

Application of Cultural Inclusivity in Mosques as Public Buildings

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ABSTRACT: Mosques have evolved beyond their traditional role as places of worship and increasingly serve as public buildings that accommodate social, educational, and community activities. This study aims to identify the application of Cultural Inclusivity in mosque architecture through the integration of Inclusive Architecture and Cultural Influence principles. The study employs a literature review and precedent analysis of twenty contemporary mosque projects. The analysis framework consists of six architectural components: exterior space, circulation, entrance, materials and color, accessible information systems, and space planning. The findings indicate that space planning and exterior space are the most consistently applied components, particularly through multipurpose facilities, integrated functional zones, public gathering areas, and spaces that support diverse users. Cultural identity is commonly expressed through local materials, architectural motifs, and symbolic elements. However, accessible information systems, such as multilingual signage, Braille guidance, and digital wayfinding, remain limited across most precedents. The study concludes that cultural inclusive mosques are characterized by their ability to accommodate diverse users, support community activities, and integrate local cultural identity while maintaining their religious function.

Keywords - Cultural Inclusivity, Inclusive Architecture, Cultural Influence, Mosque Architecture

I. INTRODUCTION

As a profound representation of faith, the mosque plays a significant role in shaping the structure of urban life by bridging the gap between sacred values and the daily activities of society [1]. Beyond functioning as a place of worship, the mosque also evolves as a community hub capable of accommodating social interactions and collective activities of the Ummah [2]. Consequently, contemporary mosque design actively embraces cultural diversity through the application of contextual forms, style, and construction materials [3].

While architectural formations manifest diversely across various Islamic nations, the underlying built environment remains firmly anchored in a singular Islamic Principles [4]. Islamic architecture also reflects the Islamic identity and expresses the local Islamic values, while meeting the needs of modern society [5]. The distinctive features of Islamic architecture, such as calligraphy, geometry, and floral designs, contribute to its uniqueness and make it recognizable [6].

This design philosophy encompasses both secular and religious artistic styles, and its influence extends beyond mosques to other Islamic buildings. Overall, Mosque fundamentally serve as visual representation of Islamic values and foster solidarity among Muslims. In the context of modern pluralistic societies, however the role of the mosque must transcend its traditional boundaries.

Beyond its religious core, the Mosque must act as an open civic hub that bridges divers social groups, utilizing universal design and welcoming public spaces to cultivate a harmonious relationship with surrounding multicultural community. Therefore, investigating how these sacred spaces can be design to support social integration without compromising their spiritual essence becomes a crucial focal point of inquiry.

In this context, cultural inclusivity ensures that public and sacred domains are psychologically and physically welcoming to individuals from divers cultural, ethic and social strata [7]. The spatial expression of mosque should act as a cultural bridge by integrating contextual architectural features that embrace the local community [8]. When Islamic architecture harmonizes universal Islamic ethics such as justice, equity and hospitality with local contexts, it generates a shared sense of place for both Muslims and broader public [9].

Inclusive Architecture

Framed as an egalitarian design methodology, Inclusive architecture strives to shape built environments that ensure universal access, comfort, and usability, transcending barriers of age, physical capability, or socio-cultural background. [10] The core mandate of this approach is to democratize spatial experiences, enabling all individuals, regardless of disability status, to engage with their surrounding safely, comfortably, and autonomously [11]

This concept evolved directly from the broader principles of Universal Design introduced by Ronald Mace in the 1980s, which emphasized equitable use, flexibility in use, and intuitive design. According to [12] universal design refers to seven main principles formulated by the College of Design, North Carolina University, which includes:

Table 1. Inclusive Architecture parameters

Principle	Description
Equitable Use	The design is useful and marketable to people with diverse abilities.
Flexibility in Use	The design accommodates a wide range of individual preferences and abilities.
Simple and Intuitive Use	Use of the design is easy to understand, regardless of the user's experience, knowledge, language skills, or current concentration level.
Perceptible Information	The design communicates necessary information effectively to the user, regardless of ambient conditions or the user's sensory abilities.
Tolerance for Error	The design minimises hazards and the adverse consequences of accidental or unintended actions.
Low Physical Effort	The design can be used efficiently and comfortably and with a minimum of fatigue.
Size and Space for Approach and Use	Appropriate size and space is provided for approach, reach, manipulation, and use regardless of user's body size, posture, or mobility.

(Source: [12])

Cultural Influence

Cultural influence encompasses the mechanism through which customs, core values, belief systems, and traditions actively dictate the configuration of the built environment. This cultural context exerts a profound impact on the structural form, spatial functionality, and semiotic symbolism of architecture[13].

This omnipresent influence manifests across all dimensions of architectural design, imparting a distinct character to a building's aesthetic articulation, pragmatic utility, and symbolic resonance. Furthermore, such cultural imperatives govern the selection of ornamentation, geometric patterns, and color palettes, thereby defining the overarching visual and formal identity of architectural structures.

Within the realm of Islamic architecture, the aesthetic deployment of geometric patterning and calligraphy serves to articulate cultural diversity. Concurrently, this architectural tradition exhibits high adaptability across varying contexts and geographical regions, demonstrating a capacity to integrate heterogeneous stylistic expressions and localized construction materials driven by cultural determinants. Crucially, this morphological flexibility is achieved while strictly preserving the distinct and universally recognizable identity of Islamic architecture. [14]

The operational parameters of cultural influence within architectural design are established through several principle, which include:

Table 2. Cultural Influence Parameters

Principle	Description
Aesthetic Preferences	Cultural values shape architectural beauty through styles, ornamentation, and design elements that reflect diverse cultural perceptions of aesthetics.
Symbolism	Buildings convey cultural values and messages through their form, layout, and decoration, reflecting a society's beliefs, identity, and aspirations.
Use of Space	Cultural norms and social practices influence how spaces are organized, used, and designed to support specific activities and interactions.
Choice of Materials	Cultural traditions and local resources influence material selection, shaping both architectural identity and sustainability.
Climate and Environment	Architectural design adapts to local climate and environmental conditions, resulting in forms and solutions suited to specific regional contexts.
Identity and Heritage	Architecture preserves cultural identity and heritage, maintaining continuity between past and present generations.
Technological Adaptation	Cultural values influence the use of technology in architecture, balancing traditional building methods with modern innovations.

(Source : [15])

Inclusive Architecture and Cultural Influence offer complementary perspectives in addressing human diversity within the built environment. While Inclusive Architecture focuses on accessibility and usability, Cultural Influence emphasizes cultural identity, social values, and contextual responsiveness. Therefore, the principles from both frameworks were synthesized to establish Cultural Inclusivity principles, which were subsequently used as the evaluation criteria in the precedent analysis.

Table 3. Identification principle of Inclusive Architecture and cultural Influence integration

Inclusive Architecture	Cultural Influence
Equitable Use	Aesthetic Preferences
Flexibility in Use	Symbolism
Simple & Intuitive	Use of space
Perceptible Information	Choice of materials
Tolerance for error	Climate and Environment
Low Physical Effort	Identity and heritage
Size and Space for Approach and Use	Technological Adaptation

The integrated principles of Cultural Inclusivity establish the evaluative framework. To operationalize these principles within the built environment, the analysis requires a set of tangible architectural components through which the principle can be observed and evaluated. Therefore, this study adopts Inclusive Design Strategies as the component analysis framework [16] The strategies identified in the literature are categorized into six (6) distinct classifications, outlining the Inclusive architectural strategies applicable to community centers.

Category 1: Exterior/Outdoor Area

Emphasizes the enhancement of outdoor accessibility through barrier-free pathways and unobstructed pedestrian routes.

Category 2 : Circulation & Wayfinding

Facilitates seamless vertical and horizontal movement and navigation throughout the building configuration.

Category 3 : Access Arrangements/Entrance

Ensures equitable access for people with disabilities, the elderly, and visually impaired users to enter and navigate spaces safely and comfortably.

Category 4 : Materials and Color

Explores the strategic use of tactile materials, contrasting color palettes, and non-slip surfaces to enhance spatial perception and safety for all users.

Category 5 : Information Accessibility Systems

Incorporates multi-sensory communication tools, including Braille signage, acoustic indicators, and digital wayfinding systems, to assist information retrieval.

Category 6 : Adaptability and Flexibility of Space

Utilizes open spatial programming and simplified floor layouts to enhance environmental adaptability, complemented by flexible furniture arrangements that seamlessly accommodate changing community needs.

To establish a systematic framework for precedent analysis, the integrated Cultural Inclusivity principles were mapped onto the identified architectural components. This process translates abstract theoretical principles into observable architectural criteria, enabling a more structured evaluation of how Cultural Inclusivity is expressed within mosque. The resulting relationship between Cultural Inclusivity principles and architectural components is presented in table 4.

Table 4. Identification of Component Analysis Integrating Cultural Inclusivity Principles

			Component analysis					
	Integrated Principle (Cultural Inclusivity)		Exterior Space	Circulation	Entrance	Materials and color	Information Accessible Systems	Space
1	Equitable Use	Identity and heritage	Public plaza for all users	Universal access	Main entrance reflecting cultural identity	Local materials and motifs	Multilingual information boards	Spaces for diverse users.
2	Flexibility in use	Technological Adaptation		Digital wayfinding support			Digital information boards	Modular and reconfigurable spaces
3		Use of Space	Supports multiple activities	Accommodates varied movement	More than one access point			Multipurpose rooms
4			Barrier-free outdoor walkways	Clear navigation	Barrier-free access	Non-slip flooring	Warning and directional signs	Separation of public and private activities
5			Adequate maneuvering space	Wide corridors and ramps	Wide entrance openings		Accessible signage placement	Supports different activities
6	Simple & Intuitive		Direct pedestrian pathways	Clear circulation pattern	Aligned with primary circulation routes		Easy-to-read signage	Integrated functional zones
7	Low Physical Effort	Climate & Environment	Shaded walkways and seating	Short and barrier-free routes	Entrance close to main circulation	Local sourced Thermal Comfort material		Natural ventilated spaces
8	Perceptible Information	Symbolism	Cultural landmarks	Directional markers	Identifiable through symbols and visual cues		Braille, tactile paving, and audio guidance	Cultural and religious focal points

(Source: Author Data)

II. METHODS OF RESEARCH

This study employed a descriptive qualitative research method to investigate the application of cultural inclusivity principles in mosque architecture. The research was conducted through a systematic literature review and precedent analysis. The literature review was used to identify the theoretical foundations of Inclusive Architecture and Cultural Influence, which were subsequently synthesized into integrated Cultural Inclusivity principles. These principles served as the evaluation criteria for the study.

To facilitate architectural assessment, Inclusive Design Strategies were adopted as the component analysis framework, consisting of six architectural components. The relationship between the integrated principles and architectural components was established to form the analytical framework used in the precedent review. The precedent analysis examined twenty mosque projects from various geographical and cultural contexts selected based on their relevance as contemporary religious and community-oriented facilities. Data were collected from architectural publications, and project documentation.

Each precedent was analyzed according to the identified architectural components and evaluated using the integrated Cultural Inclusivity principles. The findings were subsequently compared to determine the frequency of Cultural Inclusivity criteria application across the selected precedents and to identify the most

consistently applied architectural components.

III. RESULTS AND DISCUSSION

To be able to analyze the design strategies underlying the application of cultural inclusivity, the first step is to review each precedent. The selected projects represent a range of geographical, cultural, and architectural contexts while sharing similar functions as religious and community-oriented facilities. These precedents provide references for understanding various architectural approaches to inclusivity, cultural expression, and community engagement. The reviewed projects are presented in Table 5.

Table 5. Precedent Review

Precedent Review				
 Fig. 1. Islamic Religious and Cultural Center in Ljubljana Source: Islamic Religious and Cultural Center in Ljubljana / Bevk Perović arhitekti ArchDaily	 Fig 2. Al muttaqin Grand mosque Cangkranegara Source: Al-Muttaqin Grand Mosque / Andyrahman Architect ArchDaily	 Fig. 3. Istiqlal Mosque Source: Istiqlal Mosque: Southeast Asia's Largest Mosque and a Symbol of Unity - Seasia.co	 Fig 4. Mosquée d'Algérie Source: Mosquée d'Algérie / KSP Juergen Engel Architekten ArchDaily	 Fig 5. At-Taufik Mosque Source: At-Taufik Mosque / JOSO ArchDaily
 Fig 6. Abrahamic, Abudhabi Source: Abrahamic Family House / Adjaye Associates ArchDaily	 Fig 7. Australian Islamic Centre Source: Australian Islamic Centre / Glenn Murcutt + Elevli Plus ArchDaily	 Fig 8. The Mamluki Lancet Mosque Source : The Mamluki Lancet Mosque / Babnimmim Design Studio ArchDaily	 Fig 9. Al Irsyad mosque/urbane Source: Al-Irsyad Mosque / Urbane ArchDaily	 Fig 10. Al Islah mosque community Centre Source: Gallery of Al Islah Mosque Formwerkz Architects Media - 2
 Fig. 11. Syeikh Zayed Grand Mosque Solo Source: SETDA Kota Surakarta	 Fig. 12. Al Huda Nusantara Mosque Source: Al Huda Nusantara Mosque - Architectures - Jidipi	 Fig 13. KOS Mosque Source: KOS Mosque / r.a.f.studio ArchDaily	 Fig 14. Tubaba Mosque Source: andramatin Imbues Meaning to a Community Center in Tulang Bawang Barat Regency Archify Indonesia	 Fig 15. Ballie Mosque Source: Ballie Mosque / Commonsense Studio ArchDaily
 Fig 16. Masjid Raya Al-Jabbar Source: Website » Masjid Raya Al Jabbar	 Fig 17. Masjid Raya Sumatera Barat Source: Arsitektur Masjid Raya Sumatera Barat PDF	 Fig 18. Marmara University Faculty of Theology Mosque Source : Marmara University Faculty of Theology Mosque / Hassa Architecture Engineering Co. ArchDaily	 Fig 19. Baitul Futuh Mosque. Source: John McAslan + Partners remodels facility at Baitul Futuh Mosque	 Fig 20. Masjid Baitul Muttaqien, Islamic Center Kaltim Source: Review Masjid Baitul Muttaqien, Islamic Center Kaltim - pancurajipost

The next step is to identify how the criteria are applied within the architectural components of each

precedent, as presented in Table 6.

Table 6. Identification Precedent based

PRECEDENT	Component Analysis					
	Exterior Space	Circulation	Entrance	Materials and colours	Information Accessible Systems	Space
Islamic Religious and Cultural Center in Ljubljana	1) Central public plaza as a shared gathering space 3) Plaza accommodates religious and social events 4) Spacious open plaza reduces user congestion 5) Large plaza accommodates high user capacity 6) Building masses organized around a central plaza	1) Circulation centered around the plaza 3) Circulation links all building functions 6) Direct circulation toward the mosque 8) Mosque acts as the main orientation point	3) Multiple access routes to the complex 6) Visible from the plaza 8) Entrance framed by the mosque mass and minaret	1) White concrete façade and blue dome expressing Islamic identity		1) Provide prayer hall, nursery, auditorium. 3) Multipurpose rooms 4) Zoning separates worship, education, and administration areas 5) Large communal and prayer spaces support diverse activities 6) Integrated functional zones 8) Prayer hall serves as the religious focal point
Al muttaqin Grand mosque Cangkrangegara	3) Forecourt supports religious and social events 7) Shaded terrace surrounding the building	6) Direct approach from forecourt to mosque	1) Entrance reflecting local Sasak architectural identity	1) traditional Sasak (Lombok) woven textile patterns	8) Incorporates tactile paving layouts that lead directly from the entrance to the main prayer zone.	
Istiqlal Mosque	1) Open courtyard provides playground, seating area for all users. 3) Provides worship, exhibitions, education, and cultural activities. 5) Large open areas accommodate high visitor capacity. 6) Direct pedestrian pathways	1) Provide elevator to upper floor 2) Digital wayfinding support 3) Open circulation connects entrances and major facilities. 6) Clear circulation pattern	3) Multiple user access options 4) Accessible entrance without physical barriers 5) Wide entrance openings 6) Aligned with primary circulation routes	1) Exposed brick, local stone, timber, traditional patterns, Islamic calligraphy, regional ornamentation 4) Textured paving, rough stone surfaces, anti-slip tiles 7) Perforated brick walls, natural stone, deep	2) Digital Sign Language Information Display supports communication for Deaf visitors 5) Sign Language Information Display installed at the main floor customer service area	1) Prayer halls, visitors, tourists, students, and interfaith visitors are accommodated 5) Supports different activities 6) Integrated functional zones 7) Open ventilation prayer hall

PRECEDENT	Component Analysis					
	Exterior Space	Circulation	Entrance	Materials and colours	Information Accessible Systems	Space
			7) Easy to recognize through landmarks or visual elements.	overhangs, ventilated façade		
Mosquée d'Algérie / KSP Jürgen Engel Architekten	1) Public plaza and forecourt serve worshippers, visitors, students, and community members. 3) support religious, cultural, educational, and social activities. 5) Spacious courtyard, park, and plaza accommodate large crowds. 6) pedestrian axis links the facilities	1) Panoramic elevators provide access to upper levels 3) circulation connects religious, cultural, educational, and recreational facilities 6) Linier access along shared podium	1) Framed by Islamic arcades 4) Arcades and the large forecourt provide generous access to the mosque complex. 6) Defined by the main plaza leading to the prayer hall and supporting	1) Islamic motifs are expressed through the <i>Moucharabieh</i> façade and floral-column design motif.		1) Provide worship, education, research, cultural, and social functions 3) Cultural center accommodates multiple functions. 4) Separation zoning 5) Supports different
At-Taufik Mosque	1,3) Outdoor amphitheater and seating area welcome the public. 6) Landscape staircase provides direct access to the prayer hall 7) Existing trees provide shaded outdoor seating	1) Accessible landscape staircase connects outdoor spaces to the prayer hall. 6) First floor for community functions, second floor for prayer.	1) Entrance expressed through a Nusantara roof and Islamic ornamentation 4) Accessible landscape staircase leads to the entrance	1) Nusantara roof form and Asmaul Husna façade reinterpret Indonesian Islamic architecture 7) Filigree façade provides natural ventilation; skylights provide daylight		1) Spaces for diverse users 2) Auditorium expands into an additional prayer space during Friday and Eid prayers 4) First floor for community activities; second floor dedicated to worship 3,5,6) Auditorium supports weddings, seminars, interfaith forums, and community events
Abrahamic Family House, Abu Dhabi	1) Forum and raised garden welcome people of all faiths 3) Forum, library, exhibition, and educational spaces 5) Shared courtyards and raised garden support gathering	3) Shared access to worship spaces, Forum, courtyards, and raised garden. 4) Central entrance guides access to all facilities.	1) Framed by date palms to symbolize entrances 4) Separate entrances serve each worship building	1) Mashrabiya screens and date palms reference regional Islamic and Emirati traditions. 7) Mashrabiya screens and	8) Integrates tactile Braille signs	1) Provide Forum, library, exhibition space, and educational programs support for diverse users. 3) Forum accommodates

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PRECEDENT	Component Analysis					
	Exterior Space	Circulation	Entrance	Materials and colours	Information Accessible Systems	Space
	6) Central entrance links worship and community spaces 7) Date palms provide shaded outdoor areas	8) Distinct worship buildings aid orientation	6) Central entrance links major facilities	water features improve thermal comfort.		multiple functions. 4) Separation zoning 5) Supports different activities 6) Integrated functional zones 7) Natural ventilated spaces
Australian Islamic Centre	3) Courtyard and verandah support gathering, circulation, and overflow prayer 5) Large courtyard and verandah accommodate large congregations 6) Direct pedestrian pathway 7) Undercover verandah provides shaded circulation space..	6) Interconnecting spaces organized across two levels with defined access routes.	1) Courtyard and verandah reinterpret the traditional mosque <i>sahn</i> in a contemporary Australian context. 7) Entrance connects directly to the courtyard, verandah, and prayer hall.	7) Roof-mounted lanterns provide natural daylighting, while water courtyards contribute to passive cooling		1) Library, café, sporting hall, and courtyard support community use. 3) Forum accommodates multiple functions. 8) Prayer hall and courtyard act as focal spaces
The Mamluki Lancet Mosque	3) Supports multiple activities 8) Mamluk-inspired lancet arches, and prominent minaret	4) Main entrance, lobby, and central prayer hall create a clear arrival sequence	4) Main entrance leads directly to the primary lobby and prayer hall.			2) Sliding partition allows expansion area
Al Irsyad Mosque / Urbane	3) Mosque accommodates worship and various religious/community activities 8) Cube form, calligraphy façade, and minaret reinterpret Islamic identity	3) Accommodates varied movement 4) Square layout provides a simple and legible circulation pattern	1) Entrance expressed through the Ka'bah-inspired cube form and Kufic calligraphy façade 3) Separate north and east entrances 6) Entrances connect directly to the surrounding landscape.	1) Local stacked Cisangkan stone forms the façade with Kufic calligraphy. 7) Stacked stone façade and surrounding water improve natural cooling and ventilation		1) Prayer hall and cultural gallery serve worshippers and visitors. 6) Prayer hall, cultural gallery, ablution area, and landscape are integrated within one complex.
Al-Islah Mosque	1) Open forecourt welcomes the local	1) Accessible and open circulation	1) Entrance framed by	1) Arabesque screen reflects		1) Provide Prayer hall,

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PRECEDENT	Component Analysis					
	Exterior Space	Circulation	Entrance	Materials and colours	Information Accessible Systems	Space
	community 3) Open outdoor spaces support community gatherings 4) physical accessibility through open site planning 5) Accommodate large congregations 6) Direct access to facilities 8) Arabesque screen façade and minaret	3) Open circulation accommodates different user needs 7) Open planning minimizes movement barriers	arabesque façade 4) Barrier-free access 6) Aligned with forecourts circulation routes 7) Located along the main pedestrian approach 8) Arabesque façade and minaret identify the entrance.	Islamic motifs 7) Porous façade improves natural ventilation and daylight		public plaza, and Islamic Learning Centre support diverse community needs 5) Religious and community activities are accommodated
Syeikh Zayed Grand Mosque Solo	1) Public plaza for all users 3) Courtyard supports worship and religious tourism 4) Accessible pedestrian routes for persons with disabilities. 5) Adequate maneuvering space 8) Replica of Sheikh Zayed Grand Mosque with Indonesian motifs.	1) Accessible facilities for persons with disabilities 3) Large circulation areas accommodate worshippers and tourists. 4,6) Clear navigation 5) Wide corridors and ramps 7) Accessible routes support barrier-free movement.	1) Reflects Middle Eastern and Indonesian architecture 5) Wide entrance openings 6) Entrance connects directly to the main courtyard 7) Located on the primary pedestrian approach	1) Batik carpets and Kawung motifs represent Indonesian identity.	1) Provided Multilingual information boards 4) Visitor regulations and guidance are provided	1) Prayer hall, library, Islamic Center, and public facilities serve diverse users 3,5) Islamic Center supports educational activities. 6) Integrated functional zones
Al Huda Nusantara Mosque	3) Courtyard supports religious and community activities 5) Open courtyard accommodates congregations 6) Direct pedestrian pathways 7) Deep roof overhangs provide shaded circulation	3) Spacious circulation around the courtyard and prayer hall 4,6) Courtyard connects directly to all main functions 8) Tiered roof serves as a visual landmark	6) Entrance aligned with the central courtyard 8) Tiered roof and mosque façade identify the entrance	1) Timber elements and Nusantara architectural forms 7) Timber and deep roof overhangs improve thermal comfort	8) Uses continuous floor tactile paving in main corridors paired with Braille signage on doors and ablution touchpoints	1) Prayer hall and courtyard support worshippers and community users 6) Integrated functional zones 7) High roof and open-sided spaces promote cross ventilation
KOS Mosque	1) Central Courtyard for all users	1,5) Ramps connect different	1) Main entrance			1) Courtyard, prayer hall, and

PRECEDENT	Component Analysis					
	Exterior Space	Circulation	Entrance	Materials and colours	Information Accessible Systems	Space
	4) Barrier-free outdoor walkways 5) Enlarged courtyard accommodates increased capacity. 6) Courtyard connects all entrances to the prayer hall.	site levels 3)Accommodates varied movement 4,6) Courtyard serves as the central circulation node 7) Courtyard provides direct access to the prayer hall	centered on the mosque courtyard 3) Four entrances serve different approaches.			ablution spaces support different users.
Tubaba Mosque	1) Open ground floor serves as a public gathering space. 3,4) Multifunctional upper floor accommodates community activities. 5) Direct pedestrian pathways 7) Roofed pavilion provides shaded outdoor space.	4) Wall-free layout provides clear visual orientation.	6,7) Entrance opens directly to the public ground floor. 8) Nine-peaked roof and Kaganga script reinforce local identity.	1) Timber louvers and Kaganga script represent Lampung culture. 7) Timber louvers provide natural ventilation.		1,5) Community hall supports public and community users. 3) Multifunctional upper floor 8) As-Sobur Mosque and Sessat Agung create complementary religious and community focal points.
Ballie Mosque	6) Plaza seamlessly integrated with the surrounding historic urban context.	3) Connects the boulevard, public square, and mosque as a continuous urban network	4) Entrance oriented toward the boulevard and public square			5) Supports worship, community gathering, and cultural engagement
Masjid Raya Al-Jabbar	1) Plaza and terraces accommodate children, families, and visitors 3) Plaza, corridors, and courtyards support gatherings, discussions, and religious events. 4,6) Ramps, wheelchair routes, and bridges provide accessible outdoor walkways 5) Adequate maneuvering space 7) Covered corridors and arcades provide shaded resting areas.	1) Wheelchair ramps, accessible lifts, and dedicated wheelchair routes 3) Bridges, corridors, lifts, escalators, and stairs support different user needs 4,6) Bridges and corridors organize movement to the main prayer hall. 5) Wide corridors with accessible ramps	1) Entrance highlighted by the Nabi Musa Bridge and Islamic calligraphy sculpture. 6) Entrance connected directly to the main plaza and bridge. 7) Entrance integrated with the main pedestrian route	7)Reflective lake moderates the surrounding microclimate.	2) Digital exhibits in the Rasulullah Gallery.	1) Prayer halls, classrooms, library, education rooms, gallery, cafeteria, retail, and plazas. 3) Education room and Ma'roddh Hall. 5,6) Worship, education, commercial, gallery, and public spaces are integrated.

PRECEDENT	Component Analysis					
	Exterior Space	Circulation	Entrance	Materials and colours	Information Accessible Systems	Space
	8) Reflective lake, and thematic Prophet gardens reinforce cultural identity					
Marmara University Faculty of Theology Mosque	1,3) Urban square accommodates worshippers, students, and visitor 5) Adequate maneuvering space 6) Urban square connects directly to the mosque and cultural centre.	3) Accommodates varied movement 4,6) Urban square organizes circulation between all functions.	1) Entrance expressed through a contemporary Ottoman architectural 6,7) Main entrance connected to the urban square.	1) Contemporary interpretation of traditional Ottoman motifs		1) Mosque, classrooms, exhibition spaces, book café, conference hall, and cinevision rooms 3) Conference hall and exhibition spaces support multiple functions.
Masjid Raya Sumatera Barat	1,3) Plaza and terraces accommodate children, families, and visitors 4) Sloping open terrace provides gradual access from street level 6) Large open plaza accommodates high visitor capacity 7) Covered perimeter terrace provides sheltered circulation	1,5) Sloping terrace provide universal acces 4,6) Open terrace leads directly to the main entrance	1) Entrance emphasized by the Minangkabau-inspired roof form 3) Multiple perimeter entrances (Seribu Pintu Angin) 4) Sloping terrace provides accessible entrance 5) Entrance aligned with the open terrace.	1) Minangkabau carvings and traditional motifs throughout the building 7) Perforated façade ("Seribu Pintu Angin") enhances natural ventilation	8) Uses continuous floor tactile on courtyard paving .	1) Prayer hall, meeting spaces, and forecourt serve worshippers and visitors. 3) Multipurpose rooms 5,6) Worship, administration, and support facilities are integrated
Baitul Futuh Mosque.	1) Public plaza for worshippers and the wider community 3,5,6) Forecourt supports community events and gatherings. 7) Colonnade and loggia provide sheltered gathering spaces.	1) Step-free access through the forecourt 3,4,6,7) Forecourt distributes movement between worship and community facilities.	1) Entrance framed by a colonnade and mashrabiya screens 4,5,6,7) Entrance opens directly onto the forecourt 8) Gold mashrabiya screens and dome identify the entrance	1) Limestone façades and mashrabiya screens reinterpret Islamic architecture 7) Mashrabiya screens provide solar shading and reduce heat gain		1) Multi-function halls, community spaces, offices, guest rooms, and worship facilities. 2) Flexible multi-function halls accommodate varied activities

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	Exterior Space	Circulation	Entrance	Materials and colours	Information Accessible Systems	Space
Masjid Baitul Muttaqien, Islamic Center Kaltim	3,5,6) Plaza supports religious events, public gatherings, and tourism. 4) Barrier-free outdoor walkways	1,7) Elevators, lifts, and dedicated accessible routes support users with disabilities 4,6) Plaza–entrance–main prayer hall sequence organizes circulation.	8) Main dome and seven minarets define the entrance identity	1) Indonesian, Middle Eastern, Turkish, and European architectural elements are integrated		1) Prayer halls, library, museum, clinic, kindergarten, multipurpose hall, dormitory, and plaza serve diverse users. 3,5,6) Supports different activities

(Source: Author Data)

After analyzing 20 precedents of how the criteria are applied within the architectural components, the next stage is to determine the most frequently used application using assessment points as shown in table 7 below.

Table 7. Conclusion Precedents Based

			Component analysis					
			Exterior Space	Circulation	Entrance	Materials and color	Information Accessible Systems	Space
1	Equitable Use	Identity and heritage	12/20	10/20	12/20	15/20	1/20	16/20.
2	Flexibility in use	Technological Adaptation	-	1/20	-	-	2/20	3/20
3		Use of Space	15/20	11/20	4/20	-	-	16/20
4	Tolerance for error		7/20	9/20	7/20	1/20	0/20	11/20
5	Size and Space for Approach and Use		13/20	3/20	4/20	-	1/20	16/20
6	Simple & Intuitive		14/20	13/20	11/20	-	1/20	8/20
7	Low Physical Effort	Climate & Environment	8/20	4/20	8/20	11/20	-	3/20
8	Perceptible Information	Symbolism	5/20	3/20	6/20	-	4/20	16/20
Conclusion Poins			74	54	52	27	9	89

(Source: Author Data)

IV. CONCLUSION

The study demonstrates that Cultural Inclusivity in mosque architecture is primarily reflected through space planning and exterior space, which provide multipurpose facilities, public gathering areas, and spaces that accommodate diverse users. Cultural identity is expressed through local materials, architectural motifs, and symbolic forms that strengthen the relationship between the mosque and its community. However, accessible information systems remain the least implemented component, indicating the need for greater attention to inclusive communication and wayfinding strategies. Therefore, culturally inclusive mosques should combine community-oriented spaces, local cultural identity, and comprehensive accessibility to function effectively as public buildings for diverse users.

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