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SIMPORA XVI: 2025**

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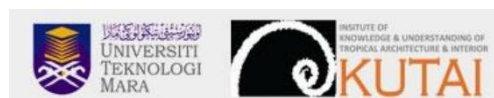
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EXPRESSION OF SACRED SPACE IN THE ANCIENT MOSQUE OF TGK DI PUCOK KRUENG

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Abstract: Ancient mosques are religious structures that convey a sense of sacredness through architectural features shaped by local culture. However, changes in the meaning and physical appearance of these buildings often result in a loss of authenticity and symbolic significance, thereby obscuring the mosque's sacredness. This research is important in revealing and reintroducing how the architectural elements of mosques maintain their sense of sacredness. This study focuses on the Tgk Di Pucok Krueng Mosque in Pidie Jaya Regency, Aceh, which has stood since the 16th century AD, using descriptive qualitative methods and Douglas R. Hoffman's architectural theory approach as a basic understanding of the sacredness of space through architectural elements. The research was conducted qualitatively through observation and documentation, gradually forming the impression of sacredness from profane space to sacred space. The results of the study indicate that while the exterior elements of the mosque do not fully contribute to creating a sense of sacredness, the interior elements do. The physical form and objects that support spiritual activities reinforce sacredness through their historical value, shaped by the local community's beliefs. This research demonstrates that exterior and interior architectural elements play an important role in shaping and maintaining sacred spaces in ancient mosques, as well as in representing the local identity and spirituality of the community.

Keywords: Sacred space, ancient mosque, architectural elements

INTRODUCTION

Mosques are an important element in the development of Islamic culture, not only as places of worship, but also as centres of social, educational, and cultural activities (Ferdian & Munawaroh, 2025). Indonesia is a country rich in culture, history, and natural resources. Its strategic location has made it a meeting point for various civilisations and cultures, creating cultural and architectural acculturation over the centuries (Zainab et al., 2025). One of them is an ancient mosque, included among the cultural heritage buildings scattered throughout the region, which preserves historical value and the acculturation of Islamic culture with local culture (Hafiz et al., 2025), serving as a marker of the structure of worship buildings. One of them is the Tgk Di Pucok Krueng Mosque in Pidie Jaya Regency, Aceh, which has stood since 1622 AD, during the reign of the Aceh Kingdom under Sultan Iskandar Muda (Husni, 2022).

Over time, there have been many shifts in the values and meanings of ancient mosques. There are two extreme views regarding ancient religious buildings: some modernists believe that ancient mosques are no longer relevant to the times, while traditionalists continue to preserve their meaning and physical form but often neglect their functional use (Saputra, 2021). As a result, cultural heritage buildings often lose their physical authenticity, without considering the symbolic meaning or spiritual experience attached to the place, leading to the desecralization of space or the loss of its true meaning (Andriansyah, 2024). In addition, mosques with architectural and historical value are currently often used only as places of worship and public tourist attractions (Salsabila, 2023). So, there's a difference between the orientation of old places of worship and current ones. This is important for protecting mosque elements and the orientation of places of worship that can create a sacred feeling and serve as a reference for building places of worship, based on elements that create a sacred feeling in mosque buildings.

Referring to the findings of Utaberta et al. (2009), it is noted that cultural heritage mosques in Indonesia generally share spatial patterns, roof shapes, and distinctive ornaments (Ardiansyah et al., 2021). The presence of local culture helps shape sacred spaces with diverse meanings through social contexts, symbolism, atmosphere, and physical elements such as architectural design. In preserving the sacredness of ancient mosques that are vulnerable to physical and meaning transformations, efforts are needed to reveal, introduce, and reconstruct the identity of the past, especially in the architectural elements that shape the sacred impression of the mosque space. This revelation is part of the process of preserving the main elements of sacredness, while maintaining cultural values and local identity (Perkasa, 2020) attached to the historic mosque in Aceh, amid the tide of modern development (Iman, 2024).

LITERATUR REVIEW

Mosque architecture has continued to evolve over time, from the past to the present. This can be seen in how the development of mosques across different spaces and times has produced distinct patterns and forms in accordance with each region's geographical conditions (Ashadi, 2018). One type of mosque that developed in Indonesia is the ancient mosque, built centuries ago and of high historical, cultural, and architectural value (Purnama, 2025). According to (Sasmita, 2005), in his work *"Sejarah Kebudayaan Islam"* (History of Islamic Culture), H. Murodi argues that ancient mosque architecture in Indonesia is the result of a process of acculturation between Islamic building art and local cultural elements, particularly the influence of Javanese and Hindu architecture. As a result, there is currently a diversity of mosque architecture that creates different sacred atmospheres through architectural elements in each mosque, reflecting the region's culture.

A sacred space is a space considered holy and revered by a particular community, shaped by its users' physical forms, materials, beliefs, culture, and sacred experiences (Talijiwa et al., 2023). Thus, sacred space can be interpreted as a "void" whose existence is filled by the "presence of the creator" that can be felt and interpreted by humans (Srisadono, 2012). Thus,

it can be understood that sacredness does not originate from objects or places themselves, but rather from the attitudes and feelings of humans that reinforce the sacred value of those spaces or objects (Haq, 2023).

In understanding the formation of sacredness in the space of the object of this study, the theory used is one aligned with studies of sacred space, namely, the elements that shape sacred space, as outlined by Douglas R. Hoffman (2010). In his book *Seeking the Sacred in Contemporary Religious Architecture*, sacred spaces are formed by physical elements that can influence a place's sacredness, encouraging individuals or groups to feel the holiness of a place of worship distinct from the mundane outside world (Askarizad et al., 2022). In theory, Hoffman (2010) divides the three elements that shape the sacredness of space into architectural, archetypal, and atmospheric elements.

In this study, architectural elements were chosen because they have more concrete, measurable characteristics and can be documented visually and spatially. These elements can be observed directly in the field and analysed based on their physical form, function, and relationships with other elements, gradually forming an impression. Architectural elements are classified into two types: exterior and interior. In the exterior, the identified elements include gates, paths (circulation), and places. Meanwhile, in the interior, the elements that appear include portals (entrances), aisles (corridors or interior paths), and places (main rooms). All these elements contribute to gradually creating a sacred atmosphere, from the moment users enter the mosque area until they reach the central point of the worship space. Thus, Hoffman's (2010) theory of sacred space elements is relevant in analysing the case study object in this research.

RESEARCH METHODOLOGY

The research method used in this study is a qualitative, descriptive approach to the architectural elements of mosques, both physical and symbolic. The qualitative method is used to directly observe the research object (Waruwu, 2023), by documenting and describing architectural phenomena through primary data (raw data from the objects to be studied), as well as secondary (supporting) sources, as a method of research validation. During the research process, field observation was used to gather information on the physical elements that comprise the building (Siti Safira Chairunisya Siregar et al., 2024). In this study, the exterior and interior architectural elements of the Tgk Di Pucok Krueng Mosque were analysed to reveal the gradual formation of the sacredness of space through movement from the gate and courtyard to the prayer room, which was analysed as a symbolic transition from profane to sacred space. This makes it relevant to the qualitative descriptive approach used in the research, which emphasises understanding meaning through tangible physical forms, resulting in a more objective reading focused on the expression of sacredness through architectural forms based on field conditions. Visual documentation, recording of physical

elements, and interpretation of symbolic values embedded in the structure are conducted to identify how architecture conveys messages and meanings during the transition process.

The Tgk Di Pucok Krueng Mosque was built by Teungku Abdus Salim in 1622 AD, during the reign of Sultan Iskandar Muda. The Teungku di Pucok Krueng Mosque was built by Teungku Abdus Salim, a local cleric who was instrumental in agriculture. Construction of this mosque began during the reign of Sultan Iskandar Muda (1607–1636) in response to the growing number of worshippers in the Meureudu area. The construction of the mosque was carried out through mutual cooperation between Teungku Pucok Krueng and the residents, beginning with the cutting of timber from the Bukit Beuracan forest. The timber was transported along the mountain river to the river mouth, using the natural route. The 50 wooden pillars that form the mosque's main structure are a tangible testament to how this sacred space was shaped through community collaboration at the time. Teungku Haji Abdus Salim later became known to the community as Tgk di Pucok Krueng, a name associated with the place where he meditated upstream. This name also serves as the identity of the Tgk Di Pucok Krueng Mosque.

The Tgk Di Pucok Krueng Mosque is located in Gampong Beuracan, Meureudu District, directly along the Sumatra Highway connecting Banda Aceh and Medan, at an elevation of approximately 20 meters above sea level, with coordinates around 5°8' N and 96°8' E. The mosque's strategic location, along the Sumatra Highway, makes it easily identifiable to travellers. The northern boundary of the mosque borders a forest and a river, while the southern boundary borders residential areas. The eastern side of the mosque is bordered by residential areas, while the western side is bordered by a forest and a river.



Figure 1: Site plan of the mosque area as the research location (2025).

RESULT

Exterior Elements that Form Sacred Spaces

The elements that confer the mosque's sacredness are gradually revealed through the gate leading to the spacious courtyard, providing a pause before reaching the mosque building as the final destination. Gate, path, and place are the main physical elements that play an important role in the exterior of sacred spaces. These three elements explain the stages of

worship performed by an individual: the gate symbolises the individual's intention, the path represents the process of performing worship, and the place symbolises the achievement of the location where worship is carried out and where deep spiritual understanding is attained.

The Tgk Di Pucok Krueng Mosque has only one entrance on its western side. Visually, the mosque lacks a gate that would create a symbolic experience and simultaneously define the boundary between profane and sacred spaces, thereby blurring the sacred impression upon entering. This is due to the 2016 earthquake in Pidie Jaya District, which caused significant damage to the gate. As a result, there is still no gate serving as a transitional element.



Figure 2: Current condition of the gate and before the earthquake (2025).

Along the mosque's movement route, a linear path connects the gate, parking lot, ablution room, and mosque building directly, without any transitional elements that gradually build up a sense of sacredness. Upon passing through the gate, visitors are immediately greeted by the ground surface, followed by an open, paved area, with no symbolic markers to guide them spiritually. The ancient mosque is visible from the start, weakening its role as the final destination of the sacred journey. Additionally, the ablution area is located along the same path as the parking area and lacks clear sanctity boundaries, rendering the purification process less significant as an important step before entering the prayer hall.



Figure 3: Flow and conditions of the route to Tgk Di Pucok Krueng Mosque (2025).

As the final destination of the journey, the Tgk Di Pucok Krueng Mosque has a square floor plan measuring 18.45×13.35 meters, with the space defined by 1-meter-high whitewashed stone walls symbolising purity and protection from the outside world. Above it, dark-brown, ornamented wooden walls create an intimate atmosphere and draw the eye inward. The building's facade shows a balance between its left and right sides, reflecting the Islamic value of *tawazun* (balance), reinforced by the repetition of ornaments such as *Pucok Reubong* along the entire length of the lisplank, emphasising the growth of good character (Azmi & Hendra A, 2025). The roof, with its three layers, symbolises the three main principles of Islam: *Iman* (the foundation of faith), *Islam* (the practice of sharia), and *Ihsan* (the awareness of divine supervision).



Figure 4: The spatial boundaries and visual meaning of mosques (2025).

Interior Elements that Form Sacred Spaces

There are three main elements in the interior experience, namely the portal, the aisle, and the place. The portal serves as the starting point for welcoming visitors and marks their entry, with a strong, significant emphasis on form. The aisle serves as a transitional path that gradually directs movement from the entrance to the main worship space. The place serves as the focal point of the space, where worship takes place and which is the visual and spatial focus.

The front of the Tgk Di Pucok Krueng Mosque features two layers of visual transitions leading to the prayer hall. First, the transition from the outer space to the terrace is marked by *Bungong Awan-awan* ornaments on the roof, symbolising fertility and prosperity, as well as stone motifs on the terrace, symbolising the steadfastness and strength of the “house of Allah SWT.” Second, the transition from the terrace to the main hall is emphasised by calligraphic ornaments and *Awan Meucanek* motifs on the entrance door, representing gratitude and the grandeur of God, while reinforcing the sacred atmosphere before entering

the prayer hall. This visual combination enhances the sense of sacredness and transcendence as you enter the main prayer hall.



Figure 5: visual and meaningful welcome at the mosque portal (2025).

The Tgk Di Pucok Krueng Mosque has three access routes to the prayer hall. The first route is the main access, with a direct, linear path from the terrace to the prayer hall, with no transitional stages. The second route is a circular circulation through the porches on the left and right sides of the building, bordered by curved stone and wooden walls that form a transitional zone leading to the mihrab. Wooden columns and beams measuring 50 cm in height within the space frame the pathways without fully obstructing the visual view. The third pathway originates from the right side of the mosque via a connecting staircase from the new mosque, serving as an additional access point that reinforces the spiritual and historical continuity from the present to the past. The pathway gradually guides people toward the prayer hall and mihrab, the final destination.

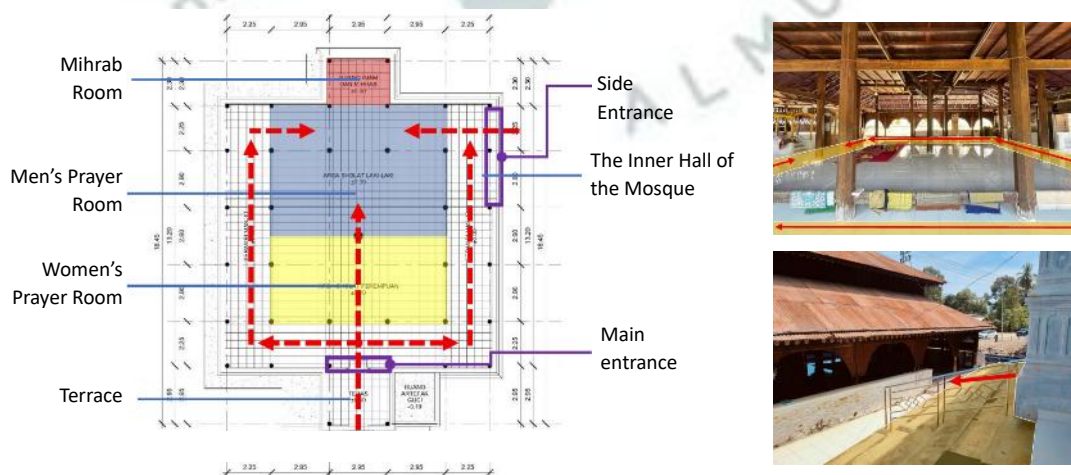


Figure 6: Direction of movement in the transition space inside the mosque (2025).

The Tgk Di Pucok Krueng Mosque has two main sacred spaces: the prayer hall and the mihrab. The prayer hall is located at the centre of the building, surrounded by wooden columns that form a symbolic boundary between spaces, with a linear roof structure and beams that implicitly guide the orientation toward the qibla. At the centre of the space stands a pillar adorned with the *Emun Berangkat* ornament, symbolising resilience in the face of trials and reinforcing the prayer hall's function as a place for spiritual reflection. Meanwhile, the mihrab space is located on the western side, as the axis mundi, with the qibla as its focal point and the spiritual connection centre. The pulpit is integrated with the mihrab, which serves as a means of conveying Islamic teachings, creating a unity of meaning between the direction of worship and divine communication.



Figure 7: visuals of the prayer room and mihrab, as well as ornaments on the central pillar (2025).

CONCLUSION

This study shows that architectural elements are not fully present in the formation of a sacred impression on the mosque's exterior. The absence of gate structures due to earthquakes and of spatial elements that gradually direct movement along the mosque courtyard weakens the transition process that should gradually form as the mosque becomes the final destination of a series of journeys. However, the sacred impression on the exterior of the mosque is still evident in its physical structure, as seen in the mosque's facade adorned with Acehese ornaments and a triple-layered roof representing Iman, Islam, and Ihsan. Meanwhile, in the interior of the mosque, the transition of space is clarified through a portal adorned with Acehese ornaments and tauhid calligraphy on the main door, which marks the transition to the sacred space. The pathways or aisles are divided into three patterns: a direct linear path, a curved path through the porch, and an additional access from the new mosque via stairs, all leading to the main space—the prayer hall and mihrab. Structural elements such as wooden columns, *Emun Berangkat* ornaments, and the pulpit emphasise the space's spiritual significance. The mihrab, as the axis mundi, serves as the focal point of worship, combining physical orientation with symbolic meaning. Thus, despite undergoing physical transformation, this mosque maintains the continuity of sacred values through its distinctive and meaningful architectural elements. The architectural representation from the gate

leading into the mosque still features visual and architectural elements that evoke a sense of sacredness. As a result, this mosque is not only a place of worship and a cultural heritage site but also a space that can gradually foster spiritual awareness through its architectural elements.

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