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Affordance of the Interior Space of Al-Jabbar Grand Mosque

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ABSTRACT

This study aims to identify and analyze affordances in the interior of the Al Jabbar Grand Mosque, Bandung, as a relationship between the physical characteristics of space and the behavior, experience, and meaning constructed by its users. The study departs from the premise that a mosque interior does not merely serve as a container for ritual activity, but also as an environment capable of directing orientation, shaping social interaction, and generating spiritual experience through spatial configuration, architectural elements, lighting, and symbolism. Specifically, this research examines three dimensions of affordance—sacred, functional, and social—to understand how interior elements support religious practice while accommodating public activity in contemporary mosques. A qualitative-interpretive approach with an embedded single case-study strategy was employed. Data were collected through field observation using behavioral mapping, semi-structured interviews with worshippers, visitors, and mosque management purposively selected (12–18 informants), as well as visual documentation and a literature review. Data were analyzed thematically through reduction, categorization, and source triangulation. The findings show that the configuration of the prayer hall, the orientation of the mihrab, natural lighting, symbolic elements, and circulation patterns generate affordances that influence worship orientation, comfort, devotional focus, and the social interaction of worshippers. The study also identifies phenomena of dual affordance and affordance conflict, in which the same interior elements simultaneously invite ritual and non-ritual behavior (religious tourism, visual documentation) at the same point in space and time, potentially diminishing the quality of devotional experience. Based on these findings, the study formulates an evaluative framework and an affordance-based interior design guideline that can be used to balance sacred and public functions in contemporary monumental mosques.

INTRODUCTION

In contemporary Islamic architecture, mosques are no longer understood merely as spaces for ritual worship, but also as social spaces, cultural symbols, and religious tourism destinations. This phenomenon is clearly seen in the presence of the Al Jabbar Grand Mosque in Bandung, which has become a new icon of West Java's architectural landscape since its inauguration. The mosque combines modern structural technology, an ecological approach, and exploration of Islamic geometric forms on a monumental scale. As an interior space, the Al

Jabbar Grand Mosque not only offers visual aesthetics and religious symbolism, but also presents a complex spatial configuration: the main prayer hall, mezzanine, vertical circulation, education rooms, a museum area, and public facilities. This complexity brings an interesting phenomenon regarding how users (congregants, tourists, managers) understand, respond to, and utilize the available space.

From the perspective of affordance theory introduced by James J. Gibson, space is not just seen as a physical form, but as an environment that offers possibilities for action to its users. Affordance in the

context of mosque interior design becomes important because places of worship demand a spiritual experience, behavioral order, and clear orientation. Affordance is relational and depends on the user's perception and actions toward a space or the objects within it. This concept highlights the harmony

between the environment and the user, where the usefulness of a space depends on how the user's perception is put to use; the ideal perception of public space has characteristics of comfort, safety, and activity flexibility

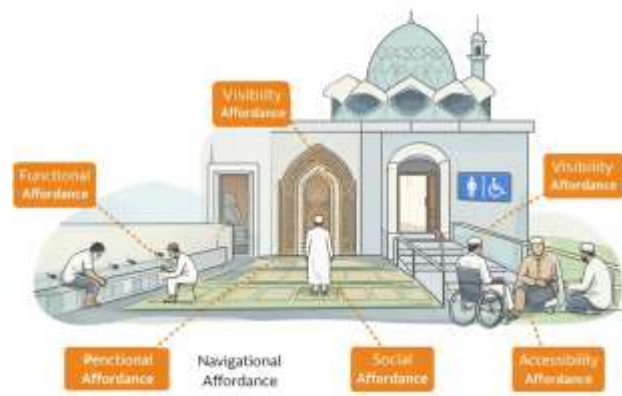


Figure 1. Affordance In The Mosque Environment

The concept of spatial affordance in mosque interiors refers to the relationship between physical interior elements (like the floor, walls, qibla direction, and lighting) and the users' (worshippers') ability to understand the function of the space without explicit instructions. In a mosque context, interior design aims to create affordances that support devotion, comfort, and social activities; however, if users cannot perceive them, the affordances fail to be implemented. Operationally, the affordance in the interior of Masjid Raya Al Jabbar is defined as the ability of the space elements (shape, orientation, light, and scale) to directly invite, guide, and facilitate worship behaviors and spiritual experiences of the congregants without verbal instructions.

In this context, affordance is divided into three measurable categories. First, sacred affordance, which is the space's ability to create a transcendental experience, with indicators: (a) the intensity and direction of natural light toward the center of the space; (b) the presence of spiritual focus elements like calligraphy or a dome at the visual center; and (c) the user's perception of calmness or devotion. Second, functional affordance, which is the space's

ability to facilitate worship practices effectively, with indicators: (1) clear orientation toward the qibla (visibility of the mihrab from different points); (2) flexibility and space capacity (number of worshippers per m² and smooth formation of rows); and (3) minimal physical obstacles to prayer movements. Third, social affordance, which is the space's ability to support interaction and togetherness among worshippers, with indicators: (1) the space's capacity for communal activities; (2) the level of visual connectivity among congregants (visibility field); and (3) the frequency and variety of collective activities within the space. With these indicators, affordance is not just a theoretical concept, but can be empirically evaluated in the analysis of mosque interiors.

From an affordance perspective, the interior of the Al Jabbar Grand Mosque can be understood as an environment that actively guides and facilitates worshippers' behavior through its spatial configuration and visual elements. The main prayer hall is designed to be relatively empty and spacious, allowing collective movements like standing, bowing, prostrating, and forming orderly rows. This layout aligns with the concept of the mosque as a

'heavenly theater,' a performative space where worshippers can follow the imam in unison. Therefore, the openness of the space is not just an

aesthetic choice but a spatial mechanism that invites efficient and focused ritual practice.

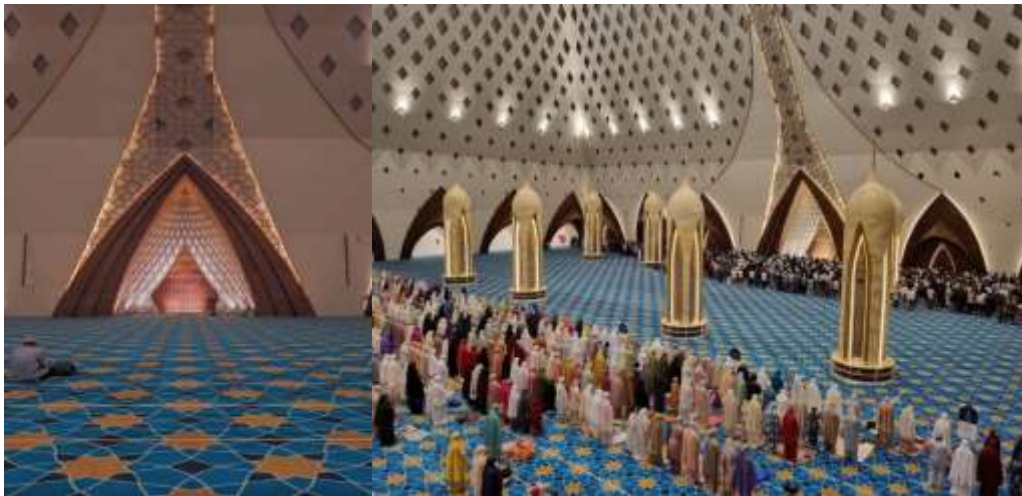


Figure 2. Prayer Room and Mihrab of Al-Jabbar Mosque

The sense of direction is quite strong in the design of the mihrab, which is placed in the middle of the west wall and made more prominent with a curved triangular shape. This differentiation in shape and scale gives a clear visual cue about the qibla direction as well as the imam's position, allowing the congregation to intuitively understand the orientation of prayer without needing verbal instructions. Decorative lines flowing from the mihrab toward the Allah calligraphy in the center of the ceiling create a kind of affordance that guides the worshippers' gaze from the horizontal plane to the vertical dimension, enhancing the spiritual experience by emphasizing that the physical orientation toward the qibla leads to a theological orientation toward Allah as the cosmic center.

In addition, the interior atmospheric quality also provides emotional and sensory affordance [5]. The large dome, interpreted as a symbol of the sky or heaven, creates a sense of shelter and sacredness, while the diamond- and kite-shaped glass openings allow dynamic natural light to enter. This play of light not only enhances visual comfort but also builds a reflective atmosphere that supports devotion. Overall, the mosque's interior shows that architectural symbolism works hand in hand with spatial affordance: each element not only conveys

meaning but also genuinely invites, guides, and deepens the worshippers' experience.

The phenomenon seen at Al Jabbar Grand Mosque shows a shift in the mosque's function from being just a place of worship to a more inclusive and open public space. This raises the suspicion that its interior layout isn't only designed to support the solemnity of worship, but also to accommodate tourist behavior, social interaction, and visual documentation activities. So, it brings up the question: to what extent does the mosque's interior design provide affordances that align with its sacred function? Is there a kind of ambiguity in the meaning of space between prayer areas and public spaces?

The choice of this topic is based on contemporary phenomena where monumental mosques in Indonesia tend to become city landmarks and tourist destinations [6]. However, academic studies that specifically examine the interior affordances of mosques, especially in the context of contemporary Indonesian Islamic architecture, are still relatively limited. Most previous research has focused more on symbolic, aesthetic, or theological aspects and has not deeply analyzed the relationship between interior space configuration and the possible actions offered to users. Theoretically, this research is important because it expands the application of

affordance theory in the realm of religious interior design. Practically, this study contributes by providing an evaluative framework for contemporary mosque interior design to maintain a balance between spiritual, social, and cultural functions [7].

Based on this background, the main problem of this study is that it has not been comprehensively revealed how the spatial affordances in the interior of Al Jabbar Grand Mosque work in directing the diverse behaviors of the congregants. To address this problem, this study formulates the following research questions: (1) What are the characteristics of the affordances created by the interior design elements of Al Jabbar Grand Mosque? (2) How do congregants' perceptions of the interior affordances influence the patterns of space usage?

This study uses an interpretive qualitative approach with a case study strategy, focusing on Masjid Raya Al Jabbar as the main object of research. This approach was chosen because the issue of affordance in interior design isn't just about the physical aspects of space, but also about perception, experience, and behavior. In the context of a contemporary mosque, affordance isn't only functional but also spiritual, symbolic, and social. Therefore, problem-solving is carried out through a relational reading between interior elements, user perceptions, and the construction of spatial meaning. Conceptually, this study develops an analytical framework that maps the relationship between physical interior elements—including layout configuration, circulation systems, room scale and proportions, lighting, materials, ornamentation, and wayfinding systems—and the types of affordance that emerge, as well as their implications for behavior and spatial meaning. These elements are assumed to be not neutral, but rather actively 'offering' certain actions to users, like sitting, moving, gathering, taking photos, or praying, so this study looks at how space works as a system of possible actions [9].

In this framework, the interior affordances of a mosque are classified into three main categories [7]: sacred affordances (action possibilities that support devotion in worship, qibla orientation, orderly rows,

and body control during prayer rituals), functional affordances (action possibilities related to navigation, visual and thermal comfort, and accessibility), and socio-public affordances (action possibilities that encourage social interaction, religious tourism, visual documentation, and other non-ritual activities). This classification serves as a conceptual tool to understand whether the interior design mainly reinforces sacredness or instead opens up a wider public space. The main issue to be addressed is whether the interior configuration of Al Jabbar Grand Mosque consistently creates a hierarchy of sacredness in space, or actually brings ambiguity between worship functions and public functions, through the analytical relation model: interior elements → affordance → user perception → spatial behavior → sacred/public meaning.

With the complexity of the space, this study also takes care to ensure that the basic provisions related to the main functions of a mosque are not overlooked, such as the sanctity of the place, the direction of the qibla, gender separation, prayer row arrangements, the mihrab and pulpit, as well as other prayer space accessories, so that the research findings can be studied and used as a reference by the community when building a mosque.

METHODS

The method used in this study is a qualitative-interpretative approach with an in-depth single case study strategy (embedded case study). This approach was chosen because affordance is a relational phenomenon between humans, activities, and the built environment that can only be fully understood through contextual observation and direct user experience. The study aims to identify, analyze, and model how the interior elements of a mosque shape the possible actions of congregants, whether functionally, symbolically, or socially.

The Al Jabbar Grand Mosque was purposively chosen as the case study location based on several criteria: it represents monumental contemporary Islamic architecture, has a dual function as a place of worship and religious tourism, and features a rich interior complexity suitable for analysis from an affordance perspective. Informants were selected using purposive sampling based on their spatial

experience, with around 12–18 people until data saturation was reached. The informants were divided into three groups: (1) active congregants who regularly pray, (2) visitors/tourists who use the space non-routinely, and (3) mosque management/committee members who understand the spatial layout and operations. The informants varied in age, gender, and frequency of space use, enabling a range of perspectives on spatial experience, orientation, comfort, and social interaction within the mosque's interior. The interview was conducted in a semi-structured way to explore the informants' perceptions of how interior elements guide behavior and worship experience.

Observational data was collected using a behavioral mapping method with a place-centered mapping approach that focused on strategic interior points, such as the main prayer room, mihrab area, transition zones, and circulation paths. The observed parameters were organized based on affordance categories, including functional aspects (movement patterns, formation of saf, and orientation towards the mihrab), sacred aspects (prayer duration, level of distraction, and users' line of sight), and social aspects (interaction patterns, non-prayer activities, and user distribution within the space). Observations were carried out in 6–8 sessions, each lasting 30–60 minutes, covering prayer times to capture ritual behavior and non-prayer times to observe social and visitor activities. Data was documented using floor plan maps for annotation, manual/digital mapping sketches, cameras for visual documentation, time sampling sheets, and field notes.

The collected data was coded and analyzed thematically through stages of reduction, categorization, and cross-source triangulation (observation, interviews, and documentation) to identify patterns of relationships between spatial configuration and user behavior, so that interior affordances can be evaluated empirically and measurably. Overall, the research stages include: (1) formulating research objectives and questions; (2) determining the research approach; (3) formulating the research design (categorization, instruments, measurement scales, and analysis strategies); (4) collecting field data; (5) analyzing data (transcription, checking, and coding); and (6) preparing the research report outlining the objectives, methodology, main findings, and recommendations. This method ensures that the

research is not just descriptive, but produces a measurable and replicable operational model, so it can provide theoretical contributions to the study of affordances in mosque interior architecture as well as practical contributions for designing worship spaces that are more inclusive, readable, and sustainable.

RESULTS AND DISCUSSION

The interior design of a mosque needs to be planned with the worshippers' focus and devotion as the top priority. An atmosphere that supports devotion can be created through the arrangement of space, lighting, and the choice of materials that give a calm and soothing impression. The interior layout of a mosque plays a role in shaping the spiritual experience of worshippers by influencing their perception of the space and their sense of presence [10]. This is realized through the implementation of a monumental scale, where spacious volumes and the presence of high ceilings or domes evoke a sense of reverence for the greatness of Allah SWT. Majestic vertical spaces, as symbols of God's grandeur, encourage the growth of humility, which is an essential element in achieving full devotion. Besides that, a harmonious space with minimal visual obstacles also helps create a sense of inner peace. A spacious area also supports better air circulation because hot air can rise toward the dome, keeping the prayer area cool. That comfortable thermal condition eventually makes worshippers feel more at ease and able to pray more devotedly.

The interior affordance of a mosque refers to the design features of a space that intuitively "invite" worshippers to perform certain actions (such as taking off shoes, performing ablution, or aligning prayer rows), thereby facilitating smooth worship. This study focused on identifying the affordances created by the interior elements of Al Jabbar Grand Mosque through field observations, visual documentation, behavioral mapping, and literature analysis. The analysis examined the relationship between the physical layout of the space and user behavior to understand how interior design can guide, facilitate, and shape the worshipper experience. The results show that the interior affordances of Al Jabbar Grand Mosque can be

grouped into three main dimensions: sacred affordances, functional affordances, and social affordances, as described in the following section.

Sacred Affordance

In terms of sacred affordance, observations show that the main space is designed to create a spiritual experience through monumental spatial composition, clear visual orientation, and natural lighting quality. The mihrab is placed as the focal point of the space with a dominant position on the qibla axis, making it the main orientation for worshippers during prayers. These findings align

with research on spatial expression in mosques, which suggests that the treatment of floors, walls, and ceilings can create a dramatic atmosphere and enhance worshippers' devotion through lighting quality and visual comfort.

The configuration of the main room shows a very clear spatial hierarchy. The dominance of the mihrab is reinforced by the symmetrical composition of the space, the wide expanse without obstructing columns, and the visual line connecting the mihrab to the 'Allah' calligraphy at the center of the dome.

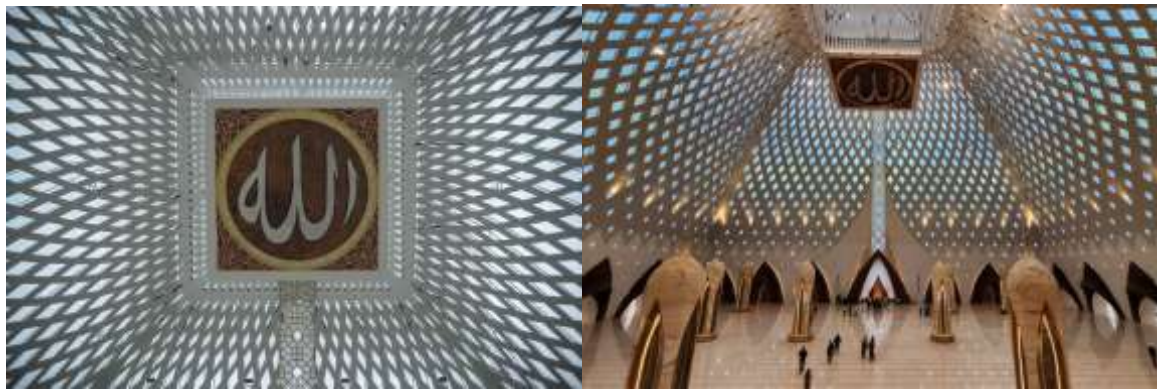


Figure 3. Visual on the Crown/Center of the Dome on the Ceiling of Al-Jabbar Mosque

The arrangement creates a vertical orientation that directs the congregation's attention from physical activities toward a spiritual experience. This shows that sacred affordances are not only produced by religious symbols but also by the spatial layout that guides users' perception of direction, focus points, and the meaning of space. The sacred experience is further enhanced by the quality of natural light entering through the geometric glass panels on the dome and facade. The light doesn't spread evenly; instead, it forms a light-dark gradient that creates a focal point in the mihrab area and main space, creating a contemplative atmosphere [11]. This finding shows that the lighting in Al Jabbar Grand Mosque serves as a medium for shaping religious experiences, not just fulfilling visual needs, as also explained in research on spatial expression in mosques which shows that the use of natural light can enhance visual comfort and the devotion of users.

Functional Affordance

In terms of functional affordance, the interior of Al Jabbar Grand Mosque shows the space's ability to effectively support worship activities. The main prayer hall is designed with a wide span and minimal structural elements, providing high flexibility in arranging the prayer rows. The absence of visual obstructions between the congregation and the imam allows everyone to have a clear orientation toward the qibla direction and the practice of congregational prayer. The floor patterns, regularity of space modules, and circulation organization also enhance spatial legibility, so users can intuitively understand the function of each area.

In other words, the space 'tells' how it is meant to be used. The findings show that the functional affordances in Al Jabbar Grand Mosque are not only determined by the room's capacity, but also by how easy it is to orient yourself, how readable the layout is, and how efficiently users can move around during

activities. These results support Gibson's concept of affordance, which suggests that environments offer action possibilities that users can directly perceive through their physical characteristics [12]. More specifically, functional affordances were found in the following five groups of interior elements.

Transition Zone (Drop-off and Footwear Area)

This zone serves to separate the outdoor public area from the sacred and clean area inside the mosque. The difference in floor materials—from asphalt/paving blocks outside, to rough tiles on the terrace, to marble or carpet inside—gives a visual and tactile cue that worshippers are entering an area that requires a different level of cleanliness.

CONCLUSION.



Figure 4. Sacred boundary (leveling) at Al-Jabbar Mosque

Leveling or differences in floor height also reinforce this affordance: the floor of the sacred area is designed to be 5–15 cm higher than the outer terrace area, so this elevation difference is intuitively understood as a sacred boundary.

Ablution Area (Self-Purification)

The wudu area design should directly communicate how to use water efficiently, safely, and comfortably.



Figure 5. Congregation Ablution Area

The placement of the faucets and stands at just the right distance from the floor (around 60 cm), along with small concrete bases or pillars, instantly guides worshippers to sit or bend while performing

ablution. The floor's slope, designed to lead towards the drainage channel, also subtly shows the path of the water flow, keeping the standing area mostly dry and reducing the risk of slipping.



Figure 6. Anti-Slip Carpet In The Ablution Area

Using a coarse-textured waterproof carpet acts as a safety cue, signaling that the area is wet and needs caution.

Main Prayer Area (Main Room)

The main room needs a lot of quiet and full visual focus towards the qibla. The striped carpet

design (shaf) with contrasting horizontal lines acts as a geometric cue: without any verbal instructions, worshippers immediately understand to line up their feet and close the rows on top of these lines. The mihrab, a large niche in the front wall, instantly communicates the direction of the qibla to the whole room.

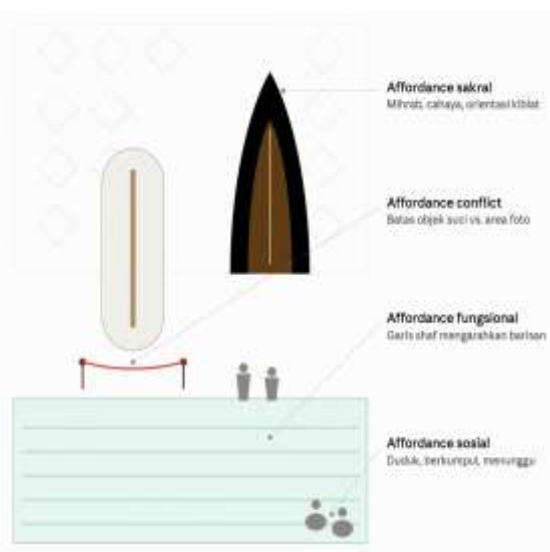


Figure 7. Affordance of the Prayer Area and the Qibla

The curved shapes or contrasting visual decorations on the mihrab naturally catch the eye. The taller minbar structure, equipped with a small staircase, signals its role for visual leadership: the khatib or imam will go up so their voice reaches a wider area and they can be seen by the congregation behind them.

Boundary Elements and Accessibility

The partition elements serve to regulate people's movement inside the mosque, keeping it orderly and inclusive. The partitions/screens (sutrah/kelir) at chest or head height between the men's and women's areas act as dynamic visual privacy markers, guiding worshippers to occupy

zones according to their gender. The large, grand main door invites a big crowd (like during Friday

prayers), while the smaller side doors signal quick access outside of main prayer times.



Figure 8. Ramp (inclusive zone)

The disability ramp, a sloped path next to the main terrace stairs, acts as an inclusivity affordance, signaling to wheelchair users or the elderly that this building is accessible to them.

Environmental elements help guide the thermal comfort and psychological focus of worshippers during prayer. Central lighting from the upper dome (skylight) falling directly on the front area (mihrab) creates a grand and sacred effect while also directing the spiritual focus of the congregation forward.

Environmental Elements (Lighting and Ventilation)



Figure 9. Ventilation and Lighting

Cross ventilation through large, facing windows shows that the room relies on natural airflow, letting cool air in to keep things comfortable without always depending on air conditioning.

However, the study also found that the monumental character and interior visuals of the Al Jabbar Grand Mosque offer a dual affordance. On one hand, the space layout invites ritual behaviors like prayer, dhikr, and supplication. On the other hand, the building's aesthetic qualities, natural lighting, dome scale, and geometric composition also

encourage non-ritual activities like photography, social media documentation, architectural observation, and religious tourism [13]. In this way, the same design elements offer different possibilities for action depending on each user's goals, experiences, and perceptions. Worshippers who come to pray will perceive the space as a spiritual environment that supports devotion, while tourists tend to use the space more as a visual object and an architectural experience. These findings show that affordance is relational, meaning it is influenced by

the relationship between the characteristics of the space and the user's background.

Table 1. Characteristics of Affordance Elements and Their Impact

Design Elements / Physical Features	Physical Shape & Characteristics	Affordance (Intuitive Solicitation of Behavior)	Impact on Congregation & Mass Management
Artificial Retention Lakes	A large lake surrounds the entire outer area of the main mosque building.	Restrict random access; direct pilgrims only through the main bridge provided.	Creates psychological calm (water effect) and puts order in the early entry route.
Massive Open Plaza	Very spacious outdoor hallway floor before the entrance.	Invite crowds to gather, take a break, or unravel the line.	Prevent the accumulation of masses (bottleneck) and accommodate the overflow of worshippers during Eid prayers.
27 Batik Door Niches	Many doors surround the façade with batik carvings from 27 districts/cities of West Java.	Inviting pilgrims to enter from various directions; triggering a sense of regional ownership.	Unravelling the inbound circulation so that it does not accumulate on one main door; providing emotional comfort.
Pillarless Shell Structure	The main prayer hall is very spacious without a central support pillar.	Provides full freedom of movement; removes physical obstruction on the floor.	To make it easier for pilgrims to close and straighten the rows (saf) without breaking the pillars of the building.
Mihrab of the Golden Triangle	The front niche is in the shape of a triangle tapering upwards with a decoration of 99 Asmaul Husna.	Instantly draws the visual attention of the eye to a single point of foresight.	Becoming the center of a strict Qibla orientation, maintaining the visual focus and solemnity of the pilgrims.
Geometric Glass Ceiling	A glass arrangement on the roof that lets natural light from the outside into the room.	Visually signals time changes (morning to night) through light bias.	Inviting the congregation to remain silent (iktikaf) for longer because of the sacred and majestic atmosphere of the space.
Vertical Separation of Space Functions	The prayer area is on the upper floor, while the digital museum/gallery is on the ground floor.	Separating the zone of tranquility of worship (top) from the zone of interactive activity (bottom).	Keeping the main room silent for worship rituals, while educational and tourist activities continue to run dynamically below.

In terms of social affordance, the results of behavioral mapping show that transition areas, corridors, mezzanines, and open spaces around the

prayer room are spots with high interaction intensity. The activities identified are not just worship, but also discussions, waiting for prayer times, education, visual documentation, and religious tourism. This situation shows that the interior layout of Masjid Raya Al Jabbar can accommodate social functions without taking away its main function as a place of worship.

However, during peak visiting periods—especially on weekends and holidays—tourist activities start to enter the main area, which can potentially disturb the worship atmosphere. Activities like taking photos, walking through the rows, or chatting among visitors show that the visual affordances of the building, under certain conditions, become more dominant than the ritual affordances. This situation indicates an affordance competition, which is when a spatial configuration offers different and competing action possibilities, potentially reducing the main function of the space as a place of worship [11]. Therefore, the success of contemporary mosque interior design is not only determined by aesthetic quality and symbolism, but also by the ability to control user behavior through space organization, visual hierarchy, circulation layout, and activity zoning. In this context, affordance becomes an evaluation tool that can explain whether the interior configuration has successfully maintained the dominance of spiritual experience while also accommodating the social needs of the community.

User Group Categorization

The shift in function of Masjid Raya Al Jabbar from a purely worship space to a place that serves both as a worship area and a religious tourism destination is seen not as something to avoid, but as a contemporary condition that needs to be understood and managed through design. The contradiction between sacred affordance and social/tourism affordance arises because both

dimensions are triggered by similar physical elements: monumental spatial scale, dramatic lighting, and visual symbolism like the calligraphy on the dome's crown. Elements designed to evoke spiritual devotion in worshippers actually become strong visual attractions for tourists, meaning that a single spatial configuration can prompt two competing types of actions. In this study, this situation is called an affordance conflict, which is when an interior element simultaneously invites both ritual and non-ritual behavior at the same time and place, so one of the affordances—usually the sacred affordance—risks being degraded.

The research approach to this contradiction doesn't see social affordances as a disturbance that should be eliminated, but rather as affordances that need to be separated spatially and temporally from sacred affordances through interior design strategies, zoning, and circulation management. That way, contemporary mosques can still serve a dual function as both a place of worship and a public space without one function compromising the other. Perception of affordances also clearly depends heavily on the characteristics of the users (user capability/intent): the same interior elements can be perceived differently depending on the purpose of the visit, familiarity with the worship space, and the individual's intention upon entering the space [14]. Therefore, this study categorizes informants into three user groups so that variations in affordance perception can be systematically understood, as presented in Table 2. This division allows for perception triangulation: active congregants provide a benchmark for the ideal sacred affordances, visitors/tourists show how social-visual affordances work and may potentially conflict with sacred affordances, while the managers/administrators offer perspectives on how to manage those conflicts operationally on the ground.

Table 2. Categorization of User Groups

User Groups	Key Characteristics	Relationship to Affordance	Number of Informants
Group 1: Active/Routine Pilgrims	Local residents and regular worshippers who worship regularly (daily/weekly); the main purpose is worship.	Most sensitive to sacred and functional affordance; perception of disturbances (noise, traffic) is higher.	10 people
Group 2: Visitors/Tourists	Come for religious tourism, educational, or visual documentation purposes; visits are incidental.	Most responsive to social affordance and visual/aesthetic spaces; potentially triggering affordance conflicts in sacred areas.	18 people
Group 3: Mosque Manager/Takmir	The party that regulates the operation, zoning, and supervision of the space.	Understand the initial design intent and direct spatial conflict management practices (e.g., placement of barriers, reprimands, scheduling).	6 people

Based on the results of behavioral mapping and field observations that have been carried out, Table 3 clearly identifies the areas experiencing affordance conflicts along with recommended mitigation strategies based on interior elements.

Table 3. Identification of “Affordance Conflict” Areas in Al Jabbar Grand Mosque

Area/Zone	Bentuk Affordance Conflict	Design Causes	Mitigation Strategies through Interior Elements
The hallway/terrace around the mihrab and crown of the dome	The area that sacrosanctly functions as the focus of worship orientation is actually a favorite point for visitors to take photos, including during prayer time.	The aesthetic value and visual symbolism (God's calligraphy, dome geometry) are so high that they become a photographic attraction that is not physically separated from the worship area.	Add floor elevation/leveling or transparent vitrase as a marker of sacred boundaries; place non-verbal signage (pictogram) and visiting hours separate from worship hours.
Transition/drop-off zones and main staircase	The crowded footwear and drop-off areas became crowd points for group selfies, hindering the circulation of worshippers who wanted to enter when they approached prayer time.	The open plaza is designed to be massive and aesthetically pleasing so that it invites gathering activities, but is directly adjacent to the main entrance.	Separating the fast lane for pilgrims from the tourist route using different floor materials or visual markings; providing alternative photo spots in areas that do not obstruct access.
Main prayer hall during non-prayer times	Tourists walk across the saf line and the prostration area to take photos, even though the worship is not taking place,	The columnless landscape and dramatic lighting make it the most visually	Setting portable low guardrails/fences on the front row outside of worship time; education through

Area/Zone	Bentuk Affordance Conflict	Design Causes	Mitigation Strategies through Interior Elements
	thus eroding the sacred impression of the space.	appealing backdrop in the entire building.	signage about the etiquette of entering holy spaces.
Mezzanine area and museum/gallery ground floor	Sounds and activities from the educational/tourism zone propagate to the sacred space above it due to the acoustic and visual connectivity between the floors.	The separation of functions is carried out vertically but without adequate acoustic insulation or visual barriers between floors.	Reinforcing sound-absorbing elements and voids that limit sound propagation; Emphasizing visual barriers (high railings, plants, or decorative partitions) in the openings between floors.

Mosque Interior Design Guide Based on Affordance

As a practical outcome so that the research results can be referred to by other interior designers or architects designing mosques with a similar concept (monumental mosques with dual functions of worship and religious tourism) in Indonesia, the following brief guidelines have been formulated. These guidelines are generic and can be adapted according to the context of each mosque.

General Principle

1. Design sacred affordances as the main priority in the core worship area (main prayer room and mihrab area), while minimizing elements that invite non-ritual activities in that zone.
2. Provide social/tourism affordances in areas that are spatially separate from the main worship zone, but still visually connected so that the building's aesthetic and educational value can still be enjoyed by the public.
3. Use functional affordances (leveling, materials, signage, lighting, acoustics) as the main tools to intuitively define the boundaries between zones, without relying on verbal instructions or security personnel.
4. Consider the temporal dimension: the same space can have different dominant affordances at different times (for example, the main prayer room is sacred-exclusive during prayer times, but it can be more open for educational visits outside those times).

1. Transition/Drop-off Zone: use different materials and floor levels to mark the boundary of sacred areas; separate the fast lanes for worshippers from the tourist paths with visual markers or different circulation widths.
2. Wudu Area: maintain safety features (non-slip texture, clear drainage) and place it out of the main visitor photo line so worshippers' privacy is protected.
3. Main Prayer Room: limit decorative elements that explicitly "invite" photo-taking (e.g., dramatic spotlighting) only to scheduled tour times; use portable barriers on the front row of the prayer lines outside of prayer time.
4. Mihrab Area and Dome Crown: consider floor elevation or transparent elements as markers of the sacred boundary that don't block the view but limit visitors' physical access.
5. Education/Museum Zone (if any): place it on a level separate vertically from the worship space, equipped with acoustic dampening elements and visual barriers at the openings between floors.
6. Signage dan Wayfinding: gunakan piktogram non-verbal untuk menandai batas suci, jam kunjungan wisata, dan area yang diperbolehkan untuk dokumentasi visual.

Practically, this research produces an evaluative framework that can be used by mosque managers, interior designers, and architects to assess how well a worship space design has balanced spiritual

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functions and public functions. The mosque interior design guide based on affordances formulated in this study can serve as a technical reference for designing or renovating other contemporary mosques in Indonesia facing similar phenomena, namely the increase in religious tourism visits that could potentially compete with the solemnity of worship. Therefore, the results of this research not only stay at the academic level but also have practical value that can be directly utilized by practitioners in the field.

CONCLUSION

This study aims to identify and analyze the affordances of the interior of Masjid Raya Al Jabbar Bandung as the relationship between the physical characteristics of the space and the behaviors, experiences, and meanings formed by its users. Based on the observations, behavioral mapping, and interviews that have been outlined, it can be concluded that the interior affordances of Masjid Raya Al Jabbar are formed through three interrelated dimensions: sacred affordances, functional affordances, and social affordances. These three dimensions do not stand separately but instead create a relational system where physical elements of the space—such as the configuration of the mihrab, natural lighting, the lines of prayer rows (saf), floor leveling, and even the open plaza—simultaneously guide, facilitate, and limit the possible actions of its users.

Answering the first research question, the affordance characteristics in the interior of Masjid Raya Al Jabbar are shown to be greatly influenced by the monumental scale of the space and its high visual quality. Elements like the golden triangle mihrab, the dome crown with Allah's calligraphy, and the play of natural light not only serve an aesthetic function but also actively shape worship orientation and the spiritual experience of the congregation. At the same time, functional elements like wudu zones, integrated footwear areas, and disability ramps show that affordance also operates on a technical-operational level to support smooth worship for users with diverse needs.

Answering the second research question, worshippers' perceptions of interior affordances are

shown to depend on their own characteristics and intentions. Active worshippers tend to perceive the space through the lens of devotion and worship orientation, while visitors or tourists are more likely to perceive the space as a visual object and architectural experience. These differences in intention lead to different patterns of space use, resulting in what's called an affordance conflict—when a single space configuration offers competing possibilities for ritual and non-ritual activities, especially in areas with strong visual appeal like the mihrab corridor and main drop-off zone.

Overall, this study concludes that the interior of the Al Jabbar Grand Mosque functions not only as a physical space for worship activities but also as a medium that intuitively guides the behavior and experiences of its users, both in sacred and public contexts. The success of contemporary mosque interior design in maintaining the balance between these two functions is largely determined by the strength of functional affordances as supports that bridge sacred and social affordances. For future research, it is suggested to expand comparative studies on other monumental mosques in Indonesia to test the generalization of the sacred-functional-social affordance model formulated in this study, as well as to deepen quantitative measurements of the affordance indicators that have been identified.

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