

Aceh's Old Mosques: Reconciling Old and New Architecture

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Abstract

The growth of congregation activities in Aceh's old mosques has contributed to the area expansion of the old mosques. This article examines three case studies of old mosques in Aceh that represent three scenarios of spatial expansion, including: mihrab extension integrated into the old mosque, side expansion attached to the old building, and expansion by adding a new mosque building. Three old mosques under study were Teungku Di Anjong Mosque in Banda Aceh, the Asal Penampaan Mosque in Gayo Lues, and the Gunong Kleng Mosque in West Aceh. This paper aims to analyze the mosque's spatial connection from three architectural aspects: (1) Pattern of Additional Area, (2) Functionality and Other Features, (3) The Architectural Forms and Materiality of the old and new mosques. A qualitative study was employed through the analysis of architectural and visual images of the three mosques. The study found that adding new spaces to the three mosques significantly divides old and new mosques. The main function of the mosque as a place of worship intertwines with its function as a center of cultural activities as found in the old and new spaces. Furthermore, the old mosque architecture influenced modern mosques, although not completely. The old form harmonized with new materials to reconcile with contemporary construction methods.

Keywords: heritage mosques, architectural history, Aceh mosques, mosque architecture, spatial reconciliation

Abstrak

Perkembangan aktivitas peribadatan di masjid-masjid tua Aceh mendorong penambahan area yang menghadirkan masjid tua dan masjid baru. Studi ini membahas tiga masjid tua di Aceh yang mewakili tiga skenario perluasan ruang, diantaranya: perluasan ruang ke arah mihrab dan menyatu pada bangunan masjid tua, perluasan ruang ke samping dan menempel dengan bangunan masjid tuanya, serta perluasan masjid tua dengan bangunan baru yang terpisah. Tiga masjid tua yang telah diperluas dengan penambahan masjid baru tersebut antara lain: Masjid Teungku Di Anjong di Banda Aceh, Masjid Asal Penampaan di Gayo Lues dan Masjid Gunong Kleng di Aceh Barat. Tulisan ini bertujuan untuk memetakan kaitan spasial dari aspek arsitektural yaitu: (1) Pola area perluasan, (2) Fungsi dan fitur lainnya, (3) Bentuk arsitektur dan materialitas dari masjid tua dan baru di Aceh yang letaknya saling berdampingan. Penelitian ini menggunakan pendekatan analisis kualitatif melalui analisis gambar arsitektural dan visual keruangan ketiga masjid. Penelitian ini menemukan bahwa pada ketiga masjid yang dianalisis, penambahan area baru pada masjid tetap memisahkan bagian lama dan barunya. Fungsi masjid sebagai tempat ibadah dan kegiatan kebudayaan terdahulu juga saling bertemu satu sama lain, baik di ruang lama maupun baru. Selain itu, bentuk arsitektur dari masjid lama dan baru saling mengikuti secara umum, walaupun tidak menyeluruh. Hal tersebut kemudian diharmonisasi dengan penggunaan material baru sebagai wujud rekonsiliasi dengan metode membangun masa kini.

Kata Kunci: *Masjid heritage, sejarah arsitektur, Masjid Aceh, Arsitektur masjid, rekonsiliasi ruang*

Introduction

Aceh, the westernmost Province of Indonesia has a significant role in the history of Islam in Southeast Asia. There are two distinctive typologies of Muslim worship places in Aceh: mosques and *meunasah* (Islamic worship buildings and community centers). Across Aceh, each village or *gampong* has its own *meunasah*. In the past, a group of villages sharing Friday prayer mosque (large mosque) was called *mukim* (Fadhil, 2020). *Mukim* required male population of more than forty people in order to establish Friday prayers in a mosque (Penamas, 2009). In modern-day Aceh, the

mukim toponym is no longer widely known. Each *gampong* (village) or *kecamatan* (district) can have two to three mosques depending on the village's population.

Mosques in Aceh are a central place of worship, mainly used for congregational prayers including: the five daily prayers, Friday prayer, *tarawih* and *witr* prayers (voluntary prayers in Ramadan or the Islamic holy fasting month), as well as Eid al-Fitr (a celebration for the end of Ramadan) and Eid al-Adha prayers (Eid of Sacrifice or prayer on Dhu al-Hijjah) reflecting human relations with their God (Sudirman et al., 2011). In addition to serve as a place for prayers, old mosques also functioned as a place to commemorate important Muslim days, such as *Maulid* (the birthday) of the Prophet Muhammad SAW on the 12 Rabiul Awal of the Hijri year, *Isra Miraj* on the 17 Rajab of the Hijri year, *Nuzulul Qur'an* (the Qur'an revelation) on the 17 Ramadan of the Hijri year, and occasionally the Islamic New Year (1 Muharram of the Hijri year) (Sugiyanti et al., 1999). Old mosques also played a significant role in the socio-cultural activities of the Acehnese community, including as a place to discuss the community and organize other Islamic religious and cultural events. A number of old mosques in Aceh functioned as a place for *kenduri* or annual religious-cultural festivals, Islamic education center, *ziarah kubur* (grave pilgrimages for major religious figures), *nazar* (votive), reciting *Yasin* (a verse in the Quran) and *wirid* (women's Qur'an recitation). In the today's context, mosques not only function as worship and places to study Islam but also to carry out *akad nikah* (marriage ceremony), funeral prayers, and other Islamic events. Several old mosques are also

holding ritual traditions of the local community (Y. Dewi et al., 2021).

These old mosques have witnessed the development of Islam and are still in function today. Some of them, especially in Aceh, are characterized by similar architectural forms with multi-tiered roofs. In the 15th and 16th centuries in the coastal Southeast Asia, grand mosques and mosques were built in cemetery complexes by using *tajug* style or the multi-tiered pyramid style (the Javanese *Tajug*). Tajudeen (2017), Hamid (1990) and Pijper (1992) argue that mosques with *tumpang* (tiered roofs) are a feature of architectural mosques in Indonesia, not merely in Javanese architecture. The shape is identical to that found in several old mosques in Aceh, which have multi-layered pyramid roofs with a traditionally square plan. A distinguishing feature of mosques in Aceh from *tajug*-roofed mosques in Java is that the pyramid typically widens downward, as in the Indrapuri Mosque. In the 17th century, the Baiturrahman Grand Mosque, reported in a sketch by English explorer Peter Mundy had four-tiered roof (Kurniawan & Kusumawardhani, 2012; Mundy, 1914; Temple, 2017). A mosque with multiple roofs symbolises the sacred mountain in the Hindu and Buddhist realms. This building form was familiar to the Indonesians since before the arrival of Islam (Raap, 1994).

Along with the increasing population in Aceh, the demand for worship areas in mosques has also increased. Several old mosques, especially those of smaller size, are no longer sufficient to accommodate all the worshippers. Therefore, people expanded the mosques or built a new one adjacent to the old ones. The old mosques, generally made of wood and thatch fronds, were then

juxtaposed with a new extensive part of modern construction using cement and brick. Based on the shape of their roofs, the old mosques used a multi-story pyramid roof configuration with a varying number of layers, which, according to Tajudeen (2017), included four columns (*soko guru*) and others with one central pillar in the center (*soko tunggal*).

The term 'reconciling' in this research refers to how Acehese preserved the old mosque by adding the new mosque. The addition of a new mosque is to support worship functions and other socio-cultural activities. This article will discuss to what extent the old and new architecture of the old mosques in Aceh reconcile in modern-day Aceh. The mosques discussed as case studies in this paper are Teungku Di Anjong Mosque in Banda Aceh, Asal Penampaan Mosque in Gayo Lues, and Gunong Kleng Mosque in West Aceh. These old mosques were selected because their structures are unique to each other, representing different expansion scenarios of existing old mosques in Aceh. The three spatial expansion scenarios are: (1) the expansion of the mosque towards the mihrab and merging with the old mosque (as in Teungku Di Anjong Mosque), (2) the expansion of the mosque to the side and attachment to the old mosque (as in Asal Penampaan Mosque), (3) the expansion of the old mosque with a separate new building (as in Gunong Kleng Mosque).

Literature Review

The scope of the present study is of old mosques in Southeast Asia, especially in Indonesia built from the 15th to the 18th century (O'Neill, 1994; Tajudeen, 2017; Wahby, 2008). These small to

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medium-sized mosques were commonly constructed in the colonial port cities for the merchant community, with a Malayo-Javanese typology for those built especially in the 18th century (Tajudeen, 2017). Tajudeen further mentions that most of the older mosques built during these periods are typically distinguished by using a multi-tiered pyramid roof or a *tajug* roof (Budi, 2006). The use of a *tajug* roof resembles the similar shape found on Meru or the cosmic mountain in Hindu-Buddhist cosmology. Meru is typically expressed in three vertical levels in the terrace form (Fadhil et al., 2022; Wessing, 1988). This *tajug roof* with a rectangular floor plan (Rahman, 1998), supported either by one central column (*soko tunggal*) or four columns (*soko guru*) as its structural configuration (Tajudeen, 2017). There are also variations in the timber construction and structural layout of old mosques during this era, especially for mosques built in Java and Sumatra. The old Javanese mosques have walls or clerestories dividing their roof tiers. In contrast, in addition to having distinct roof layers, some ancient mosques in Sumatra feature nearly no spaces between the lower roof tiers (Tajudeen, 2017). The cantilever or *tritisan* (overhang) on the mosque's upper roof level is another characteristic that is frequently seen in older Sumatra and Javanese mosques. This research focused on those architectural features of old mosques, particularly to analyze the relationship between old and new mosques in Aceh.

In the context of new mosques, some scholars argue that it new mosques are those built in the 19th century in Indonesia. A significant transformation of culture, social life, and architecture, as well as urban spatial identity in Indonesia, was once affected by Dutch East Indies colonization (Kurniawan & Kusumawardhani,

2012; Kusno, 2000). This also impacted Indonesian mosque development, especially those constructed in the 19th century (Kurniawan & Kusumawardhani, 2012). During the Dutch Indies Colonial era, the Middle Eastern architectural style in the mosques interpreted European taste using the *kubah* as a symbol. Islamic buildings like mosques and palaces were frequently constructed in this architectural style, particularly in the Sumatra kingdoms of Penyengat, Deli, Langkat, Siak, and Aceh, along with an increasing study of non-western cultures throughout the mid-19th century (Kurniawan & Kusumawardhani, 2012). The Baiturrahman Grand Mosque is one of the prominent examples of an early mosque influenced by Middle Eastern architecture with architectural styles from Mughal, Arabian, and Moorish (Sumalyo, 2000). Some of the new mosques in Aceh are influenced by the Baiturrahman Grand Mosque, which is characterised by domes on the roof of the building (Fakriah, 2022; Kurniawan & Kusumawardhani, 2012). Those new mosques embrace a Middle Eastern architectural style completely different from the old ones. The new buildings also adopt a modern architectural design with more complex structures and sophisticated decorations, ornaments, arches, and domes. These new buildings significantly replaced traditional architecture, using more robust materials and more permanent construction to form a monumental building style. Chronologically, it can be said that the mosques under study are situated in two periods: the old and the new architectures.

Reconciliation, also known as reconciling, is the process of going from a hostile to a friendly state, ending a conflict, or undergoing a dramatic transformation that results in the renewal or fixing of close

and personal relationships (Masango, 2005). The term implies a need for reconciliation because something is amiss in the system. Additionally, it also suggests that there is tension and conflict in the relationship between the two parties. Reconciliation signifies the reunification of those separated (Masango, 2005). The term reconciliation in this research focuses on the relationship between old and new buildings in old mosques in Aceh.

The first old mosque, Teungku Di Anjong Mosque in Gampong Peulanggahan, Kuta Raja District, Banda Aceh City, was built around 1769 A.D. According to Hurgronje (1906), Teungku Di Anjong (which means the one who is praised or glorified) or Al Quth Al Habib Sayyid Abubakar Ibnu Husein Bil-Faqih was one of the leading scholars in Aceh who contributed to the establishment of this mosque and the development of Islam in the late 18th century. Teungku Di Anjong had a relatively close relationship with the Sultan of Aceh Darussalam who offered him a gift of land later used to build this mosque (Herwandi & Yusdi, 2019). In addition, Teungku Di Anjong also contributed to the development of Islam in Banda Aceh, especially in Peulanggahan, by donating his land or *waqf* (C. Dewi, 2015). In more than a quarter of a century, Teungku Di Anjong Mosque had changed the architectural structures of the mosque due to the age of the building, socio-political influences like the Dutch and Japanese colonization period, and natural disasters such as the 2004 earthquake and tsunami in Aceh. However, no further research has been conducted on what specific historical events that influenced the addition of spaces, functions, and transformation of architectural forms relating to the old and new buildings. Figures 1 and 2 below illustrate the Teungku Dianjong

Mosque as captured in two sources: photograph and sketch (KITLV, 1881).



Figure 1. An old photograph of Teungku Dianjong Mosque (KITLV, 1881)



Figure 2. An Old Sketch of Teungku Dianjong Mosque (KITLV, 1881)

The second mosque under study, the Asal Penampaan Mosque in Gayo Lues is located in Penampaan Belah Imam Village, Blangkejeren District, Gayo Lues. This old mosque is estimated to have been built around 815 AH or 1412 A.D. Asal Penampaan is the

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village's original title. *Penampaan* (Indonesian: Penampakan) means appearance or visibility in the local language. This old toponymy is based on the geographical conditions of the highlands, which can be seen from various directions (Penamas, 2009). It is estimated that mosque of more than half-century-old was established during the Pasai Kingdom (Alfian, 1973). Then, this empire was subjugated to the rule of the Kingdom of Aceh Darussalam in 1524 A.D. (Hadi, 2004; Lombard, 2007). The Asal Penampaan Old Mosque adopted an architectural style similar to the Demak Mosque, proving the connection between the kingdoms of Aceh and Demak in the propagation of Islam (Penamas, 2009). In 2008, with the financial assistance of the Aceh-Nias Reconstruction and Rehabilitation Agency (BRR NAD-Nias), a new mosque was built with concrete construction adjacent to the old wooden mosque (Penamas, 2009). Examining the architectural relationship between the new and old buildings is essential in this context, yet there was limited study focusing on this aspect.

The last mosque discussed is the Gunong Kleng Mosque in Gunong Kleng Village, Kaway XVI District, West Aceh. The mosque is estimated to be around one hundred years old and was built in the twentieth century by the initiative of the local community (Sudirman et al., 2011). This mosque is one of the old mosques that represent Islamic cultural architecture in Aceh, which functions as a sacred place for interaction between humans and their God (Sudirman et al., 2011). In this regard, Wiryoprawiro (1986) argues that the realization of the mosque is categorized into two: the first is an aspect of activity and ideas, and the second is a physical form (building complex), a physical aspect of Islamic cultural heritage.

Figures 3 and 4 below illustrate the architecture of old Asal Penampaan Mosque and Gunong Kleng Mosque.

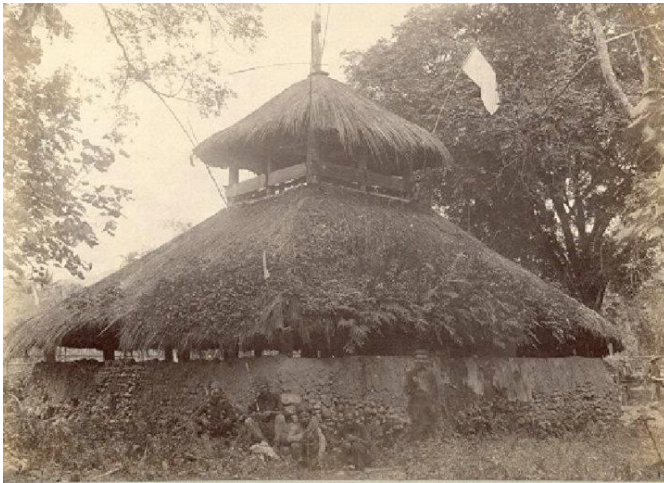


Figure 3. An old photograph of Asal Penampaan Mosque (KITLV, 1909)



Figure 4. Photograph of Gunong Kleng Mosque in 2006 (Kemdikbud, 2015)

As discussed in the literature review, the mosques covered in this study can be categorized into old and new mosques. This study is expected to fill the gap in the literature by providing insights on how old and new mosques can be reconciled to support modern requirements while preserving their architectural features.

Method

This study employed a qualitative research design in analyzing the architectural aspects of old and new mosques. The analysis was conducted by generating narratives and visual diagrams of the architectural aspects observed (Groat & Wang, 2002). Observations were made through direct visits to Teungku Dianjong Mosque and document studies from photographs and of Asal Penampaan Mosque and Gunong Kleng Mosque.

Based on the case studies of the three old mosques mentioned above, the spatial reconciliation of the old and new mosques was analyzed by comparing the architectural aspects of the three examples of mosques that represent each of the previously identified expansion scenarios: expansion of the mosque towards the mihrab and integrated into the old mosque building; expansion of the mosque to the side and attached to the old mosque; expansion of the old mosque with a separate new building. According to these schemes, the architectural aspects analysed from these mosques are: (1) The pattern of area expansion, (2) Functions and other features, (3) Architectural forms and materiality. The research flowchart is presented in the diagram below.

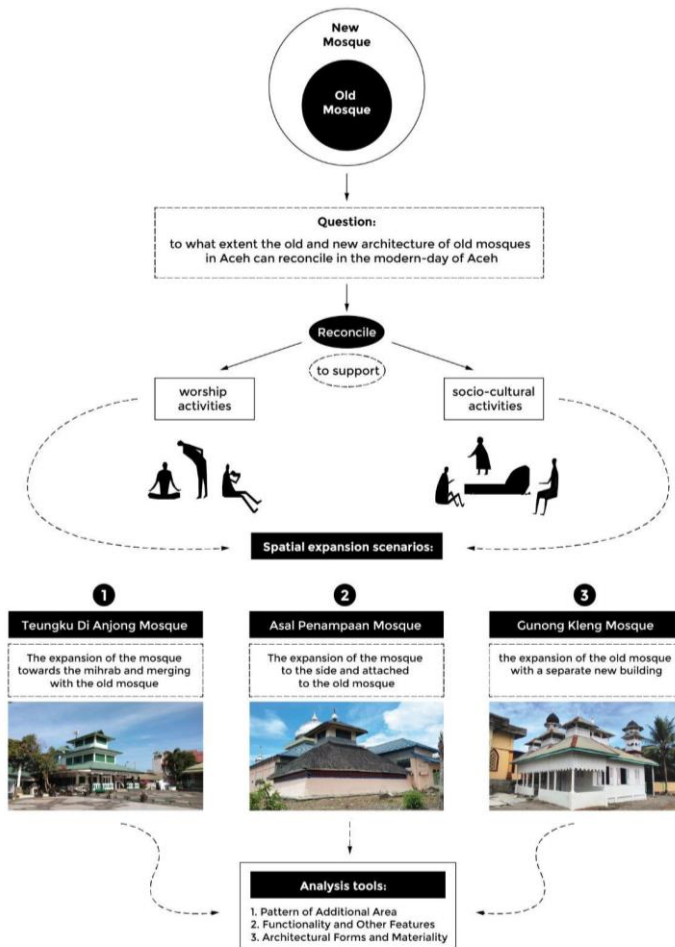


Figure 5. Research Flowchart (author's collection, 2023)

Result and Discussion

The Pattern of Additional Area

Expanding mosque area is critical when a mosque can no longer accommodate the raising number of congregates. Most old mosques in Aceh had a relatively small space at the time it was built. As the

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local population is growing significantly, the demand for a larger worship space in these old buildings is also increasing.

In Teungku Di Anjong Mosque in Banda Aceh, for instance, the additional space scheme deployed to this mosque is the expansion towards the *mihrab* attached to the old mosque. The main area of this old mosque was built on a rectangular plan of 14.80 x 9.20 m (Herwandi & Yusdi, 2019). Before it was expanded with the additional area, in the 1980s, the local community added a terrace that was also part of the old mosque to anticipate the crowd in Friday Prayer. In the 1990s, the old mosque was expanded. However, the additional wall side of the new building distorted from the original form; thus, the renovation was terminated (Sudirman et al., 2011).

Furthermore, in 2004, the tsunami in Aceh severely destroyed the mosque, which was later reconstructed to its original architectural style using concrete and no previous timber materials left (Dewi, 2015). Due to its major alteration, this mosque was no longer considered a heritage object based on Act No. 11/2010 on Cultural Heritage (UU No. 11 Tahun 2010 tentang Cagar Budaya) (Herwandi & Yusdi, 2019). Act No.11/2010 on Cultural Heritage states that the Cultural Heritage award can be revoked if the cultural heritage is destroyed; loses its original form and shape; or loses most of its elements. In the case of Teungku Di Anjong Mosque, most materials and original construction methods have been completely altered. This led to the mosque's removal from the cultural heritage list. In addition, the new building area is extended to the back or near the *mihrab* by using the same architectural style as the old mosque in front of it, thus appearing as a single building. With the new space directly integrated, the new mosque is in harmony with the old

mosque area. Expanding the new space attached to the old mosque enables similar functions and activities, such as primarily used for worship in both areas.

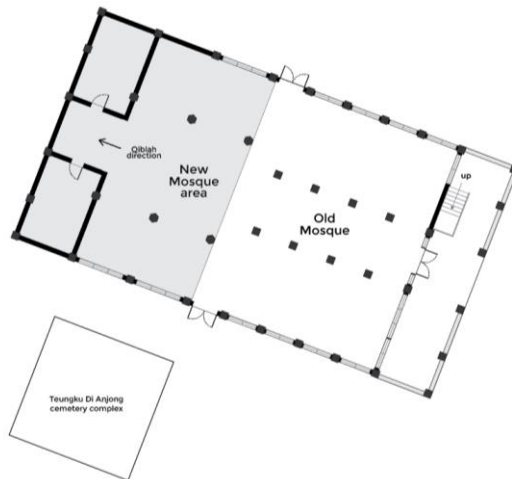


Figure 6. Plan of the old and new parts of Teungku Di Anjong Mosque. (Author's Collection, 2023)

The second old mosque expansion pattern is the expansion to the side and attached to the old mosque. One of the earliest mosques in Aceh that adopted this scheme was the Asal Penampaan Mosque in Gayo Lues. As an initiative to address the increasing number of surrounding communities, Asal Penampaan Mosque was expanded on the size of the worship space. The old part of the mosque was maintained since its inception, and its original form was not altered. The old building of this mosque was built with a size of 8 x 10 meters on a land area of approximately 123.69 m² (Kemdikbud, 2017). In 2008, funded by the Aceh-Nias Rehabilitation and Reconstruction Agency (BRR), a new concrete building was added with a new area of 60 x 40 square meters (Penamas, 2009) or a 30-fold expansion of the old mosque. It can be observed that the area of the new mosque is significantly more spacious than the original size. Following an

expansion scheme attached and adjacent to the new mosque, the Masjid Asal is united by an assembled partitions (this wall is made of timber boards that can be assembled and disassembled) with an opening as a transitional door connecting the two separate spaces and enabling both to have different architectural styles.

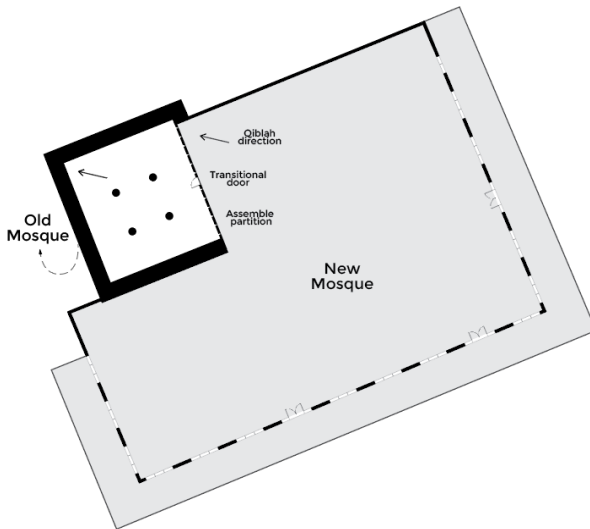


Figure 7. Plan of the old and new parts of the Asal Penampaan Mosque. (Author's Collection, 2023)

On the other hand, unlike the expansion scenarios of the two old mosques discussed previously, the Gunong Kleng Old Mosque implements a separate expansion scheme between the old and new buildings yet remains adjacent or in the same site area. The old building measures 12 square meters, with an entrance terrace on the outside. Afterward, to accommodate the increasing number of worshipers, the mosque was expanded separately by building a new mosque beside and slightly behind the existing old mosque. The new mosque is known as Nurul Hidayah Mosque in a *waqf* (donated) land area of around 3,500 square meters. This new building has an area of 600 square meters, or 50 times larger than the old mosque. The

expansion of the old building with a separate new area at the Gunong Kleng old mosque is indirectly aligned with the attempt to preserve the old mosque, one of the cultural heritage sites.

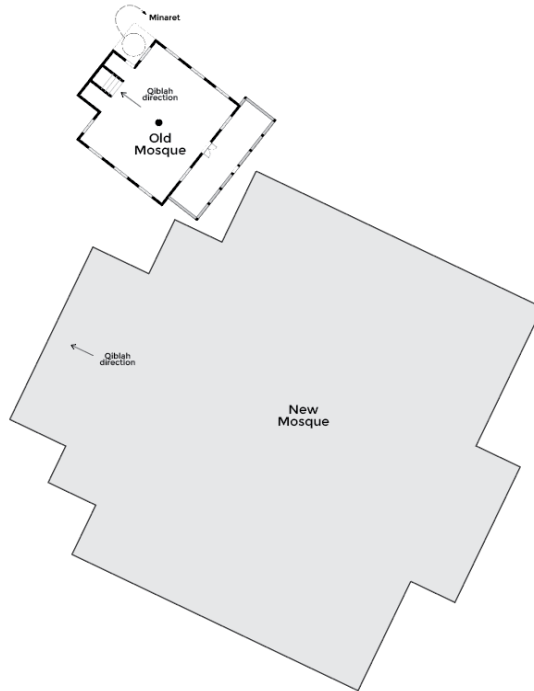


Figure 8. Plan of the old and new parts of Gunong Kleng Mosque.
(Author's Collection, 2023)

Based on the three extension patterns of old mosques in Aceh discussed previously, it could be drawn that the main reason for the expansion of old mosques is the increasing number of worshippers that could not be accommodated by old mosques. The dozens-fold expansion from the old mosque size suggests some indications, such as: a significant increase of worshiper number, a shift in the mosque's status from a *gampong* to a broader regional level, as well as an increase in the community's economy so that donations for the expansion of the mosque were higher. In addition, expanding an old mosque is not merely associated with increasing the size of the

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existing mosque but further affecting other architectural aspects. The expansion scheme of the old-new mosque influences the architectural style of its exterior and interior, including the construction or materials used, as well as the functions or activities inside. The expansion pattern of the old-new mosque that is attached and unified allows congregational prayers to be performed simultaneously in both buildings. The scheme of spatial expansion also directly attached to the old mosque with a unified architectural form in Teungku Di Anjong Mosque indicating that this pattern of the additional area is generally applied to the non-conservation building.

Slightly different from the previously discussed mosques, the Asal Penampaan Mosque, with an expansion to the side and merging with the old mosque, has separate areas and architectural forms. The scheme of adding this area still allows the old part to remain intact hence the old mosque remains to be a cultural heritage building. The old-new Asal Penampaan Mosques are separated by a wall with a connecting transitional door, allowing different or similar activities simultaneously, thus providing more flexibility. Other community activities in the old mosque are likely to be conducted separately. By contrast, unlike both patterns described previously, the Gunong Kleng Old Mosque's expansion form has separate old and new building areas. Thus, both mosques have different areas and spatial functions or activities. For instance, the surrounding community generally performs congregational prayers at the new mosque. At the same time, other communal activities involving local customs with a sacred value that has been believed for a long time are explicitly conducted at the old building.

It can be said that the old mosque was not merely expanded and unified the areas of the old and new mosques but also preserved what was previously there. The pattern of expansion following the activities or functions of the old mosque earlier contributed to preserving the architecture of the old mosque and maintaining the value of local customs that have been believed for generations.

Functionality and Other Features

Another essential aspect of the spatial reconciliation between the old and new architecture in the old mosques is these buildings' functionality and other features, including the interpretation of unique features and the meaning of spatial functions or activities owned by the old mosques. In addition, the additional area scheme discussed previously is an attempt to maintain the old functions of the existing space and generate a variety of activity scenarios. According to (Dewi et al., 2021), several old mosques are still organizing the cultural ritual traditions of the local community. In Aceh, the old mosques serve both as places to perform worship, such as congregational prayers and also to hold socio-cultural events. Local people commonly use the old mosques to hold deep-rooted and sacred traditional ceremonies annually or at certain times of the year. Despite having a new mosque area to accommodate the increasing number of worshipers, the old mosques in Aceh still serve other functions besides being a worship place.

Teungku Di Anjong Mosque was not originally intended as a mosque but a place of learning Islamic education called *dayah*, built around 1769 A.D. (Penamas, 2009). In addition to its educational function, Teungku Di Anjong Mosque was instrumental in giving Aceh a prominent position as the first transit point for the Hajj

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pilgrimage in the mid-18th century (Herwandi & Yusdi, 2019). This building functioned as a Hajj *manasik* (Hajj preparation training before heading to Mecca) and gathering place for pilgrims. Furthermore, according to Penamas (2009), during the Dutch colonial era, this building was used as a defence headquarters for the Acehnese heroes before finally being conquered by the Dutch Colonial Government. Penamas also mentioned that after Indonesian independence in 1945, the local community used this *dayah* as a mosque established in 1982. Another feature of this mosque complex is Teungku Di Anjong's tomb, next to his wife's grave (Herwandi & Yusdi, 2019). Both tombs are still a destination for pilgrimages until today.

Currently, the Teungku Di Anjong mosque is still used to organize religious events, pilgrimage and congregational prayers. In this case, it can be noticed that there is a shift in the functionality of the Teungku Di Anjong Mosque, which varies from its original function as Islamic education (*dayah*) with wooden construction to the present with the expansion of the new mosque space as a place for prayer. Recently, Teungku Di Anjong Mosque is not merely a place for congregational prayers such as five obligatory prayers, tarawih and Friday prayers, but also as a place to hold various Islamic religious festivals. Celebrations and *nazar* are often held by the local community in ceremonies such as piercing girls' ears, weddings, and annual events (Herwandi & Yusdi, 2019). Hurgronje in Herwandi & Yusdi (2019) reported that there are three celebrations, which he called the annual *kenduri*, held at this mosque and tomb complex. The first is *Kenduri Bu*, an activity conducted every 18th of Rajab as a form of appreciation to Teungku Di Anjong's wife, more

commonly known as *Aja' Eseutiri* "the honored wife" or Fatimah binti Abdurrahaman' Aidid (Hurgronje, 1906). The second festival, *Mulud Nabi* or *Mo'lod*, is a celebration to commemorate the birthday of the Prophet Muhammad. The last celebration, traditionally held every 14th of Ramadan at the Teungku Di Anjong mosque complex, is the annual commemoration of the death of Teungku Di Anjong, who died on the same date in 1196 A.H. (August 1782) (Hurgronje, 1906). Besides organizing these religious festivals, the mosque is also used for congregational prayers, like other mosques, especially in the new mosque area.

Another old mosque, the Asal Penampaan Mosque, has two separate areas: the old and the new ones. A now thirty-fold size new mosque is the main prayer space, while the old building accommodates the worshipers at peak times, especially on Fridays. Other activities conducted by the community at Asal Penampaan Mosque are performing *nazar* by giving alms, observing Islamic holidays, especially the celebration of the Prophet's *Maulid*, Isra' Mi'raj commemoration, *meugang* (the tradition of slaughtering livestock to mark certain Islamic occasions) activities ahead of the Holy Ramadan month and *meugang* Eid al-Fitr and Eid al-Adha (Penamas, 2009). Another feature of Old Asal Penampaan Mosque (inside the new building) is an old well used as a spring water source to purify the worshipers. Currently, this spring is called "*Telaga Nampak*" and is believed to be a sacred spring that can cure various diseases, boost physical health and become *peusijuk* (an Acehese tradition to ask for safety, quietness, and happiness in life) or holy water for essential occasions by the local community (Penamas, 2009). However, there has been no further research on this matter.

While the old mosque is used to conduct socio-cultural activities and some religious events, the new building is mainly utilized for congregational prayers. Below is the diagram of the functionality transition in each old mosque.

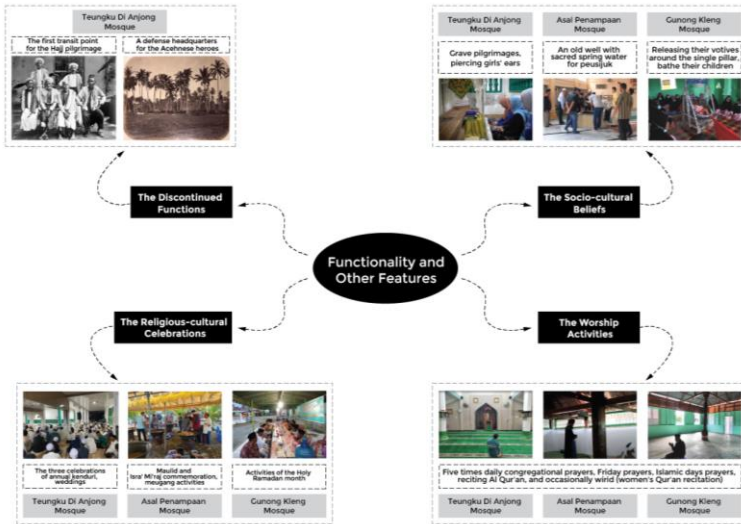


Figure 9. Four functional and other features and elements of the three mosques were discussed. (Author's Collection, 2023)

Another old mosque discussed in this paper is the Gunong Kleng Mosque, which has a significant role in its community. People visit this old mosque to bath their children and release their votives (Acehnese: *peulheu kaul*). Those activities are also linked to the central or single pillar in the Gunong Kleng Old Mosque, which is believed to provide blessings. Thus, local people make their wishes at the mosque. The local community turns the old mosque into a place for celebrations or events to get blessings and discuss the community, *nazar*, reciting *Yasin* and *wirid*. The new Gunong Kleng mosque is located on the same site and mainly functions as the central place for congregational prayers, such as the five daily prayers, Friday prayers, Eid al-Fitr and Eid al-Adha prayers.

Based on these functions and features of the three old mosques, four main aspects influence the functional activities of these mosques. These functional aspects are: (1) the discontinued functions, (2) the socio-cultural beliefs, (3) the religious-cultural celebrations, and (3) the worship activities. Firstly, *the discontinued functions* are the activities of the mosques in the past and are no longer served at present. For instance, the Teungku Di Anjong Old Mosque used to become a transit point for the Hajj pilgrimage in the mid-18th century and as a defense headquarters for the Acehese heroes. These functions are no longer served today. Secondly, *the socio-cultural beliefs* include special features, such as piercing girls' ears and *ziarah kubur* (grave pilgrimages) of Teungku Di Anjong, an old well with sacred spring water for *peusujuk* in the Asal Penampaan Mosque, and releasing their votives as well as performing certain traditional rituals (bathe their children) around the single pillar of the Gunong Kleng Old Mosque. Thirdly, *the functional aspect* relates to the religious-cultural celebrations held in each of the old mosques. For example, the three celebrations of annual *kenduri* and weddings (*akad nikah*) held in Teungku di Anjong Mosque, the celebration of the Prophet's *Maulid*, Isra' Mi'raj commemoration, *meugang* ceremony in Asal Penampaan Mosque, as well as similar religious-cultural celebrations in Gunong Kleng Mosque. Lastly, the function for *worship activities* as the primary function of every mosque. These activities include daily congregational prayers, Friday prayers, Islamic day prayers, reciting the Al Qur'an, and occasionally *wirid* (women's Qur'an recitation). Those four functional aspects represent the transf

omed form and function of the old mosques over time. The current functions of these mosques indicate harmony and reconciliation

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between what the local community has long believed and the current primary functions of mosques in the present era.

Architectural Forms and Materiality

Structurally, the three old mosques in this study have multi-tiered roofs with different column construction formations. Yet, all these old mosques use natural materials as the construction components. Natural materials, timber, stone, and brick, illustrate their lifetime and manifest the story of their beginning and how they are used by people (Pallasmaa, 2012). On the other hand, the new mosque, which is the expansion of the old mosque use more modern materials, such as concrete and glass, which, according to Pallasmaa (2012), machine-made materials tend to reveal ageless perfection despite their material process of fading. However, with differences in the materials used, the old and new mosques reconcile to form a unity of spatial functions. The architectural formations of the mosque also portray a role in narrating how the old mosques remained standing.

Over the years, Teungku Di Anjong Mosque had undergone transformations in its architectural aspects that were influenced by several factors such as the age of the building, socio-political events, and the natural disaster of the Aceh earthquake and tsunami in 2004. At the beginning of its construction in 1769 A.D., the Teungku Di Anjong Mosque entirely used timber construction with thatched roofing material, which was later renovated in 1899 and replaced with zinc (Penamas, 2009). The expansion to the rear side of the mosque area in the 1990s also adopted a similar architectural style. In that year, a new mosque area was added, but the renovation was halted because the side wall deviated from its original shape

(Sudirman et al., 2011). In 2004, the earthquake and tsunami severely damaged the mosque, and no original wooden materials remained until it was reconstructed in its original architectural style using concrete materials (C. Dewi, 2015). The new building was erected following the original architecture, with significant differences in construction and materiality. Figure 10 explained the transformation of Teungku Di Anjong Mosque from time to time.

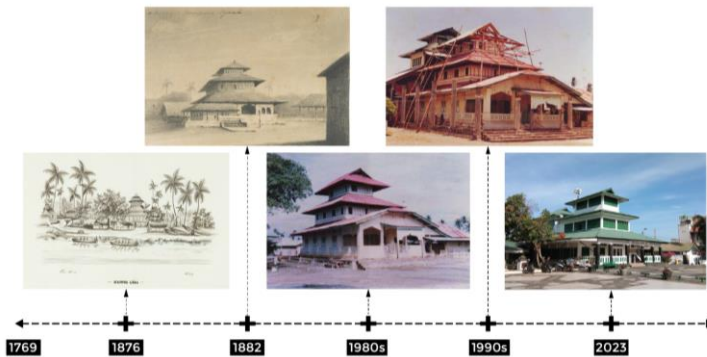


Figure 10. Form and Material Transformation of Teungku Di Anjong Mosque from Time to Time. (Author's Collection, 2023)

The roof of this mosque is unlike other types of multi-tiered roofs that are primarily discovered in Aceh and Java. The mosque has a three-tiered roof, with the uppermost level (peak) shaped as a gable roof on top of a pyramidal roof. The extension area adopts the typical roof shape of the main building but with a two-tiered roof. This multi-tiered pyramidal roof mosque is currently dominated by green and white colors, in contrast to the red roof and yellow walls of the 1990s, as well as in stark difference to its early construction, which was natural in color with wood and thatch materials. Swing windows dominate the gaps between the roofs of the new building with louver cover boards, similar to what was used on lower walls in the previous design. However, currently, the lower walls of the new

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building mainly apply modern materials, including glass windows, which were not used in the earlier construction. Reconciliation in this case study can be observed in how the architectural forms of the old mosque are still applied to the new building, while the modern constructions are present in the form of materials used, e.g. the modern materials replace the traditional wooden materials.

Furthermore, regarding the architectural form and materiality of other old mosques, there is the Asal Penampaan Old Mosque in Gayo Lues, which use timber as the primary material of its construction, combined with walls made of rocks and yellow soil. This mosque adopts architectural styles with a multi-tiered roof (Javanese *tajug*), such as in the Demak Mosque (Penamas, 2009). According to (Tajudeen, 2017), traditionally, two types of column formations distinguish the construction details of the Javanese *tajug* mosque or multi-layered pyramid roof type: the first is called *soko guru*, where four main columns support the topmost part of the roof or (*brunjung*) and the second, called *soko tunggal* where there is only one main column in the center. The Asal Penampaan Mosque structurally has four main columns (*soko guru*) that support the uppermost part of the two-tiered roof. The pillars, supporting beams, rafters, and battens of the old mosque structure are similarly constructed of wood that supports a two-tiered roof made of *ijuk* leaves or palm fibers previously made of thatch. The pointed roof is crafted of metal and black (Penamas, 2009). The old mosque, which measures 8 x 10 square meters, is surrounded by walls made of yellow soil and river stones (Penamas, 2009). These earthen walls are located to the south, west, and east of the mosque with a height of 140 cm and a thickness of 80 cm (Kemdikbud, 2017). In addition,

a see-through carved wooden board about half a meter above the earthen wall serves as a natural lighting source for the old mosque's interior space. This is also supported by four clerestory windows on each side of the wooden plank walls between the gaps in the two-layered roof of this old rectangular mosque. Additionally, the ceiling of this space is an exposed roof construction made of palm fronds held together with rattan that serves as a thread to stitch the fronds to each other (Kemdikbud, 2017). Moreover, the *mihrab* and Qibla orientation of the old mosque is diagonally aligned in a rectangular plan with a floor made of rough cement covered with a fabric carpet that is entirely different from the one used in the new mosque.

Similarly, the Asal Penampaan New Mosque, which is still attached to its old architecture, also has a diagonal floor alignment following the qibla orientation, and the old building uses a combination of light grey and black ceramic flooring. The old and new mosques are united by a transitional door on a wall (through which the board can be opened and closed), made of timber planks with wooden carving ornaments on the top of the walls. There is also an old well inside the new building, located in the courtyard of the old mosque before the expansion. In general, some parts of the new building's exterior are influenced by the architectural forms of the old mosque. This new form features a pyramid roof with modern material of corrugated tile roofing as the main component, with a stainless-steel onion dome at the top. Three other smaller stainless steel onion domes are at the ends of the concrete roof deck. Another architectural style similar to the old building is that some parts of the lower walls resemble the walls made of yellow earth and river stones, but the walls of the new building are painted brown and white. On the other hand, at the top of the windows, doors, and

between the pillars of the hallway, several ogee arches are accentuated with gold color. These gold colors mostly appear on the edges of the walls, windows, and columns, contrasting with the old mosque's predominantly brown wood color (see Figure 11 below).



Figure 11. Photo collage showing the architectural form and material of the Penampaan Origin Mosque from the old part (top) to the new part (bottom) and from the exterior (left) to the interior (right). (Author's Collection, 2023)

Unlike the two old mosques discussed previously, the entire roof of the Gunong Kleng Old Mosque is a mixture of pyramid and dome shapes. In total, there are four rooftops on the mosque and a minaret. Overall, the Gunong Kleng Old Mosque has two-tiered pyramid roofs. One main roof on the building with a single structure in the center (*soko tunggal*), and three other roofs at the front, as well as the roof on the minaret (Sudirman et al., 2011). The lower layer of these three smaller multi-tiered pyramid roofs are united, while the upper ones are separated in a single row, and the center has an onion-shaped dome at its top (aligned with the entrance). Behind these three smaller roofs, there is a larger two-tiered main pyramid roof with a *mustaka* (which means head in Javanese, the roof covering on

a *tajug* roof) at the peak of the main building's roof. This tip is made of concrete that tapers upwards and is partially covered by a vase-shaped yellow plate. According to Sudirman et al. (2011), the *mustaka* is also bounded by a steel plate with a thickness of 1 cm at the bottom. There is another cup-shaped dome at the top of the minaret roof combined with a separate layer of pyramid roof. All the mosque's two-tiered pyramid rooftops are separated by wooden carved railings, including the roof of the minaret. Between the first and second layers of the roof are through-hole walls and wooden list planks with filigree carvings of floral ornamental motifs, figure-eight carvings of water drops, parallelograms in minaret carvings and hanging flowers, as well as curved shapes in harmony with the vertical pattern of the supports following the shape of the mosque plan (Sudirman et al., 2011). Figure 12 below describes the shape and ornaments of the roof and dome of Gunong Kleng mosque.



Figure 12. Photo collage showing the architectural form and material of the Gunong Kleng Mosque from the old part (top) to the new part (bottom) and from the exterior (left) to the interior (right).
(Author's Collection, 2023)

This semi-permanent mosque of is formed by a combination of a traditional concrete-like structure (mixture of egg white and sand) about more than half a meter from the ground, wooden walls, and a tin roof. The mosque's construction was mostly made from Ketapang wood, and the main pillars in the center (*soko tunggal*) were from Merbau timber, taken from the forests around the village. The mosque construction is also reinforced by tensile beams, tie beams, and roof trusses, which are also constructed of timber (Sudirman et al., 2011). In addition, this old mosque consists of two parts, the terrace area (which has a roof of three small multi-tiered pyramids in a row) and the main mosque space. About a third of the walls in the main area are brick, and the rest are wooden planks. There is also an entrance door and ten windows on the mosque's walls. Those are swing windows where the shutters are composed of cover boards and louvers so that the air can flow into the mosque. Almost the entire inner side of the wall is painted green and wood brown, whereas the outer sides are white. The interior floor of the old mosque is finished with ash-colored fine cement, and there is a wooden pillar in the center supporting the easel, and it is exposed without a ceiling. There are also three arches in the mosque. The middle one has several steps that become the *mihrab*, where the khatib preaches, while the right arch penetrates the hallway leading to the minaret. The existence of a minaret as a place for the *muezzin* to call the *azan* at the Gunong Kleng old mosque is also one of the distinctive features among the other mosques discussed previously. This minaret has a rectangular plan with open walls separated only by filigree carved wood and the list plank that emphasizes a curved shape and is decorated with heart flowers, like the ornaments under the dome. On top of the pyramid roof, the plan changes to six sides

before finally being closed by a dome. According to Sudirman et al (2011), the minaret is a prominent part of the overall appearance of this old mosque, although, with current technology, the Muadzin can call out the azan by using loudspeakers.

The new separate mosque has a different architectural style, as well as the functional activities performed inside. The new mosque is in a separate building, slightly behind and adjacent to the old building. In contrast to the old mosque, which had wooden architecture with a two-tiered pyramid rooftop, the new building has more permanent materials and a different architectural style. The shape of the Baiturrahman Grand Mosque influenced the new Gunong Kleng mosque. According to the local community, before it was erected, scholars visited Koeta Radja (now Banda Aceh) to see the Baiturrahman Grand Mosque, which would later be used as a reference for the new Gunong Kleng mosque.

The new Gunong Kleng Mosque has three domes of silver-colored metal sheets on the front, Middle (the largest size), and back. All three are onion-shaped domes like the ones of the new Baiturrahman Grand Mosque, which according to Kurniawan & Kusumawardhani (2012) influenced by the characteristics of Mughal architecture from Orchha and Jahangir Mandir (1605). Between the dome and the roof of the new mosque is a gap in the circular wall with several arch windows for natural lighting. In contrast to the interior of the old mosque, the new Gunong Kleng mosque adopts a Moorish architectural style. There are several styles of arches between the pillars in the interior. First, the entrance uses a lancet arch. Second, the inside part between the pillars which uses a combined form of

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the semi-circular arch and lancet arch, and third, *mihrab* is the form of a foiled cusped arch.

According to the architectural form and materiality analysis of the three old mosques discussed in this paper, five main elements demonstrate the reconciliation between old and new mosques: roof form, building scale, proportion, openings, and materiality. First of all, this study found that the reconciliation of old and new mosques can be seen through the roof forms with different approaches. The Teungku Di Anjong Mosque harmonizes the present roof forms with those of the past, and the new extension area follows accordingly. Similarly, the first roof layer of Asal Penampaan New Mosque resembles the two-tiered pyramid roof of the old building, although it is slightly different because the new architecture uses a dome as the second layer. While the new detached Gunong Kleng Mosque has a different roof form, it still follows the onion dome at the entrance of the old mosque.

Another indicator that reconciles the old and new mosques is the scale and proportion of the buildings. Each of the new buildings in the three case studies of the old mosques is larger in scale and proportion than the old buildings, yet it is not overshadowed, and the two buildings stand harmoniously side by side. As for the openings, while parts of the new mosques were influenced by other architectural styles, such as Mughal and Moorish architecture, the Teungku Di Anjong Mosque retains the window shapes of the previous architecture. However, the other two new buildings, the Asal Penampaan Mosque and the Gunong Kleng Mosque, feature openings such as the clerestories used in the old buildings.

Finally, the reconciliation between old and new mosques can be seen from the aspect of materiality. Although none of these new mosques use similar materials to the old mosques, several of them mimic the old buildings. In the Asal Penampaan New Mosque, for instance, the lower part of the exterior wall is textured to resemble the wall material of the old mosque, which was initially made of yellow soil and river stones. Similarly, the reconciliation at Teungku Di Anjong Mosque can be discovered in the way the architectural style of the old mosque is still implemented in the new building, while the modern structures replace the traditional timber materials.

Conclusion

This study has explored the three expansion scenarios from the three old mosques in Aceh. The three scenarios are (1) Teungku Di Anjong Mosque, the expansion of the mosque towards the mihrab and merging with the old mosque; (2) Asal Penampaan Mosque, the expansion of the mosque to the side and attachment to the old mosque; (3) Gunong Kleng Mosque, the expansion of the old mosque with a separate new building. This research finds that three architectural aspects are reconciled from the three aspects: (1) The pattern of area expansion, (2) Functions and other features, (3) Architectural forms and materiality.

In terms of the pattern of area expansion, the three mosques were expanded due to several causes, such as the number of worshippers increasing over time, the increasing status of the mosque, as well as the increasing economy of worshippers and communities that have an impact on the prosperity of the mosque. The new expansion part can be easily distinguished from the old one as a form of maintaining the authenticity of the old building. It can be concluded that the

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expansion patterns of the three old mosques are related to accommodating the increasing number of worshipers and preserving the old values, such as the authenticity of the old mosque and other historical values.

In terms of the functions and features, this study underlines four main aspects that influence the functions of the mosque: the discontinued functions, the socio-cultural beliefs, the religious-cultural celebrations, and the worship activities. The old, discontinued functions are the activities conducted in the early function of the mosques and are no longer performed at the moment. The second functional aspect is the socio-cultural beliefs in the three old mosques. These socio-cultural aspects present special features that distinguish the mosque from others, such as the Teungku Di Anjong Grave at Teungku Di Anjong Mosque, the sacred well at Asal Penampaan Mosque for *peusijuk*, and the releasing votive ritual at one of the sacred pillars of Gunong Kleng Mosque. Furthermore, alongside the socio-cultural aspect, there is the main function of religious and cultural celebrations such as annual *kenduri* activities, Maulid Nabi, and Isra' Mi'raj commemoration. The last functional aspect is worship activities, or the mosque's main function includes five daily prayers, Friday prayers, reciting the Qur'an, and Islamic education centers.

The architectural form and materiality analysis of the three old mosques found that four main aspects are reconciled: roof form, building scale, proportion, openings, and materiality. The roof form is the most interesting aspect because they all tried different approaches to make the roof of the new mosque. In terms of scale and proportion, each new mosque in the cases studied is larger than

the old mosque, thus emphasizing the difference between old and new. With these different scales and proportions, the three old mosques can still coexist with the new ones. In terms of openings, the new mosques mostly use the Mughal and Moorish styles with a curly bracket arch. However, in Teungku Di Anjong Mosque, the shape of the windows of the new mosque still follows the opening style of the old mosque. The last aspect is materiality, which uses modern materials in new mosques, such as reinforced concrete, glass, and stainless steel. The old and new mosques reconcile with material challenges, how the sustainability of mosques can be supported easily and quickly by using new materials to present the old mosque architectural style.

This research discovered three previously mentioned expansion scenarios. These three scenarios represent the expansion of old mosques in Aceh. These three scenarios, although not limited to these, illustrate how Acehnese people preserve the function and form of their old mosques, thus maintaining the structure and institutions of the old mosques. We can imagine that if the addition of the new mosques were absent, the old mosques would be further damaged and abandoned. With expansions like this, the old mosque, as Aceh's tangible heritage, can be visited across generations in Aceh to continue its intangible heritage, such as aspects of belief, both in the form of culture and religion. This research could be further developed by exploring scenarios of expansion of the old mosque and its architectural spatial aspects in other mosques of other regions in Indonesia.

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