

# The Aesthetic of Decoration in Masjid: Case Study of Melaka Masjid towards Understanding Its True Functions

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## ABSTRACT

Decoration in Islamic Arts is not an 'add on' element which beautify the object of the arts. The whole aim and physical design of this form of art work is in the remembrance and contemplating to Allah (the Almighty God). The relationship between these key elements is connected to the importance of the masjid in Islam. The relationship between decoration, arts and Islam focused on the Islamic doctrine and Tawhid (Taqwa) towards the ONE GOD, Allah. This 'Tawhid' faith to Allah is considered the nucleus of the overall meaning of Islam. Further to that, the conceptual framework is formulated after going through the literature review of the subject area, which is in this study, the decoration in masjid. The appreciation of the true functions of decoration in masjid need to be understood. This paper is highlighting on two (2) case studies of Masjid Kampung Hulu and Masjid Tengkeri in Melaka. These two traditional masjids have their unique application of decoration. The composition analyses of the visual design formations, materials, symbolic meaning, sizes, colour and locations are highlighted to enhance the understanding of how to apply the different decoration typologies following the suitability of their application in Masjid. This will help further understanding for future usage in the new contemporary Masjid designs.

**Keywords:** aesthetic, decoration, Islamic Arts, contemplation, Tawhid, masjid, true functions.

## INTRODUCTION

The true roles of decoration in Masjid or Mosque are manifested in the Islamic Arts decoration. The true usage of Islamic Art decoration seems to be still lacking in the current contemporary mosque. Through investigating and identifying elements which contribute the successful of decoration in emanating the Divine Awareness, further improvements could be made to further enhance, generating conducive and appropriate environment in mosque interiors. Any negative elements which hinder or lessen this conducive environment should be reduced or even discarded to ensure the achievement of the contemplation and Divine Awareness feeling.

The function of decoration as an aesthetic expression is to remind us of the Muslim faith and belief. It is very important and crucial to investigate the effectiveness of using decoration as perceived in. The idea of decoration is to reflect on the inner and outer beauty and relating it to Allah Attributes of Beauty, Unity and Transcendences. This should be clearly reflected in the decoration which is applied in any the Islamic buildings particularly in mosques.

The link between the theory of Islamic art and the practical usage of decoration should be established in order to achieve the main goal and function of decoration in the Islamic Arts. Without doing this, the possibility of misuse and ineffective usage of decoration will materialize, which can contribute to wastage or creating a non conducive environment, without considering the need and importance for contemplation towards Allah. Improvements need to be made to reduce and further eliminate these negative elements within the Muslim built environment particularly in the Islamic religious institutions such as mosques.

Without any understanding of the actual functions of decoration in relation to the mosque, one could not fully utilize and apply these decorations to achieve the main goal of Islamic Art – which is to accentuate and generate the feeling of the Divine Remembrance.

This paper studies the criteria of the physical attributes of the decoration design such as the location, size, usage of colour for decoration can be formulated as indicative elements to improve the current community mosque environment. By identifying the decoration elements within the interior environment, further understanding on their usage can be achieved. The usage of these decorations should be in parallel with the main functions of mosque – in creating better and more conducive environment for contemplating and remembrance of Allah. Both functions should complement each other, the decoration and mosque, in creating the environment which any true and obedient Muslim would like to be in and performing their acts of worshipping-‘*Ibadah*’ as the ‘*khalifah*’ or vicegerent to Allah.

### The main functions of Decoration in Masjid

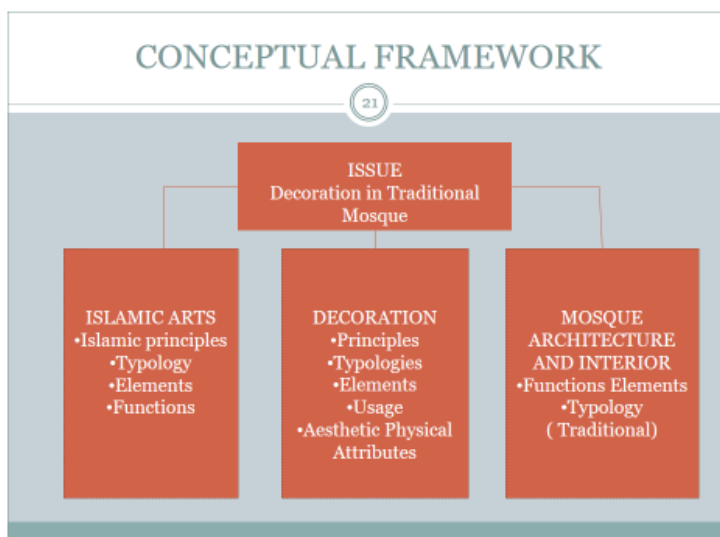
The main functions of decoration in Islamic art are to not only to beautify but also to act as a reminder to Allah and His Attributes. These functions should be the ultimate goal and main criteria for any application of decoration in general and particularly in mosques. The concept of inner and outer beauty in the Islamic arts decoration should be the key factor to applying and using decoration.

The purpose of using decoration in mosque must be coherent and parallel with the true functions of mosques. The activities for all Muslims’ should be focused and centered on the functions of the mosques. The mosque, as the most important centre for Islamic propaganda and teachings, need to be well designed. The design of mosques should also incorporate the usage of decoration with the purpose of creating more conducive environment for contemplating and remembering Allah. The traditional functions of mosque during the Prophet-hood period and after that can be carried out and revitalized. As mentioned by Prochazka and Mohamad Tajuddin, the traditional functions pertaining to the mosque as the community center, should be revived to cater for the Muslims’ social needs.

For example, the interior lighting in a mosque could also affect the way people perceive Islamic art decoration. The impact of lighting on decoration can also affect the users’ awareness of the decoration. The awareness should be in a positive manner so as to accentuate the Feeling of *Taqwa* and remembrance of Allah. On the other hand, decoration is not only to express the physical aesthetic appearance – outer beauty (which was commonly assumed by non Muslims), but **also to express the inner beauty**, as explained by al Ghazzali, whereby, whenever anybody sees the decoration, it helped remind him/her of Allah and obtain the Feeling of ‘*Taqwa*’ and Serenity. Therefore, it is hoped that through this survey some of these elements and issues can be identified and evaluated in order to improve and ensure proper usage of decoration to generate the correct ambience in sense of remembering to Allah.

The conceptual framework for this paper is shown in the following Figure 1.

Figure 1 the overall conceptual frame works for this study linking the issue of the decoration with Islamic arts and masjid Architectural and interior elements



## Mosque as Community Centre

Community centers are public sites within a vicinity where people gather around to perform social events, religious events and even sport events. Community centers most definitely play an important role in communities as they are places provided where people from various generations, old and young, from a variety of backgrounds, from a range of cultures and traditions and interests can all come together to interact and be sociable, to learn and be educated and to help one another and be supported and grow.

As Yasmin and Parvin (2008) stated “a community center provides spaces for people with similar interest but often vary from social, religious and political backgrounds who come to play, to learn, or to work together for personal satisfaction and or community improvements”.

Present day community centers in Malaysia are not fully functioning to the extent of those in overseas. Spalie & Wahab, (2014) have conducted a review on the community center designs in Malaysia and stated there needs to be a change as it has “long passed its time of usefulness”.

A clear idea and concept of a community center needs to be at a certain level for it to be more vibrant in its social context. A very big part of it has to do with the design and space planning of the center.

“...the design process must focus on the role of the social environment and how the physical environment may be structured to support learning and assist facilitators and learners in their work. This calls for research to examine existing settings so as to understand how they function, as well as to identify the social patterns that emerge from the activities that occur in learning environments. By conducting research, these activity patterns can be identified; they may then be used to inform the designer who then can recommend what the appropriate spatial arrangements might be” (Lippman, 2010).

To fully grasp the concept of the community center one needs to first understand the community that surrounds it and its setting. Getting to its people, the culture, the needs, their concerns, and the relationships they hold towards each other and their social context. From there only then can there be a development to build stronger ties between the people. Yasmin and Parvin indicate in a study that they conducted that:

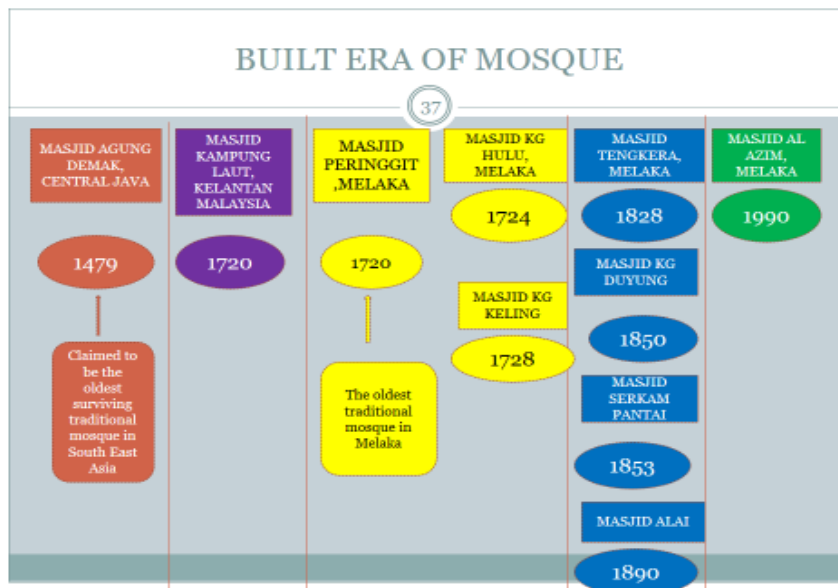
“Community center should be self-dependent and maintained through the fund of its earning. The CCs will generate income by providing facilities for different age groups, leisure time activities, training and workshop, disaster management operation, community development initiatives by public participation, religious functions, adult education, and motivation and awareness building programs”(Yasmin and Parvin, 2008).

The importance of understanding the true functions of decoration in Masjid must be in line with the actual function of Masjid as a community centre. Two (2) case studies are discussed in this paper to show how the physical decoration attributes of the case studies: Masjid Tengkerah and Masjid Kg Hulu in Melaka, in demonstrating the important functions of decoration as a Zikr element, in reminding to Allah's Beauty, and Cultural diversity. The concept of unity in diversity is reflected in these decoration elements. They are applied with abundant cultural expression without comprising the Islamic teachings and not against the Islamic principles

There are three ( 3) main typologies: the Arabesque, Calligraphy and Geometric Patterns. in the following Case studies , the Masjid Tengkerah and Masjid Kg Hulu, the Arabesque and Calligraphy patterns are most significant. These two masjids are of the traditional Masjid, with a three tiered pyramidal roof , similar to the oldest Masjid Agung Demak in Java island, Indonesia.

The following Figure 1 shows the build era of the traditional Masjid in Demak, Java and Melaka mosques.

Figure 1 shows the build era of the traditional mosques of Demak and Melaka mosques.



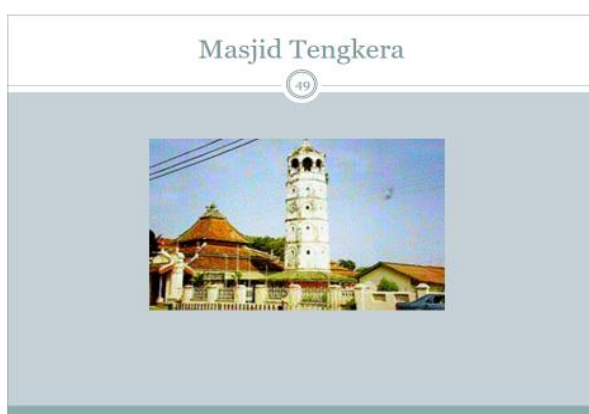
The architectural form of Masjid Demak is similar to masjid Tengker and Kg Hulu in Melaka, Peninsular Malaysia, this is shown in the following Figure 2,3 and 4.

Figure 2 Masjid Demak in Java, the oldest pyramidal traditional Masjid in South East Asia.



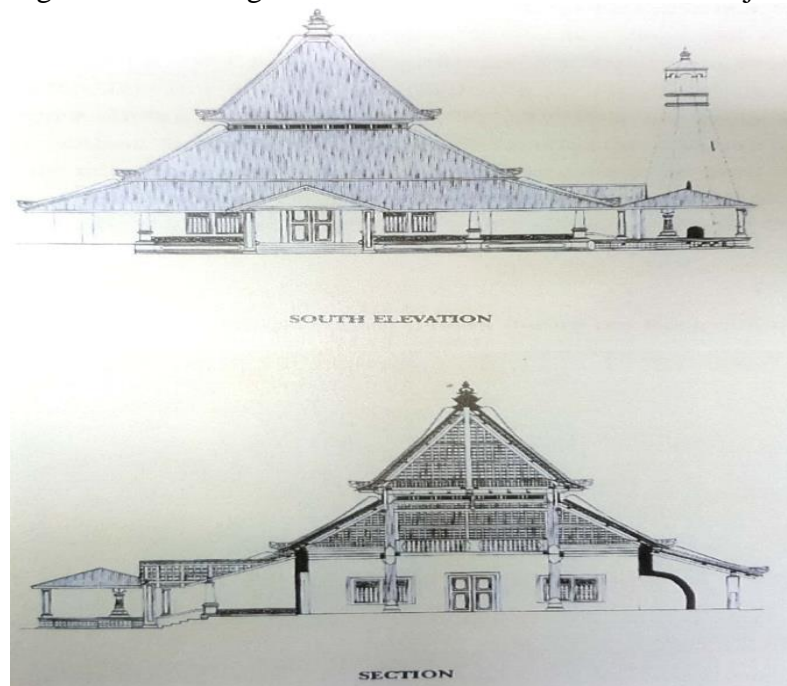
Source : Authors visit to masjid Agung Demak in 2017, drawings taken from the museum gallery at the Masjid Agung Demak.

Figure 3 Masjid Tengker, Melaka



Masjid Tengker is located at the Chinese Muslim village in Melaka. The build era is 1828.

Figure 4 is showing the side elevation and section of Masjid Kg Hulu, Melaka



This Masjid was built in 1724. However, the overall physical architectural form is within the Traditional Mosque typology with Masjid Tengker.

### Criteria of Analysis

The analyses were made through observing and recording the design of the motifs. This contributed to further understanding of their typologies and design characteristics of the motifs which were applied in the three traditional mosques as mentioned earlier. The following were the criteria for the analyses:

- a) the design formation and motifs typologies
- b) the material used for the decoration
- c) the colour of the decoration motifs, and
- d) approximate sizes and dimensions of the motifs for each decoration

The above criteria were mainly the obvious physical characteristics which contributed to the aesthetic features of the decoration which were applied in these mosques. These characteristics were found to be the ones which are obvious to the users. These characteristics were also been referred through assessing the users perceptions and reactions. These assessments were also being made through the survey which was earlier done in the form of the questionnaire. However, in this chapter, the focus would be the design characteristics of the motifs.

Tabulations of summary for the decoration motifs were also shown in this chapter. This is to record the types of motifs, names and approximate dimensions of the motifs applied in the three mosques. With these tabulations, the overall characteristics of these decorations were successfully recorded and displayed. Thus, any motifs could then be applied onto any surfaces within any mosques interiors. The analyses of the different decoration typologies were done. The main focuses were the Arabesque since these motifs were the most intricate and complex motifs used in these traditional mosques. Their unique formations were displayed through analytical sketches which were shown in further detail in the following sections. However so, the other two typologies, the Geometry and Calligraphy were also shown in these tabulations.

The analyses of the Arabesque motifs were done to show the derivation of the different motifs which were mostly of the local floral and fauna motifs. These motifs have their own names which were quite unique. As for the Geometrical patterns, the derivations of the basic geometrical shapes were done. Most of the local



decoration motifs were derived from the Malay artworks. The explanation on the Malay art motifs were explained either in Chapter 3. It can be seen that in each case study of the traditional mosques, these Malay floral and fauna motifs were quite dominant and popularly applied. The analyses of the formation of the motifs were derived for further understanding. Also, the Calligraphy was mostly identified through naming the type of writings, the Al-Quran verses which were used, their dimensions and translations. With that, it is hoped that these summaries can be used for future references to generate better usage and application of the appropriate decoration motifs. There were 4 (four) criteria which were used for the analyses of these decorations. As mentioned earlier, these criteria were generated to simplify the process of the analyses. They were the design formation and typologies of decoration, material used for the motifs, the colour of motifs and approximate sizes and dimensions of the decoration motifs.

### The Design Formation and Typologies of the Decoration Motifs

This analysis was done on each mosque, Masjid Kampung Hulu, Masjid Tengker and Masjid Al Azim. There were three typologies of decoration motifs which were being applied in these three mosques. The three typologies were the Calligraphy, Geometrical and Arabesque patterns. All the three typologies of decoration are linked to the same approach and typologies of the Islamic arts decoration. The different is more obvious in the usage of the Arabesque motifs. In these traditional mosques, the Malay arts motifs are used and applied as part of the decoration. There are eight (8) categories of motifs which were commonly used in the Malay arts decoration. There are:

i) motif from the petal of flowers (*putik bunga*)

This petal referred to the early stage and innocence of the maiden female.

ii) a) motif from the blossomed flowers (*Bunga kembang*)

This symbolizes the maturity of the maiden.

b) The '*bunga buluh*' or bamboo flower symbolize the strength and endurance.

c) The '*bunga caperdik*' symbolize the village maiden who is protected by the family. This flower is also used for medicinal purpose.

d) '*Bunga melor*' symbolize cleanliness and purity.

iii) motif from the leaves

a) motif '*daun bodi*' symbolize the protection

b) motif '*daun dukung anak*' symbolize the spiritual healing, and also used for medicinal purpose such as high blood pressure,

iv) motif from fruits

v) motif from '*sulur*' or foliage

This motif represents the humility of nature towards the divine and this is shown with the formation of the curves which are coming down towards the bottom (on earth); also symbolize the innocence of the teenagers.

vi) motif from the trees and plants

a) the '*ubi*' symbolize the main source

b) '*bunga kiambang*' or lotus symbolize productiveness and fertility

vii) motif from nature and earth

viii) motif from the human made objects or other traditional utensils

a) '*kendik*' represents status;

b) '*pasu*' or vase, represents the seeds whereby the beauty and power, '*jamal*' and '*jalal*'

c) swastika

d) Andam-Andam (the reverted triangle) as the symbol of faith or '*iman*' (Nakula) but it also related to the female fertility, the actual upward triangle is referred to the male;

e) '*Kala Makara*' ( it is some influence from the Indian muslim prior to the spread of Islam in Melaka, it was still maintained) This motif is located above the door frame, which divides the verandah and the main prayer hall, it symbolizes the earth and the afterlife. (Mohamed Najib, 2002, p 13-14).

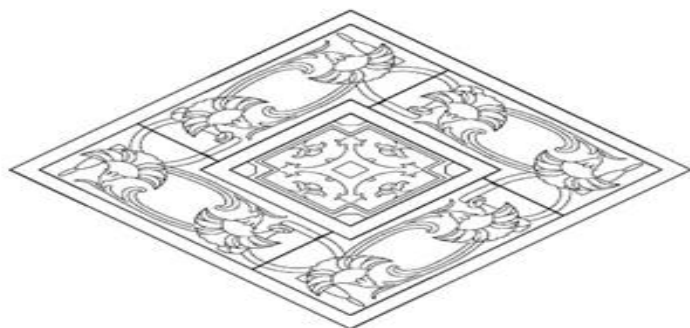
The Malay arts concept is emphasizing the uniqueness, complexity, intricateness and the tremendous effort given by its artisans. The Malay people had inserted the Islamic values in their artworks by following the principles in Islam and its arts. This assimilation and effort can be seen, for example, in the omission of the figurative motifs which were earlier applied and designed during the Hinduism influences.

### Visual analyses of Decoration composition

#### Case study 1 Masjid Tengker, Melaka

In this masjid selected decoration motifs are shown to show the various usage of materials whereby the Arabesque patterns are applied in many ways. The tiles and wood paneling frame at the doorframes and windows are used and applied differently, this is shown in the following Figure 2.

Figure 2 Sample of the arabesque motifs on tile which can be found at Masjid Tengker



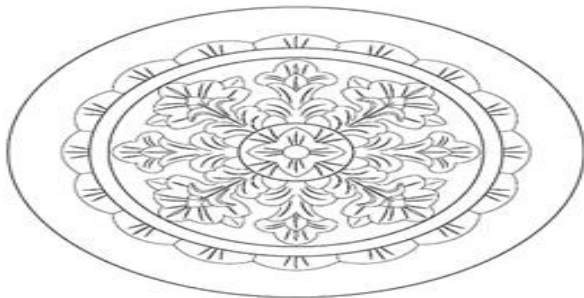
The analysis diagram of the Arabesque pattern on the wood panel

Source: Author analysis diagram 2017

This tile decoration are with some European flower: Morning Glory flower motifs, painted on tiles, showing the influence during the Dutch Empire. However tiles are commonly used since Masjid Tengker had influences from the Chinese Muslim communities in the Melaka.

As for Figure 3, the wood panels are decorated with carved flower motifs: Bunga ( Main Flower), Siba Dayang Pengasuh motifs at the corners.

Figure 3 The wood panel carving of Arabesque motif on the door panel showing Bunga ( at the central) and corner motifs: Siba Dayang Pengasuh motif

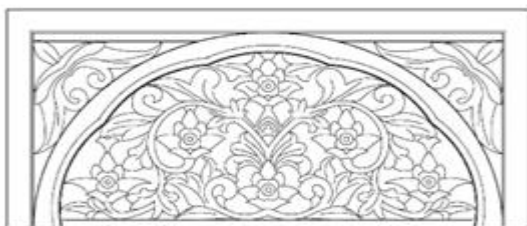


The analysis diagram of the Arabesque pattern on the wood panel

Source: Author analysis diagram 2017

In Figure 4 the arabesque motifs are of the carved Tebuk Telus as window ventilated openings.

Figure 4 The wood panel carving showing the Arabesque motif on the window panel



The analysis diagram of the Arabesque pattern on the wood panel

Source: Author analysis diagram 2017

In Figure 5, another flower motif “ the winged Flower” is applied on to the wood surface of the one of the columns in Masjid Tengker.



Figure 5 Another Arabesque motif “Daun Sayap” which is applied on the panel in the mosque

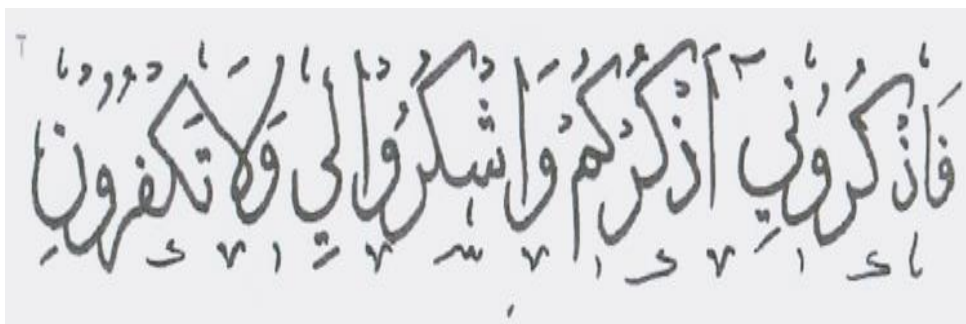


The analysis diagram of the Arabesque pattern on the wood panel

Source: Author analysis diagram 2017

The Calligraphy motifs were quite effectively applied in this mosque. There were 5 types of Calligraphy used. The followings were 4 Al-Quran verses which were used and one *doa* or religious messages to remind the users of Allah. The types of Calligraphy used were mostly of *Thuluth* writings. *Thuluth* is one of the decorative scripts used for architectural and small object decoration. It is of one of the most important rounded script to be developed, used in all regions of the Muslim countries. (Al Faruqi, 1921, p. 361). In this masjid, the Calligraphy motifs were applied on top of the main door entrances.

The first Quranic verse was:



Sura Al Baqarah: 153.

*Then do ye remember Me, I will remember You, be grateful to Me, and reject not Faith*

(Translation by: Abdullah Yusuf Ali)

This Sura was used to remind the users (who entered the main prayer hall) to be reminded of Allah and Islam as Faith. The direct usage of this Quranic verse was much appropriate. However there was no translation given as part of the Calligraphy design panel. Only those who could read Arabic and those who were very familiar with this verse could understand and obtain the benefit of being reminded. Therefore, there were not many users who understood the meaning of this verse whilst entering the main prayer hall. But most users were able to read the Calligraphy effectively. This Calligraphy is of 500 mm in height of the front size. The length of the panel is depends on the length of the Sura. In this Calligraphy motif only one ayah or sentence is used for the Sura.

## Case study 2 Masjid Kg Hulu, Melaka

For Masjid Kg Hulu, the analysis are shown in the following figures. Some of the Arabesque motifs are similar to Masjid Kg Tengker. However, for Masjid Kg Hulu, most of the motifs are on wood and timber paneling. The colour applied in these motifs are of natural wood colour.

The materials used in this mosque were of wood panels, ceramic tiles and iron cast metal work. The major material which was used in this mosque is timber. The simplicity and usage of timber or wood panels showed the beauty of the Malay arts wood carving works. Examples of the wood carved works are shown in Figure 6, 7 and 8.

Figure 6 is showing the wood window paneling in Masjid Kampong Hulu. This is a common feature in the traditional masjid in Melaka.



In Figure 6, one of the prominent decorative element is the wood paneling near the main prayer hall. This is a significant decorative window panel which can be seen in a few masjids in Melaka.

In the next figure 7, another wood carved window can be seen in the masjid

Figure 7 The top panel of the wood carved window shows the intricate floral designs which is of a Malay design pattern. The window decorative panel was designed to ensure the natural ventilation to cool off the main prayer hall. This is a photo taken by the researcher.



Another usage of wood can also be seen in the next Figure 8.

In this Figure 8, the wood decoration is seen at the Minbar design which is located in the main prayer Hall.

Figure 8 The complexity of the floral or Arabesque design in its wood decoration is reflected from the top panel till the body and footing of the Minbar.



The second material used for the decoration in this mosque was iron cast metal works. The examples of this are as follows:

Figure 9 The iron cast balustrade and the lighting



(i) The iron cast balustrade



(ii) The iron cast lamp design

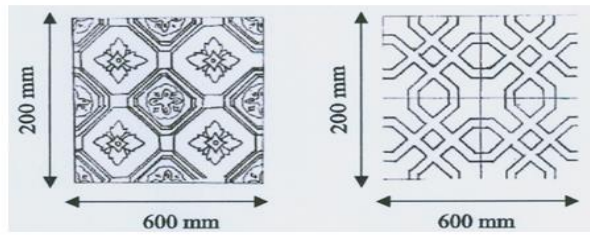
Source: Author's Photograph taken during visit in 2018

The above metal works design were introduced during the colonial era whereby the European art motifs were applied as part of the decoration motifs in this mosque. The flower patterns used are unique in design. Another material which is commonly used in this mosque was ceramic tiles. The ceramic tiles were applied generously in the traditional mosques in Melaka. They became the identity of the old traditional mosques for its decoration.



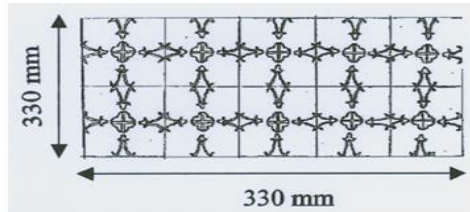
The examples were shown below:

Figure 10 The patterns applied onto the ceramic tiles in Masjid Kampung Hulu



(i) The floral pattern composition

(ii) The geometrical pattern



(iii) The wall tile pattern with flower motif

Source: Author's analysis diagram, 2018

Taking note of the various usage of materials of the decoration in this masjid, we can actually see the evolution of the different decorative influences through out the era of the masjid.

The rich and diverse decorative elements create the rich diversity of the semantics of the floral designs in different materials. The compositions can be seen in the usage of Arabesque and geometric patterns within the different surfaces of the wall and floors.

## Case study 2 : Masjid Tengker

In Masjid Tengker, the Arabesque patterns were mostly of woodcarving works. There are some patterns which were applied with the usage of metal works, for example, the balustrades and the compound lighting design. The other Arabesque patterns were applied onto the ceramic tiles. The motifs were painted traditionally but at the modern technology era, these tiles were put in the oven to be curved (see Figure 11).

Figure 11 The ceramic tiles with different decoration motifs applied onto the tiles



(i) The colour of the geometrical and floral pattern used

Source: Author's Photograph taken during visit in 2018

Figure 12 the different usage of Arabesque and floral pattern



(ii) Another *Bunga Eropah* motif      (iii) The geometrical floor tiles motif

Source: Author's Photograph taken during visit in 2018

In this mosque, the usage of ceramic tiles was extensive when compared to any other traditional mosques. Some of the decoration motifs were also carved onto the timber columns to create embossed effects. Arabesque patterns at the timber columns within the main prayer hall were painted gold to create contrast colour of the columns (see Figure 12). As for the arabesque patterns which were carved onto the door leaf and the external columns at the verandah, the embossed patterns were painted with the same colour as the background colour (see Figure 13). This creates different effect to the whole composition of the Arabesque patterns.

Figure 12 The gold coloured embossed Arabesque pattern at the internal columns



Source: Author's Photograph taken during visit in 2018

Figure 13 The embossed Arabesque patterns carved onto entrance door leaf

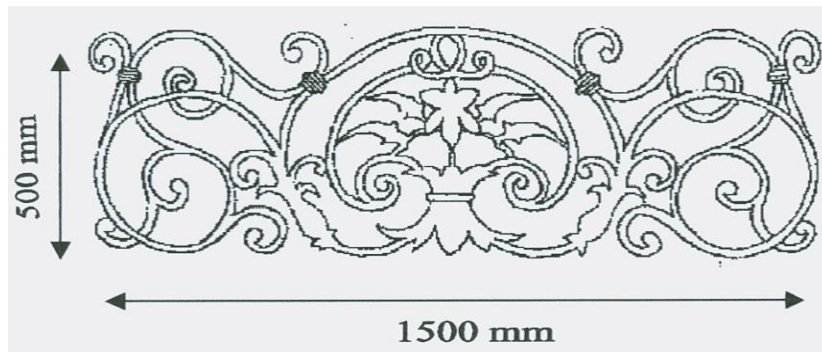


Source: Author's Photograph taken during visit in 2018

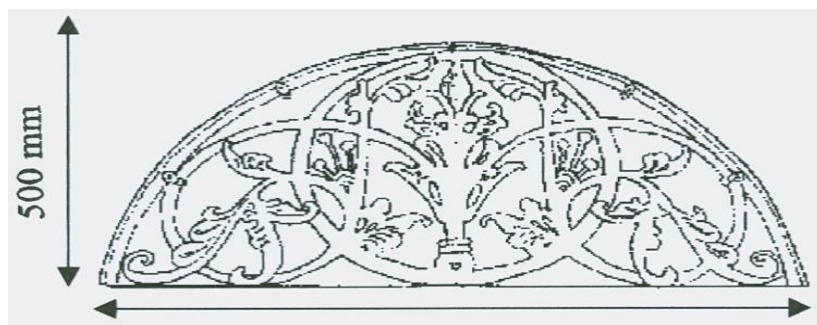


There were also metal works applied in this mosque. The examples are shown below:

Figure 14 The different metal work designs used in Masjid Tengker



(i) The Arabesque motif used at the balustrade design



(ii) The metal Arabesque motif design on the top panel door frame

Source: Author's analysis diagram, 2018

The metal work railings or balustrade was designed and used during the colonial era whereby the forms of the metalwork motifs are applied with simpler Arabesque pattern. The same approach is applied onto the lighting design. The other material used was plasterworks on ceiling and the stump of a column (see Figure 15).

Figure 15 The plasterworks design on the stump of a column



Source: Author's Photograph taken during visit in 2018

These various materials were used to apply different decoration motifs. More innovative materials are used in the contemporary mosques. Therefore, different materials are applied according to the current available

materials which can be used for decoration. These materials were seen applied as part of the decoration motif in this mosque.

## CONCLUSION

The roles of decoration should be in line with the function of Masjid. It is important to understand the function of decoration which should be in line with the Islamic principles whereby the inner and outer beauty of the decoration is important as an enhancement to the appropriate worshipping ambience for the masjid users and visitors. The traditional masjids in Melaka have these unique characters thus, create the deeper appreciation and good ambience in the interior of these masjids.

The various usage of materials are also reflecting the diverse heritage characteristics to all users who come to the masjids. The 'Unity in Diversity' principle in Islam can be clearly seen in these masjids.

These transformation and usage of the different typologies of decoration in the traditional masjids in Melaka are considered unique and diverse. The beauty of decoration create good attractions to all Muslims who are from diverse background and thus show how Islam is actually uniting everyone under one religion. Thus, the author has formulated the design recommendations using the key identified as follows:

1. Typology of Decoration
2. Location of Decoration
3. Material of Decoration
4. Colour of decoration
5. Size of Decoration
6. Effects of interior lighting to decoration
7. Understanding of the function of decoration

This formulation of design recommendations are for better usage of decoration in mosque interiors. They are intended to improve the application of decoration, as perceived and preached In Islam and with the basic principles of Islamic Arts Decoration. The application should tie back with the true functions of mosques as a place for worshipping and also as a community center for the adjacent community of the surrounding areas.

The various stylistic of decoration motifs are identified and with that, better understanding of the different typologies of decoration are obtained. The above recommendations can be used for any designers, in promoting and applying the rich and different decoration motifs with better design compositions, in enhancing the beauty and the quality of the interior spaces to all users. The harmonious colour compositions of these decorations need to be highlighted to recommend various suitable colour compositions for the various applications of decoration particularly in mosques.

Another consideration which can be of helpful input is the current trends of the usage of modern materials such as the ceramic and homogenous tiles, metal works, glass panels with Islamic patterns such as Calligraphy, Geometrical and Arabesque patterns are quite common and popular nowadays due to the cost effectiveness and less expensive materials. Woodcarving decoration at wall or door or window panels or *minbar* designs is now considered as quite expensive depending on the quality of woodcarving works be it of hand carved or machined works. The combination of the traditional materials and modern materials can be controlled depending on the overall budget which is considered as non wastage.

The main aim of decoration as perceived in Islam is much important and should be met, particularly to enhance the Feeling of Remembering Allah within the man made built environment and buildings, particularly in mosque since this building is considered as one of the most important buildings in the Islamic world. Thus, the understanding of its functions should be highlighted and realized by everybody particularly to those who are involved in applying decoration within mosques. Good applications of these decorations can be improved to the existing mosques and better usage of decoration can be applied in any new mosques. This will ensure and promotes effective usage of decoration within any mosque interiors and thus further be applied within our surrounding environment.

With the findings and recommendations formulated earlier, it is hoped that the outcome of this research study will benefit those who are involved in the overall development and construction stage in designing of mosque and its interiors. With the synthesis of these findings, more realization of the actual functions of decoration in promoting better and conducive worshipping environment for the mosque interiors is achieved. Careful considerations of the good selections and choices of decoration, as perceived in Islamic Arts, will definitely help to enhance the true function of decoration and emphasized the importance of mosque as the main congregational and gathering place as the House of *Ibadah*.

## ACKNOWLEDGMENT

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