

UNIVERSITI TEKNOLOGI MARA

**USERS' PERCEPTION ON
ORNAMENTATION MOTIF IN
PRAYER HALL OF MOSQUE
BETWEEN HIGHLY AND LESS
DECORATED : CASE STUDY AT AL-
FALAH MOSQUE, USJ 9 SUBANG
JAYA AND AS-SALAM MOSQUE,
PUCHONG PERDANA**

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ABSTRACT

Decoration in mosque of Islamic world divided into two categories namely through the architectural composition and applied decoration. This research basically focuses on applied decoration in interior of mosque. Some mosques are highly decorated and some are less decorated. However certain mosques are left undecorated. Decorating of mosque was intended to serves certain function. One of it is to create the feeling of Remembering Allah. At the same time certain Islamic scholars are highlighted that excessive decoration in mosque can cause bad effect such as distracting users' attention. Therefore, this research intend to investigate how feeling of Remembering can be achieved and whether ornamentation motif in mosque distracting users through their perception. This research involved mix-method approach and two mosque as case study site as comparison. Quantitative is main method of this research where survey using questionnaire as instrument was distributed to users of both mosque. While, qualitative method involved face to face interview with imam, mosque community members, mosque organization leader as well academician. Based on site observation and initial interview with interior designers 4 variables found to differentiate between highly and less decorated mosque. There are namely color, quantity, position and typology of ornamentation motif. Result of research found that the most ornamentation that can relate users with remembering Allah is calligraphy. While in term of color, soft and light color can create feeling of serenity and calmness instead of bold and vibrant color.

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CHAPTER ONE

INTRODUCTION

1.1 BACKGROUND OF STUDY

Ornamentation is part and parcel in interior decoration of mosque world. However still some mosques exist are not being ornamented. Decoration in mosque world as mentioned by Hillenbrand (1994), divided into two categories. They are either through architectural decoration or applied decoration. Architectural decoration created by the architectural element such as arch and vault. While applied decoration creates by using ornamentation motifs such as epigraphic, geometric or figural form. However, in Islam the figural form such as animal and human is prohibited. The intention of ornamentation in Islamic Art is to serves several function and plays an important relationship between human and God. It is attempt to create Islamic spiritual message to people when looking at it. The ornamentation of interior mosque decoration representing by calligraphy, geometric and floral motif applied on surface of wall. In order to fulfill the purpose of ornamentation in the interior of mosque especially reminder of Taw hid the ornamentation should be done appropriately to reduce bad effects to users.

Traditional mosques in Malaysia are rich with woodcarving as ornamentation motif such as floral, geometric and calligraphy. Perforated woodcarving motif is applied on fenestration such as window and doors that can allow the air to ventilated the interior space. Master craftsmen inspired floral motifs from local plant and flowers represent the local culture. It is properly selected and nicely located in interior space. However modern and postmodern building faces a problem to continue the woodcarving in architectural works. As claimed by Utaberta.N & M.Tajuddin M. Rasdi (2014) the continuity of woodcarving on modern and postmodern building because of failure to develop a discourse on modern and postmodern ornamentation in architectural works. As can be seen on most of prominent modern architectural mosque in Malaysia were adopted the motif from the Middle East as ornamentation.

Since Mihrab and Khiblah wall is the most important feature in interior of mosque, most of decorated mosques are ornamented this portion more rather than other wall. However still have certain mosque applied ornamentation motif on other