscriptions on the lamps are clearly legible, starting from the front right side of the mosque and ending with the 99th inscription on the left side at the rear of the mosque. The mosque's prayer hall can accommodate approximately 1,500 worshippers. The mosque has no central pillars to support the roof, giving it a spacious feel. Only four walls serve as dividers and support the roof.

Minister of Tourism and Creative Economy Sandiaga Salahuddin Uno stated that the Al Irsyad Mosque in the Kota Baru Parahyangan area, Padalarang, West Java, is not only a place of worship but has become a religious tourism icon in West Bandung Regency



**Figure 4.** Al Irsyad Mosque in Bandung: A Building with a Religious, Artistic, and Futuristic Concept (Source: Suaramuslim.net)

"The Al Irsyad Mosque, which has become a religious tourism icon in West Bandung Regency, was designed by our friend, Kang Emil (Ridwan Kamil). Uniquely, this mosque doesn't have a dome, but its design is incredibly cool, and we can enjoy a unique experience unlike any other when praying here," Sandiaga said while performing Dzuhur prayers at the mosque on Thursday (December 14, 2023), as quoted from his statement in Jakarta on Friday. The Minister of Tourism and Creative Economy said the mosque's appeal is inseparable from the architecture, designed by former West Java Governor Ridwan Kamil.

The Al Irsyad Mosque has openings on each side of the building. These openings are not windows, but rather small holes formed by the pattern "la ilaha illallah." The pulpit has no walls; it is simply left open. Almost all of the mosque's openings are small, in accordance with the design principles mentioned above. The small openings, resembling the pattern "la ilaha illallah," are very effective in reducing the building's cooling load and overall energy consumption.

Internal shading (blinds, curtains) blocks solar radiation after it passes through the glass windows and prevents it from directly hitting occupants and deeper interior areas. However, internal shading is not as effective as external shading in reducing the cooling load. This is because the radiant heat has already entered the room through the window glass and is radiated and convected within the room, ultimately creating a cooling load for the HVAC system. Light-colored internal shading with a reflective coating is more effective than dark colors because more heat is reflected back out through the window glass.

In the Al-Irsyad Mosque, it is clear that it lacks internal shading because the building lacks windows. The mosque only has openings in the La ilaha illallah pattern. This opening shape makes it impossible to install internal shading in the interior of the building. Therefore, this building cannot withstand solar radiation, which directly hits the building envelope.

The building's facade uses transparent materials to create an open impression, optimizing light entering the space, while also inviting people to come in. The Al-Irsyad Mosque's facade is made of slate,

arranged around the building, creating a closed-in impression. The shape of the word "Allah" surrounding the building makes visitors feel more comfortable, allowing light and air to enter the building optimally when the entire building is enveloped by slate. The light inside also creates a beautiful impression, creating lines of light passing through the slate.

## 5. Sumedang Grand Mosque

The Sumedang Grand Mosque is one of the cultural sites of historical value in Sumedang Regency. The Sumedang Grand Mosque is a centuries-old ancient mosque built before Indonesian independence. It was first built between 1791 and 1828 during the reign of the Regent of Sumedang, Prince Korner. During the reign of Prince Soeria Koesoemah Adinata, who held the title Prince Sugih, the mosque was moved to a new location on 6,755 m<sup>2</sup> of land donated by R. Dewi Siti Aisyah.

The Sumedang Grand Mosque is characterized by its architectural form, influenced by Chinese culture. This is because the construction of the Sumedang Grand Mosque is inseparable from the involvement of ethnic Chinese who came to Sumedang (Imanuddin, 2014). According to Lubis (in Susanti and Sumartias, 2019), after the abolition of the residency ban, around 1852, many Chinese began to enter East Priangan, including Sumedang. The Sumedang Grand Mosque was built with the assistance of a number of immigrants from mainland China to Sumedang. This assistance was a form of devotion for their defeat by Sumedang martial arts figures during a martial arts competition (Wiriattmaja in Susanti and Sumartias, 2019).



**Figure 4.** The architecture of the Grand Mosque of Sumedang, West Java. Taken in the afternoon at dusk using a reflection technique in the pool water (Source: Ega Gallery, 2021)

The involvement of architects and carpenters from the Chinese immigrant group is the basis for the Sumedang Grand Mosque, which features a blend of Sundanese, Islamic, and Chinese architectural styles. This blend is evident in the mosque's three-tiered roof, resembling a pagoda, a Chinese temple, or a vihara. The roofs are arranged in progressively smaller increments. The top tier is pyramid-shaped, called *mamale*. The pulpit also features a feature richly carved in Chinese style (Susanti and Sumartias, 2019).

The blend of diverse Islamic, Sundanese, and Chinese cultural elements has enriched the artistic architecture of the Sumedang Grand Mosque. Based on the above background, the author is drawn to the uniqueness of the architecture and ornamentation of the Sumedang Grand Mosque, which incorporates Chinese culture, as well as the symbolic meanings behind them. Therefore, the purpose of this study is to

describe the distinctive characteristics of the mosque elements and the significance of Chinese cultural acculturation in the roof shape and ornamentation of the Sumedang Grand Mosque, which is still well-maintained and preserved.

## CONCLUSION

The typology of mosques in the Greater Bandung area can be grouped based on several aspects: construction history, architectural style, social function, and environmental context. Based on the period of construction, mosques can be grouped into: ancient mosques, colonial mosques, Chinese architectural styles, modern mosques, and contemporary mosques. Mosques in the Greater Bandung area provide a physical history of the development of Islam in the Sunda region, which supports the history of the development of Islam in the Greater Bandung area.

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