

PAPER LIST IN EVERY ROOM

No.	Name	Title	Paper Code
ROOM A : Urban – Rural Landscape: Philosophy, Planning, Design, and Its Environment			
1.	Dr. Ir Uton Rustan Harun, MSc.	<i>Exploring Philosophy of Urban and regional planning in Islamic ethic</i>	UR 1
2.	Dr. Spahic Omer	<i>Some Lessons of Prophet Muhammad In Planning And Development</i>	UR 2
3.	IF. Purnomosidi, Ir. MSc. Ph.D	<i>New Spatial Planning Management Law for Promoting Islamic Built Environment Toward Sustainable Environment. A Brief Policy Review on Indonesian Experience.</i>	UR 3
4.	Norhanis Diyana Nizarudin, Mohd. Ramzi Mohd. Hussain and Izawati Tukiman	<i>The Importance And Involvement Of Landscape Architecturein The Green Building Index (Gbi) Practice</i>	UR 4
5.	Mazlina Mansor and Ismail Said	<i>Green Infrastructure As Green Health Promotion Agenda For Urban Community</i>	UR 5
6.	Jamilah Othman	<i>Public Scenic Beauty Preferences Of Highland Environment: Cameron Highlands Experience</i>	UR 6
7.	Iman binti Fadzil, Ismawi Haji Zen	<i>Incorporating Islamic Principles Of Nature Conservation Towards Management Of National Parks</i>	UR 7
8.	Nur Aulia Bt Rosni and Azila Ahmad Sarkawi	<i>The Islamic Principles In Urban Park Planning: A Case Study Of Taman Tasik Shah Alam</i>	UR 8
9.	RahmanTafahomi, HassanuddinLamit, HidarJahanbakhsh , EhsanZare, Seyed Moslem SeyedAlhosseini, Mahdi Khodashenas, Mohammad HadiJavid , ErfanTafahomi	<i>Enclosure sense as principle character of islamic location of iranian cities Case study: gonabad city in northeast of iran</i>	UR 9
10.	Ainul Jaria	<i>Regulating Landscape Architect In Promoting Sustainable Development And Prevention Of Harm: A Case Study Of Malaysia</i>	UR 10
11.	Wasel ELGAYAR	<i>Sustainability For Libya S4ly</i>	UR 11
12.	Nadia MohdNasir", M Zainora Asmawi", Maimunah Abdul Aziz", Fatin Liana Ismail", Shahrum Zainal Abidin", Ako Mustafa Rasool", Hashim Abdullahi", Gajikoh Mohamed Sellu"	<i>Islamic Socialization (As-Tsaqafah) In Public Space Design In Kuala Kubu Bharu, Selangor-Malaysia</i>	UR 12
13.	Ina Helena	<i>City Of Sacred Space, Perennial Philosophy Perspective</i>	UR 13
14.	Haza Hanurhaza Md Jani and Mohd Ramzi Mohd Hussain	<i>Cultural Landscape: Reclaiming The Heritage Of Minangkabau In Negeri Sembilan</i>	UR 14
15.	Imam Indratno	<i>Contruccion of Spirituality Perspective for Planning Theory</i>	UR 15
ROOM B: Building & Settlement : Philosophy/Values, Planning, Design, and its Environment			
1.	ErnadySyoadih	<i>Institutionalization of Islamic Values in Built Environment</i>	BS 1
2.	Aisyah Abu Bakar, Mariana Mohamed Osman, Syahriah Bachok, Samsudin Jaafar	<i>Community involvement in cultural activities: Theories and concepts</i>	BS 2
3.	Aulia Fikriarini M. and Ernaning Setiyowati	<i>Islamic Philosophical Framework For Sustainability In Architecture</i>	BS 3
4.	Pudji Pratitis Wismanntara	<i>Islamic character in jawanese house: An interpretive reading</i>	BS 4
5.	Etikawati Triyosoputri,	<i>Islamic Expression On A Simple House In Malang; Study: The Element Of Public-Private Space Partition</i>	BS 5
6.	Zumahiran Kamarudin and Ismail Said	<i>Manifestation Of Nature In The Art Of Wood Carving: With Reference To Works Of Masters From Northeastern Region Of Peninsular Malaysia</i>	BS 6
7.	Besta Besuki Kertawibawa	<i>The Influence Of Islam On Rural Settlement Pattern Of Desa Meriuk, Kabupaten Subang, West Java</i>	BS 7
8.	Nany Yulastuti	<i>The Traditional Neighborhood Formmaintainingquality Of Settlement At Menara Kudus Area</i>	BS 8

No.	Name	Title	Paper Code
9.	Marwoto	<i>Study of spatial patterns and structures in The coastal village kauman north central java</i>	BS 9
10.	Mohammed Amer Younus, Mohamed Azim, Khin Cho Myint, Nur Nabila Ahmad Azam, Nurul Hidayah Yahya	<i>Assesment Of Iium, Gombak Campus Based On Islamic Planning Principles</i>	BS 10
11.	Nunik Junara and Tarranita Kusumadewi	<i>The Shifting Of Private-Public Space In Dwelling Kampung City Based On The Sunnah Values</i>	BS 11
12.	Shahrum Zainal Abidin, M. Zainora Asmawi, Maimunah Abdul Aziz, Fatin Liana Ismail, Nadia Mohd Nasir, Hashim Abdullahi, Ako Mustafa Rasool & Gajikoh Mohamed Sellu	<i>'Ruhul Balda': Towards A Town With A Soul In Kuala Kububaru, Selangor</i>	BS 12
13.	M. Syaom Barliana, Ilhamdaniah	<i>Spatial Behavior, Social Capital and Islamic Built Environment (A study on the correlation of Place Identity, Territoriality and Islamic Built Environment With Cognitive Social Capital)</i>	BS 13
14.	Asiah Abdul Rahim & Zulkefle Ismail	<i>Adaptability model for precast panel housing: Case study at teacher's quarters in malaysia</i>	BS 14
15.	Muhammad Abu Eusuf Ph.D, Khairuddin A. Rashid, Ph.D, Mansor Ibrahim, Ph.D, Wira Mohd. Noor, Ph.D and Rafikul Islam, Ph.D	<i>Shear Wall Construction In Buildings: A Conceptual Framework On The Aspect Of Analysis And Design</i>	BS 15
16.	Ainul Jaria & Zuhairah Ariff	<i>Roles of Professionals Involved in the Land Development and Construction in Preventing the Occurrence of Man-Made Disasters in Malaysia</i>	BS 16
17.	Dr Sharina Fariyah & Siti Hajar	<i>The Effects of Reducing Dependency on Foreign Labour on Contractors in Malaysia</i>	BS 17
18.	Azila Ahmad Sarkawi & Khairuddin Abdul Rashid	<i>Islamicisation of Human Knowledge in the Built Environment Education: Issues & Challenges</i>	BS 18
19.	Azila Ahmad Sarkawi & Khairuddin Abdul Rashid	<i>A Survey on the Islamic Input in the Courses Offered by KAED, IIUM</i>	BS 19
20.	Nur Adilla Abd Rahman & Khairuddin Abdul Rashid	<i>Client Value System in Interior Design Work from the Perspective of Syariah</i>	BS 20
21.	Maisarah Ali & Julia Mohd Nor	<i>The Acceptability on Malaysian Construction Practitioner in Adopting 4D</i>	BS 21
ROOM C: Mosque: Values, Planning, Design, and Its Environment			
1.	Zainab bt Abdul Latiff & Mansor Ibrahim	<i>The Intrinsic Intention Of Gated Community Purchasers In Klang Valley, Malaysia</i>	MQ 1
2.	Sukmayati Rahmah	<i>The Relation Between Islamic Values And Symbolic Forms In Masjid Jami' Malang's Architecture</i>	MQ 2
3.	Tarranita Kusumadewi and Nunik Junara	<i>The Model of Sustainable Kampong, Representative Values of Sunnah Within</i>	MQ 3
4.	Aisyah Nur Handryant, Nangkula Utaberta	<i>Redefining Mosque Ornamentation In Malaysia, Cross Comparative Analysis On Post-Modern Architecture Movement Perspective: (A Case Study Of Charles Jencks And Michael Graves)</i>	MQ 4
5.	Dhini Dewiyanti, and Iwan Sudradjat	<i>The effects of ornaments in the interior space of mosque On the level of concentration of its congregations</i>	MQ 5

No.	Name	Title	Paper Code
6.	Siti Dalila and Nangkula Utaberta	<i>Typological Study of Traditional Mosque Ornamentation in Malaysia, an Adaptation of Islamic Thoughts into Malay Civilization</i>	MQ 6
7.	Prof. Dr. Amir H. Zekrgoo & Soudeh Alamshenas	<i>Eclectic social identity and mosque architecture: Malaysian case</i>	MQ 7
8.	Luluk Maslucha, Yulia Eka Putrie	<i>Spatial And Architectural Design Aspects In Community Based Mosques</i>	MQ 8
9.	Yulia Eka Putrie, Luluk Maslucha	<i>Community Based Mosques and Social Interactions Within</i>	MQ 9
10.	Franscoela de Carvalo	<i>The Role of an Nur Mosque as a Nodes of Life Muslim in Dili City Timor Leste</i>	MQ 10
11.	Imam Santoso, Ahmad Bashri, Shuhana Shamsuddin	<i>Explore the idea of sustainable urban design: Examining the identity of sunan ampel mosque at surabaya, jawa timur – indonesia</i>	MQ 11
12.	Dina Poerwoningsih	<i>Islamic Discourse In Cultural Landscape Study</i>	MQ 12
13.	Dr Zin	<i>Meeting Climate Change Challenges – The Role Of Local Authorities In Malaysia</i>	MQ 13
14.	Prof. Dr Mandana Barkeshli and Nur Afiqah Zafirah Bt Che Zulrahadi	<i>Pepper as natural insect repellent for preservation and Conservation of paper document</i>	MQ 14
15.	Nadzhirah Mohd Nadzir, Mansor Ibrahim & Mazlina Mansor	<i>The Impacts Of Coastal Reclamation On The Physical Environment And The Islamic Perspectives</i>	MQ 15
ROOM D: Other subject in Islamic Perspective			
1.	Dr. Nangkula Utaberta IAI, Mohd. Arsyad Bahar	<i>The Importance Of Documenting Modern Islamic Architectural Thought In Nusantara</i>	OS 1
2.	Hanif Budiman	<i>The Synergistic Approach Between Ancient And Modern Principles In Central Library Planning In Islamic Institution Development</i>	OS 2
3.	Fatin Zahida Abu Hassan and Asiah Abdul Rahim	<i>Study Of Spatial Layout And Its Effect On Privacy Provision In Malaysian Contemporary Housing</i>	OS 3
4.	Syahriah Bachok, Alias Abdullah, Mansor Ibrahim and Syazwani Sahrir	<i>Air Transportation From Islamic Perspective</i>	OS 4
5.	Syahriah Bachok, Alias Abdullah, Mansor Ibrahim, Zul-Fadli Azizi	<i>Land Transportation From Islamic Perspectives</i>	OS 5
6.	Syahriah Bachok, Alias Abdullah, Mansor Ibrahim, and Nuraihan Ibrahim	<i>Water Transportation From Islamic Perspectives</i>	OS 6
7.	Nurul Aida Salim, Azila Ahmad Sarkawi	<i>Sustainable Indicators; Malaysia Urban Indicators Network (Murninet) In The Context Of Maqasid Al- Shariah: A Review</i>	OS 7
8.	Muhamad Rosdi Senam and Rapih Mohd Zaini	<i>Shari'ah Compliance In Project Management</i>	OS 8
9.	Dr Nor Asiah Mohamad	<i>Land Laws For The Future</i>	OS 9
10.	Eko Nursanty	<i>Halal Tourism, The New Product In Islamic Leisure Tourism And Architecture</i>	OS 10
11.	Nur Amalina Ali Mohamad and Prof. Dr. IsmawiHj. Zen	<i>Environmental Crime Prevention From Islamic Perspective</i>	OS 11
12.	Sri Hidayati Djoeffan.,Ir.,MT.	<i>Redevelopment In Tamansari Area Bandung Indonesia</i>	OS 12
13.	Salbiah Mokhtar and Mansor Ibrahim	<i>The Role Of Waqf For Sustainable Urban Development In Malaysia</i>	OS 13
14.	Ir. Shariffuddin Ibrahim	<i>A Study On Energy Consumption In Education Building: A Case Study Of Kulliyah Architecture And Environmental Design, Iium Gombak</i>	OS 14
15.	Maisarah Ali, Yahaya Mohd Yunus, Liban Hassan Sheikhaden	<i>Partnering Between Main Contractors And Sub-Contractors In Construction Projects</i>	OS 15

The Effects of Ornaments in the Interior Space of Mosque on the Level of Concentration of its Congregations

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Abstract

The two main religious texts of Islam, Qur'an and hadith, do not provide a clear guidelines concerning the architectural design principles of mosque. Hence architects tends to take the liberty of developing their own subjective interpretation, and in some cases fall into an extreme in term of architectural design articulation, such as heavy use of ornamentation in the exterior as well as the interior parts of the mosque. This research paper examines the effects of ornaments applied in the interior parts of the mosque on the level of concentration of the congregations (jemaah) during the praying times. Qualitative methodological approach is adopted as the research strategy to attain a deeper understanding on the experiential responses of the congregations. The research findings are expected to give substantial contribution to the canon of designing appropriate ornaments for the interior space of mosque in general.

Key Words: Ornaments, mosque, interior space, concentration, Qur'an, hadith,

1. INTRODUCTION

Mosque is a holy place where the muslims pray and practice various rituals to worship God and to socialize with other members of the congregation. Architectural quality of the mosque can incite distinctive meanings to the worshippers, either physically, emotionally or spiritually. Solemnity is an ambience mostly expected to be present in the prayer hall, so that the worshippers can deliberately concentrate on their prayers. One of the architectural elements that can distract their level of concentration is the occurrence of ornaments in the interior part of the main hall, which are generally installed as aesthetic and symbolic components. As a matter of fact, the application of ornaments in the mosque remains a controversial issue, as there is no clear reference in Islamic teachings that ornament are to be prohibited or recommended. It is not surprising that the architects tends to take the liberty of developing their own subjective interpretation, and consequently heavy use of ornamentation in the main hall of the mosque in some cases cannot be avoided.

The purpose of this reseach study is to gain an understanding on the effects of ornaments in the interior space of mosque on the level of concentration of its congregation. Several research questions are proposed: (1) What kind of ornaments generally occurred in the main hall of the mosque, (2) Which ornaments tend to distract concentration of the congregation the most, (3) Why they were considered as distraction instead of attraction.

2. LITERATURE REVIEW

a. Decorative Arts in Islam

During the time of Prophet Muhammad, mosque was still a very simple building made of bricks, palm leaves and trunks. Such simplicity has evoked the idea among the companions and followers, that the Prophet apparently forbid them to establish an ornated mosque building, even only the use of colours (Saheeh Al-Bukhari # 446; Mu'allaq: Fat-h al-Bari I/53; Fat-h al-Bari III/107). The prophet stated that he was not commanded to build an ornated and magnificent mosque. Some chapters in Al'Quran and Hadist also indicate that the use decorations on mosques are basically discouraged, including setting up high walls and painting the building with red and yellow colours. Apparently there is a general agreement that mosque building has to represent simplicity rather than monumentality, bearing in mind that monumentality may distracts the concentration of the worshippers, it may also lead to unwarranted pride that may undermine the religious spirit. In conclusion, the architecture of mosque should not be considered as an expression of art, but rather as a setting of religious ritual and worship.

After the renovation of Nabawi Mosque, the Prophet's close friend Umar declared: "Let us construct a building to protect people from rain, do not paint it with red or yellow colour, so that it does not cause *fitnah* to them". This particular statement invites various contradictory interpretations, because the Nabawi Mosque was considered as indicator of sea change in the way mosque was defined functionally, physically and socially. The controversy escalated after the Kaaba was covered with black silk which is considered as luxurious material. Hence, the desires to beautify the architecture of mosque lingers with cautious attention to the limits put forward by Islamic teachings.

The conservative view prevalent during the early period of Islam assumed that any kind of replication as decorative art, is in essence an attempt to challenge the perfection of God or an ambition to create a new God. The contemporary view accepted the facts that what can be created by human being is not comparable to God's own creation, or even to God himself. Decorative art should not be viewed simply as replication, but rather as stylization to glorify God as the creator of the universe. This view finds its support in European culture, where decorative art is considered as legitimate part of artistic expression. In Islam, the existence of ornaments remains debatable, likewise is the existence of decorative arts in general.

b. Ornaments as Decorative Elements in Mosque

Strict rules and prohibitions in iconography of Islam to represent living creatures have so far limited the development of ornaments as decorative elements in mosque only to calligraphies, geometric or foliage (arabesque) patterns, and later on to muqarnas or honeycomb structural and decorative pattern widely used in Persia (Fanani, 2009) but rarely adopted in Indonesia. However, these basic ornaments are not only added superficially to the building structure to enhance architectural aesthetic and spatial qualities, they also have to function principally as a *tauhid*, a remainder of the existence of Almighty God. Hence, architecture of a mosque, as well as any other islamic architecture, should ideally expresses the following messages: (1) Unity (*at-tawhid*), the essence of Islamic teachings, (2) Total devotion to God, and (3) Islamic world-view.

Jones (1995) has observed that in Islamic art ornaments such as calligraphy, geometric and foliage patterns are widely in various building elements as well as artistic objects, including: wall, ceiling, carpet, textile, ceramic, wood and metal works, books and many others. Given the fact that the surface of building elements and artistic objects was generally flat, the Islamic artists had been quite succesful in developing two and three dimensional ornamental

and colouring techniques, so that they could create magnificent aesthetic quality in their building and works of art.

There are three ornamental decoration forms recognized in Islam since the Umayyad period, which then merged with new classical forms during 'Sunni Revival' period. These three early ornamental forms are represented in Figure 1 to 3.



Figure 1. Geometry



Figure 2. Calligraphy

Source: <http://www.patterninislamicart.com>



Figure 3. Arabesque

b.1. Geometry

In Islamic art, geometric shapes are transformed into a circle as its basic form. Through repetition techniques, symmetry and scale, an impressive ornament can be created.



Figure 4.

Geometric exploration on a flat surface, stucco in Madrasa al-Mustansir, Baghdad
Source: Jones, Dalu p.148



Figure 5.

Geometric exploration on a curved surface in the minaret, Great Mosque of Damghan, Iran
Source: Jones, Dalu p.148



Figure 6.

A unique geometric exploration on transparent mosaic tiles and wood panel stucco, BU-'Ināniyya Madrasa, Fez
Source: Jones, Dalu p.148

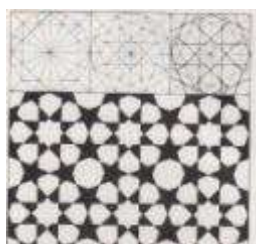


Figure 7.

Circle as a basic form can generate various compositions expressing solid-void and dark-light effects. If more lines are added, more rich and detailed patterns can be created.

Source: Jones, Dalu p.148

b.2. Calligraphy

In Islamic tradition, calligraphies are generally used as medium to represent religious beliefs and missionary purposes. Calligraphy is an art of beautiful writing of holy verses from the Qur'an using Arabic letters to achieve a desired artistic form. The object of calligraphy are human figures, plants or animals. According to Sakkal (1993), Arabic calligraphy styles can

be differentiated into 6 (six) categories, namely: (1) Kufi style, signifies by sharp and rigid lettering, rectangular, and formal. This style later evolved into a more decorative, oftenly combined with floral ornaments (2) Naskhi Style, renowned for its elegant proportional shape, often used to write the Quran. Its simple character, almost without frills, make it easy to write and read. (3) Thuluth style, highly ornamental with lots of frills, easy to shape into a specific composition to be adjusted to the writing space available. This style can be written in curve form, with sharp head and occasionally in continuous style with strong intersection, generally used as mosques architectural ornament, book cover, and interior decoration. (4) Deewani Style, signifies by structured cursive letters, with less points incorporated into the conventional style. The beauty of this writing is represented by the dynamic of contour which undulates exceeding the standard horizontal line. (5) Riq'a Style, using a very simple letter without *harakat*, so that it can be written very fast. (6) Pharisees style, developed by the Persians, strongly emphasizes on line element and written without *harkat*. The skill of the writer is determined by the agility in controlling the thick-thin letters adequately.



Figure 8.

Kufi Style Naskhi Style Thuluth Style Deewani Style Riq'a Style Pharisees Style

Source: <http://majlisdzikrullahpekojan.org>, retrieved January 20, 2012

The application of calligraphy in the mosque architecture can be exemplified as follows:



Figure 9.

Application of linear calligraphy indicating the existence of God. Mosque of al-Aqmar, Cairo
Source: Jones, Dalu p.150



Figure 10.

Application of circular calligraphy, featuring verses of the Quran. Mosque of al-Aqmar, Cairo
Source: Jones, Dalu p.150



Figure 11.

Application of encrypted calligraphy, featuring verses of the Qur'an on the columns and walls, combined with floral motives. Mosque of Qutb Minar, New Delhi.
Source: Jones, Dalu p.150



Figure 12.

Elements of calligraphy in the interior of Masjid Tanah Abang, Jakarta
Source:<http://1.bp.blogspot.com>, retrieved January 20 2012



Figure 13.

Application of carved calligraphy on marble with a chisel technique. Designed by Divani at Masjid At-Taqwa, Johar Baru Central Jakarta.
Source:<http://www.kaskus.us>, retrieved January 20 2012



Figure 14.

Application of calligraphy in Mosque of Al Ukuwwah Islamiyah, the University of Indonesia campus, Depok
Source:<http://1.bp.blogspot.com>, retrieved January 20 2012

b.3. *Foliage*

Foliage is an artistic motive derived from the nature, it can take naturalistic form such as plantation or more abstract form such as arabesque. The dynamic motives of foliage in wood and stone carvings, ceramics and carpets symbolize the greatness of God as the creator of the universe. The arabesque motive tends to have unique character, as it is strongly related to the local cultural context.

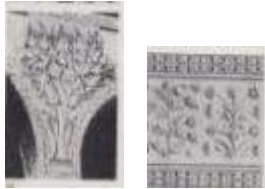


Figure 11.
Naturalistic forms of foliage.
Great mosque of Damascus (left)
and Taj Mahal (right)
Source: Jones, Dalu p.154

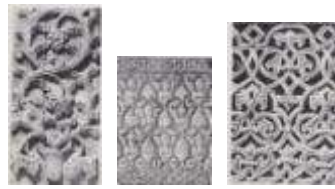


Figure 12.
Arabesque on wood panels from
Umayyad mosque period. Stucco
dado in Sammara.
Source: Jones, Dalu p.154



Figure 13.
Repetition of beautiful foliage on
mihrab. Great mosque of
Cordoba.
Source: Jones, Dalu p.154



Figure 14.
Arabesque on the ceiling.
Mosque of Yeni Valide, Uskudar
Source:<http://wn.com/calligraphy>
retrieved January 20 2012



Figure 15.
Arabesque composition on ceiling
and column
Source:<http://qmark.wordpress.com>,
retrieved January 20 2012



Figure 16.
Animal and flora motifs. Sitara
Mosque, Dhaka
Source:<http://1.bp.blogspot.com>,
retrieved January 20 2012

c. Application of ornaments

Ornaments in Islamic Architecture are typically applied to certain elements of the building, including: walls, openings, columns, floors, consoles, ceilings, and other relevant elements. Ideally, the use of ornaments has to serve certain functional and symbolic purposes. But it is quite often that its application is only for the sake of beautification, without due regard to any specific functional or symbolic meaning.

The architectural ornaments applied in the interior part of the mosque are generally selected to enhance the aesthetic appearance of the main hall in line with the Islamic rules, making reference to basic traditional motives and their symbolic meanings which are developed in the country of origin such as Syria, Egypt, Iran, North African countries and Asia Minor.

c.1. Wall and Opening

Ornaments used on walls and openings can be seen at the following illustrations:



Figure 17.
Window at Suleymaniye Mosque, Istanbul, an Arabesque geometric motives to provide natural lighting
Source: Jones, Dalu p.154



Figure 18.
Windows and doors of Masjid Natuna, with arabesque motives on top part of arches
Source:<http://1.bp.blogspot.com>, retrieved January 20 2012



Figure 19.
Wall with calligraphic ornaments in soft and gold colours. Great Mosque of Bulgaria
Source: [www.centerislamique](http://www.centerislamique.com), retrieved January 20 2012



Figure 20.
Plasticity of walls to create depth of field effect. Masjid Nurul Amin, Pagaruyung
Source:<http://1.bp.blogspot.com>, retrieved January 20 2012



Figure 21.
Geometric arabesque motives to provide natural lighting. Masjid At-Tin, Jakarta
Source:<http://1.bp.blogspot.com>, retrieved January 20 2012



Figure 22.
Red brick decorated with floral arabesque motives in gold colour. Masjid Merah Panjunan, Cirebon
Source: [www.centerislamique](http://www.centerislamique.com), retrieved January 20 2012

c.2. *Mihrab* and pulpit



Figure 23.
Lighting fixtures and geometric ornaments on mihrab and pulpit. Masjid At-Tin, Jakarta
Source:<http://1.bp.blogspot.com>, retrieved January 20 2012



Figure 24.
Intricate ornaments and dominant colour on mihrab and pulpit. Masjid Jami New Delhi
Source:<http://1.bp.blogspot.com>, retrieved January 20 2012



Figure 25.
Calligraphic ornaments on pulpit. Masjid Suriansyah, Banjarmasin
Source: [www.centerislamique](http://www.centerislamique.com), retrieved January 20 2012

c.3. Column



Figure 26.
Ornaments on the column of Masjid Giri Mosque, showing tripartite division: head, body and foot. Green colour scheme which gives a sense of tranquility is widely adopted in mosques in Indonesia.
Source:<http://1.bp.blogspot.com>, retrieved January 20 2012



Figure 27.
Geometric lighting ornaments on simple marble column which give sense of coolness. Masjid At-Tin, Jakarta.
Source:<http://1.bp.blogspot.com>, retrieved January 20 2012



Figure 28.
Geometric ornaments dominated by red colour, strongly influenced by Chinese culture. Masjid Cheng Ho, Surabaya
Source: [www.centerislamique](http://www.centerislamique.com), retrieved January 20 2012

c.4. Floor



Figure 29.

Floral motives are widely used in mosque for carpets
Source:<http://1.bp.blogspot.com>,
retrieved January 20 2012



Figure 30.

Geometric motives are widely used in mosque for floors made of marbel, ceramics, and other low maintenance materials.

Source:<http://1.bp.blogspot.com>,
retrieved January 20 2012



Figure 31.

Persian carpet in Ottoman style, made of best wool and cotton from Yaman, sized 70 x 60 meter, took 4 years to finish it. Great Mosque of Sultan Qaboos, Oman.

c.5. Ceiling



Figure 32.

Purlins form a brilliant geometric pattern on the ceiling.
Masjid Agung, Central Java.



Figure 33.

Geometric pattern on the ceiling of Masjid At-Tin, Jakarta.

Source:<http://1.bp.blogspot.com>,
retrieved January 20 2012

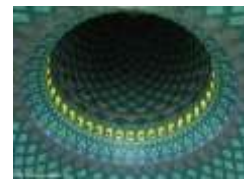


Figure 34.

Color and geometric pattern on the ceiling of Masjid Al Akbar, Surabaya.

c.6. Lighting Effects.



Figure 35.

Fixtures on ceiling of the dome, dominated by white lights. Masjid Nurul Amin, Pagaruyung



Figure 36.

Simple ceiling with decorative lighting fixtures. Masjid Cipaganti, Bandung



Figure 37.

Ceiling ornaments and lighting fixtures. Masjid Cheng Ho, Surabaya

Source:<http://1.bp.blogspot.com>
retrieved January 20 2012



Gambar 35

Complex reflection and refraction of light on the ceiling of the dome. Mosque of Shaykh Lutfallah, Isfahan.



Gambar 36

Lighting effects on wall panel. Fatehpur Sikri Mosque, India



Gambar 37

Natural lighting reflected on the muqarnas above the window arch. Mosque of Alhambra, Granada

Source: Jones, Dalu p.152

d. Visual Sensory and Concentration

Visual sensory is of prime importance in experiencing architectural space of the mosque. Visual quality of the mainhall can give significant effects to the ambiance and level of concentration of the prayers. Ibn al-Qayyim al-Jauziyah advises the prayers to keep their eyes open while performing the prayers or *shalat*, and only close their eyes if their immediate surroundings distract their concentration. Therefore, Al-Qaradawi Yusuf in his book “Guide to the Mosque Building” strongly urged that the ornaments applied the the mainhall, including color, pattern, decoration and calligraphy should not give visual distraction to the prayers. The images presented in the ornaments should be placed properly and do not allure the prayers into wild imagination.

3. METHODOLOGY

11 male and 16 female respondents were selected based on the following criteria: currently engaged in an occupation as university lecturer, have previous worshipping experiences in different mosques, and able to express his or her opinion orally. Research was conducted in the city of Bandung in January 2011. Qualitative methodological approach is adopted as the research strategy to attain a deeper understanding on the experiential responses of the respondents. Open in-depth interview technique was conducted, supported by sound recording facilities.

The respondents were requested to describe their architectural experiences while they perform their religious activity in the mosques, in particular during their praying time. The questions comprise (1) the intensity of their religious worshipping activities, (2) their concern on ornamental elements occurred in the main hall, (3) ornamental elements that potentially distract their concentration during praying time.

Responses given by each respondent were transliterated into a coherent text to facilitate coding process. Initial coding was then conducted by grouping keywords into relevant categories and themes. Subsequently, axial coding was carried out to look for causal relationships among categories and themes that emerged. At the end, selective coding was done to sort and reselect the coding results and to draw conclusion of the research findings.

4. DISCUSSION

Research study has resulted the following conclusions :

4.1 Intensity of Religious Worshipping Activities.

The intensity of religious worshipping activity has significant correlation with the sensitivity of the respondents in appreciating the architectural features of the mosque. Routine and frequent visits to the mosque tend to reduce respondents’ concern on the architectural quality of the mosque. The respondents who visit less frequently tend to be more attentive to the architectural features of the mosque, including the existence of ornaments at its mainhall.

Exterior quality of the mosque to some extent influences perception of the respondents in appreciating the interior. Monumentality and dimension of the mosque give a first impression to them on architectural quality of the building as a whole. The almighty and greatness of God can easily be perceived by the respondents in a grand mosque compared to smaller mosque and mushala. Hence, respondents prefer to worship in certain mosques which are considered to have unique or distinctive characters. Masjidil Haram in Mecca and the Prophet's Mosque in Medina occupies the first and second positions in their preference list, followed by Masjid Baitulrahman in Aceh which prevailed the the tsunami. Prominent

mosques always attract attention of the people and their architectural features are given higher appreciation.

4.2 Interior elements.

The respondents gave their judgement on the importance of interior elements in the mainhall of the mosque as follows:

a. Floor

78% of the respondents mentioned floor as the first element to be considered, as it related to the sacredness and legitimation of their prayers. Parquet is the most preferred material, because it is easy to clean, gives a warm impression, and does not smell. The second preference for floor material is carpet, particularly the thick and good quality one, as it is comfortable and also gives a warm impression.

b. Chandelier

47% of the respondents mentioned chandelier as their concern. Grand chandelier made of crystal with many lightbulbs easily attracts their eyes and compel them to look up. If floor element attracts their attention when they begin with prayer session, chandelier tends to attract their attention after their finish with their prayers or when they perform additional prayers or *dzikir*. Chandelier in particular attract their attention at the night praying sessions.

c. *Hijab*

83% of female respondents and 42% male respondents mentioned the hijab as part of their concern. The hijab which is situated right in front of female praying space unavoidable became their focus of attention, especially if the hijab is relatively high.

d. column

12% of respondents admitted that columns located in the middle of the room sometimes become part of their concern, in particular if the existence of the columns breaks the regular distancing among the worshippers.

e. *Mihrab*

Mihrab is the last interior element mentioned by the respondents as part of their concern. Mihrab particularly becomes the focus attention during the friday prayers or *taraaweeh* in the month of Ramadan, because the congregations have to listen to the lectures given by the speaker who stands in the pulpit. They pay full attention to the lectures and fixed their eyes to the front part, including mihrab. Unfortunately only less than 10% of the female congregations have the opportunity to see the mihrab. The rest do not give any attention to the existence of mihrab, which is anyway out of their view, especially if the *hijab* is relatively high.

Other interior elements such as ceilings, doors, walls and windows were rarely mentioned by the respondents as their objects of concern. Only 5 % of the respondents includes these elements in their responses.

4.3 Gender

Research findings showed that female respondents are more concerned with the existence of interior elements compared to male respondents. The presence of women as member of

congregations in the mosque is not compulsory, hence they rarely visit the mosque. When they have a chance to visit it, they tend to pay more attention to the atmosphere and interior quality of the mosque compared to the male congregations.

4.4. Time

Praying sessions have a significant influence on the quality of prayers conducted by respondents. Morning prayer (Fajr) and evening prayer (Maghrib and Isha) give the congregations more opportunity to appreciate the interior quality of the mosque, as they are not in the rush and have ample time to perform their ritual, while darkness of the night strengthens the religious atmosphere within the building, hence motivates the congregations to spend longer time for their prayers.

4.5. Interior Ornaments that Distract the Concentration

The interior ornaments that potentially distract concentration of the respondents can be listed as follows:

a. Color

Contrasted colors have profound impact on the level of concentration of the respondents. Red color is the mostly disliked, as it tends to give impression of higher and hence reduces the concentration. Dark colors are also disliked, as they give impression of scary feeling. Green gives a sense of coolness, but if the gradation is too dark, it can turn the room into a frightening atmosphere.

b. Motives of Ornament

Geometric and arabesque motives on the carpets, although they were designed in accordance with Islamic rules, tend to incite certain fantasies and distract the concentration of female respondents. Non motive and single coloured carpets are more preferable. Stained on carpets should be immediately cleaned, as they might also incite certain fantasies on female member congregations.

c. *Hijab* Height

The hijab tend to block the visual field of female respondents, in particular if it is made of opaque materials and relatively high. Female respondents prefer that the hijab is made of perforated material and half transparent, so that they can still observe the gesture of the imam.

d. Calligraphy

For respondents who are literate in Arabic, the existence of calligraphy can be quite disturbing, as they are tempted to read it over and over, especially if it is placed on the mihrab. They have an opinion that calligraphy should be presented on the Quran only.

5. CONCLUSIONS

Respondents who already have deeper understanding of Islamic religion considered that ornaments are not of prime important. As a matter of fact, they tend to give little attention to the presence of ornaments in the main hall of the mosque, therefore they do not feel distracted. For them, the mosque is a place for prayer, not a place to appreciate architectural aesthetics. Ornament is an element whose presence in the mosque is not a necessity, but an optional factor to glorify the greatness of a mosque.

Research findings showed that ornaments do not have significant influence on the level of concentration of the congregations. Instead, more attention should be paid to: (1) room temperature (2) air circulation (3) continuity of view both inside and outside the mainhall, and (4) lighting quality, for the assurance of thermal and visual comfort of the main hall in the mosque.

It is too early to claim the findings as a conclusion, because the research study was still limited in scope and methodology. A deeper and thorough study still has to be carry out in order to achieve more satisfactory and valid results.

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