

## THE ARCHITECTURE IDENTITY OF JAMI ADJI AMIR HASANOEDDIN MOSQUE IN KUTAI KARTANEGARA

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### ABSTRACT

Jami Adji Amir Hasanoeddin mosque is a symbol of the cultural and historical development of the city, especially regarding the entry of Islam into Kutai Kartanegara. The arrival of Islam in the Kutai kingdom certainly brought great cultural influence and acculturation, including the mosque style. In the context of the development of an increasingly globalized city and as a symbol that supports the image of the city, the architectural identity of the Jami Adji Amir Hasanoeddin Mosque needs to be identified as a guide in facing possible changes. This study used a qualitative method with a descriptive approach. The data were collected through interviews and field observations. The units of observation are determined based on the research framework compiled from the theory of architectural identity. The unit of observation for architectural identity includes spatial organization, time, semantics, design principles, building form, building materials, and context with the environment. From the results of the study, it was found that there was acculturation of Kutai, Javanese, Malay, Middle Eastern, and Dutch Indis architecture from each unit of observation of Architectural Identity.

**Keywords:** *architecture identity, mosque, acculturation*

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### INTRODUCTION

Kutai Kartanegara Regency is a district in East Kalimantan Province and has the nickname King City. This nickname has meaning because Kutai Kartanegara is the oldest Hindu kingdom in Indonesia as proven by the discovery of seven inscriptions written on Yupa (stone monuments) in Sanskrit using Pallawa letters. The Kutai Sultanate was founded in 1300 in Old Kutai (Thamrin & Putra, 2020). The Kingdom of Kutai Kartanegara grew rapidly until the arrival of Islam which became the official religion of the kingdom when Aji Raja Mahkota Mulia reigned in 1545. During his reign, Aji Raja Mahkota Mulia expanded his territory and changed the form of government to the Kutai Kartanegara Ing Martadipura Sultanate (Sutrisno & Prijadi, 2013). The King tried to increase his da'wah, established madrasas and places of worship and even built the Adji Amir Hasanoeddin Jami Mosque. The arrival of Islam in the Kingdom of Kutai Kartanegara Ing Martadipura was marked by changes in urban planning and architecture which showed great acculturation of many new cultural influences. The Adji Amir Hasanoeddin Jami Mosque has distinctive architecture and depicts a certain era (As' ad, 2016).

Architecture is part of the identity of each society which carries messages, concepts, and characteristics associated with the place where that society was born. Therefore, identity depends on geography, traditions, manners, insight, and knowledge of society and its history. There is no doubt that the architecture and layout of buildings as well as interior and exterior facades are a real manifestation of the civilization and culture of each tribe and nation (Torabi & Brahman, 2013). The identity of a building has a close relationship with the cultural factors where the building stands, several aspects influence the architectural form, namely building materials, environment, functionality, and culture (Ettihad et al., 2015). The close relationship

between identity and buildings states that building identities are formed based on social and cultural relationships with historical periods as well as perceptions and conditions that exist in a certain period. It is also explained that the role of humans in forming a building identity is that humans connect the shape of the building with meaning, values, or ideas from social and cultural aspects (Tran, n.d.).

The character of a building can be an important point in forming a building's identity. In the context of increasingly global city development and as a symbol that supports the city's image, the architectural identity of the Jami Adji Amir Hasanoeddin Mosque needs to be identified as a guide in facing possible changes, so there is a need for research on the identity of the mosque which focuses on its visual elements to determine the architectural identity of the building that is becoming The main characteristics of mosque buildings.

## **METHOD**

The research method regarding identity at the Jami Adji Amir Hasanoeddin Mosque in this research uses a qualitative research method with a descriptive approach. This method describes the object of research, namely the main mass of the Adji Amir Hasanoeddin Jami Mosque, by the results of observations regarding the original condition of the building and the changes that occurred based on theories related to architectural identity. The focus of this research is on architectural identity which focuses on the building mass and building facade elements. According to Torabi & Brahman (2013), there are 7 main characteristics of architectural identity, namely spatial organization, time organization, semantics, design principles, building form, building materials, and suitability to the environment until we find what forms architectural identity. This research was conducted by interviewing various stakeholders from the Indonesian Mosque Council in Kutai Kartanegara, the Adji Amir Hasanoeddin Jami Mosque Council, the Secretariat of the Tiga Pilar Foundation Kutai Kartanegara Sultanate Ing Martadipura, Kutai Historians, the East Kalimantan Cultural Heritage Center, and the Kutai Kartanegara Land and Spatial Planning Service. The following are 7 architectural identities according to Torabi and Brahma (2013):

Table 1. Research observations on architectural identity

<b>Observations</b>	<b>Aspect Observations</b>	<b>Analysis Unit</b>
Architectural identity	Spatial organization	Space and function relationships (centralized, linear, etc.)
	Organization of time	Social changes, physical changes to buildings
	Semantic organization	Shape, size, pattern, construction, position
	General principles of design	Unity, Rhythm, proportion, scale, balance
	Building shape	Geometric shape; Facade composition; building style
	Building materials	Building composition materials; material combination
	Compatibility with the environment	building style

(Source: Author, 2023).

## **RESULTS AND DISCUSSION**

The Jami Adji Amir Hasanoeddin Mosque is located at the crossroads between Jalan Monumen Timur and Jalan Mayjen Sutoyo, Panji Village, Tenggarong District, Kutai Kartanegara Regency, East Kalimantan Province. The Jami Adji Amir Hasanoeddin Mosque is a historic mosque that is still standing strong today and was built in the 18th century in 1874 and has now been designated as a Cultural Heritage building by the Ministry of Education and Culture (Samsir, 2019).



Figure 1. Location of the Adji Amir Hasanoeddin Jami Mosque (Source: Author, 2023)

The Jami Adji Amir Hasanoeddin Mosque building is located in the Kutai Kartanegara Royal Cultural Complex, depicting the Javanese cultural arrangement pattern where the tombs of the Kutai kings and the Mulawarman Museum are located to the west and east, the Kutai Kartanegara Sultanate Palace to the south, the Sultan Sulaiman Grand Mosque to the west and the Regent's Hall. Kutai Kartanegara in the north. Looking at this layout, it can be seen that there is a relationship between the position of the mosque as the center of religious development and the royal government system (Herdiansyah, 2021).

### **Architectural Identity of the Jami Adji Amir Hasanoeddin Mosque Building**

In general, mosque buildings are dominated by Javanese architectural building styles and Kutai, Middle Eastern, and Dutch Indies architecture, this was influenced by the arrival of Islam in the Kutai Kingdom. The influence of Javanese architecture on buildings was brought by the announcer Tuan Tunggang Parangan who previously studied at Sunan Ampel, apart from that, the Kings of Kutai after the arrival of Islam were guided by respective saints from the island of Java who in their development influenced the architectural style of the mosque. The identity of Kutai's architectural style itself is a combination of Old Malay (Deutro Malay), namely the Dayak tribe and Young Malay (Proto Malay) (Harahap et al., 2020).

## Spatial Organization

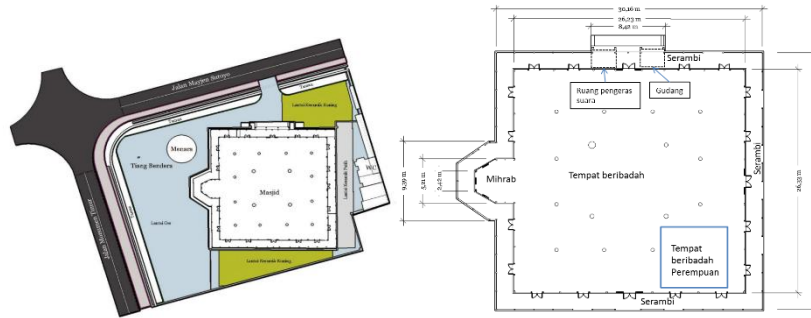


Figure 2. (a) Mosque Site Plan (b) Floor Plan (Source: Author, 2023)

An architectural work with identity will have a spatial organization that reflects the relationship between the meaning of each space and its different functions. In the mosque building, there is a reception room, main mosque room, and mihrab room which will be explained below in the form of a centralized organization.

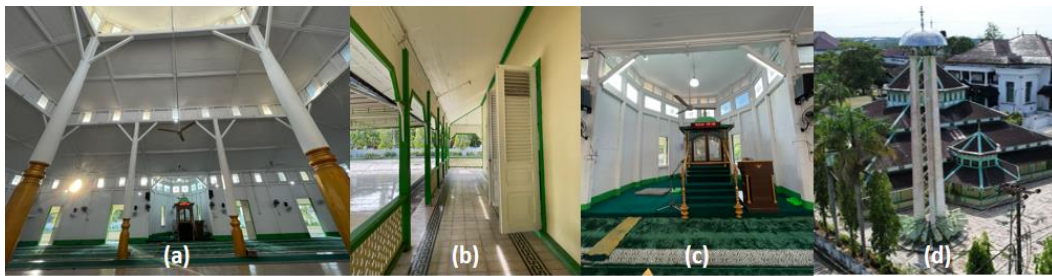


Figure 3. (a) Main room, (b) Foyer room, (c) Mihrab room, (d) Tower (Source: Author, 2023)

### a. Main room of the mosque

The prayer room is the main room in the mosque building. When you first enter the mosque there are 4 main pillars, where the main pillars have the meaning of the 4 friends of the Prophet Muhammad. The main room in the mosque with the main function as a room for prayer and other worship activities, other functions of the room are as a room for reciting the Koran, preaching activities, weddings, welcoming religious guests, and social activities. This main room has a direct connection to the foyer and there is a mihrab room in it. It has a basic box shape taken from geometric shapes, with the use of ironwood material on the walls, doors, and windows, as well as the ceiling of the mosque, giving a warm impression to the space (Sinha, 2019).

### b. Foyer room

On the outside of the main mosque building, there is a porch that surrounds the mosque consisting of three parts located on the right, left, and back sides. The foyer is a supporting space for the main mosque, apart from being a place for prayer, it can also be used to carry out other public worship activities if the main prayer room is full. The veranda itself reflects Kutai architecture which can be found in various Kutai houses commonly referred to as Teras Jaba. The veranda surrounds the main building to anticipate the hot tropical climate in Indonesia. With the veranda, the entry of sunlight can be reduced and does not cause heat in the room.

c. **Mihrab Room**

The mihrab room is part of the prayer room, the mihrab room itself has a hexagonal shape. The dome above the mihrab room includes a space protruding from the wall, which is a characteristic of Middle Eastern architecture. In this part of the mihrab, there is also a pulpit which is used for sermons by the preacher during Friday prayers or recitations. The mosque's pulpit is made of wood and is placed at the front of the mosque with 7 steps made from a combination of wood and glass. The top of the pulpit looks like a small shingle roof with floral ornaments made of ironwood. The podium is also equipped with a gold-iron preaching staff.

d. **Tower**

The presence of a minaret in a mosque is a characteristic of Middle Eastern architecture (Sutrisno, 2013). In the initial construction of the mosque, it was equipped with a high tower located next to the mosque, which was where the muezzin called the call to prayer when it was time for prayer. This tower is made of ironwood and is about 15 meters high, but it was damaged so it was replaced with a 3-foot concrete tower equipped with steps about 20 meters high. Currently, the tower is only used as a place to place loudspeakers as well as as a regional landmark, as well as as a sign that there is a mosque building.

### **Time Organization**

Time organization, namely the physical and social changes found in the Adji Amir Hasanoeddin Jami Mosque building. In terms of physical changes, if you look at the history of the mosque building, the only prayer room was located on the banks of the Mahakam River. Due to the increasing need for space and increasing religious and missionary activities, the prayer room was built as a mosque and moved to a new location not far from the initial location. The existence of prayer rooms has existed since the time of the Prophet, which is a characteristic of Middle East architecture.

At dawn in 1874, the entire community of Tenggarong city was ready to erect the first pillar to build a mosque with the prophet's prayers led by H. Urai Ahmad a religious leader in the Kutai Kingdom which was later named the Sultan Mosque. Until 1927 the Sultan Mosque carried out its function as the center of Islamic development. The Sultan of Kutai, who at that time was Aji Sultan Muhammad Parikesit, began to think about repairing the mosque building, which he considered old and no longer suitable for the development of the kingdom. To fulfill his intention, the King then summoned H. Adji Amir Hasanoeddin to appoint Prince Aji Sosro Negoro as chairman of the Islamic Religious Court to discuss the overhaul of Islamic buildings by renewing old buildings and expanding the mosque.

If we look at the development from a social perspective, the Adji Amir Hasanoeddin Jami Mosque originally functioned as a place for prayer services, both Friday prayers, five daily prayers, and Tarawih prayers. However, sometime after the construction of the Grand Mosque in the city of Tenggarong, the Adji Amir Hasanoeddin Jami Mosque was no longer used for Friday prayers, because it was located next to the Sultan Sulaiman Grand Mosque. There was a debate among citizens and the government that there should not be mosques close to each other. Finally, the decision was made that the two mosques were allowed to hold Friday prayers because of the high enthusiasm of the community. Apart from this worship function, the Adji Amir Hasanoeddin Jami Mosque also functions as a center for Islamic education and preaching. Religious studies and celebrations of Islamic holidays are held and haulan (commemoration of

the death of the king) is held 2 or 3 times a year. Haulan itself is a Javanese tradition as a manifestation of respect for the dead (Amin, 2020). This mosque is also used by the Muslim community as a place to carry out marriage contracts. In this mosque, Islam is also usually carried out for themukallaf (Al-Albani, 2015). Until now, the Adji Amir Hasanoeddin Mosque is one of the historic buildings in Indonesia and has been designated as a Cultural Heritage building by the Ministry of Education and Culture according to the Cultural Heritage Law number 11 of 2010.

## **Semantic Organization**

### ***Shape***

The shape of the mosque building seen from the working drawing plan is formed from various geometric shapes. From the building plan, it can be seen that the main room of the mosque has a square geometric shape, while the shape of the room, has a cube shape. In the western part of the building, there is a mihrab room which has a hexagonal geometric shape and in terms of space, it has a hexagonal prism shape. The form can also be seen from the decorative calligraphy on the mosque which is seen as a symbol of spirituality. Decorative calligraphy is usually placed in an area that is easily visible, the calligraphy can be seen on a glass window with 6 calligraphic ornaments bearing the words Allah S.W.T, measuring 60 cm x 80 cm.



Figure 4. Space forms and calligraphy (Source: Author, 2023)

### ***Size***

The floor plan has a basic square shape, with dimensions of 26.30 meters x 26.30 meters. At that time, the selection and arrangement of wood were not able to obtain symmetrical sizes, and the measuring system was still very traditional without using detailed measuring tools. There are 4 main pillars of the sokoguru with a diameter of 80 cm and a height of 16 meters and 12 columns surround the sokoguru with a diameter of 60 cm and a height of 14 meters. The main and supporting columns are made from whole tree ironwood. The walls of the mosque are 3.5 cm thick, with a height of 7.07 meters. There are 19 doors consisting of 4 main doors with dimensions of 1.40 m, and a door height of 2.75 meters. Apart from that, there are 6 windows with a height of 1.65 meters and a width of 55 cm. The windows and doors of the mosque are in the shape of Krepyak windows in Kutai. The windows in Kutai architecture have a meaning seen from the height of the windows, which symbolizes that the owner is a good person, understands tradition, and symbolizes hospitality, welcoming guests sincerely and openly. There are a total of 43 vents attached to the walls of the mosque and 4 vents in the mihrab.

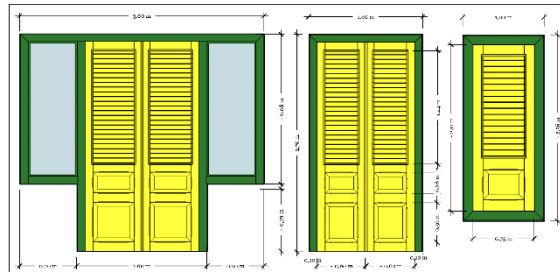


Figure 5. Size of doors and windows (Source: Author, 2023)

### **Pattern**

Patterns are repeated shapes and in buildings, they can be found in the veranda, where between the veranda fence and the entrance, a pattern is formed which is a typical Malay pattern, namely the Bola Trellis. Apart from that, there was a pattern found on the pillar columns in the main room of worship, there were 4 large main pillars of the pillars as the main pillars and there were 12 medium-sized pillars surrounding the pillars of the pillars to form a pattern. On the porch columns with a consistent distance of 2 meters on each column. In the main room of the mosque, some columns surround the pillars at a distance of 5.5 meters at a consistent distance.

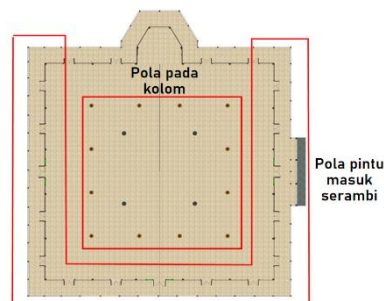


Figure 6. Pattern in columns (Source: Author, 2023)

### **Construction**

The Jami Aji Amir Hasanuddin Mosque was built on land belonging to the Kutai Kartanegara kingdom with mostly ironwood construction. The interesting construction when you first enter the mosque are the 4 main columns called sokoguru which adhere to Javanese architecture and were brought from the area around Tanjung to the location of the mosque. around the palace and stands to this day. The 4 main pillars mean the 4 friends of the Prophet, namely Abu Bakar Ash Siddiq, Umar bin Khattab, Uthman bin Affan and Ali bin Abi Talib. Pentagonal wall columns are placed at the corners of the building. Wall columns function as support for wall structures as well as doors and windows.

From the Jami Adji Amir Hasanoeddin mosque building, it was discovered that the architectural identity of Kutai was Pucuk Bubungan, namely the shape of a pole or plank at the end of the roof. There are also wall screens, which are pairs of walls decorated with ornaments. Another characteristic of Kutai is the presence of piles, namely the grooves of the planks to avoid sharp edges. In the mosque building, a constellation cage was also found, namely a fence installed around the mosque with ornamental boards.



Figure 7. (a) Ridgetop, (b) Wall screen, (c) Constellation cage (Source: Author, 2023)

Until now, the mosque building is more than a century old but the walls still look sturdy, although several parts appear to be starting to erode and are still under the supervision of the East Kalimantan Cultural Heritage Monitoring Center.

**Position**

The Jami Adji Amir Hasanoeddin mosque building is in the royal cultural complex and used to be the center of the Kutai Kartanegara Kingdom Government, there are the tombs of the Kutai kings and the Mulawarman Museum to the east, the Kedaton of the Kutai Kartanegara sultanate to the south, there is the Pancasila Monument and the Sultan Sulaiman Grand Mosque into the west and the Hall of the Regent of Kutai Kartanegara to the north. The Kingdom Region is becoming a growing center of environmental orientation. Looking at this layout, it can be seen that there is a correlation between the position of the mosque as the center of religious development and the royal government system. This concept is by the Javanese Islamic urban planning model which describes the direction and planning configuration between the mosque and the kedaton as the center of government.

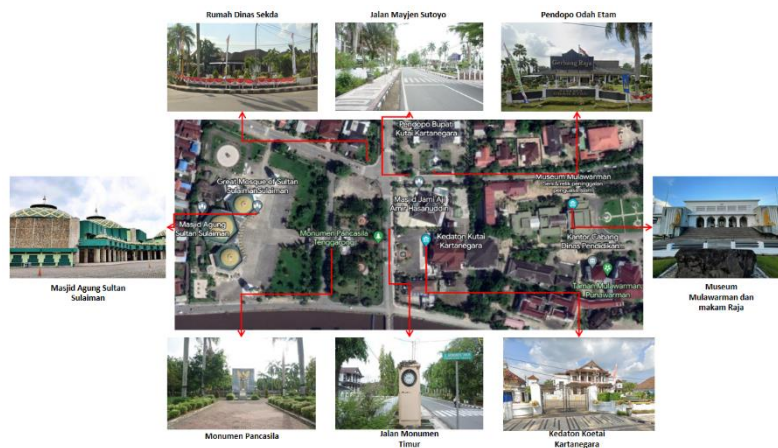


Figure 8. Position of mosques between government centers (Source: Author, 2023)

**General principles of design**

**Unity**

Unity can be found in the use of building materials, even though they are different styles, all building materials are made of ironwood, from the structure to the roof, which is characteristic of traditional Kalimantan buildings. Unity can also be seen from the color of the building with the dominant colors being white and green. In Islam, the colors white and green have special features, namely white on the exterior and interior of buildings means purity, and green means coolness.



Figure 9. Unity in the mosque building (Source: Author, 2023)

### ***Rhythm (Rhythm)***

Rhythm can be found in geometric motifs that develop from repeating dots, lines, or areas, from simple to complex patterns. The use of geometric decoration at the Jami Adji Amir Hasanoeddin Mosque can be seen on the mosque tiles or tiles. The visible pattern is the geometric motif pattern. Meander, this motif depicts winding lines ordered directly from the Netherlands. Apart from that, rhythm can also be found in the fence motif or Kutai it is sometimes called rasi, namely the fence at the front and side of the house, made into ornaments from wooden planks on the building's porch, motifs on the porch fence. Apart from that, there are wall screens in the Kutai language, namely in the form of pairs of walls that follow the shape of the roof.



Figure 10. Rhythm in buildings (Source: Author, 2023)

### ***Proportion***

Proportion is the suitability of the size of an architectural element to its environment which can be seen from the location, position, and other dimensions of the object. The proportion of mosque building when viewed from its location is in the center of the kingdom's government, when viewed from the position of the surrounding buildings it is surrounded by other important royal buildings and has the same important function as other buildings around it, and when viewed from the dimensions of the building it has almost the same size large so that it can be said to have good proportions.



Figure 11. Proportion of building to surroundings (Source: Author, 2023)

### **Scale (Scale)**

Scale is a comparison between spaces and buildings with the environment or other architectural elements. The Jami Adji Amir Hasanoeddin mosque building is located among important royal buildings, so the building area is similar to the surrounding buildings. If viewed from the site scale, the position of the building is in the middle of the site or with a central pattern. When viewed from a height scale, the mosque building looks taller with a total height of 20 m compared to the surrounding buildings, and looks monumental as a building of worship. The interior of the building, especially the main room of the mosque, has a height of up to 19 m, with this height giving a majestic impression to the interior of the other rooms in the mosque.

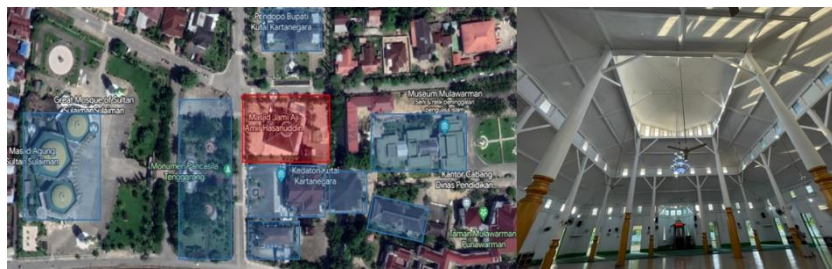


Figure 12. Scale on exterior and interior buildings (Source: Author, 2023)

### **Balance**

In the balance of architectural design, the principle of architectural design is a symmetrical balanced composition. If you take a straight line in the middle of the mosque building object, you will see that both sides will look visually similar and reflective, which shows the balance of the building. This also applies to the interior of the building, if you take a straight line on the plan it will have a similar visual too. Balance can also be found in doors and windows which, if taken in straight lines, have similar visuals (Ettehad et al., 2014).

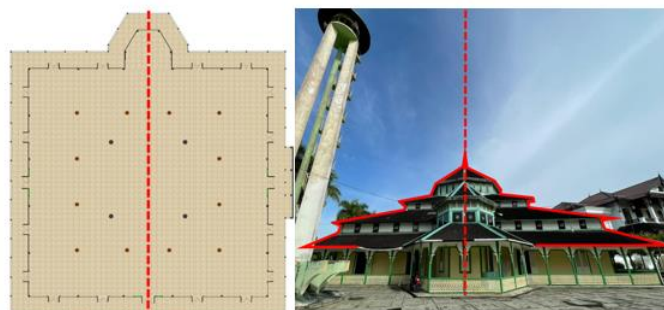


Figure 13. Balance of plan and building (Source: Author, 2023)

### **Building shape**

According to Ching (2015), the basic shapes in a design are circles, triangles, and squares, and if these basic shapes have volume they will form space. The basic shape of the main prayer room at the Jami Aji Amir Hasanuddin Mosque has a basic square shape. Apart from that, there is a mosque mihrab room with a basic hexagon shape, each side measuring 2.30 meters on the right and left sides that protrude from the building. The roof shape of the mosque building is an octagonal pyramid with three levels using a shingle roof made from pieces of ironwood.

The building of the Jami Adji Amir Hasanoeddin mosque has similarities with the shape of the roof of the Ampel mosque and the Demak mosque, where there is a Javanese architectural style that can be found, such as the stepped shape of the mosque's roof, remembering the spreader of Islam, namely Tuan Tunggang Parangan, who deepened his knowledge of religion on the island of Java before his arrival. Sulawesi and Kutai. At the end of the building's roof is an octagonal shape which is a characteristic of Dutch Hindi architecture (Rakhmadana & Ridjal, 2022).



Figure 14. Building shape (Source: Author, 2023)

### **Building material**

The types of materials used in building mosque buildings are materials that are often found in East Kalimantan. The types of wood used are:

- a. Ironwood, known for its resistance to water and heat. Ironwood is commonly used for columns, pegs, floors, girders, door and window frames.
- b. Meranti wood planks, used in mosques as wall material
- c. Ironwood shingles, used for roofs.



Figure 15. The dominant building material is wood (Source: Author, 2023)

The building of the Jami Adji Amir Hasanoeddin mosque was found to have a Kutai architectural style, this can be found from the use of building materials which almost entirely use ironwood or ironwood which can be found easily in Kalimantan. The 4 main pillars of the sokoguru and the surrounding columns are made from whole ironwood trees. The entire walls of the mosque are made of meranti wood arranged horizontally which is a characteristic of Kutai architecture with construction using wood with pegs. The doors and windows are made of ironwood and the door locks are made of brass. The window doors in the mosque are influenced by the Ampel mosque, which is a Javanese architectural style. Meanwhile, the shingle roof on the Jami mosque building is the identity of Kutai architecture. The mosque ceiling is made of thin and light ironwood cut lengthwise and arranged to form a ceiling. In general, Kutai architecture has an odd number of stairs as a manifestation of Islam which likes

odd numbers. Mosque floor materials historically used large and thick ironwood planks, but as time went by and renovations were necessary they were replaced with encaustic tiles produced in the Netherlands in the 1800s. The tiles have dimensions of 20cm x 20cm with a thickness of 2 cm, with a cream color and meander motif.

### **Suitability to the environment**

Suitability to the environment can be seen from the building materials used, most of the materials used are ironwood and meranti wood which are very easy to find in Kalimantan. The use of ironwood wood material is also a characteristic characteristic of Kalimantan vernacular buildings. Apart from that, the materials used were found not far from the location which according to the source, the materials were found on Mount Pendidik or around 500 meters from the location of the mosque. The use of wood material, apart from being easy to obtain, is also strong by the surrounding natural conditions which are prone to river overflows and ironwood is wood that is resistant to water, especially at the location of the mosque which is close to the Mahakam river which was previously hit by floods around the mosque location. The use of the same material is also used by other Kutai community buildings, especially buildings on the banks of the river. The use of Ironwood material is certainly a form of disaster response building and is stronger when compared to other wood materials.

### **CONCLUSION**

Based on the results of research on the Jami Adji Amir Hasanoeddin Mosque Building, it can be concluded that the architectural identity of the mosque building reflects the diversity of Kutai Architectural Styles, Javanese Architectural Styles, Malay Architecture, Middle Eastern Architecture, and Dutch Indic Architecture. In terms of spatial organization, there is a foyer or jaba terrace around the mosque which characterizes the Kutai Architectural Style, as well as the presence of a tower which is a characteristic of the mosque. Time organization is reflected in Javanese tradition with the Haulan as a manifestation of respect for the dead, while semantic organization shows Kutai's identity through Pucuk Bubungan, wall screens, peles, and rasi cages. General design principles such as shuttered windows and doors illustrate the Kutai Architectural Style. The shape of the building includes the Javanese architectural style with a 3-story terraced roof and the Malay architectural style with an octagonal rooftop. The building materials used, such as ironwood and meranti wood, show suitability for the surrounding natural conditions which are prone to river overflows. Thus, this mosque building reflects harmony and beauty in a combination of diverse architectural identities, depicting the rich culture and history that surrounds it.

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