From New Order Neo-Vernacularism to Russian-Inspired Modernity: Masjid Besar Ciparay, 1980–2021

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Abstract

This article reconstructs the institutional and architectural transformation of Masjid Besar Ciparay in Bandung Regency between 1980 and 2021. The studies reviewed here address architectural form and mosque management through different disciplinary approaches. By integrating oral testimony, a 2002 inter-organizational notice, commemorative inscriptions, photographs, reports, and architectural literature, this study asks how changes in form, finance, and governance altered the mosque's public role. It applies the historical method through heuristics, external and internal source criticism, interpretation, and historiography. The reconstruction identifies two major architectural configurations. From the 1980s to 2018, a locally modified, YAMP-like neo-vernacular building is remembered as supporting youth, educational, welfare, and inter-organizational activities financed through community contributions and public assistance. In 2019–2021, a total reconstruction replaced this building. Participants associate the project with structural concerns, private patronage, and inspiration from the Kul Sharif Mosque in Kazan. The new three-storey mosque introduced four minarets, a blue dome, glass-reinforced concrete ornament, modern circulation, and a management structure described by interviewees as more business-oriented. The 2002 notice documents cross-organizational rotation; later testimony recalls its continuation among Nahdlatul Ulama, Muhammadiyah, Persatuan Islam, and Sarekat Islam. The article interprets this material contrast and remembered continuity as selective appropriation: transnational imagery and private philanthropy were understood through established practices of deliberation, religious representation, education, and social service. The evidence supports this interpretation without establishing uniform community acceptance or uninterrupted practice throughout the period.

Keywords: Masjid Besar Ciparay; mosque history; neo-vernacular architecture; YAMP; Kul Sharif Mosque; Islamic organizations; Bandung Regency

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Introduction

Mosques are among the most visible archives of Muslim social history. Their walls, roofs, minarets, circulation patterns, inscriptions, and adjacent institutions preserve decisions about worship, authority, technology, finance, and collective identity. A mosque is therefore more than a container for ritual. In the Indonesian context, it may also organize education, philanthropy, youth formation, public deliberation, and relations among Islamic organizations. The historical task is not to infer social change mechanically from a building's appearance, but to reconstruct how patrons, managers, worshippers, religious leaders, contractors, and state officials assigned meanings and functions to changing space.[1]

Masjid Besar Ciparay provides an unusually concentrated case. The mosque stands near the square, market, terminal, subdistrict offices, police and military facilities, and dense commercial activity in Pakutandang, Ciparay, Bandung Regency. Its location places worship within the everyday traffic of a subdistrict center. Wiji Widiyarso describes traders using surrounding facilities, travelers stopping to pray or rest, and Friday congregations extending beyond the enclosed prayer space. His account describes patterns of use without establishing their frequency throughout the study period. The mosque's public significance consequently derives from both religious status and urban position: it mediates between the alun-alun, the market, administrative institutions, and surrounding neighborhoods.[2]

The replacement building was inaugurated in 2021 following a radical reconstruction. It replaced a broad, tier-roofed mosque associated in local memory with the architectural idiom of the Yayasan Amalbakti Muslim Pancasila (YAMP), the foundation established under President Soeharto. The earlier building used a pyramidal, multi-tiered roof and local materials, while the replacement has a blue dome, four tall minarets, white façades, large pointed openings, glass-reinforced concrete ornament, and a three-storey spatial program. Oral testimony attributes the new visual concept to H. Iman Firmansyah, a Ciparay-born entrepreneur whose visit to Russia introduced him to the Kul Sharif Mosque in Kazan. What might initially appear to be a straightforward shift from "traditional" to "modern" architecture is also described in the interviews as a transition from mixed community and governmental support to concentrated private patronage, and from a management structure closely associated with clerics and political figures to one containing many entrepreneurs.

Indonesian mosque historiography has established that architectural change often joins technological innovation to cultural negotiation. M. Syaom Barliana describes mosque form as historically responsive rather than fixed, while studies of neo-vernacular architecture emphasize the modern reconstruction of inherited forms instead of their unmodified survival. Research on the 999-mosque YAMP program

[1] Suhairi Umar, *Pendidikan Masyarakat Berbasis Masjid* (Sleman: Deepublish, 2019); Arif Hidayat, "Masjid dalam Menyikapi Peradaban Baru," *Ibda': Jurnal Kebudayaan Islam* 12, no. 1 (2014): 13–26.

[2] Badan Pusat Statistik Kabupaten Bandung, "Jarak dari Kecamatan ke Ibukota Kabupaten di Kabupaten Bandung (Km)," 11 April 2023, https://bandungkab.bps.go.id/id/statistics-table/1/MTkjMQ%3D%3D/jarak-dari-kecamatanke-ibukota-kabupaten-di-kabupaten-bandung–km-.html; Wiji Widiyarso, secretary, DKM Masjid Besar Ciparay, interview, Ciparay, 5 December 2024.

further demonstrates how the New Order deployed a standardized design derived from the tiered roof of the Great Mosque of Demak and invested it with Pancasila symbolism. These approaches help locate Ciparay within national debates over tradition, modernization, and political representation, but they do not explain the local institutional life conducted inside a YAMP-like building or the social negotiations accompanying its replacement.[3]

Previous research closest to the case approaches its dimensions separately. Supyan Sauri examined cross-organizational da'wa planning at Masjid Besar Ciparay, foregrounding managerial coordination rather than historical architectural change. Khoerul 'Umam reconstructed architectural change at the Sultan Agung Babadan Baru Mosque in Yogyakarta. A later study by Hani Nurfalah offers a further comparison in the social and religious history of Masjid Besar Banjaran. These works retain their distinct scopes. This article examines how architectural form, institutional pluralism, funding, and management intersect in the history of Masjid Besar Ciparay, without claiming that no comparable study exists.

This article addresses that gap through two questions. First, how did the activities, facilities, and governance of Masjid Besar Ciparay develop between 1980 and 2021? Second, how and why did its architecture change from a locally adapted, neo-vernacular structure to a Russian-inspired modern mosque? The chronological starting point marks the consolidation of youth and educational initiatives associated with RISMA (Remaja Islam Masjid Agung Ciparay) and the reconstruction that produced the mosque remembered by residents as the building of the 1980s. The endpoint is the formal inauguration of the replacement building on 12 February 2021. References to subsequent facilities, management, and programs provide retrospective context; they are not assigned to 2021 unless their timing is supported by the sources.

The article interprets architectural rupture alongside evidence of an institutional principle recalled across the two buildings. The 2019 demolition altered the mosque's material vocabulary and internal circulation; interviewees also describe changes in finance and management. The commitment to accommodate multiple Islamic organizations is documented in a 2002 notice and recalled in accounts of rotating preachers, imams, and ritual practices in the replacement mosque. These sources suggest continuity of an institutional principle, without documenting every intervening year. Ciparay's new architecture should therefore not be read as a simple victory of global modernity over local tradition. It can be interpreted as a selective appropriation in which transnational imagery and private philanthropy were absorbed into a mosque culture already shaped by deliberation, youth activism, education, public welfare, and cross-organizational representation.

This interpretation draws on Stuart Hall's theory of representation. Architectural forms do not carry a single natural meaning. They acquire meaning

[3] M. Syaom Barliana, "Perkembangan Arsitektur Masjid: Suatu Transformasi Bentuk dan Ruang," *Historia* 9, no. 2 (2008); Dewi Fadilasari, Beryl Khalif Arachman, and Puspita Sari, "Identifikasi Penerapan Karakter Proyek 999 Masjid Soeharto pada Masjid Al Huda Desa Tajimalela, Kalianda, Lampung," *Jurnal Rekayasa, Teknologi, dan Sains* 7, no. 2 (2023): 108–15, https://doi.org/10.33024/jrets.v7i2.13460; Yayasan Amalbakti Muslim Pancasila, *Masjid YAMP* (Jakarta: Yayasan Amalbakti Muslim Pancasila, 2004), 7–12.

through discourse, memory, images, use, and institutional practice. The tiered roof could evoke Javanese-Sundanese inheritance, YAMP standardization, community contribution, or all three at once. The dome and minarets could signal modernity, international Islamic belonging, a donor's travel experience, improved circulation, and a new regime of maintenance. The analytical task is to distinguish the meanings asserted by actors from those inferred by the historian and to test both against chronology and material evidence.[4]

The article contributes to the local historiography of Islam in West Java in three ways. First, it treats a mosque as an institution whose history cannot be reduced to a sequence of construction projects. Second, it reconstructs a reported transition in the political economy of religious architecture, from collective and partly public support to concentrated private patronage. Third, it examines formal pluralism among Islamic organizations as a remembered institutional resource. The novelty lies not in claiming that Ciparay alone combined local and foreign architecture, but in examining how accounts of continuity in religious governance give meaning to a visually discontinuous reconstruction.

Method

This study uses the historical method: heuristics, source criticism, interpretation, and historiography. Heuristics involved locating written, material, oral, visual, audiovisual, and published sources. The principal written source is a notice issued by the mosque's DKM on 26 January 2002 to Nahdlatul Ulama (NU), Sarekat Islam (SI), Muhammadiyah, Persatuan Islam (Persis), the local KUA, and other Islamic organizations. It established a rotating Friday-preacher schedule from February to December and opened the mosque to organizational study circles, subject to an existing monthly DKM program. Material evidence includes the inauguration plaque and a second marble inscription recording construction from 7 October 2019 to 12 February 2021. Photographs document the early mosque, the late twentieth-century structure, the 2002 notice, the groundbreaking, the inauguration, and the replacement building. The dates recorded in documents and inscriptions are distinguished from the dates of their reproduction or consultation; the field photographs lack independently established capture dates.[5]

The oral corpus comprises nine interviews conducted between December 2024 and February 2025. These accounts are retrospective testimony about the period under study. Analysis of documented events is bounded by maret 2025; later interviews and directory access provide contextual recollections, not evidence available at that date. The collection and analysis of these later sources therefore extend beyond the evidentiary cutoff. Informants include Wiji Widiyarso, the DKM secretary after 2021; Anang Faturrohman, a manager involved in successive administrative and

[4] Stuart Hall, *Representation: Cultural Representations and Signifying Practices* (Milton Keynes: The Open University, 1997), 15.

[5] Dewan Keluarga Masjid, Masjid Besar Ciparay, notice to four Islamic organizations and all Islamic organizations in Ciparay, 26 January 2002, Anang Faturrohman collection; Masjid Besar Ciparay, construction information inscription, 7 October 2019–12 February 2021, black marble inscription, Masjid Besar Ciparay.

operational roles since 2003; Dadang M. Naser, former RISMA and DKM chair and former Regent of Bandung; Muhammad Ilyas, a former mosque youth activist and later adviser; Sobari, secretary in the earlier DKM; Amir Hamzah, head of worship affairs after 2021; Faqi, a parking officer; and residents Ucu and Adnan Shidiq. Their positions make them knowledgeable about different phases, but also shape what they remember and defend. In these accounts, management officials emphasize institutional success, former activists recall a "golden age," and the two residents discuss comfort and public use. Their views cannot represent the entire community.

External criticism considered reported provenance, dates, visible signatures, stamps, letterhead, and correspondence between the reproduced objects and the periods attributed to them. The reproduction of the 2002 notice shows signatures and an institutional stamp; it does not establish the physical properties of the original ink. The black marble plaques bear dates, official symbols, and the signature or name of the inaugurating regent. Photographs were assessed by source, visual content, and temporal context; later digital reproductions were not treated as original negatives. For oral sources, the research considered each narrator's stated institutional role and proximity to the events described.[6]

Internal criticism asked what each source could credibly prove. The 2002 notice establishes an official policy of rotation, but not the quality of every sermon or the absence of all conflict. A plaque fixes a commemorated date, but cannot explain decision-making. Contractor publicity records the contractor's claimed scope of glass-reinforced concrete work, but requires corroboration and is promotional. Interviews disclose remembered intentions, negotiations, and practice; accounts of the donor's motives may also be secondhand. Recollection may compress chronology or elevate admired figures. Claims were compared across actors and source types, with agreement among interviewees distinguished from independent documentary corroboration.

Two inconsistencies required special caution. First, oral accounts place a major rebuilding in the late 1970s or around 1981, yet YAMP was formally established on 17 February 1982. Other testimony explicitly states that the Ciparay mosque was not a full YAMP commission but only resembled the foundation's design and received mixed support. This article accordingly uses "YAMP-like" or "YAMP-associated idiom" rather than asserting direct construction by YAMP. Second, an online mosque directory reports 632 square metres of land and 9,996 square metres of building area. Their definitions and relationship are unclear; without plans or measurement records, the building-area figure is not used to infer capacity.

Interpretation proceeded through chronological analysis and thematic synthesis. Evidence was arranged into four phases: associational expansion in the 1980s; institutional consolidation from 2002 through the 2010s; total reconstruction in 2019–2021; and the initial operation of the new mosque in 2021. Hall's concept of representation was used to analyze how actors produced meaning through visual forms and organizational narratives, not to equate a style automatically with a social

[6] Nina Herlina, *Metode Sejarah*, rev. ed. (Bandung: Satya Historika, 2020), 1–2; Faizal Arifin, *Metode Sejarah: Merencanakan dan Menulis Penelitian Sejarah* (Yogyakarta: Deepublish Digital, 2023), 11.

condition. Historiography then joined material change to agency, causality, continuity, and source limitations in a narrative designed to distinguish documented facts, remembered experience, and analytical inference.[7]

Results

A Subdistrict Mosque and the Expansion of Associational Life

Masjid Besar Ciparay is remembered as originating on waqf land in the 1930s, when it was known as Masjid Agung Ciparay. A directory consulted in 2024-2025 gives 1933, but the exact founding date has not been independently established. Muhammad Ilyas recalled that the property had been entrusted to H. Jamaluddin, identified in local memory as a *naib bintang*, and that religious administration later associated with the KUA was situated close to the mosque. His account does not securely date the relocation of that office.

Accounts of the pre-1980 building describe a raised floor, stairs at the main entrance, a side access linked to a *kulah* or ablution pond, and a tree-filled compound used for Ramadan sociability. Water reportedly came from the Cengkrong weir approximately two kilometres away. The courtyard accommodated *ngabuburit*, seasonal trading, and children's play. These details situate the early mosque in an agrarian-commercial environment where ritual space and neighborhood social life were not sharply separated. Accounts place the renovation in the late 1970s or around 1981; it reportedly replaced the raised structure and pond with a broader mosque and improved ablution facilities.[8]

The accounts of Dadang Naser and Muhammad Ilyas describe an expansion of organized activity in the 1980s. Dadang Naser, then a young activist and later RISMA chair, and Muhammad Ilyas remembered a transition from a program dominated by congregational prayer, Friday worship, and religious festivals to one in which young people organized discussion, education, outdoor activity, sport, social relief, and public events. RISMA developed BABA (Bimbingan Agama Bagi Anak-Anak), language courses, tutoring, and links with other mosque-youth organizations. NAFAS (Menafakuri Alam Semesta) placed religious formation in outdoor and environmental activities, drawing selective inspiration from mosque youth networks associated with Salman ITB. Relief collections for disasters, including the Galunggung crisis and floods, widened the mosque's social reach.[9]

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[7] Kuntowijoyo, *Pengantar Ilmu Sejarah* (Yogyakarta: Tiara Wacana, 2018), 78–79; Stuart Hall, *Representation: Cultural Representations and Signifying Practices* (Milton Keynes: The Open University, 1997), 15.

[8] Anang Faturrohman, former secretariat member, head of *khitbah*, and head of security and parking, Masjid Besar Ciparay, interview, Ciparay, 5 December 2024; Kang Win, "Masjid Agung Ciparay, Rindu Berkepanjangan," *Kompasiana*, 30 April 2020, 1–2, https://www.kompasiana.com/kangwin65/5ea9818ed541df67c3094912/masjid-agung-ciparay-rindu-berkepanjangan.

[9] Dadang M. Naser, former RISMA and DKM chair, interview, Ciparay, 27 December 2024; Muhammad Ilyas, former mosque youth activist and DKM officer and adviser, Masjid Besar Ciparay, interview, Ciparay, 4 February 2025; Kang Win, "Masjid Agung Ciparay, Rindu Berkepanjangan," *Kompasiana*, 30 April 2020, 1–2,

In these recollections, youth programming did not displace conventional religious instruction. Study circles, Ramadan programs, Qur'anic recitation, *bahtsul masail*, and celebrations of Islamic holidays remained central. Organizers invited speakers perceived as capable of addressing audiences beyond a single organization, while NU, SI, Muhammadiyah, Persis, and later other groups maintained their own activities. BABA developed into Qur'anic and supplementary religious education and eventually supported more formal schooling. The mosque thus combined a plural religious field with a common civic platform.

This associational history distinguishes demographic composition from religious affiliation. The supplied sources do not measure migration, but the accounts identify several Islamic organizations within Ciparay's Muslim population. Their presence does not establish how every resident viewed religious difference. Narrators recalled strong organizational attachments and occasional difficulty accepting other practices, while describing efforts to prevent a single organization from dominating the mosque. The shared institution is therefore better understood through arrangements for accommodating difference than through an assumption of social homogeneity.[10]

The principle is documented as policy in 2002. The DKM notice scheduled Friday preachers from the KUA, the DKM, NU, SI, Muhammadiyah, and Persis between 1 February and 27 December. It also permitted Islamic organizations in Ciparay to use the mosque for *majelis taklim*, while reserving the fourth Sunday for a DKM program conducted with the Indonesian Hajj Fraternity Association. The document provides written evidence of an administrative arrangement for accommodation; it does not establish when that principle first emerged. Rotation did not dissolve doctrinal difference; it distributed recognized access to the most prominent mosque in the subdistrict.[11]

https://www.kompasiana.com/kangwin65/5ea9818ed541df67c3094912/masjid-agung-ciparay-rindu-berkepanjangan.

[10] Sobari, former DKM secretary, Masjid Besar Ciparay, interview, 6 February 2025; Muhammad Ilyas, former mosque youth activist and DKM officer and adviser, Masjid Besar Ciparay, interview, Ciparay, 4 February 2025.

[11] Dewan Keluarga Masjid, Masjid Besar Ciparay, notice to four Islamic organizations and all Islamic organizations in Ciparay, 26 January 2002, Anang Faturrohman collection; Sobari, former DKM secretary, Masjid Besar Ciparay, interview, 6 February 2025.



DEWAN KELUARGA MASJID (DKM)
MASJID BESAR CIPARAY
KECAMATAN CIPARAY KABUPATEN BANDUNG

Figure 1 DKM notice of 26 January 2002 regulating rotating preachers and access for Islamic organizations at Masjid Besar Ciparay

Sobari and Dadang Naser recall that, by the mid-2000s, the mosque complex contained facilities associated with the MUI, KUA, pilgrimage instruction, BAZ/Baznas, DMI, a cooperative, the BABA kindergarten, and an Islamic centre. Social programs included mass circumcision, Ramadan assistance, Qur'anic competitions, alms and zakat distribution, and support for nearby mosques. They associate an upper-floor addition in the early 2010s with growing Friday attendance, along with a secretariat and lodging space. Sobari recalled that the earlier open floor could hold a large congregation in one area and that the surrounding buildings remained usable even when the main structure began to show weaknesses.[12]

The accounts describe governance organized through *imarah* (religious programming), *idarah* (administration), and *riayah* (maintenance). Decision-making remained based on *musyawarah*, while sections gradually became divisions with more explicit responsibilities. Community contributions, donors, and procedurally regulated public assistance financed facilities and maintenance. The proximity of the market produced both high use and practical problems, including theft and sanitation. These tensions are important because interviewees connect later demands for reconstruction with architectural preferences and accumulated concerns about security, cleanliness, capacity, water, and structural safety.

[12] Sobari, former DKM secretary, Masjid Besar Ciparay, interview, February 6, 2025; Dadang M. Naser, former RISMA and DKM chair, interview, Ciparay, 27 December 2024.

A YAMP-Like Architectural Idiom, Locally Modified

The mosque remembered from the 1980s to 2019 displayed a three-tiered pyramidal roof, deep eaves, an open veranda, white walls, wooden windows and columns, perforated screens, and originally wooden shingles. It resembled YAMP mosques, whose standardized New Order design translated the tiered roof of the Great Mosque of Demak into a steel-framed national model. YAMP publications associated the three roof levels with spiritual stages and placed the name of Allah within a pentagonal emblem at the summit, linking Islamic symbolism to Pancasila.[13]

Masjid Besar Ciparay nevertheless departed from the standard model. Interviewees stressed mixed financing by residents, local benefactors, and government rather than full construction by the foundation. The top stage was squared rather than conventionally pyramidal, it lacked the YAMP pentagonal emblem and *mamolo*, and roof materials changed after damage and deterioration. Dadang Naser recalled that wooden shingles became difficult to maintain and were replaced by lighter tiles after damage he associated with Galunggung. The precise event and repair date cannot be established from this recollection. The building was enlarged and eventually given a second floor, further distinguishing it from the typical single-storey YAMP plan.

These modifications make "neo-vernacular" a more useful category than "traditional." The building reproduced an inherited roof form but relied on contemporary construction, later alterations, amplified sound, electric lighting, fans, a digital clock, and administrative facilities. Its veranda served worship overflow, rest, eating, and social interaction. The interior carried a locally noted arrangement in which the names of Allah and Muhammad were placed vertically rather than horizontally. The 2017 report documents the placement of the inscriptions; other features are described in recollections of the earlier building. Together, these sources suggest that adaptation preceded the reconstruction, without dating every modification.[14]

[13] Yayasan Amalbakti Muslim Pancasila, *Masjid YAMP* (Jakarta: Yayasan Amalbakti Muslim Pancasila, 2004), 7, 11–12; Dewi Fadilasari, Beryl Khalif Arachman, and Puspita Sari, "Identifikasi Penerapan Karakter Proyek 999 Masjid Soeharto pada Masjid Al Huda Desa Tajimalela, Kalianda, Lampung," *Jurnal Rekayasa, Teknologi, dan Sains* 7, no. 2 (2023): 108–15, https://doi.org/10.33024/jrets.v7i2.13460.

[14] Raeza Al Farizi, "Masjid Besar Ciparay Letakkan Posisi Lafadz Allah dan Muhammad Vertikal," *DakwahPos*, 17 October 2017, https://www.dakwahpos.com/2017/10/masjid-besar-ciparay-letakkan-posisi.html; Kang Win, "Masjid Agung Ciparay, Rindu Berkepanjangan," *Kompasiana*, 30 April 2020, 2, https://www.kompasiana.com/kangwin65/5ea9818ed541df67c3094912/masjid-agung-ciparay-rindu-berkepanjangan.



Figure 2 Architectural discontinuity at Masjid Besar Ciparay: the YAMP-like tiered-roof building in an image published in 2011 (left) and the replacement Russian-inspired mosque (right).

Dadang Naser recalled that, by the 2010s, physical adaptation had raised concerns about the existing structure. He described cracks, uneven floors, corners he considered inadequately reinforced, and reliance on brick, wood, and window-frame elements. His account associates these concerns with the upper-floor addition, but does not constitute an engineering assessment or establish causation. He also recalled that some participants preferred retaining the earlier form and strengthening selected areas, while the availability of a principal donor made total replacement an option.[15]

Reconstruction, Private Patronage, and a Transnational Design

The initiative for the new mosque centered on H. Iman Firmansyah, a Ciparay native who had migrated to Jakarta and become a successful entrepreneur. Wiji Widiyarso recalled that H. Iman returned to the mosque for dawn prayer and objected to dust, odors, inadequate toilets, water problems, and disordered parking around a major house of worship. He approached Dadang Naser, then DKM chair and Regent of Bandung, and offered to finance improvement. What began as an intention to repair sanitation developed into a proposal for a new building. Anang Faturrohman tentatively dates the circulation of the architectural idea to around 2017. He recalls that it did not receive immediate agreement and moved into construction in 2019.[16]

Travel and religious networks shaped the design. According to Wiji's account, H. Iman had seen the Kul Sharif Mosque in Kazan and proposed an adaptation of its white-and-blue composition, dominant dome, and vertical minarets. The interviews identify an architect associated with Daarut Tauhid through PT Global Solution Provider (GSP), while Assiry Art undertook specialized glass-reinforced concrete work. The contractor reported responsibility for four GRC minarets, one GRC dome, perforated screens, wall panels, fascia, profiles, raised dome calligraphy, and

[15] Dadang M. Naser, former RISMA and DKM chair, interview, Ciparay, 27 December 2024.

[16] Wiji Widiyarso, secretary, DKM Masjid Besar Ciparay, interview, Ciparay, 5 December 2024; Anang Faturrohman, former secretariat member, head of *khitbah*, and head of security and parking, Masjid Besar Ciparay, interview, Ciparay, 5 December 2024.

additional ornament, including a Moroccan concept on the third floor. The result was not a replica of Kul Sharif. The sources describe selected visual similarities rather than the transfer of Kul Sharif's complete program, including its museum. Russian inspiration, reported by participants, was combined with Moroccan ornament described by the contractor and with local functional decisions.[17]

Construction began with the groundbreaking on 7 October 2019. Accounts describe demolition of the old building, installation of deeper foundations and a new frame, and the emergence of four corner minarets and a blue-and-white dome during 2020. Work continued through the COVID-19 pandemic. The commemorative inscription marks the construction period and inauguration on 12 February 2021, when Regent Dadang M. Naser formally opened the mosque. Contemporary reporting placed the cost at Rp14.5 billion, while DKM testimony attributes the principal construction finance to H. Iman rather than government or congregational fundraising. The inauguration occurred before all surrounding facilities were complete; Faqi recalls that parking operations and other details were still being settled in 2022. Opening, physical completion, and administrative consolidation should therefore be distinguished.[18]

[17] Wiji Widiyarso, secretary, DKM Masjid Besar Ciparay, interview, Ciparay, 5 December 2024; Assiry Art, "Masjid Besar Ciparay, Sebuah Masterpiece Karya Assiry Art," 27 September 2021, https://jasakontraktormasjid.com/masjid-besar-ciparay-sebuah-masterpiece-karya-assiry-art/; The Open International Competition for the Development of Concept Design of the Cathedral Mosque of Kazan and Surrounding Area, "Kul Sharif Mosque," 3 August 2023, https://igelek.tatar/en/publications/kul-sharif-mosque/.

[18] Masjid Besar Ciparay, construction information inscription, 7 October 2019–12 February 2021, black marble inscription, Masjid Besar Ciparay; Ali Yusuf, "Pembangunan Masjid Besar Ciparay Telan Biaya Rp14,5 Miliar," *Radar Bandung*, 14 February 2021, https://www.radarbandung.id/2021/02/14/pembangunan-masjid-besar-ciparay-telan-biaya-rp145-miliar/; Wiji Widiyarso, secretary, DKM Masjid Besar Ciparay, interview, Ciparay, 5 December 2024; Faqi, parking officer, Masjid Besar Ciparay, interview, Ciparay, 24 December 2024.



Figure 3 Marble inscription recording construction from 7 October 2019 to 12 February 2021

The new mosque reorganized space as decisively as it altered the skyline. Descriptions of its three floors indicate differentiated congregational use, although not every arrangement can be dated to inauguration. Women are described as using the first floor and men the second and third; later testimony recalls Friday worship across all levels. Cameras, televisions, and speakers allow worshippers without direct sightlines to follow the imam. The descriptions report stairs within the minarets, which frame the main volume symmetrically. Large vertical windows, stained glass, geometric screens, white walls, bright tile, extensive lighting, and an arched principal entrance create a contemporary visual environment. The dome provides both an external landmark and a high internal ceiling, while the third-floor view reveals calligraphy and the *asma al-husna* around its interior. Undated spatial descriptions are not treated as a complete inventory of facilities operating in 2021.[19]

Later accounts describe operational changes. The compound is reported to have acquired controlled parking, a guard post, improved toilets and ablution areas, a canteen, electrical outlets, classrooms, DKM rooms, landscaped areas, and dedicated cleaning and security personnel. Some facilities serve the surrounding commercial population: traders reportedly collect water and use the toilets. These accounts suggest continued connections with the surrounding market. They do not establish

[19] Seputar Bandung, "Masjid Besar Ciparay dan Keindahan Arsitekturnya yang Memikat," *Kumparan*, 16 January 2024, https://kumparan.com/seputar-bandung/masjid-besar-ciparay-dan-keindahan-arsitekturnya-yang-memikat-23AZ5tvHbgc/full; Assiry Art, "Masjid Besar Ciparay, Sebuah Masterpiece Karya Assiry Art," 27 September 2021, https://jasakontraktormasjid.com/masjid-besar-ciparay-sebuah-masterpiece-karya-assiry-art/. Wiji Widiyarso, secretary, DKM Masjid Besar Ciparay, interview, Ciparay, 5 December 2024; Amir Hamzah, head of Worship Affairs, Masjid Besar Ciparay, interview, Ciparay, 23 January 2025. These later accounts supplement descriptions of spatial use and supporting facilities; their timing in 2021 requires verification.

that all listed facilities were operational by 2021 or measure the social effects of increased regulation and maintenance.

Institutional Reconfiguration and Remembered Continuity

IThe reconstruction reveals a shift in governance and management. Previously, management involved religious scholars, community leaders, and various parties linked to local politics; notably, Dadang Naser served as the DKM (Mosque Management Board) chairman while simultaneously holding a government office. As the inauguration approached, the leadership composition began to shift, marked by increasing involvement from the business community. However, the restructuring process was not fully concluded by 2022, meaning the transition cannot be viewed merely as a single, definitive administrative handover completed in 2021. This governance shift represents an effort to optimize the community's economic potential through business sector engagement, while also clarifying institutional objectives, benefit assessment mechanisms, the division of tasks, and managerial discipline. Under the new structure, the inclusion of religious scholars and representatives from religious organizations was maintained, even as the DKM's social composition and administrative practices underwent adjustments.[20]

Social service activities remain an integral part of the institution's operations, taking forms such as the provision of annual aid and the organization of mass circumcisions. Additionally, a *Baitul Maal wat Tamwil* (Islamic microfinance institution) has been developed to provide interest-free access to capital while also addressing the issue of informal lending practices known as *bank emok*. However, available data does not yet confirm the program's start date, the scope of its beneficiaries, or its outcomes. In the education sector, activities include early childhood education via kindergartens as well as supplementary religious instruction. The foundation reportedly initiated a registration process in 2021, although the registration documents still require further verification. During the pandemic, activities and revenue declined, while construction of the complex remained ongoing and incomplete. These circumstances demonstrate that institutional development involves not only changes in management structure but also the sustainability of the community's social, educational, and economic functions.

Table 1. Historical configurations of Masjid Besar Ciparay, 1980–2021

Period	Activities and institutions	Governance and finance	Architectural configuration
1980s–2001	RISMA, BABA, NAFAS, study circles, disaster relief, youth sport, public preaching	KUA, DKM, clerics, youth activists; community contributions and public support	Broad YAMP-like neo-vernacular mosque with tiered roof, veranda, and evolving facilities

[20] Wiji Widiyarso, secretary, DKM Masjid Besar Ciparay, interview, Ciparay, 5 December 2024; Muhammad Ilyas, former mosque youth activist and DKM officer and adviser, Masjid Besar Ciparay, interview, Ciparay, 4 February 2025. Faqi, parking officer, Masjid Besar Ciparay, interview, Ciparay, 24 December 2024.

	recalled by participants	described in testimony	
2002–2018	Formal rotation of preachers; inter-organizational study; social assistance; MUI, KUA, BAZ/Baznas, DMI, cooperative, kindergarten	Deliberative DKM with representatives of several organizations; mixed community, donor, and regulated government funding	Locally modified roof and interior; upper floor and structural concerns recalled by participants
2019–February 2021	Activities temporarily relocated; construction continued during COVID-19	H. Iman as principal patron; committee coordination with GSP, Assiry Art, community, and government actors	Total demolition and rebuilding; three floors, four minarets, blue dome, modern structure and services
2021	Opening for worship; later accounts recall organizational rotation, study, welfare and education; BMT start undated	Reported transition toward entrepreneur-led management; assignments not fully settled, according to Faqi; private support recalled	Russian-inspired replacement building inaugurated; later testimony describes continuing work on supporting facilities

Resident testimony prevents a celebratory equation of monumentality with prosperity. Ucu judged the physical change dramatic but described comfort as broadly continuous and insisted that a mosque's prosperity ultimately depended on congregation rather than appearance. Adnan Shidiq praised maintenance, security, cleanliness, and gendered circulation. These two accounts, given in December 2024, reveal different but compatible evaluations: they associate the new building with improved order and visual quality, yet the social measure of success remained whether people prayed, learned, received assistance, and felt ownership. They do not establish community-wide acceptance or the condition at inauguration.[21]

Discussion

Architectural Representation and the Problem of Periodization

The shift from a tiered roof to a dome-and-minaret composition appears to offer a neat narrative from locality to globality. Such a binary is historically misleading. The earlier mosque was already neo-vernacular: it selected a recognizable local roof form, incorporated modern materials and technology, and resembled a roof idiom

[21] Ucu, Ciparay resident and trader at Alun-Alun Ciparay, interview, Ciparay, 16 December 2024; Adnan Shidiq, Ciparay resident and mosque visitor, interview, Ciparay, 27 December 2024.

associated with the New Order, without proven YAMP commissioning. The later mosque is equally composite. Interviewees invoke Kul Sharif as a design reference for Ciparay and describe the latter mosque's spatial use and continuing educational and welfare functions. The contractor also describes Moroccan ornament. These reported connections are distinguishable from the documented architectural contrast. Both buildings were products of circulation and adaptation.

Hall's theory of representation helps explain why the same form could carry several meanings. YAMP framed the tiered roof as Indonesian Islamic identity disciplined by Pancasila symbolism. Ciparay actors remembered a similar roof as evidence of local piety, community contribution, and an era of youth activism. The building's deviations from the standard model - a squared upper stage, absence of the pentagonal emblem, altered materials, and later expansion - show formal differences from the standardized model; they do not establish direct participation in the national program. Meaning was produced not only by the architect's intention but by decades of use and narration.[22]

Chronology is decisive here. Accounts place the Ciparay rebuilding in the late 1970s or around 1981, before YAMP's legal foundation in February 1982. Neither the rebuilding date nor direct affiliation with the 999-mosque program is securely established by the supplied evidence. Visual resemblance cannot resolve that conflict. "YAMP-like" therefore denotes an architectural comparison, leaving the date, funding relationship, and institutional authorship open to verification rather than forcing the accounts into a single chronology.

The same caution applies to the label "Russian." Masjid Besar Ciparay did not import the history or complete program of Kul Sharif. It appropriated a visual repertoire - blue dome, white massing, multiple minarets, vertical emphasis - that interviewees associate with H. Iman's travel and identify as a model of contemporary Muslim monumentality. Local designers and contractors then altered it. The resulting building is better understood as Russian-inspired modernity than as Russian architecture in a strict typological sense.

From Collective Provision to Concentrated Philanthropy

The most consequential change was not purely stylistic but political-economic. Interviewees describe the earlier complex as accumulating through community contribution, local benefactors, institutional presence, and regulated public assistance. Its extensions registered a collective mode of provision even when prominent leaders were indispensable. They attribute the 2019 reconstruction principally to H. Iman's private funding. This account suggests a shift toward concentrated patronage, but the available financial records do not establish the full funding composition or what incremental fundraising could have achieved.

Private patronage is presented by the managers as enabling total replacement and specialized construction. The contractor's report independently describes GRC

[22] Stuart Hall, *Representation: Cultural Representations and Signifying Practices* (Milton Keynes: The Open University, 1997), 15; Yayasan Amalbakti Muslim Pancasila, *Masjid YAMP* (Jakarta: Yayasan Amalbakti Muslim Pancasila, 2004), 7–12.

work, while testimony associates the new building with security, parking control, and professional maintenance. The evidence does not isolate the effect of patronage on construction speed or managerial change. Concentrated support also raises a question of dependency: maintenance and program expansion may rely on a patron's continuing commitment, although the supplied records do not establish the extent of that reliance.[23]

This change does not fit a simple opposition between state and society. Dadang Naser occupied overlapping roles as local political leader, former youth activist, and DKM chair. Government actors participated in groundbreaking and inauguration, and public institutions remained part of the mosque's network. At the same time, Wiji Widiyarso insisted that the main construction finance was private and contrasted it with government assistance in discussing accountability. This is the manager's understanding of funding, not a verified statement of legal reporting obligations. The new mosque emerged from collaboration, with interviewees assigning a central role to one patron's capital.

The case contributes a local example to the history of Muslim philanthropy in contemporary Indonesia. Patronage did not merely fund a building; it reorganized expectations about sanitation, visual dignity, economic assistance, and managerial performance. The concerns attributed to H. Iman about dawn prayer, toilets, dust, water, and parking connect devotional motivation to practical infrastructure. The BMT initiative described in later testimony expresses a related economic aspiration, but its implementation cannot be assigned to 2021 from the supplied sources. In these accounts, monumental architecture and welfare are presented as related ambitions, even though evidence of long-term program outcomes remains limited.

Continuity through Plural Religious Governance

Cross-organizational access provides the clearest documentary basis for examining continuity. The 2002 notice establishes an official rotation among NU, SI, Muhammadiyah, Persis, the KUA, and the DKM. Amir's later account describes accommodation of different *tarawih*, *qunut*, and Friday-call practices in the replacement mosque. The correspondence suggests persistence of a governing principle, while leaving the uninterrupted operation of particular schedules and their precise post-reconstruction chronology unverified.

This interpretation distinguishes religious affiliation from demographic homogeneity. The evidence suggests that Ciparay's earlier society was already plural in organizational affiliation. Modern heterogeneity did not arrive only with migrants, internet access, or international travel. What changed was the scale and visibility of external reference points and the managerial composition of the mosque. The institutional technology of pluralism - representation, rotation, deliberation, and non-monopolization - is documented in the earlier notice and recalled by later managers. It may help explain their understanding of continuity, but does not establish that it caused acceptance of the new building across the community.

[23] Wiji Widiyarso, secretary, DKM Masjid Besar Ciparay, interview, Ciparay, 5 December 2024; Amir Hamzah, head of Worship Affairs, Masjid Besar Ciparay, interview, Ciparay, 23 January 2025.

Such pluralism should not be romanticized as the disappearance of conflict. Sobari recalled fanaticism and practical disagreement, while the need for written schedules indicates that access required regulation. The achievement lay in making difference governable. The mosque's centrality meant that exclusion would have given one organization symbolic control over a major public religious space. Rotation distributed recognition and preserved the mosque's claim to serve the subdistrict rather than a faction.

The continuity also linked architecture to use. A larger and more complex building can fragment a congregation across floors. Cameras, televisions, speakers, stairs within minarets, and differentiated prayer areas are described as addressing practical problems associated with the new design. These technologies demonstrate that architectural meaning depends on ritual operation. The dome and minarets announce a transnational Islamic image, but screens and sound systems are intended to connect worshippers across separated spaces. Their actual effectiveness and condition in 2021 require dated operational evidence.[24]

Mosque Modernity as Selective Appropriation

Studies of traditional-to-modern architectural transformation commonly emphasize efficient structure, new materials, and changing aesthetics. The sources describe these elements at Ciparay: reinforced construction, steel, concrete, glass, GRC, controlled lighting, and modern sanitation replaced an aging brick-and-timber structure. The case suggests an interpretation of selective appropriation through the roles described in the sources: an entrepreneur supplied capital and an international visual reference; former activists supplied institutional memory; DKM representatives negotiated access; contractors translated concepts into material; the interviewed residents evaluated comfort and use; and officials supplied public recognition.[25]

The result was neither passive globalization nor preserved tradition. A visual repertoire associated with Kul Sharif was reinterpreted within a West Javanese subdistrict mosque; similarity of form does not establish transfer of its Tatar history or institutional program. Moroccan ornament entered the third floor through contractor expertise. The earlier tiered roof was replaced, while interviewees recall continuing educational, welfare, and organizational functions. The architectural change is documented more securely than the uninterrupted operation of each function. Localization through remembered institutional continuity is therefore an interpretation of the combined sources.

[24] Seputar Bandung, "Masjid Besar Ciparay dan Keindahan Arsitekturnya yang Memikat," *Kumparan*, 16 January 2024, https://kumparan.com/seputar-bandung/masjid-besar-ciparay-dan-keindahan-arsitekturnya-yang-memikat-23AZ5tvHbgc/full; Azizul Azli Ahmad, "Wacana dan Teori Rekabentuk Menara Masjid di Nusantara (Discourse and Theory on Minaret's Designs of Mosque in Malay Archipelago)," *Jurnal Al-Tamaddun* 7, no. 2 (2012): 78–80.

[25] Farida Khoirun Nisa and Nia Zahra, "Transformasi Arsitektur Tradisional ke Arsitektur Modern di Lingkungan Perkotaan," *Realisasi: Ilmu Pendidikan, Seni Rupa dan Desain* 2, no. 1 (2025): 77–83, https://doi.org/10.62383/realisasi.v2i1.454 (published online 6 December 2024); M. Syaom Barliana, "Perkembangan Arsitektur Masjid: Suatu Transformasi Bentuk dan Ruang," *Historia* 9, no. 2 (2008).

Material improvement also changed the sensory discipline of the mosque. White façades, bright tile, high ceilings, controlled lighting, security personnel, clean toilets, regulated parking, and landscaped space communicated order. These features represented a new managerial ideal as much as a new aesthetic. They made maintenance visible and connected piety to cleanliness, professionalism, and public dignity. The two resident informants nonetheless emphasized that visual order could not substitute for *imarah*: a mosque remained prosperous only when animated by congregation and service.

Source limitations define the boundaries of this interpretation. No complete architectural drawings, audited construction accounts, minutes of every design meeting, or systematic attendance series were available. Oral testimony was collected several years after reconstruction and decades after the 1980s. Promotional contractor material cannot independently establish the whole project's authorship, and online mosque data contain internal inconsistencies. The article can establish the documented policy and broad architectural sequence, while interpreting remembered motives and individual perceptions; it cannot quantify the causal effect of architecture on piety or prove that every stated program achieved its intended outcome. The interviews and directory consultations postdate the evidentiary cutoff. Their agreement does not make their contents contemporaneous evidence, and the dates of field observation and analysis are not fully specified. Claims resting on these sources remain retrospective interpretations requiring dated corroboration.

These limits are historiographically productive. They require a distinction among three evidentiary levels. The notice documents a policy dated 2002; plaques record commemorated construction and inauguration dates. Photographs show visible form, but images without capture dates cannot fix its chronology. Interviews convey participants' recollections of agency, conflict, and meaning rather than independently establishing every event they describe. The argument emerges from their intersection, not from treating any single category as complete. In that sense, the history of Masjid Besar Ciparay is also a history of how religious communities archive themselves: in stamped letters, commemorative stone, remembered service, and the changing silhouette of a public building.

Conclusion

This study asked how the activities and facilities of Masjid Besar Ciparay developed between 1980 and 2021 and how its architecture moved from a locally modified neo-vernacular form to a Russian-inspired modern mosque. The accounts reconstruct a long associational history before the 2019 reconstruction. Interviewees describe RISMA, BABA, NAFAS, study circles, social relief, education, and public religious events as developing the mosque into a subdistrict civic institution. The 2002 DKM notice formalized access for several Islamic organizations, while recollections describe successive additions accommodating MUI, KUA, zakat, pilgrimage, cooperative, educational, and welfare functions.

The 2019–2021 project produced a substantial architectural contrast, culminating in the inauguration of the replacement mosque. Published contractor material documents specialized GRC work; participants attribute the wider project to

structural and sanitation concerns, H. Iman Firmansyah's patronage, inspiration from Kul Sharif, and the involvement of GSP and Assiry Art. They also describe an increasingly entrepreneur-oriented management style. These accounts explain how participants understand changes in finance, space, and administration, without establishing complete financial causation or treating inauguration as completion of every facility and assignment.

The principal contribution is to connect documented architectural change with an institutional principle recorded in 2002 and recalled in the replacement mosque. Cross-organizational access, deliberation, education, and welfare provide a basis for interpreting continuity alongside material transformation. The sources suggest selective appropriation of transnational imagery within a local institution, but do not establish uninterrupted programming, uniform acceptance, or the long-term durability of the arrangement. Masjid Besar Ciparay can thus be understood as a setting in which local memory, national architectural idioms, global Muslim imagery, private agency, and organizational pluralism were negotiated, with documented chronology distinguished from retrospective attribution.

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