

Interpreting sacred space: A Peircean semiotic study of symbolic meaning in Al-Safar Mosque

Aulia Urrahmi^{*}, Uly Irma Maulina Hanafiah^{ID}, Irwan Sudarisman^{ID}

Magister Design, Faculty of Creative Industries, Universitas Telkom
Jl. Telekomunikasi Terusan Buah Batu, Bandung, Indonesia



ARTICLE INFO	ABSTRACT
<i>Article history:</i> Received December 16, 2025 Received in revised form Jan. 18, 2026 Accepted March 18, 2026 Available online June 01, 2026 <i>Keywords:</i> Al-Safar Mosque Islamic architecture Peircean semiotics Sacred space Spatial symbolism *Corresponding author: Aulia Urrahmi Magister Design, Faculty of Creative Industries, Universitas Telkom, Indonesia Email: auliaurrahmi@student.telkomuniversity.ac.id ORCID: https://orcid.org/0009-0001-6887-5482	<i>Semiotics investigates the ways in which meaning is produced, transmitted, and interpreted through signs related to form, movement, and human perception. Within the architectural domain, elements such as form, light, materiality, and spatial orientation function as communicative signs that articulate philosophical, symbolic, and spiritual values. This study seeks to interpret the sacred meanings embedded within both the architectural form and the lived spatial experience of the Al-Safar Mosque by employing Charles Sanders Peirce's semiotic framework, which consists of the triadic relationship between Representamen, Object, and Interpretant. A descriptive qualitative research approach was adopted, integrating Peircean semiotic analysis with the interpretative research design proposed by Creswell & Poth (2024). This methodological framework was supported by systematic field observations, in-depth interviews, and comprehensive architectural documentation. The analysis of spatial experience was structured through five sequential spatial nodes: Approach (niyyah), Threshold (takhalli), Ablution (tazkiyah), Prayer (tawhīd), and Exit (tajalli), each representing a distinct phase of bodily movement and spiritual transition. The findings demonstrate that architectural form, lighting conditions, material expression, and spatial direction operate as interconnected semiotic signs that collectively guide physical movement while simultaneously facilitating spiritual contemplation. These elements work synergistically to shape an embodied experience in which architectural space becomes an active medium of meaning. The study concludes that the Al-Safar Mosque conveys sacred meaning through an integrated and embodied spatial experience, thereby contributing to the advancement of architectural semiotics by positioning movement itself as a meaningful language of worship.</i>

Introduction

Contemporary mosque architecture in Indonesia increasingly reflects a departure from conventional Islamic typologies, such as domes and richly ornamented minarets, toward minimalist geometries and abstract symbolic expression. The Al-Safar Mosque in Cipararang

exemplifies this architectural shift through its expressive folded-plane configuration and prismatic minaret, which collectively represent a modern reinterpretation of sacred form. As illustrated in [figure 1](#), the overall architectural composition prioritizes abstraction and the articulation of spatial movement over literal or representational symbolism. [Kusuma \(2019\)](#)



explains that the mosque's folded geometry and calibrated manipulation of light were intentionally conceived by Ridwan Kamil to metaphorically evoke the act of *sujūd* (prostration) and to express the spiritual journey toward the divine. From the standpoint of visual communication, these architectural strategies transform built form into a symbolic language, whereby sacred meaning is conveyed through form, orientation, and perceptual experience.



Figure 1. The Al-Safar Mosque featuring a dynamic folded-plane form and prismatic minaret that express abstraction and modern interpretation in contemporary Islamic architecture
Source: (Kusuma 2019)

While prior studies [Jamaludin, Santosa, and Anita \(2023\)](#); [Widodo and Artiningrum \(2022\)](#) have focused on decoding symbolic meaning through architectural form and ornamentation, relatively limited attention has been given to the ways in which worshippers actively construct sacred meaning through spatial movement and sensory perception. This study responds to that gap by examining how architectural experience mediated through form, light, materiality, and spatial direction operates as a semiotic process through which worshippers interpret sacred meaning within the Al-Safar Mosque.

Understanding this process is essential for exploring how contemporary mosque architecture communicates spirituality through spatial composition rather than decorative representation ([Dabagh and Amrei 2014](#); [Eilouti 2024](#); [Kusuma 2019](#)). Recent scholarly works from various regional contexts confirm that abstraction and spatial clarity are redefining the semiotic vocabulary of sacred architecture, wherein form, proportion, and light increasingly supplant ornament as primary conveyors of spiritual

experience ([Ahmed and Fethi 2024](#); [Fireza, Sabil, and Utaberta 2025](#); [Suryandari, Jamhari, and Shahid 2023](#)). Studies conducted in both Persian and Indonesian architectural contexts similarly demonstrate that symbolic abstraction, whether articulated through mystical form or restrained ornamentation, functions as a mediating device linking aesthetic perception with theological contemplation ([Askarizad, He, and Ardejani 2022](#); [Salongi, Harisah, and Wikantari 2022](#)). Within this broader architectural evolution, geometric reduction has been shown to preserve symbolic essence when it is aligned with metaphysical intent and theological meaning ([Peker, Semerci, and Yaldız 2024](#); [Said 2024](#)). In Indonesia, the Istiqlal Mosque illustrates how the hybridization of modernist and traditional architectural vocabularies enables sacred architecture to negotiate relationships among faith, technological progress, and national identity ([Alam and Fanani 2025](#)). As observed by ([Primanizar 2024](#)), such transformations signify not merely stylistic change but a deeper epistemological negotiation between spirituality and modernity.

Nevertheless, a substantial body of prior scholarship has tended to privilege architectural form over lived experience, thereby neglecting the ways in which worshippers construct meaning through perception and bodily movement. Although semiotic readings of calligraphy and ornamentation have successfully interpreted visual symbolism as communicative expressions of piety ([Alsia and Suardana 2023](#); [Fauziah 2025](#)), limited attention has been given to the roles of spatial movement, sensory engagement, and reflective experience in shaping symbolic cognition. [Bahri \(2020\)](#); [Abdullah and Heryati \(2022\)](#) observe that architectural signs in Islamic contexts frequently operate as indexical cues that orient spiritual awareness; however, their phenomenological encounter within contemporary mosque architecture remains insufficiently examined.

In response to this gap, the present study employs Charles Sanders Peirce's semiotic framework to interpret how worshippers perceive architectural signs, namely form, light, materiality, and spatial direction, as vehicles of sacred meaning. Drawing on participant observation, interviews with caretakers and worshippers, and interpretative analysis, the research integrates Peirce's triadic model (Representamen–Object–Interpretant) with the

qualitative interpretative approach outlined by [Creswell and Poth \(2024\)](#). Within this analytical framework, the folded geometry, silver-toned façades, and modulated lighting of the Al-Safar Mosque function as a readable text through which meaning is constructed. Situated within contemporary discourse on Islamic visual culture and spatial semiotics, this study extends Peircean theory into the phenomenological domain of sacred space, demonstrating that sacred meaning arises through perception, movement, and reflection rather than through static ornamentation alone ([Fauziah 2025](#); [Primanizar 2024](#); [Suryandari, Jamhari, and Shahid 2023](#)).

Methods

The Mosque as a medium of meaning

The term *masjid* originates from the Arabic root *sajada-yasjudu-masjidan*, meaning “to bow down” or “to prostrate,” signifying humility and submission before God ([Shihab 1996](#)). Beyond its ritual function, the mosque operates as a spatial medium of devotion in which form and movement articulate the relationship between the human and the divine ([Renard 2023](#)). Historically, Islamic architecture has communicated metaphysical principles through built form, evolving from representational ornamentation toward spatial abstraction that prioritizes Divine Oneness (*tawhīd*) and intentionality (*niyyah*) over literal depiction ([Alam and Fanani 2025](#); [Eilouti 2024](#)). Conceptualizing the mosque as a communicative medium thus legitimizes the application of semiotic analysis to interpret how sacred meaning is produced through spatial experience. Within this interpretive paradigm, the Al-Safar Mosque designed by Ridwan Kamil exemplifies a contemporary semiotic vocabulary, wherein folded forms, silver-like façades, and modulated light abstractly reinterpret *sujūd*, resonating with Peirce’s assertion that meaning emerges through the relational interplay of form, perception, and interpretation.

Semiotics as interpretive framework

Semiotics, derived from the Greek *sēmeion* (“sign”), examines the processes through which meaning is generated and communicated within systems of signs ([Nöth 1995](#); [Chandler 2022](#)). In architectural theory, this approach conceptualizes buildings as communicative texts in which form,

light, materiality, and spatial direction function as signifiers that guide interpretation. Among various semiotic traditions, Charles Sanders Peirce’s triadic model offers a dynamic analytical structure, defining meaning as the relational interaction between representamen (form), object (referent), and interpretant (understanding) within an ongoing process of semiosis ([Atkin 2023](#)). Meaning, therefore, unfolds through perception and movement, continuously shaped by embodied engagement between worshippers and space.

Peirce further categorizes signs into icons, indices, and symbols, corresponding respectively to resemblance, causal connection, and convention. In the context of the Al-Safar Mosque, architectural form iconically evokes *sujūd*, while light and spatial orientation indexically guide bodily alignment toward the Qibla, and sequential movement symbolically encodes the progression from intention to reflection. Peirce also distinguishes among qualisigns (sensory qualities such as luminosity), sinsigns (situational spatial events), and legisigns (habitual or conventional forms), which together elucidate how tactile, visual, and directional cues operate as layered systems of meaning within sacred architecture. Consequently, Peirce’s semiotic framework offers both a structural and phenomenological lens, situating spiritual interpretation within embodied perception. The Al-Safar Mosque may thus be understood as a field of semiosis, a living constellation of signs in which architectural form, human movement, and divine orientation converge to generate sacred meaning.

Analytical structure and spatial nodes

Following [Widodo and Artiningrum \(2022\)](#) and [Creswell and Poth \(2024\)](#), this study adopts a research design integrating field observation, interpretive literature analysis, and user perception. The identification of spatial nodes was conceptually adapted from [Jamshidi, Ensafi, and Pati \(2020\)](#), who define nodes as decision points within interior wayfinding systems; in this study, they are reinterpreted as sequential loci of ritual transition within sacred space. The Al-Safar Mosque was selected due to its pronounced spatial abstraction and strong alignment with theological symbolism. Data collection involved on-site observation, photographic documentation, and semi-structured interviews with worshippers, caretakers, and the imam. Fieldwork was conducted over a one-week period encompassing

both weekday and Friday prayers, allowing for the documentation of variations in spatial use and worshipper interaction under differing lighting conditions and levels of occupancy. Observational focus was placed on visual-spatial cues, form, light, materiality, and spatial orientation across multiple times of day.

To operationalize Peirce's semiotic framework, the mosque experience was analyzed through five spatial nodes, Approach, Threshold, Ablution, Prayer, and Exit, representing successive stages in the worshipper's journey from intention to reflection. Each node was examined in terms of how architectural elements function as signs (representamen), the theological or experiential concepts to which they refer (object), and the perceptual interpretations generated by users (interpretant). This analytical mapping translates Peirce's triadic model into a spatial and phenomenological reading of sacred meaning. Within this framework, movement operates as the mediating mechanism linking representamen (architectural form) to interpretant (spiritual understanding), enabling the transformation of spatial experience into sacred meaning across the sequential nodes.

The analytical process followed three interpretive steps:

1. Identification of architectural signs (form, light, material, spatial direction).
2. Interpretation of theological referents (submission, purification, transcendence).
3. Derivation of user interpretations from sensory and emotional responses.

The analytical framework (figure 2) illustrates the interpretive relationships among spatial sequencing, Peirce's semiotic triad, and user perception. Meaning emerges at the onset of spatial experience, is mediated through semiotic relations, and culminates in symbolic interpretation.

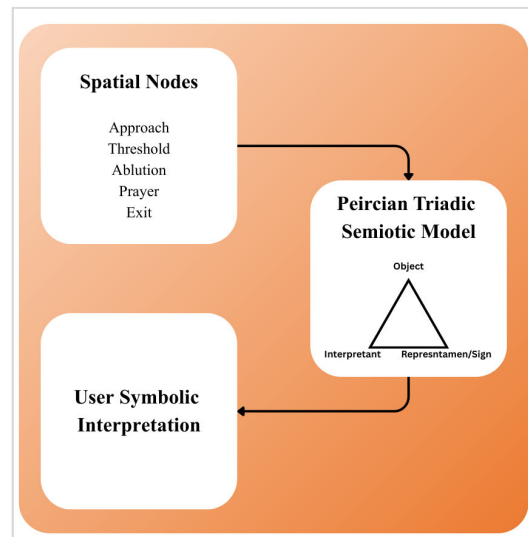


Figure 2. Analytical framework integrating spatial nodes, movement, and Peircean semiotics (Representamen–Object–Interpretant), illustrating how bodily progression through space mediates sacred meaning

Results and discussion

Spatial experience as a semiotic journey

The architectural composition of the Al-Safar Mosque unfolds as an integrated visual and spatial narrative that guides worshippers through a sequence of five experiential nodes: Approach, Threshold, Ablution, Prayer Hall, and Exit Pathway. Each node functions as a semiotic unit, wherein form, light, materiality, and spatial direction operate as signs that convey sacred meaning through perception and movement. Within Peirce's semiotic framework, these architectural elements manifest as icons through resemblance, indices through spatial direction and causality, and symbols through cultural and theological association. Consequently, the movement through the mosque constitutes a dynamic process of semiosis, in which sacred meaning emerges through embodied experience rather than static ornamentation.

In this study, sacred space is understood as an experiential condition in which architectural form, light, and spatial orientation direct the worshipper toward transcendence and heightened awareness of the Divine. Movement is articulated across three interrelated dimensions: physical movement, referring to bodily transition through spatial sequences; perceptual movement,

denoting shifts in sensory attention shaped by light and geometry; and symbolic movement, representing spiritual progression toward illumination. Collectively, these dimensions transform architecture into a dynamic semiotic field, where material form mediates between the sensory and the spiritual realms.

Building upon this conceptual framework, movement is interpreted as the experiential medium through which Peirce's representamen, embodied in architectural form, engages the interpretant, understood as spiritual comprehension, thereby translating bodily transition into theological awareness. The spatial journey (figure 3) maps the worshipper's movement across five sequential nodes (N1–N5), forming an experiential pathway that progresses from intention to reflection within the mosque's architectural composition.

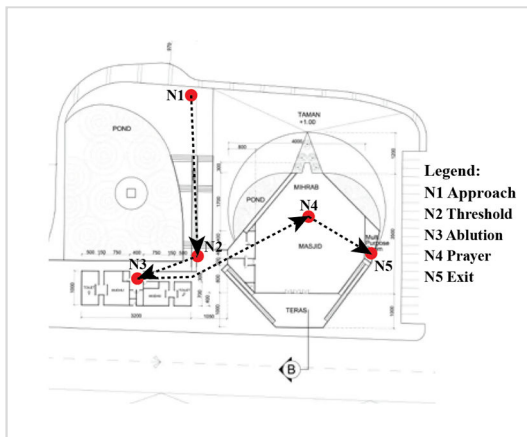


Figure 3. Spatial mapping of worshipper movement through five experiential nodes (N1–N5) within the Al-Safar Mosque, representing the semiotic progression from intention (Niyyah) to reflection (Tajallī).
Source: ([Mosqopedia.org](https://mosqopedia.org) 2019)

Node 1 approach: orientation and intention (*Niyyah*)

The spatial journey begins within the open plaza, where a descending pathway leads worshippers toward the mosque's angular façade (figure 6). As the body descends and the folded architectural form visually rises, a reciprocal dialogue emerges between movement and form. Iconically, the form evokes the bodily posture of sujūd (prostration), as illustrated in figure 4, while the folded façade of the Al-Safar Mosque abstractly translates this posture into an architectural gesture of devotion (figure 5). Simultaneously, the descending pathway operates

indexically, directing both bodily movement and visual focus toward the sacred core. Along this route, light gradually softens, filtered by silver-toned façades, transitioning from open brightness to contemplative dimness. Together, form, light, materiality, and spatial direction compose a visual syntax of humility. Within Peirce's triadic model, physical descent functions as the representamen, signifying submission as the object, which is interpreted by the worshipper as readiness for divine encounter.

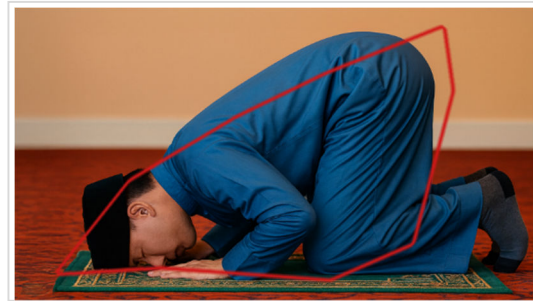


Figure 4. The posture of sujūd (prostration) in Islamic prayer, representing bodily humility and submission before God



Figure 5. The Al-Safar Mosque featuring folded-plane architecture that abstractly interprets the form of sujūd (prostration) as a symbolic expression of devotion and spiritual direction
Source: ([Kusuma](https://www.kusuma.com) 2019)



Figure 6. The descending pathway at the entrance of the Al-Safar Mosque

Triangulation of field observation, participant perception, and literature reveals that this spatial sequence generates a shared experience of inward focus and intentional preparation. Subdued surfaces and gradual modulation of illumination reduce sensory distraction, allowing movement itself to embody *niyyah*, the intention preceding worship. Through this alignment of bodily orientation and spiritual awareness, the approach node functions as a semiotic act of devotion, transforming transition into an architectural gesture of humility. Dominant semiotic mode: Indexical. Movement and descent guide bodily orientation toward intention, establishing the initial act of meaning through directionality.

Node 2 threshold: transition and purification (*Takhalli*)

The threshold of the Al-Safar Mosque represents both spatial and spiritual contraction, embodying *takhalli*, the inward process of emptying oneself of worldly attachments prior to divine encounter. Following the openness of the plaza and descending approach, worshippers enter a narrowing passage where the folded form becomes increasingly angular and enclosed (figure 7). Light penetrates through slender apertures and matte surfaces, softening intensity while sharpening perceptual awareness. This modulation of proportion and illumination induces a tactile deceleration, guiding both body and mind toward contemplation. From a Peircean perspective, the constricted form operates iconically, resembling a posture of withdrawal, while the converging spatial direction functions indexically, signifying purification.

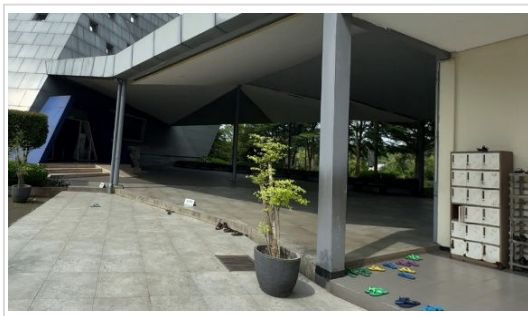


Figure 7. The transitional threshold of the Al-Safar Mosque

Triangulated findings from field observation and user interpretation identify the threshold as a liminal zone of transition, mediating between

external distraction and spiritual focus. Purification is achieved not through ornamentation, but through spatial compression, diffused light, and directional reorientation, an embodied enactment of *takhalli* that prepares the worshipper for renewal and transcendence. Dominant semiotic mode: Iconic. The narrowing and compression of form visually resemble inner withdrawal, symbolizing purification and detachment.

Node 3 ablution: cleansing and renewal (*Tazkiyah*)

The ablution area of the Al-Safar Mosque functions as both a practical necessity and a symbolic threshold between approach and prayer, embodying *tazkiyah*, the purification and renewal of body and soul. Following the spatial compression of the threshold, the form opens outward, articulated through horizontal planes, shallow pools, and reflective surfaces that capture fragments of sky and light (figure 8). Water introduces motion and sound, creating an audible rhythm of cleansing that contrasts with the prior stillness. The material palette shifts toward cooler stone and concrete, grounding bodily presence, while diffused light animates the space through gentle reflections.



Figure 8. The ablution area of the Al-Safar Mosque

Interpreted semiotically, water operates iconically as a sign of purification, while its reflective movement functions indexically, linking physical washing to inner renewal. Synthesized observations indicate that this node fosters sensory clarity and contemplation, transforming *wudhu* from a ritual act into an embodied semiotic process. Cleansing thus becomes both action and meaning, aligning perception with spiritual purification. Dominant semiotic mode: Symbolic. Water's reflective and cleansing properties conventionally signify

spiritual renewal, connecting bodily action with theological meaning.

Node 4 prayer hall: transcendence and divine oneness (*Tawhīd*)

The prayer hall reaches its conceptual and spatial culmination in an architectural expression of Divine Oneness (*Tawhīd*), transforming theological unity into embodied perception through light and directional space. The interior composition is articulated through precise yet harmonious planes that both visually and spatially converge toward the mihrab, intensifying focus and bodily orientation (figure 9). Above this focal point, the roof subtly opens to allow shafts of daylight to enter, shifting in intensity in accordance with the rhythm of prayer times. A restrained material palette and smooth surface treatments suppress visual distraction, allowing light to emerge as the primary carrier of meaning.



Figure 9. The main prayer hall of the Al-Safar Mosque

Within Peircean semiotics, the vertical beam of light functions iconically as a representation of divine illumination, while the directional configuration of the space operates indexically by orienting the worshipper's body toward the Qibla. Synthesized interpretations indicate that the spatial arrangement translates divine unity into perceptual experience, wherein form, light, and direction operate as interdependent signs that point beyond their physical presence. Consequently, the prayer hall becomes a semiotic field of transcendence realized through immanence, with architecture mediating between corporeal worship and metaphysical awareness, embodying unity through orientation and light. Dominant semiotic mode: Iconic-Indexical synthesis. The converging geometry and directional illumination simultaneously depict and direct unity, translating Divine Oneness into embodied alignment.

Node 5 exit pathway: revelation and return (*Tajallī*)

The exit sequence completes the architectural narrative by guiding worshippers from sacred stillness back into worldly engagement, embodying the concept of *tajallī*, the manifestation of divine awareness within the self following purification and prayer. After the climactic unity experienced within the prayer hall, bodily movement reverses direction as worshippers ascend along a gently inclined corridor (figure 10). The spatial form unfolds outward, transforming compression into expansion, while illumination intensifies, shifting from diffused luminosity to open brightness.



Figure 10. The exit of the Al-Safar Mosque

From a semiotic perspective, the expanding spatial form functions iconically as revelation, while the upward movement operates indexically, signifying renewal and return. Integrated interpretations reveal that this spatial node externalizes inner illumination (*tajallī*) through architectural openness and increasing brightness. The transition dissolves the boundary between enclosure and openness, embodying gratitude and heightened awareness. Thus, the exit is not conceived as a conclusion but as a luminous re-entry, through which sacred consciousness extends beyond the mosque's physical boundaries as reflection in motion. Dominant semiotic mode: Symbolic. The expanding light and spatial openness signify revelation and gratitude, concluding the sequence of spiritual transformation.

Collectively, these five spatial nodes form a semiotic continuum in which sacred meaning is progressively constructed through bodily movement, perception, and light. The Al-Safar Mosque therefore operates as a phenomenological text, with its architecture enabling worshippers to experience theology through embodied signification. Even in moments of stillness, when

movement ceases, the mosque continues to communicate sacred presence through light, texture, and spatial proportion. The diffusion of light and the tactile qualities of material sustain an awareness of the divine, demonstrating that meaning in sacred architecture persists not only through motion but also through perception itself.

Synthesis and comparative reflection

The five spatial nodes of the Al-Safar Mosque illustrate that sacred meaning unfolds as a continuum of embodied experiences rather than as a collection of static forms. Through form, light, materiality, and spatial direction, each node Approach, Threshold, Ablution, Prayer, and Exit functions within a semiotic process that guides worshippers from intention toward reflection. This synthesis highlights the cumulative interaction of spatial signs, where meaning unfolds through movement while enduring through perception. A summary of these spatial semiotic relationships is demonstrated in [table 1](#).

Table 1. Summary of spatial semiotics in the Al-Safar Mosque

Spatial Node	Architectural Sign	Peircean Category	Symbolic Meaning
Approach (<i>Niyyah</i>)	Descending pathway and folded façade	Icon/Index	Submission and readiness for divine encounter
Threshold (<i>Takhalli</i>)	Narrowing passage and diffused light	Index/Icon	Detachment from worldly distraction and purification of intention
Ablution (<i>Tazkiyah</i>)	Water and reflective surfaces	Symbol/Icon	Cleansing and renewal of body and spirit
Prayer (<i>Tawhīd</i>)	Light direction and converging geometry	Icon/Index	Unity and divine illumination
Exit (<i>Tajallī</i>)	Expanding corridor and bright light	Symbol	Revelation, gratitude, and return to the world

Within Peirce's triadic relationship of representamen, object, and interpretant, architecture emerges as a living system of signs through which movement and perception generate spiritual meaning. The mosque performs a semiotics of embodiment: descent expresses humility (*niyyah*), spatial compression enacts

detachment (*takhalli*), cleansing conveys renewal (*tazkiyah*), illumination evokes Divine Oneness (*tawhīd*), and spatial release signifies revelation (*tajallī*). Meaning arises through the interaction of form and perception, translating spiritual progression into lived spatial experience, whereby architecture not only accommodates worship but communicates the very process of inner transformation.

This interpretive mechanism aligns with broader shifts in contemporary Islamic architecture, where abstraction and spatial clarity increasingly replace ornament as primary conveyors of sacred meaning ([Alam and Fanani 2025](#); [Jamaludin, Santosa, and Anita 2023](#)). Comparative studies, such as [Widodo and Artiningrum \(2022\)](#) semiotic analysis of the Al-Ahdhar Mosque, demonstrates how symbolic meaning can be decoded through architectural form and ornament, emphasizing visual analogy and representational symbolism. In contrast, the Al-Safar Mosque reorients this paradigm from visual interpretation to experiential engagement: meaning emerges through bodily orientation, movement, and perceptual transition rather than through fixed imagery. Similar tendencies are evident across diverse contexts, from [Eilouti \(2024\)](#) to [Peker, Semerci, and Yıldız \(2024\)](#) where form, light, material, and spatial orientation function together to sustain symbolic communication through sensory experience. Within this evolving discourse, Al-Safar Mosque emerges as particularly notable for its pronounced indexical qualities, translating theological concepts into spatial movement. It reconceptualizes mosque semiotics as an embodied system, embedding spirituality within lived perception, where architecture conveys faith through movement and light, and the very act of inhabiting space becomes an expression of devotion.

Conclusions

This study examined the underexplored process by which sacred meaning is constructed through spatial experience in contemporary mosque architecture, applying Peirce's semiotic framework to the Al-Safar Mosque. An analysis of five key spatial nodes Approach, Threshold, Ablution, Prayer, and Exit revealed that sacred meaning unfolds through the interplay of

movement, perception, and light, transforming bodily motion into spiritual signification: *niyyah* (intention), *takhalli* (detachment), *tazkiyah* (purification), *tawhīd* (Divine Oneness), and *tajalli* (divine revelation). The findings demonstrate that Al-Safar communicates faith not through ornamentation or representational motifs, but through indexical relationships among form, light, material, and spatial orientation, where movement itself becomes an act of devotion. The study therefore achieves its objective by illustrating how spatial experience functions as a semiotic process of sacred meaning-making, extending Peircean theory from visual symbolism into the phenomenology of sacred space, and contributing to an understanding of abstraction as a dynamic language of Islamic architectural spirituality. Furthermore, this research advances the discourse on architectural semiotics by demonstrating how Peirce's triadic model can interpret sacred meaning as an embodied and spatially mediated process within contemporary mosque design.

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Author(s) contribution

Aulia Urrahmi contributed to the research concepts preparation, methodologies, investigations, data analysis, visualization, articles drafting and revisions.

Uly Irma Maulina Hanafiah contribute to the research concepts preparation and literature reviews, data analysis, of article drafts preparation and validation.

Irwan Sudarisman contribute to methodology, supervision, and validation.