



# Plagiarism Checker X Originality Report

**Similarity Found: 9%**

Date: Thursday, December 06, 2018

Statistics: 317 words Plagiarized / 3480 Total words

Remarks: Low Plagiarism Detected - Your Document needs Optional Improvement.

---

\_ The Characteristics of Islamic Ornaments On The Architecture of The Bujang Salim Mosque Krueng Geeukeuh, Aceh Nova Purnama Lisa\*,1, Armelia Dafrina2, Deassy Sisca 3, Bambang Karsono 4 1234Faculty of Engineering, Department of Architecture, University of Malikussaleh, Indonesia 24351 \*Corresponding Author : novapurnamalisa@gmail.com ABSTRACT Ornamental architecture is a decorative art used to beautify parts of a building or object.

Ornaments on the mosque are intended as decorative ornaments that can beautify the appearance of the mosque. Along with the development of the times and the influx of external culture, Islamic ornaments were also affected. Mosque architectural ornaments are influenced by external cultures in the form of mosque buildings and ornaments so as to create a new pattern, this pattern is what makes new patterns for decoration and beautifying mosques.

The results of the characteristic analysis of Islamic ornaments in the Bujang Salim mosque are located, that the Islamic ornaments applied to the mosque buildings are influenced by the ornaments of local culture and outside culture, are the influence of Acehnese and Arabesque cultures. Islamic ornaments contained in the mosque have three characters, which are classified into floral motifs, geometry and calligraphy motifs, Islamic ornaments applied to the Great Mosque of Bujang Salim using basic embodiments and stylizations or compositions, namely the basic ornament forms adopted both locally and external cultures and change shape basic ornaments without removing the original form so that not much is modified.

KEY WORDS: Ornament; Islamic architecture; Mosque

INTRODUCTION Mosques are a symbol of Islamic shari'a and also as a center for religious activities. The existence of a mosque as one of the places of devotion of a servant to its creator is an important element in the worship of Muslims. The great attention of Muslims to the mosque is shown by the design of the mosque building which is quite magnificent, beautiful and monumental.

In principle, the development of a mosque is not only a special worship center such as prayer and i'tikaf, but also has a wider role to reach various aspects of human life. Based on the history of mosques in Indonesia have a big contribution in the progress of the Ummah civilization. Mosques are the main pillar of the progress of civilization. at the beginning of the entry of Islam, the spread of the message of Muhammad saw.

what the ulama and the guardians did was inseparable from the role of the mosque. The mosque at that time became the center of the meeting of scholars and guardians to design a da'wah strategy that was relevant to the culture of society (Gazalba, 1971). The existence of the mosque in the development of aquaculture on culture, civilization and science.

The mosque in historical review is not only a building without meaning, but there are many important philosophical values ??that exist in mosques, which are very useful for the development of human civilization. The mosque gives a role in the history of human civilization. Bujang Salim Mosque is located in Dewantara sub-district, Kreung Geeukeuh, Lhokseumawe Aceh, which has a majority Muslim population.

This mosque was built in 1921 as a hero of Aceh and also known as Ulee Balang named T. Bujang Salim. In its development the Bujang Salim mosque experienced physical changes and ornaments that replicated the shape and ornament of the Baiturrahman Grand Mosque, except that the Bujang Mosque had five domes different from the Baiturrahman Grand Mosque with seven domes.

So that it has a characteristic that looks forward almost the same as the Baiturrahman Great Mosque in Banda Aceh. The existence of ornaments on the mosque, in principle, are ornaments that are found in a place that is adjusted to the harmony of the situation and conditions. PURPOSE This study aims to find out the description and identify the characteristics of Islamic ornaments in the building of the Bujang Salim Mosque Krueng Geukueh.

Ornaments in Islamic architecture have crucial rules so that they have distinctive characteristics. This research was conducted through the search for terms, ideas, explanations and parables and also observations relating to the ornamentation revealed

in the Qur'an, especially the ornaments contained in the Bujang Salim mosque. So that it can be interpreted how the ornamental characteristics of Islam in the mosque.

LITERATURE REVIEW Art in Islam has evolved in line with the culture of society, this is due to **the spread of Islam** which peacefully influences several fields in art. While Islamic Architecture emerged as a form of human culture as a shelter based on the Qur'an and Hadith. The development of Islamic architecture has been going on for a long time, as well as the definition of Islamic Architecture based on local context and geographical distribution. But more broadly touching the perception of the general public as users of various works of Islamic architecture (Ratodi, 2018).

Without realizing it, every item or element in Islamic architecture has been formed from a concept. Ornaments are components of art products that are added or intentionally made for purpose as decoration. In addition to ornament decoration also consists of three functions including; (a) Aesthetically pure function is an ornamental function **to beautify the appearance of** the product form that is decorated so that it becomes a work of art.

(b) Symbolic functions, ornaments that are religious or religious, accompany their aesthetic value. (c) Constructive function is an ornament function to support, support, connect or strengthen construction. Ornaments are works of art produced by humans using three features, namely: ratio, taste, skill, (Gustami, 2008) suggests that it has become a general understanding that ornament art can be a characteristic of a culture, whether at the regional level, or more broadly.

Ornaments are often associated with a **variety of styles and** decorative styles. Ornamental **patterns are basic elements that can be used as** guidelines **in designing an ornament.** The pattern has a function as a direction in making a form of its meaning as a handle in making so as not to deviate from the form or motive that is made, so that the work is in accordance with the ideas that will be expressed.

Ornamental art or ornament itself consists of various types of motifs and motifs that are used as decoration. Therefore motives are the basis for **decorating an ornament.** Ornament motifs cannot **be separated from the socio-cultural** background of the local community. As for the various motifs that form patterns so as to become an ornament, among others, (a). Geometric motives; (b). Floral motives; (c). Motive fauna; (d).

Human motives; (e). Motive of the cosmos, and (f). Motivation of creations / fantasies. If discussing about our ornaments is inseparable from patterns and motifs because patterns and motifs are **an integral part of** ornaments. The pattern in English is called

"pattern".

The pattern is called "decorative" design as executed on carpet, wall paper, cloths etc ", explained the pattern as the spread of lines and colors in a particular form of repetition. The description of the pattern may still be difficult to understand if you do not understand what a motive is. The pattern as the spread of lines and colors in a particular form of repetition, the things that are related in making patterns are; (a).

Symmetry is the pattern made between the right and left or top and bottom is the same; (b). Asymmetry, the pattern made between the parts (right, left, top and bottom) is not the same; (c). Repetition is a pattern made with repetition of motives; (d). Free or varied creation of patterns made.

In Islam In determining the ornamentation of Islam it is not easy, in the art of ornamentation must get discussion from the experts of Islamic law, in the application of halal and haram ornaments. There are several traditions which prohibit creating ornaments with animate being created in Islam including ringing "Imam Nabawi said: have said our colleagues and others from the clerics: "that drawing a picture of the animal is haram, and haram is very, even including some of the great sins because it is threatened with a hard threat like the mentioned in the hadith, whether he made it because of insulting it or for others.

Wal the result of making it for whatever the law is forbidden, because there is it, the element equals the creation of Allah SWT; and the law applies equally, whether in clothes, mats, dirhams, dinars, money, vessels, walls, or others. As for drawing pictures of trees, mountains and others, where there are no pictures of animals, it is not haram. (Nailul Authar 1, page 410)".

Because this is the strong reason that Islamic ornaments are forbidden to create unclear forms. Ornamental art and Islamic ornament art are two things that cannot be separated, as art in decorating mosque buildings and other buildings. Decorative arts or art Islamic ornaments developed since the time of the Ummayah dynasty, which ruled from 622-750M with its central government in Damascus (Syria) contributing a lot to the development of Islamic art.

Ornament patterns in Islamic art that are often used and often applied consist of decorative patterns of measuring science and polygonal decoration patterns, where the decorative patterns are processed in the form of decorative ornaments. METHODOLOGY The method used: qualitative, aims to describe, summarize various conditions, situations or phenomena of social reality that exist in society becomes the object of research and

attempt to draw that reality to the surface as a characteristic, character, nature, model or description of certain conditions, situations or phenomena , (Creswell, 2008).

The research method in this study uses descriptive research methods, **this study aims to** describe the characteristics of the ornaments found in the Bujang Salim Mosque. And classifying ornamental motifs on the mosque. The purpose of this descriptive study is to make a systematic, actual and accurate description, description or painting of facts, characteristics and relationships between the phenomena investigated. Qualitative methods are used to get in-depth and meaningful data that is actual data and exact data.

Data collection techniques in qualitative research used observation, interview and documentation techniques. Data collection methods are used, including surveys and observations, literature studies which include literature review, extracting factual data and information from source sources whose authority is guaranteed and field studies which include observation, interviews and documentation studies.

The search results are then categorized and interpreted based on the essence, purpose, elements or motives, method of preparation and things that need to be avoided in ornamentation to be able to form an ornamentation characteristic that is **in accordance with Islamic principles**. RESULTS AND DISCUSSION Observation and Analysis **Based on the data** obtained mentions the Bujang Salim mosque was established in 1921, as seen in Figure 1.

This documentation was obtained from the BKM Secretariat of the Bujang Salim Mosque, which is the mosque's development organization. Fig. 1. Looks at The Bujang Salim Grand Mosque Building in 1921 Source: BKM Secretariat of the Bujang Salim Mosque As long as the mosque was established it has undergone renovation and development of mosques and mosque areas both in terms of exterior and interior four times. Fig. 2.

Period of development of The Mosque of Salim Salim since 1921 until 1996 (b) Fig. 3. (a). Looks at the Bujang Salim Mosque in 1980; (b). Bujang Salim Mosque during the renovation and development of mosques in 1990 Source: BKM Secretariat of the Bujang Salim Mosque Bujang Salim Mosque has most specially a characteristic pattern and motif. This is the characteristic of the identity of the Bujang Salim Mosque Fig. 4.

Looks at the Bujang Salim Mosque at this time In this analysis phase, to identify the characteristics of Islamic ornaments at the Bujang Salim Mosque, it is carried out based on the parameters of proportions in buildings with humans as benchmarks as scala

proportions, as follows; Table 1. Table analysis of Human Proportion Parameter Sample Bujang Salim Mosque \_Parameter \_\_ \_Study of Human Proportion \_\_ \_dome \_head \_\_ \_wall area \_body \_\_ \_basic field \_feet \_\_ \_ As stated, Francis D. K.

Ching (2000) states that in designing Architecture there are three types of fields such as the Upper Head, Wall and Base Fields. Each form of the field has its own elements both interior and exterior. To identify the ornament on the building of the Bujang Salim mosque, it is classified into three parts, as seen in table 1, dome area, wall area and basic field area.

Identification Analysis Phase Identification of decoration at the Bujang Salim mosque, classified according to three parts of observation, as shown in Table 1. This identification is carried out based on **each part of the** building element with a touch of ornament and ornamentation. This identification aims to find out and map the implementation of Islamic ornaments at the Bujang Salim mosque from the beginning of this mosque.

Identification is done based on the form with an aesthetic **morphological approach to the shape of the** ornament that is in the salim bimang mosque and also the comparison with the influence on **the shape of the** ornament Table 2. Table analysis of decorative ornament dome area \_ The application of ornament to the dome area with the application of decorative motifs of plants, the plant motifs are endemic plants in Aceh, such as meulu/yasmine flower, cananga flower and others.

In addition to floral motif ornaments, geometric motifs also dominate the walls of the mosque building. There are several patterns of repetition of geometric motifs **on the exterior walls of** mosque buildings and basic field areas, as shown in Table 3 and Table 4. Table 3.

Table analysis of decorative ornament wall area \_ The application of Islamic Ornaments on the mosque building on the exterior of the head area, namely the neck of the dome, uses Bungoeng Meusingklet and Puto Bungoeng Floral Motifs from Aceh Ornaments which follow the octagonal polygon pattern from the Arabesque Ornament, while the Mosque front porch applies rectangular geometry neatly arranged in each the wall and filled with Bungoeng Meulu comes from Aceh Ornaments which means chastity, among these Geometry Motives there are calligraphy that has the words "Allah" and prophet"Muhammad" with the flow of Tsuluts. Table 4.

Table analysis of decorative ornament basic field area \_ **Based on the results of** analysis and identification in the building of the Bujang Salim mosque, there are several motif patterns that often arise, namely dominant plant motifs and geometric motifs. For

geometric motifs, it is also collaborated with a variety of calligraphy decorations that identify Islamic art that has a high symbol of monotheism.

Because the art of calligraphy has a very strong meaning in the Al-qur'an. Based on the motive aspects of the Bujang Salim Mosque ornament, there are three forms of motifs, namely floral motifs, geometric motifs and calligraphy motifs, as stated by Fanani, (2009), based on the Qur'an and hadiths on the mosque forbidden by animal-like motifs or something compound.

From the mosque building, the research found that Islamic Ornaments used were Decorative, Floral Motifs, Geometry Motifs and Calligraphy. The ornament is prioritized as decoration that can beautify a shape of the field and use the Repetition system, namely repetition of the same pattern. The application of Islamic Ornaments is also considered its meaning because it can affect visual perception. In the hadith of H.R.

Ahmad, Abu Daud, and Tarmizi forbade the existence of animate ornaments because at the end of time this form would be resurrected, Islamic Ornaments had the intention to beautify but the methods recommended in the Islamic religion. Many of the applied Islamic Ornaments adopted Islamic Ornaments at the Baiturrahman Mosque in Banda Aceh, so this mosque was called a duplication of the Baiturahman Mosque, (Dafrina, 2018). There are 38 decorative items found in the Bujang Salim Mosque, there are three dominating classifications, 55.26% floral decorations, 36.84% geometric ornaments and 10.52% calligraphy decorations.

Floral ornament motifs dominate the decorative architecture of the Bujang Salim mosque, with a floral symbol that is a local entity of Aceh. Arabesque ornament motif with a characteristic geometrical ornament that strongly identifies the art of Islamic architecture which has a high symbolic meaning based on tawhid in the Islamic perspective. The embodiment of the forms of ornamentation in the Bujang Salim mosque, from the results of the identification of the findings obtained that the shapes of decorative motifs of floral and geometric motifs collaborate with each other in one ornament unit.

This means that the combination of floral motifs and geometric motifs is manifested in one form of Islamic ornament as a whole. Based on 38 decorative items, 17 (44.73%) of ornamental variety is a combination of floral and geometric combinations, 14 (36.84%) floral motifs and 6 (15.78%) geometric motifs. The form of Islamic Ornaments in the Bujang Salim Mosque building does not use much of the Repetition system.

Where from the Islamic ornaments that are applied experience repetition of motifs,



motifs are depicted repeatedly so that it manifests a form of innovative ornamental motifs. The making of Islamic ornament forms uses print methods, carvings and paintings in parts of the field. CONCLUSIONS The results showed the majority of floral motifs of Islamic decorative content were compared to those of arabesque motifs.

Thus, the role, shape, and function of the local ornament that has been characteristic of local culture has become dominant, as an indication of the repertoire of locality. The form of Islamic ornaments applied to the building of the Bujang Salim mosque on the exterior uses a collaboration between Acehese local motif ornaments while the interior uses collaboration between Aceh and Arabesque ornaments.

Islamic ornaments are decorations that are formed by way of printing, carving and painting to beautify a field that has a pattern according to the methods recommended in Islamic religion. Islamic decoration applied to the Great Mosque of Bujang Salim follows hadiths which forbid describing an animate form and justify a lifeless form, such as plants.

Islamic ornaments that are applied to the Great Mosque of Bujang Salim use basic embodiments and Stiliration or compositions, namely the form of Basic Ornaments that are adopted both locally and foreign and change the shape of the Basic Ornament without removing the original form. Of the several parts of the field studied the ornaments used were not much modified. REFERENCES [1] Arikunto, Suharsimi. 2006.

Prosedur Penelitian: Suatu Pendekatan Praktik. Edisi Revisi VI. Jakarta: Rineka Cipta. [2] Ashadi, Ashadi. (2017), Metode Hemeneutik Dalam Penelitian Sinkretisme Bentuk Arsitektur. Arsitektur UMJ Press. Jakarta. ISBN 978-602-5428-03-6 [3] Budi, Bambang S. (2004). A Study on The History and Development of the javanese Mosque, Part 1: A review of Theories on the Origin of the Javanese Mosque.

Journal of Asian Architecture and Building Engineering (JAABE), Vol.3, No.1, p.1189-1196, Mei [4] Budi, Bambang S. (2005). A Study on the History and Development of the javanese Mosque, Part 2: The Historical Setting and Role of the Javanese Mosque under the Sultanates. Journal of Asian Architecture and Building Engineering (JAABE), Vol.4, No.1, Mei [5] Ching, D.K, Francis. 2000. Arsitektur Bentuk, Ruang dan Tatanan.. Erlangga.

Jakarta. [6] Creswell, J.W. (2008). Research Design: Qualitative, Quantitative, and Mixed Methods Approaches. California: Sage Publications, Inc. [7] Dafrina, A., Purnama Lisa, N., Siska, D., & Nurhaiza. (2018). Regionalism of Aceh's Traditional Architecture at Bujang Salim Mosque at Krueng Geeukeuh, Aceh. In Proceedings of MICoMS 2017 (pp. 93-98).



Emerald Publishing Limited. eISBN: 978-1-78756-793-1 [8] Destiarmand, H. Achmad.

(2017), "The Characteristic of Forms and unctions of Decoration Styles on The Architecture of Masjid Agung Kota Bandung" Journal Socioteknologi, Volume 16, No. 3, December 2017 [9] Elmasry, K. Sarah. (2018), **Islamic Architecture In Dubai: Renewal And Contemporaneity**, Conference: ISLAMIC HERITAGE 2018, April 2018, DOI: 10.2495/IHA180191 [10] Fanani, A. (2009). *Arsitektur masjid*. Bentang Pustaka. [11]Groat, L. & Wang, D. (2002). *Architectural Research Methods*. New York: John Wiley & Sons. Inc.

[12]Gustami, SP. (2008). *Nukilan Seni Ornamen Indonesia*. Yogyakarta: Institut Seni Indonesia. [13]Hasim, Mohammad. (2011), "Makna **Arsitektur Masjid Pakualaman Dalam Tinjauan Kosmologi Jawa**", Jurnal Analisa, **Volume XVIII, No. 02**, juli–Desember 2011. <https://doi.org/10.1108/978-1-78756-793-1-00023> [14]Mathew. Gervase,. (1966). **Islamic Architecture in East Africa The Early Islamic Architecture of the East African Coast**. By Peters S. Garlake.

Oxford **University Press**, 1966, Pp. 119, 16 plates, 84 figures. £4. 15s. March 1967, The Journal of African History 8(01):162 – 163. DOI: 10.1017/S0021853700006885

[15]Nugroho, P.S, Muhammad. (2012), " Seni Ornamen Nusantara Sebagai Secondary Skin Bagi Sun Control pada Bangunan" Nasional Symposium RAPI I T Muhammadiyah University Surakarta.

ISSN: 1412-9612 [16]Ratodi. Muhammad, Qurrotul A'yun, Hapsari. O. Elok. (2018), *The People's Understanding on Islamic Architecture: A Study of Indonesian*.September, 2018 DOI:10.31227/osf.io/g8dkq [https://www.researchgate.net/publication/327661093\\_The\\_People%27s\\_Understanding\\_on\\_Islamic\\_Architecture\\_A\\_Study\\_of\\_Indonesian](https://www.researchgate.net/publication/327661093_The_People%27s_Understanding_on_Islamic_Architecture_A_Study_of_Indonesian) [17]Situmorang, Oloan. 1993.*Seni Rupa Islam Pertumbuhan dan Perkembangan*. Angkasa. Bandung. [18]Sugiono. 2012. *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*.

Alfabeta. Bandung. [19]Sumalyo, Yulianto. (2000), *.Arsitektur Mesjid Dan Monumen Sejarah Muslim*. Gadjra Mada University Press. Yogyakarta. [20]Suparman, Andrie. 2015. *Analisa Penerapan Ornamen Bernuansa Melayu Pada Masjid Azizi Di Tanjung Pura*. Fakultas Teknik Universitas Sumatera Utara. [21]Yudoseputro, W. (1986). **Pengantar seni rupa Islam di Indonesia**. Angkasa.

INTERNET SOURCES:

---

<1% - [http://www.answers.com/Q/What\\_is\\_the\\_abbreviation\\_of\\_Ornaments](http://www.answers.com/Q/What_is_the_abbreviation_of_Ornaments)  
<1% - [http://www.academia.edu/6981364/Typological\\_Study\\_of\\_Traditional\\_Mosque\\_Ornamentation\\_in\\_Malaysia\\_Prospect\\_of\\_Traditional\\_Ornament\\_in\\_Urban\\_Mosque](http://www.academia.edu/6981364/Typological_Study_of_Traditional_Mosque_Ornamentation_in_Malaysia_Prospect_of_Traditional_Ornament_in_Urban_Mosque)  
<1% - <https://utpress.utexas.edu/books/kahdec>  
<1% - [http://www.academia.edu/1455505/Islamic\\_Awakening\\_and\\_Its\\_Role\\_in\\_Islamic\\_Solidarity\\_in\\_Malaysia](http://www.academia.edu/1455505/Islamic_Awakening_and_Its_Role_in_Islamic_Solidarity_in_Malaysia)  
<1% - <https://encyclopedia2.thefreedictionary.com/Islam>  
<1% - <https://www.cambridge.org/core/journals/international-journal-of-middle-east-studies/article/div-classtitlethe-role-of-the-ulama-in-the-politics-of-an-islamic-state-the-case-of-saudi-arabiadiv/32993CD923052A5AB4E4812ABF554DFB>  
<1% - <http://www.muslimheritage.com/article/education-islam-role-mosque>  
<1% - <https://www.enotes.com/homework-help/how-important-written-language-development-hu-395669>  
<1% - <https://www.pinterest.com/pin/280419514271962684/>  
<1% - <http://cempaka-health.blogspot.com/2014/>  
<1% - <http://emayzine.com/index.php/history-103/history-103-week-5/133-africa-and-the-spread-of-islam>  
<1% - <https://www.smashingmagazine.com/2014/03/taking-a-closer-look-at-arabic-calligraphy/>  
<1% - <http://whc.unesco.org/en/tentativelists/6200/>  
<1% - [https://wikivisually.com/wiki/Category:Ornaments\\_\(architecture\)](https://wikivisually.com/wiki/Category:Ornaments_(architecture))  
<1% - <https://play.google.com/store/apps/details?id=com.BatikArt.jafsamapps>  
<1% - <https://www.scribd.com/document/264349232/Bugis-Pagatan-Migration-Adaptation-and-Identity>  
<1% - [https://en.wikipedia.org/wiki/Art\\_Nouveau\\_Jewellery](https://en.wikipedia.org/wiki/Art_Nouveau_Jewellery)  
<1% - <https://quizlet.com/129571056/cards-flash-cards/>  
<1% - <http://accessoriesandornament.blogspot.com/>  
<1% - [https://play.google.com/store/books/collection/books\\_clusters\\_mrl\\_rt\\_0BF52960\\_38556947\\_9905D807](https://play.google.com/store/books/collection/books_clusters_mrl_rt_0BF52960_38556947_9905D807)  
<1% - <https://www.facebook.com/AhmedDeedatOfThePhilippines/posts/list-of-halaland-hara>

m-food-ingredientsthe-lists-below-have-been-taken-with-perm/754527547904901/  
 <1% - <http://photographyisharam.blogspot.com/2012/>  
 <1% - [https://en.wikipedia.org/wiki/Apostasy\\_in\\_Islam](https://en.wikipedia.org/wiki/Apostasy_in_Islam)  
 <1% - <http://muslimheritage.com/article/introduction-islamic-art>  
 <1% -  
<https://imydp1428h.wordpress.com/2010/06/04/new-discoveries-in-the-islamic-complex-of-mathematics-architecture-and-art/>  
 <1% - <http://www.craftsmanspace.com/free-patterns>  
 <1% - <http://www.ijstr.org/research-paper-publishing.php?month=july2015>  
 <1% - <https://sciencestruck.com/data-collection-techniques>  
 <1% - [https://en.wikipedia.org/wiki/Muslim\\_marriage](https://en.wikipedia.org/wiki/Muslim_marriage)  
 <1% - <https://www.scribd.com/document/256620357/JELS-4>  
 <1% - [https://en.wikipedia.org/wiki/Antoni\\_Gaud%C3%AD](https://en.wikipedia.org/wiki/Antoni_Gaud%C3%AD)  
 <1% -  
<https://www.scribd.com/document/368794721/The-Dome-of-the-Rock-A-Historical-Narrative-pdf>  
 <1% -  
<https://www.scribd.com/document/49024290/Adolf-Loos-The-Life-The-Theories-Villa-Muller>  
 <1% -  
[https://issuu.com/rushdaimran/docs/ornamentation\\_in\\_islamic\\_architecture\\_2b00614510a75d](https://issuu.com/rushdaimran/docs/ornamentation_in_islamic_architecture_2b00614510a75d)  
 <1% - <https://www.scribd.com/document/367764145/casopis-Sneza>  
 <1% - <https://es.scribd.com/document/340590557/Black-Magic>  
 <1% - <http://www.epigee.org/guide/islamic.html>  
 <1% - <https://www.tandfonline.com/doi/full/10.1080/19455224.2013.797357>  
 <1% - <https://en.wikipedia.org/wiki/Heraldry>  
 <1% - [https://issuu.com/journalsportif/docs/volume\\_2\\_nomor\\_1\\_tahun\\_2016](https://issuu.com/journalsportif/docs/volume_2_nomor_1_tahun_2016)  
 1% - <https://vdocuments.site/defects-timber-mosque.html>  
 1% - <https://www.sciencedirect.com/science/article/pii/S1877042815033121>  
 <1% - <https://www.scribd.com/document/365217546/T-IPS-1101672-Bibliography>  
 <1% -  
[https://www.researchgate.net/publication/307686012\\_On\\_The\\_Fabrication\\_of\\_Cultural\\_Memory\\_History\\_Theme\\_Malls\\_in\\_Dubai](https://www.researchgate.net/publication/307686012_On_The_Fabrication_of_Cultural_Memory_History_Theme_Malls_in_Dubai)  
 <1% -  
[https://www.researchgate.net/publication/326203561\\_Cultural\\_adaptation\\_in\\_the\\_form\\_of\\_a\\_mosque\\_roof\\_in\\_the\\_South\\_Konawe\\_District\\_of\\_the\\_Southeast\\_Sulawesi\\_Province](https://www.researchgate.net/publication/326203561_Cultural_adaptation_in_the_form_of_a_mosque_roof_in_the_South_Konawe_District_of_the_Southeast_Sulawesi_Province)  
 <1% -  
[https://blasamarang.kemenag.go.id/journal/repository/analisa\\_2\\_juli-desember2011.pdf](https://blasamarang.kemenag.go.id/journal/repository/analisa_2_juli-desember2011.pdf)  
 1% -

[https://www.researchgate.net/publication/231772806\\_Islamic\\_Architecture\\_in\\_East\\_Africa\\_The\\_Early\\_Islamic\\_Architecture\\_of\\_the\\_East\\_African\\_Coast\\_By\\_Peters\\_S\\_Garlake\\_Oxford\\_University\\_Press\\_1966\\_Pp\\_119\\_16\\_plates\\_84\\_figures\\_4\\_15s](https://www.researchgate.net/publication/231772806_Islamic_Architecture_in_East_Africa_The_Early_Islamic_Architecture_of_the_East_African_Coast_By_Peters_S_Garlake_Oxford_University_Press_1966_Pp_119_16_plates_84_figures_4_15s)

<1% - <https://www.scribd.com/doc/227864000/Grenek-E-jurnal-Vol-I-No-1-April-2012>  
1% -

<http://pembelajaranseni.blogspot.com/2016/06/seni-kaligrafi-islam-by-prof-dr-wiyoso.html>