

MALAY MOTIFS IN THE NATIONAL MOSQUE OF MALAYSIA

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MALAY MOTIFS IN THE NATIONAL MOSQUE OF MALAYSIA

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ABSTRACT

In most of the mosques in the Islamic world, motifs are part and parcel of their interior and external design. Motifs can be considered another instinct that craftsman inherited from Nature.

The idea of motifs has evolved until the present time. Islamic Malay motifs also was particularly useful in documenting the early coming of Islam to Malaysia and its existence in the modern time. For example, the Motifs on Mosques in Malaysia shed light on the coming of Islam to that region and also general historical setting during the expansion of Islam.

This research explores the Malay Motifs and attempt to address the important topic of Islamic motifs and its application in National Mosque in Malaysia as part of Islamic Malay decoration. There is no clear prohibition to decorate mosques, calligraphy and other motifs is allowed on condition that it is done with the intention of enhancing the respects and dignity of the mosque. In Malaysia, the exteriors and interiors of Mosques also have unique and different patterns of styles of Malay Art. The local Malay art sometimes work side by side with other Islamic foreign art to achieve the best results.

Adopting the historical and descriptive research method, National Mosque from Malaysia was chosen in this research.

This thesis is a significant contribution to the subject of Islamic Malay Art in Malaysia as well as the arrival and preservation of this heritage. Furthermore, this study would inspire other Malay Muslim artists in Malaysia to use Islamic motif in their work.

ABSTRAK

Kebanyakan masjid di dalam dunia Islam, motif digunakan dalam sebahagian rekaan bentuk dalaman dan luaran. Motif juga boleh dianggap sebagai seni yang dihasilkan dari naluri alam semula jadi.

Idea motif telah berkembang sehingga sekarang. Motif Melayu Islam juga memainkan peranan penting dalam memperkenalkan kedatangan awal Islam ke Malaysia dan kewujudannya di dunia moden kini.

Sebagai contoh, Motif yang terdapat pada Masjid di Malaysia, memberi penerangan tentang kedatangan Islam di rantau itu dan juga tetapan sejarah umum semasa perkembangan Islam.

Penyelidikan ini meneroka Motif Melayu dan percubaan dalam menyelesaikan topik penting, Motif Islam dan aplikasinya di dalam Masjid Negara di Malaysia, sebagai sebahagian daripada hiasan Melayu Islam.

Tiada larangan yang jelas untuk menghiasi masjid, kaligrafi dan motif lain dibenarkan dengan syarat ia dilakukan dengan niat untuk meningkatkan rasa hormat dan maruah masjid. Di Malaysia, luaran dan dalaman masjid juga mempunyai corak yang unik dan berbeza gaya seni Melayu. Seseengah Seni Melayu, ada kalanya bekerjasama dengan seni Islam lain demi untuk mencapai hasil yang terbaik.

Berdasarkan kaedah peneylidikan sejarah dan deskriptif, Masjid Negara dari Malaysia dipilih dalam Kajian ini.

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Author

ISRA MAHMOUD AL JRAH

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University of Malaya

CHAPTER ONE

INTRODUCTION

1.1 Background of Study

It is believed that the art of traditional Malay motifs has been developed as early as the development of the region civilization. During the early ages, the Malaysian people's attraction towards the decorations can be seen on their clothes, and jewelries. In the Asian region, there are some similarities in the motifs applied based on their cultural practices, social interactions, religions and beliefs, Iskandar (2005).

Before Islam Arrive to Malaysia, there was an interest in the traditional art of Malay Motifs (Raja Fuziah and Abdul Rahman, 2000). As early 2nd Century AD, the east coast of Peninsula Malaysia had already been a port of call for traders travelling between India and Far East ,which led to greater civilization, as Hinduism, Buddhism and Islam were introduced into Malay society through these traders (Mohd Nor and Siti Fatahiyah, 2010). Architectural elements were designed intentionally to facilitate and express the respect for Malay culture (Abdul Halim and Wan Hashim, 1986; Jenkins, 2010) through the design structure of ornamentation serving as a symbol of high social status of a community (Norhaiza, 2009) and these remained as prominent decorative elements in palaces and homes of wealthy Malays (Zumahiran and Ismail, 2008).

Islamic motifs is the most prevalent, the most significant, the most widely appreciated and the most revered art of the Muslims, that can shed light on many aspects of Muslim's life. The Islamic motifs are evidence of Islamic civilization that shaped the manifestations of Islamic visual culture, which reflects each nation identity which consistent with the character and in line with its civilization. *“Muslims have started the decorative art several centuries ago as a mean to fulfill the aesthetic need to*

expose in conjunction with the new religion conception, teaching and rules” (Siddiqui, 1999).

According to Al-Salimi *et al* (2008), *“the evolution of motifs development in Malaysia has passed through period, when finally Islam became the major influence in its development”*. Under the Islamic supervision, Malay traditional motifs became more inspired by teachings of Islam that influenced its cultural heritage.

The Malaysian artisans had creatively explored and invented other potential motifs styles to be included in their designs as long as it not against the religion. Motifs such as living creatures, geometrical patterns and calligraphies have been a part of the art forms designs. Later on, the developments of the motifs have been carried forward from generations to generations, ensuring their existence in today’s modern lifestyles. This shows that they have their own potentials and uses and could be applied for other possibilities.

Due to the deepest attraction towards the art of Islamic Malay motifs, this explorative research has been carried out to study on the development of this art and future challenges in contemporary design. This is the writer’s main concern in conducting this research.

1.2 Problem statement

The research was carried out to study the Malay Islamic motifs in Malaysia specifically in National Mosque. The Islamic motifs are explored as a means of inspiration related to the Malaysian Muslim personality.

There are issues and problems regarding to the Malay motif arts that have been put under the writer’s concerns such as:

- a) The declination, its uses in today’s lifestyles, where people tend to apply the more contemporary design outlook.

- b) Numbers of Malaysian artisans in this field have passed away without much successors and this may lead to the declining of motif arts in the Malay heritage.

A continuous study on the topic is vital because it will give a positive impact towards The Malay Islamic Motifs. The traditional Malay motifs art is something that today's society need to explore. It is possible for us to improve or add the motifs that might reflect the Malay values. This will open more windows of opportunities in expanding the designs of the motifs as well as in their uses and functions.

1.3 Aim of Research

The goal of this research will provide additional documentation on the application of the Islamic Malay motifs in exposing and popularizing the application of its motifs in contemporary architecture.

1.4 Research Objectives

The Objectives of the study are:

- To identify, analyze and study Malay Motifs used in National Mosque, Malaysia.
- To study and appreciate the meaning and aesthetic values of Malay Motifs used as decoration in National Mosque.
- To analyses the Muslim Malaysian identity in the National Mosque of Malaysia through the application of motifs on the walls decorations.

1.5 Research Questions

This project and study will be proposed to be based upon the following research questions:

1. What are the type, style and identity of the Malay motifs used in National Mosque in Malaysia?
2. How to preserve the legacy of Malay Traditional Motifs in contemporary decorations of Malaysian Mosques?
3. Are there any significant relationships between the Islamic motifs in Malaysian Mosques and the Muslim Malaysian identity community in Malaysia?

1.6 Significance of the Study

This research will be useful to government agency which is involved in preserving the tradition and culture of the Malays. This study is a significant stage in determining whether the Malay younger generation is aware about their tradition and culture which can be the foundation of their design. It encourages the use of Malay motifs not only in the mosque but also in Malaysian contemporary architecture such as in Putra Jaya.

1.7 Expected Results

The development of Malay motifs arts has gone through quite an extensive period, This study will discover the Malay motifs as a unique style of Islamic decoration produced by Malaysian Muslims in Malaysia that were used as decorations in the mosques. It also will show the beauty of Islam and its flexibility of accepting other culture and opening its doors for cultural dialogue within Malay Muslims. This

research will offer a reference resource for building decoration an identity and regional characteristics for Malay motifs art in Malaysia.

This research will hopefully inspire the architects to sit side by side with motifs to take meaningful messages for the design their mosques. Furthermore, this study can also bridge the gaps between Muslim and non- Muslim and can encourage the dialogue of civilizations and cultural fusion through art and architecture.

1.8 Terminology

In this research the terms, Malay Motifs, Islamic Motifs and Islamic Malay Motifs has been used very frequent , which require from the researcher to distinguish between these terms clearly .

Malay Motifs: is the motifs which is mainly inspired by the Malay culture and its environment, such as motifs of floral, leaves and other plants which is found around in Malaysia.

Islamic Motifs: is the motifs which is inspired by Islam teachings, morals, and symbols, also it's should follow Islamic rules, an example Nudity or Human and Animal motifs is not allowed in Islam, since it's not permitted to express any live creature on paints or motifs in Islam that's why it's could not be an Islamic motifs, also its important to know that the middle eastern influence culture is clear in Islamic Motifs since Islam started in the middle east.

Islamic Malay Motifs: is the motifs which is inspired by both Malay culture and Islamic culture and should follow the Islamic rules, an example in the Islamic Malay motifs there is no animals and humans because it's not allowed and it's against the Islamic teaching and rules to express the humans and animals in the motifs and paintings and its express many Malays popular motifs such as *Awan Larat*.

CHAPTER TWO

LITERATURE REVIEW

2.1 Art Definition

The term “Art” has been translated and understood by different words and concepts. Authors, scholars and artists noted the different comments within their many views and fields (Abdelaziz, 2003).

2.2 The Meaning of Art

It is the mastery of form, ingenuity and the Combination that exist between forms and thoughts and between techniques and materials (Krause, 1969), (Vincent, 1995).” Art can be defined as an expression of human inspired talents in the form of sculpture, poetry, music and painting”, (Oxford Advanced Dictionary, 1995).

“Art is a varied range of human actions and the products of those events, usually concerning imaginative or technical skill. In their most overall form these activities contain the production of works of art, the criticism of skill, the study of the history of art, and the beautiful dissemination of art “(Wikipedia, 2015).

2.3 The Meaning of Islamic Art

Muslims have begun the decorative art several centuries previously as a mean to achieve the beauty that need to expose in combination with the new belief conception, educates and rules (Siddiqui, 1999). Islamic art is not an art related to religion only. The word “Islamic” refers not only to the religion, but to the gorgeous and diverse Islamic culture as well. The concept of Islamic art and culture involves several nations in the Arabic and Islamic world, such as Iraq, Gulf counters, Turkey, Malaysia and some

North African nations. Traditionally, all these great Islamic powers have provided to a vibrant and distinct range of creative artefacts, such as, buildings, ceramics, calligraphy, fabrics, timber, glass and metal artworks Figure 2.1. According to Al-Salimi et al (2008) the common approach to Islamic art mirrors a specific cultural enterprise that belong to the most prosperous domains in the world of artistic heritage. Basically, Islamic art and culture have become the core standard, which reflect the values established in the global Muslim communities figure 2.2. Furthermore, (Wijdan,1989) has claimed that, the downfall of the great empires and the consequential beginning of colonial rule, which lasted for centuries, have led to the tenure of artistic affliction and cultural inertia. Since the beginning of the 20th century, prior to and after getting independence, most Islamic countries had gone through an rational and political resurgence, which influenced their artistic growth, and had created a cultural revival among their pundits.

According to Kuiper (2010) traditional developments have triggered the breakthrough of Islamic aesthetic arts, each with diverse and familiar forms of artistic characteristics, and the individuality of some techniques of artistic creativity over others. Behrens-Abouseif and Vernoit (2006) have claimed that, the artistry of that period was vivid and diversified, by means of using innovative and native traditions and materials or embracing imported material.

Generally, Islamic art has been described as the art, created by Islamic craftsmen for the native people who primarily live in Muslim societies, to exhibit distinctive Muslim culture and values (Blair and Bloom, 2003). In brief, Islamic art can defined Islamic art as the artwork created by individuals who follow Islam. The attributes of Islamic art are: abstract designs, vibrant decor, and avoidance of human or animal shapes; precisely it is referred as the language of Islamic art.



Figure 2.1: Interior Decoration of The Dom Rock

Source: www.indusvalley.edu.pk/library/2010/2010/.../Maham%20imran.pdf

The difference in the climates, environments and the natural local factors, besides the tradition and costumes are factors that contribute to feature the production of Islamic art. It is the diversity that has enriched Islamic art.



Figure 2.2: Columns With Acanthus Motif Embellishment can be seen in the Umayyad Mosque of Damascus

Source: www.indusvalley.edu.pk/library/2010/2010/.../Maham%20imran.pdf

2.4 The Meaning of Motifs Design

Design is a part of art, it is how to give harmony and reliability to give an attention to perceive all part of the work and it is significance. It is defined as any arrangement of color, line and texture (Tingson and velasco, 1993).

Design is the ability to identify and determine the most applied and suitable solution to a given problem characterized by specific factors based upon a grouping of individual experience, information, skill and imagination. Design also, can be describe as an organized effort to implement a strategy with specific purposes and given function, based upon the values of practical arts using all of the parameters, which serve wholly and completely the goals of the main brief, (Smadi, 1994).

2.5 Bases of Muslim Art

Muslim art was outcome of the gathered information of native environments and citizens, including Arabic, African traditions and Mesopotamian, also to Byzantine inspirations, Islam made on this awareness and progress its individual exceptional pattern, motivated by three major features.

The Holy Quran is considered as the first effort of Muslim art (Al-Faruqi, 1973). The specific tests of Quran and the interrelation of others usage remarkable significances as each text from Quran takes the reciter into a special divine understanding emotion its pleasure and gladness, bliss, fear and anxiety, and fury, and so on. The continuous recurrence of these understandings in the words of the Holy Quran "winds up consciousness and generates in it a momentum which launches it on a continuation or repetition and infinitum" (Al-Faruqi, 1973). The result of this understanding creates the reciter sense the attendance of Allah (S.W.T.) as termed in the words of the Holy Qur'an:

"when the verses of the Beneficent are recited unto them, they fall down prostrate in adoration and tears" (Qur'an 19:58).

Muslim designer took advices and procedures from their knowledge of the Holy Qur'an, raising a novel attitude to art characterized by the independence and interdependence of its determinative features. The importance was on the attendance and powers of Allah (S.W.T) rather than on mankind. Islam understands all mankind equally regardless of color or shapes (ideal or non- ideal). The difference between them is only made on the source of their faithfulness. Therefore, Islam observed the fair-haired and white-skinned perfect of man promoted by Western art as ethnic and deceptive.

The second section obtains from the Holy Quran words which criticizes poets as "As for the poets, the erring follows them. Have you not observed how they wander distracted in every valley? And how they say what they practice not? (Qur'an 26:224-26)

This principle regulates the attitude of Muslim artists, authors and specialists. Islam only accepts work from "those who believe, work do good work, and engage much in the remembrance of Allah" (Qur'an 26:227)

The Muslim artist's work was led by this standard and was continuously associated to the memories of Allah (S.W.T) whether it was in leather, textile, and ceramics or iron work or wall decoration. The behaviors these memories were expressed of course, many. Muslim designer worked with various resources, from ceramic to iron, and their artistic pattern that obtain several shapes, like geometrical patterns, Arabesque designs and calligraphy.

The third critical reason decreeing the nature of Muslim art is the devout law that disheartens the depiction of human procedure.

In the initial times of Islam, sculpture and imagery were observed as admonition of the despised idolatrous historical of the Muslims. Today, the common of Muslims, still admiration this rule and their behavior extends to dislike the extremist "body worship" practiced in the West. The last can be observed in the recovery of the Islamic dress amongst cultured women's Muslim and in their obviating of the extremist utilized of make-up.

Additionally, Islam is free from metaphysical arguments for example trinity and Christ which found in Christianity. Therefore, there was no need in the mosque for images and sculptures of saints, angels and others which found in art of Christian churches. However, there were some examples where animal and human shapes were utilized in Muslim art, but these were essentially detected in secular private houses of some leaders and rich people. The Jordanian desert showed large designs of hunting sights, gymnastic exercises, and symbolic figures. The best significant of these were elucidation depicting the major foes of Islam, *Kaisar* (The Byzantine Emperor), *Roderick* (the Visigoth King of Spain), and *Khosrow* (the Emperor of Persia). There also showed the Negus, the Abyssinian king, who gave the Muslims refuge when they were being prosecuted in *Makka* in the early days of Islam (Creswell, 1958, P.92).

In relative to the portrayal of animal shapes, various instances were found it. For example, eagles and lions were originate in drawings of hunting sights, and carved in sculptures and inscribe emblems. These slogans were relocated by the Crusaders to Europe where they were mostly copied.

2.6 Islamic Motifs

2.6.1 The Definition of Islamic Motifs

The Motifs, whether of floral, animals or geometrical origin have two forms: a single unite and repetitive pattern. The single unite form is designed to cover specific

space like an arch, square, rectangle, circle etc. The repetitive pattern is designed to cover or an infinite space. Muslims have started the decorative art several centuries ago as mean to fulfill the aesthetic need exposed in conjunction with new religion conception, teaching and rules.

2.6.2 The Decoration of the Mosque Elements

Decoration as depicted by Mitrache. A (2012) is prominent and improved the spatial properties of any architectural structure. The initial building of the mosque, the shape was actually easy as long as it can aid the purpose to the Muslim citizen at that period of the time.

Islam promotes nomadic Arab principles that appreciated poetry and oral tradition. The belief's essential basis is the message of Allah (S.W.T) that was offered to and relayed by the messenger Muhammad (S.A.W), and that is protected in the Holy Qur'an. The elements of Islamic architecture can be classified into two main categories of "building" and "decorative & Motifs" elements. Through the history of Muslim architecture, there are some common elements in buildings, which can be pointed out. *Iwan, Arches, Riwaq, Domes, Sahn*, lighting, fountains etc. are some of building parts that can be found in both religious and secular architecture of Muslim world. There are some other elements such as *Minarets, Minbar, Mihrab, Maqsura* etc. but they are particularly mosques and *madras*'s elements. The decoration of the mosque is common in the Muslim world; usually mosques are decorated with four elements of decoration as mam features of Islamic art and architecture which are as follow: Arabic calligraphic inscriptions, arabesque, floral motifs and geometry patterns. Another type of decorative element is *Muqarnas* that is closely linked to that of two-dimensional geometric patterns

Figure 2.3.



Figure 2.3: *Muqarnas* in National Mosque
Source: Picture taken by the researcher

2.7 Role of Motifs in the Mosque

2.7.1 Monotheism

Embellishment and Motifs inside of masjid as declared previously has certain impact and meaning of utilize it. One of the meanings is to clarify the sense of monotheism of litany. Motifs are mode of articulation for Islamic reminder of “monotheism” and creating emotion of recalling of the creator (S.W.T). (Omer, 2002; Norzalifa, 2003; Othman, 2011; Omer, 2005). For the sake of his construction to purpose as a mankind- made observable “sign” of the creator will and righteousness, the Muslim constructor stratifies calligraphy, include suitable Quranic words, messenger’s proclamation, and further declare religious elements (Omer, 2005). The objective of all Islamic creation is to illustrate this emotion of “monotheism” or recall to the creator (Norzalifa, 2003). It is the impetus behind each Islamic architectural performance, utmost predominant in the harmonious setting of the arabesque and *muqarnas* that

originality with the accurate of the designer (Moustafa, 2008). Applying mosque decoration embrace together beautiful and useful. Together its contents and usage were decanted with the letter's Islamic of monotheism, trying as this is probable to create surmise of the actual gist of the supreme (Omer, 2002).

The major purpose of owning decoration mainly in mosques is to impress the presence of the creator (S.W.T). The moods are originated in demarche to be nearer to God (S.W.T) (Norzalifa, 2003). There would be no Islamic art without the two provenance and sources of the prophetic barakah and Sacred Quran. Culture of Islamic is not only due to it was made by Muslims but due to it matter forth from the Islamic inspiration as do the Divine Law and the Way (Sayyed Naser, 1987). Islamic holiness is certainly as well associated to culture of Islamic through the mode in which the Islamic ritual mold the soul and mind of all Muslims containing the designers (Sayyed Naser, 1987). Islamic devoutness has affected culture's Islamic straight through engrave of confident situation and the removal of other prospects within the mind and soul of those mankind who have made this art (Sayyed Naser, 1987). If culture's Islamic pointers to the spiritual chamber of the Islamic practice, it is due to this skill of the art is meaning from that spiritual chamber sent to those eligible to listen to its emancipating the mission and also to afford a safeness and balance for humanity as a total in accordance with the environment of Islam, to make an environment in which Allah (S.W.T) is recalled any place one turns (Sayyed Naser, 1987)

2.7.2 Structural

Decoration in Islamic architecture helps some purposes. Amongst the purposes, they are looks to be making of non-original standards, the disintegration of totally those factors that in a new architectural culture confirm the construction, the equilibrium of loads and stresses- the real process of construction. The several purposes by which the

outcome of weightlessness is formed, the outcome of infinite space, of non-continuous of vaults, pillars and walls are well recognized (Grube, 1995). In architecture of Islamic, decorations is a constituent factor, not a fate, and adjunct of construction, an assistance in the further but not required skill of prettification (Omer, 2005). Islamic decoration is the actual portion that makes architecture and belief out coming structured, understandable and extremely religious of Islamic artistry and architecture. (Norzalifa, 2003). They completed a kind of Motifs whose objective was incipient and first that of furnishing structures and substances with a composite overlay, covering their essential cores (frequently of a various substantial) as with an outer skin or “mantle”. (Jones, 1995).

2.7.3 Transform

Decoration in design's Islamic is not restricted to the overlay of surfaces, it besides aids to convert the space (Jones, 1995). The propensity is for surface to fluid: a decoration assistances to create the evolution, gradual, from one plane to another (Jones, 1995). The lines in a major grid of façade, as in particular arabesque or in Abbasid wood engraving, change a decorative component into the contour of a pattern.

2.8 Importance of Mosque in Islam

Mosque is a building venue where the followers of Islam can worship, attending to the religious dialogue, argument, learning and like thing which related to Allah (S.W.T) (Kassima et al., 2012).

It is also considered as sacred space by Muslim people (Kassima et al., 2014). In Malaysia, the term named “mosque” is a residence or a construction which conduct Friday devotions. While the building which are not conducted with Friday prayer term “*surau*”. The function of mosque in Islam is similar folk's monotheism. The term

“mosque” originates from the Arabic “*masjid*” mean verbatim the location of prostration or *sujud*.

As well as to execution the five regular prayers, the mosque is a place to recite, education, station of knowledge and dialogue, the board of judiciary and peace, promote station and a place to sight and assemble (Shaikh Ali, M. M. 2003).

2.9 National Mosque, Kuala Lumpur

2.9.1 Significance of National Mosque in Malaysia

The National Mosque of Malaysia is placed at Kuala Lumpur. When Malaysia reached her independence in 1957, Malaysia had all the choice to design and constructed its own mosque style by engaging its own architects and constructors. As a result, National Mosque or the National Mosque proudly stands with its uniqueness of opened-umbrella shaped roof. The construction is of new design but the humbleness of Muslim architecture is kept in the mosque design. The National Mosque is the greatest example of the combination of a modernistic reinterpretation of traditional Malay architecture with a folded plate ‘dome’ with a metaphor of a royal umbrella signifying the significance of the construction as a national monument. The National Mosque uses an extensive set of verandah space with light courts and air wells to offer ample daylighting and passive cooling to the construction. It is by far the best example of a building imbued with the technological and spiritual qualities of building with a true Malaysian identity (Rasdi, 2015). The mosque has been standing firm on its grounds since then and is now deemed as a vital symbol of the Islamic country of Malaysia. The main activity of the national mosque is the presentation of congregational prayers. The mosque also acts as a significant education center for the formal teaching of religious education Muslim. Children are frequently sent to the mosque for a time of one or two hours for a certain number of days to learn to recite the Quran and training the ablution

and prayer procedure. The education of adults generally takes the form of formal lectures brought in the mosque. It also aids as the management center for the mosque officials and caters for Muslim religious festivities. On Fridays Muslims gather at the mosque for the Friday congregational prayer that occur as a substitute to the mid-afternoon prayer. The Muslims listen to a short sermon and achieve the prayer directly after that. The Friday Prayers and the five daily prayers are the fixed daily and weekly activities in the mosque.

2.9.2 Historical Background of the National Mosque

This mosque is a beautiful example, as this motif is seen on its interior and exterior portions with variable combinations and colors on white bricks. The pillars, walls, corners, and center dome embellish with acanthus motif exuberantly. The design to build the National Mosque was expressed by the Federal Executive Council on 30th of July 1957, before one month when the country announced its independence from the British (JPM 1965). The Federal Executive Council determined to name the mosque after Tunku Abdul Rahman, as a gift from the people to Tunku for his employ to the country by leading Malaysia along the path of independence.

The aspiration to construct this mosque, nevertheless, was deferred and the project was formally announced by Tunku Abdul Rahman after Malaysia (previously known as Federated Malaya) formally achieved its independence on 31st of August 1957. He recommended that the mosque be known as the National Mosque. It took three years to complete at a cost of RM 10 million. The building itself occupies an area of 2090 square-meters and its facilities include a hall, classrooms, offices and a library.

2.9.2.1 National Mosque as an Example of National Modernity in Malaysian History.

The National Mosque was constructed as a symbol of a newly independent and united Malaysia (Expedia; 2015). The combination of cutting-edge modernist design and Islamic symbolism original structure was designed by a three-person team from the Public Works Department: UK architect Howard Ashley, and Malaysians Hisham Albakri and Baharuddin Kassim (Expedia; 2015).

As Rasdi (1995) explains, its horizontal expression presents a humility characteristic of Islam, while the mosque presents a contemporary model that embodies the idea of Islamic architecture in the Malay world.

The Malaysian case throws up post-colonial predicaments of national architectural pursuits as nationalist politics become entangled with global identity politics complicating and, ironically, undermining original nationalistic desires to construct alternative modernist models rooted in local sensibilities.

Masjid Negara which became a national legacy, which built between 1963 and 1965. The idea to build a national mosque to memorialize Malaysia's independence was suggested by the Federal Executive Council a month before independence ceremony. The Chief Ministers of all eleven states in the-then Federation of Malaya brought up a proposal to name the mosque after the country's first Prime Minister, Tunku Abdul Rahman Putra Al-Haj in March 1958 to recognize his contribution to the country's independence. However, Tunku had declined this honour and suggested that the mosque be named Masjid Negara instead, to symbolize the country's unity and multi-cultural harmony, as well as a way to give thanks to Allah for the country's peaceful independence – achieved without a single drop of blood being shed. The Mosque's took about three years for designing, taking inspiration from the mosque in India, Pakistan, Iran, Turkey, Saudi Arabia, the UAE and Spain. Its most significant features are its 73-

metre-high minaret, which resembles a folded umbrella, and its 16-point concrete roof's unique design gives one the impression of standing beneath a gigantic open umbrella. In the middle of the roof are engravings of Quranic verses on aluminium, inspired by Istanbul's Blue Mosque. The mosque had undergone major renovations in 1987, replacing the colour of the concrete dome from pink to a more striking green-and-blue (Islamic Tourism Centre of Malaysia, 2015).

Modernist Expressionism 4.0 Architecture style Dome that symbolize folded umbrella To grasp an idea about architecture style of National Mosque in Malaysia, first you need to understand its' context in aspect of time and geographic location. It built in a country which Islam came from outsiders, which might lead to inevitably influence from other culture in terms of architecture. However, It also built shortly after Malaysia's independence in 1965, which modernism architecture flourish in that period of time. It fall in the category of Modernist expressionism, which the architecture rejects classic revivalism in any form, that rejects ornamentation in any form, that celebrates abstraction in forms and the structural expression in architecture. For example, the architect was inspired by how royalty would always be escorted with an umbrella when stepping outside when he design the roof. Moreover, the umbrella roof also symbolizes under the protection of Allah. In terms of building construction and technology, reinforced concrete construction of the building also affect the architecture style of National mosque too. It ease the construction of the building as well as result to the simplistic and clarity of form of the architecture.

In aspect of cultural context, it architectural expression does not suggest any other foreign influence but is uniquely suited within Malaysia socio-cultural context. It also reflects a modern interpretation of traditional Malay architecture and Islamic architecture with a folded plate 'dome' that resemble of a royal umbrella which signifying the importance of the building as a national monument. The architecture of

the mosque also reflects the independence of Malaysia. The uses of folded plate dome as it reject any form of colonial style of dome.

Also the architecture is uniquely modern Malaysian, with aspects of culture, climate, tradition and modernity taken well into consideration.

2.9.3 Location and Sitting

The National Mosque is well placed in a sector of the government administration province in Kuala Lumpur. The mosque in front of the main way where public services like railway station, schools and other prominent buildings. Recreational parks like the Lake Garden and General Post Office headquarters are positioned Figure 2.4.

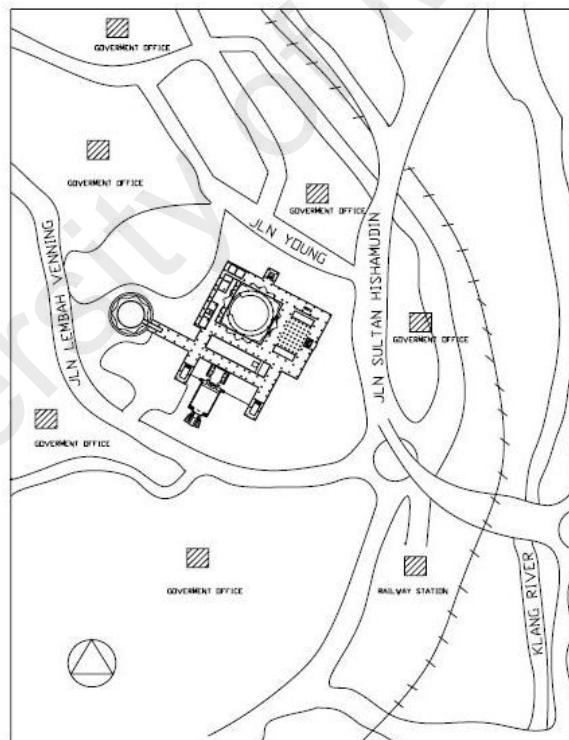


Figure 2.4: Location of National Mosque
Source: National Mosque Library drawings and design

2.9.4 Size and Proportion

The high from the ground to the peak of the roof in The National Mosque is 29 meters. The roof, which is the most confident image of the building, the vertical measurement is twenty one meters. The wall is 7.5 meters and the base is 0.5 meters. This gives a proportion of 1:15:42 among the roof's height, wall and the base respectively. Sixty one meters width of the prayer space at the major prayer hall and the elevation of the roof is 2.6 times higher than the wall and base height Figure 2.5. The central prayer space and verandah area are 9,515 square meters and can accommodate 8,000 worshippers. 20,229 square meters the overall gross floor area of the mosque (National Mosque Library).

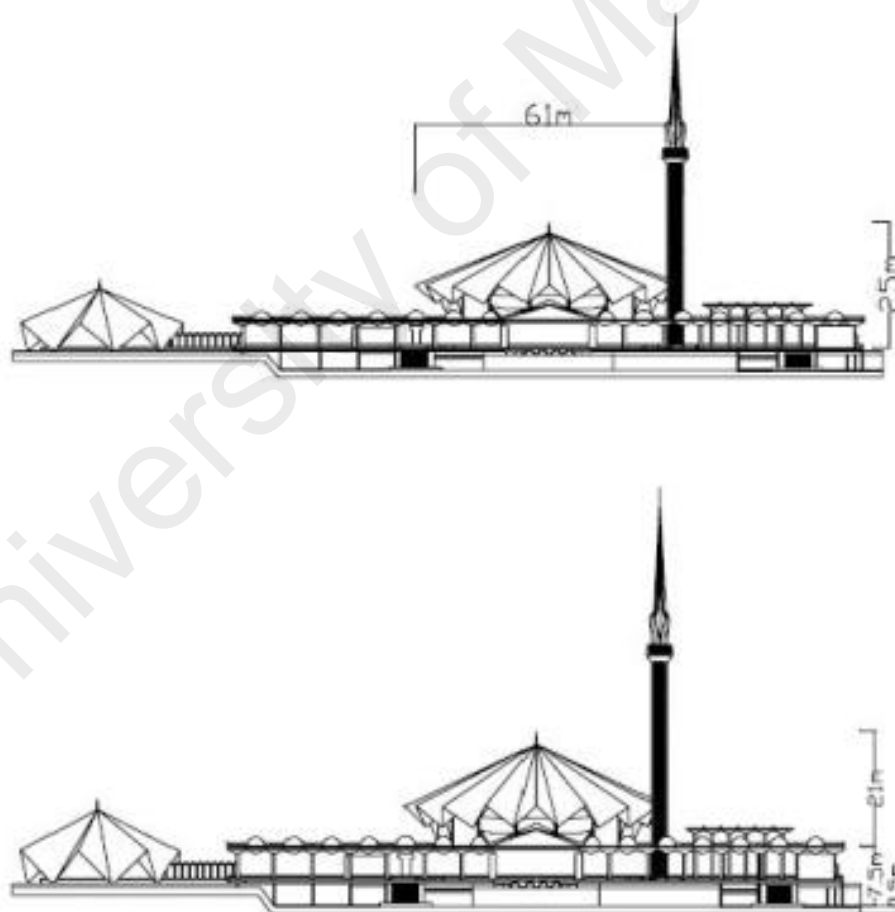
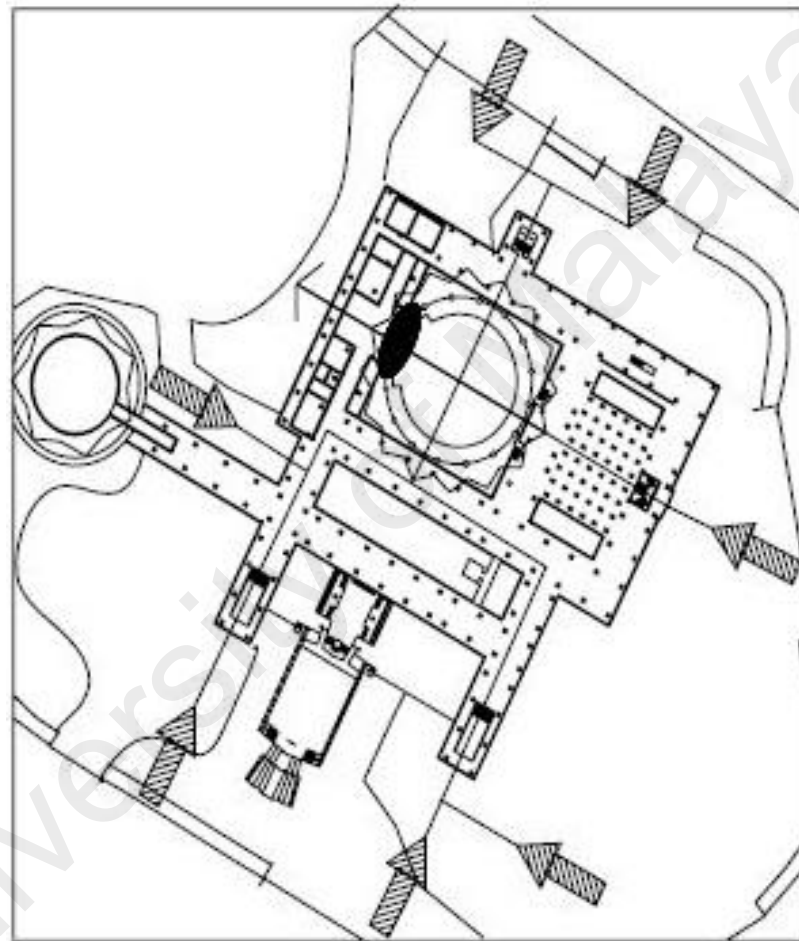


Figure 2.5: Proportion of National Mosque
Source: National Mosque Library drawings and design

2.9.5 Access and Approach

There are many entrances for National Mosque. There is no monumental or proper gateway entry for the mosque. The askew style does not support any overpowering sight at the front facade or along its road. It also decreases the outcome of viewpoint on the frontal construction elevation and shape Figure 2.6.



LEGEND




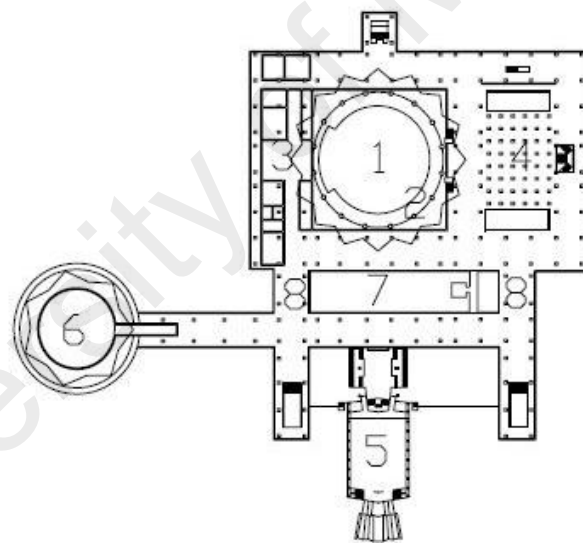
-  Access to the building
-  Mihrab wall
-  Axis line

Figure 2.6: Relationship of Access to National Mosque
Source: National Mosque Library drawings and design

2.9.6 Spatial Layout and Arrangement

Two levels are composed for mosque. The initial level contains of major prayer hall, library, royal antechamber, administrative office, room of imam, verandah area, mausoleum, conference hall, and rectangular pool where the minaret is found and a wrapped walkway which affords entree to the mausoleum Figure 2.7. The major prayer hall is enclosed by a folded plate concrete roof with the centerpiece of the dome Manufactured of an aluminum rosette, which replicates the design set up at the dome of sultan Ahmad Istanbul. It stands diagonally opposite the Kuala Lumpur Railway Station the most exciting appearance is the multi-fold umbrella-like roof and minaret is 245-foot high. The interior of the mosque is decorated with a combination of calligraphy and other motifs.



LEGEND (Ground and 1st floor)

- 1 Main prayer hall
- 2 The women prayer hall
- 3 Administration office; library; royal antechamber; imam's room
- 4 Verandah
- 5 Conference hall
- 6 Mausoleum
- 7 Rectangular pool where the minaret stands
- 8 Open walkway

Figure 2.7: Ground and First Floor of National Mosque
Source: National Mosque Library drawings and design

2.9.7 The Mihrab

The Mihrab is in semicircular form and concaved with stucco *muqarnas* and mosaics. The Mihrab is arched with 'horse shoe' shape, resembling the Cordoba Mosque's Mihrab. The arch is flanked by a pair of brass columns in rich golden finish. The 'horse shoe' shape is then bordered with Calligraphy and geometrical patterns Figure 2.8; Figure 2.9.

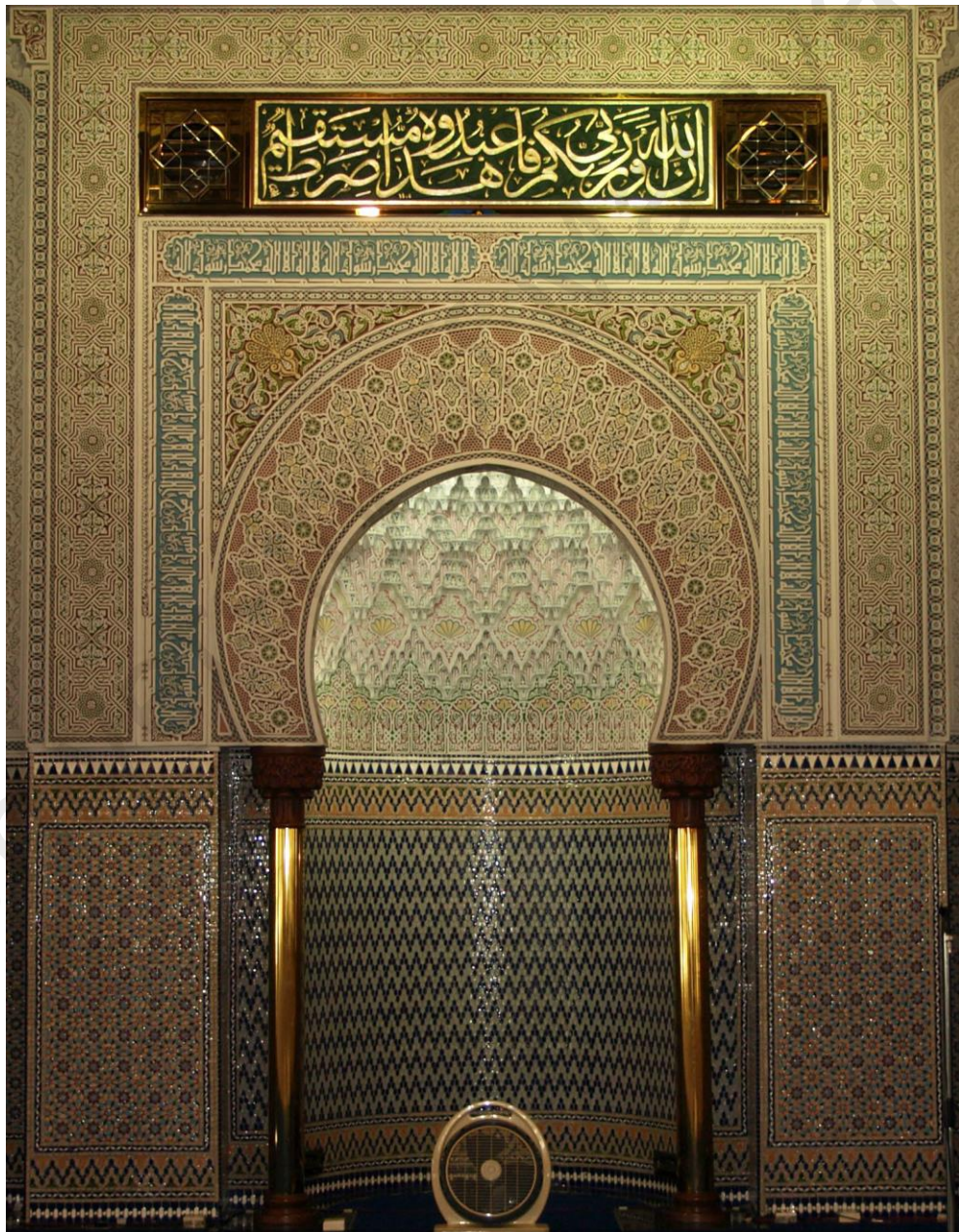


Figure 2.8: National Mosque of Malaysia: View of Mihrab
Source: Picture taken by the researcher

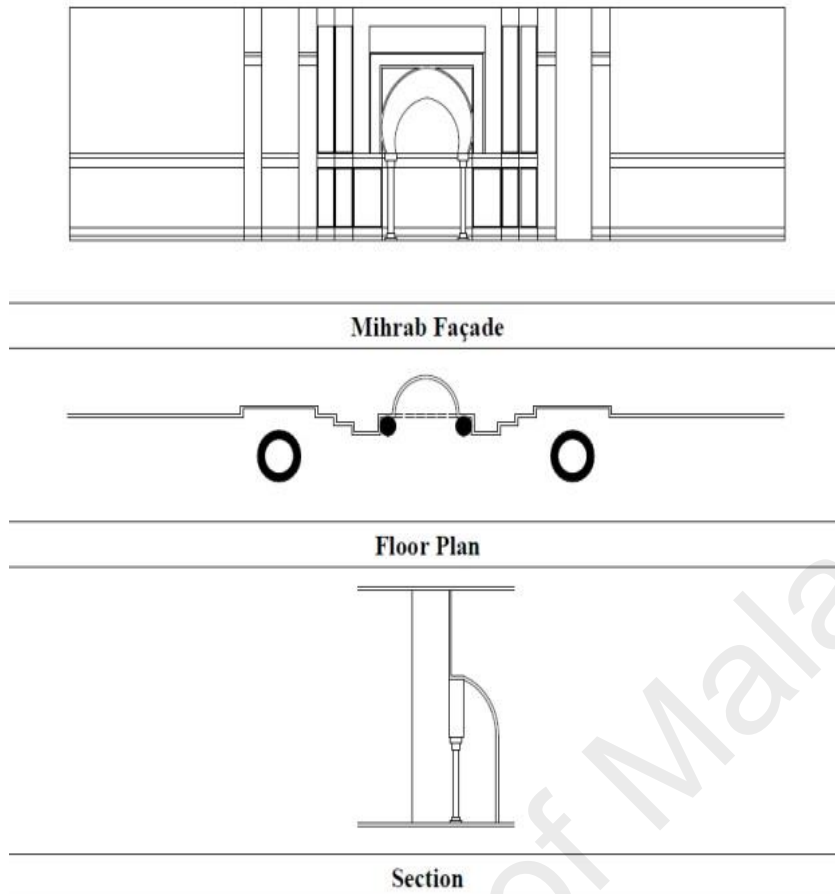


Figure 2.9: National Mosque of Malaysia: View of *Mihrab* Drawings
 Source: National Mosque Library drawings and design

2.10 Types of Motifs in National Mosque

Motifs represent important items in heritage buildings as they have the ability to demonstrate the past (Mohamed and El-Khady, 2015).

Four kinds of Motifs can be observed in Malay and Islamic culture: calligraphy, figural shapes (human and animal), vegetal motifs, and geometric patterns.

These designs, either individually or a combination and complicate arrangements.

Geometric Motifs may have reached a pinnacle in the Islamic world and Malaysia, bases for the simple forms and complicate designs occurred in late antiquity in the Sasanian empires and Byzantine. There are another classification of fundamental forms

(Motifs) which are used in Islamic Art which are Calligraphy, *Islimi* (Vegetal) and Geometry Figure 2.10.



Calligraphy

Islimi

Geometry

Figure 2.10: Motifs of Islamic Malay Art

2.10.1 Geometric Pattern

These patterns represent the Islamic interest in replication, balance, regularity and constant generation of pattern. The combination of geometry with such optical impact as the matching of positive area, a skillful utilized of color and tone standards (Figure 2.11).

As with several further decorative in Islamic culture, the occurrence of geometry raised through the seventh and eighteenth centuries, and since the nineteenth century onwards it was a standard characteristic of Islamic Motifs (Canby, 2006). From the easy polygons and rectangles essential of replication, symmetry and persistent progeny of design (Jones, 1995). In the Islamic perspective these endlessly expansion designs have been understood as visual manifestation of the simplicity of creator and his presence ubiquitously. They act “unity in multiplicity” and “multiplicity in unity” (Jones, 1995).

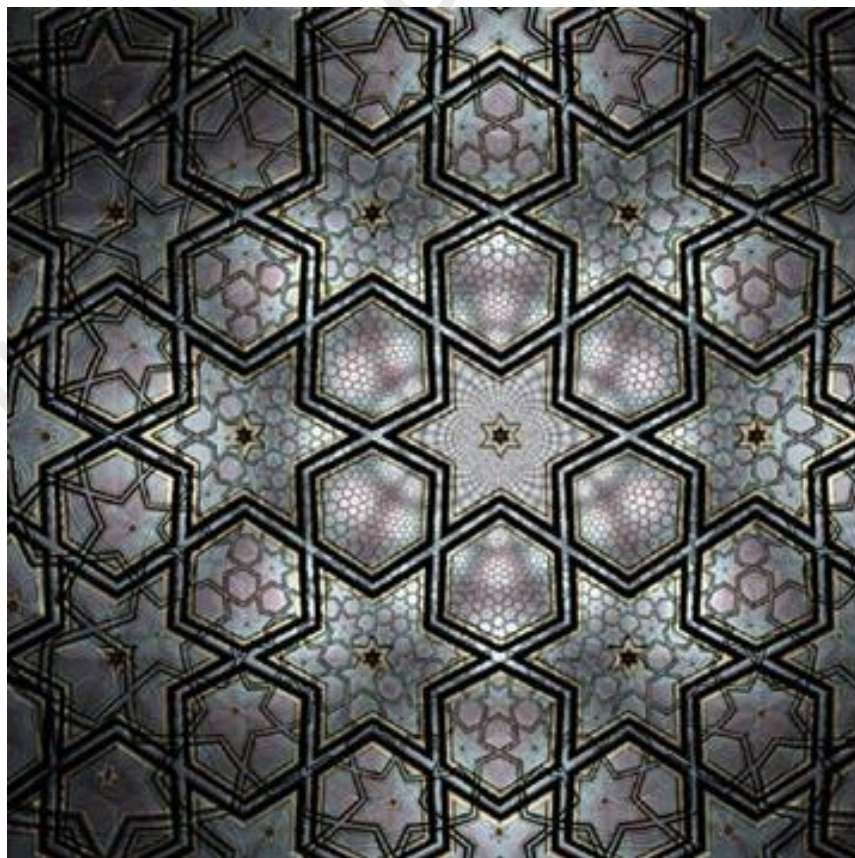


Figure 2.11: Geometric Pattern
Source: shahrilkhairi.com

2.10.2 Vegetal (Islimi)

Vegetal designs are biomorphic, floral design expressive the underlying order and harmony of nature with a masterpiece deal of precision. Flower and tree might be used as motifs for the decoration of textiles, objects and buildings Figure 2.12.

The vegetal played roll in repetition and replying leaf and floral features connected to a vine, helps as a wording in Islamic art (Canby, 2006).One of the participate element to the unlimited design of the vegetal is the growing of subjects from one another better from only one objective (Canby, 2006).



Figure 2.12: Vegetal Pattern
Source: shahrilkhairi.com

Floral or vegetal style engaged alone or in grouping with the other main kinds of geometric pattern, figural representation and Motifs - calligraphy - emboss a vast amount of constructions Figure 2.13, manuscripts, objects, and textiles formed over the Islamic world (Abd. Ghani, Ishak Sulaiman & E.Ibrahim, 2001). Some of the calligraphers even correlated their scripts character with the objects of nature (S. H. Nasr, 1989). Unlike calligraphy, which has been increasingly popular and used as

Motifs in the early Islamic Arab lands, floral patterns and motifs represent a new development, which incorporate the styles from the existing traditions.

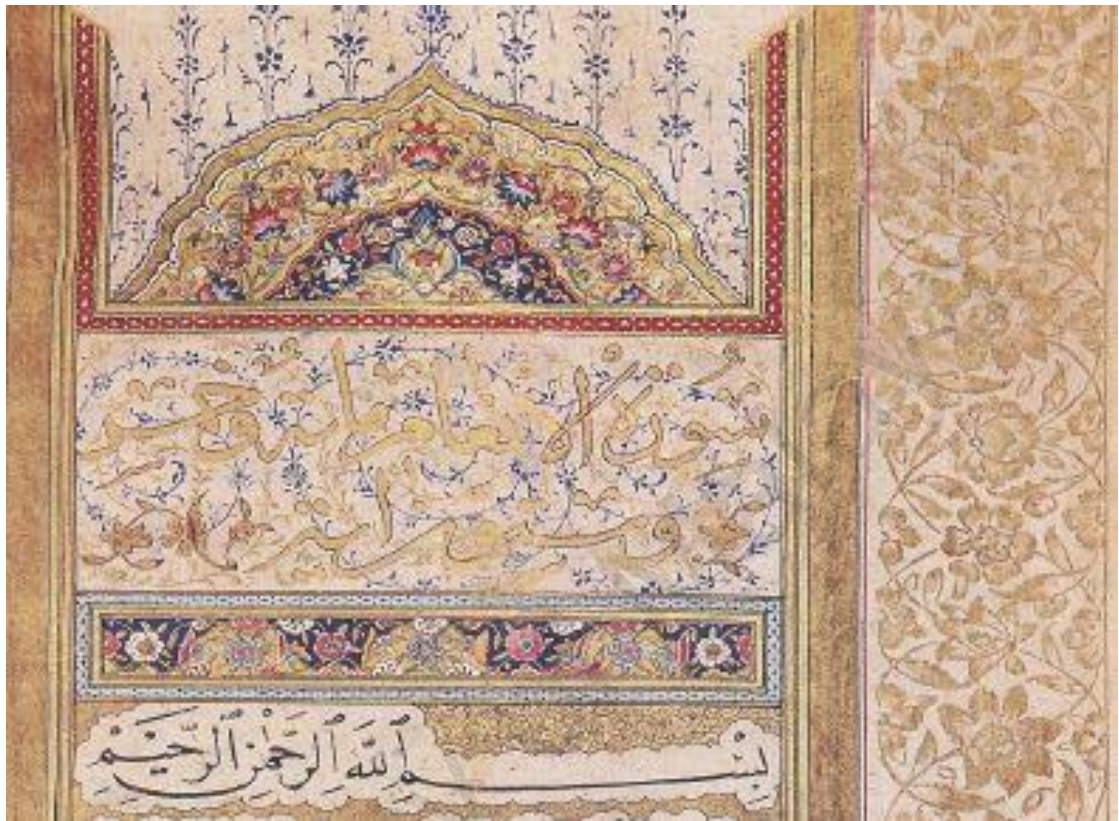


Figure 2.13: Floral Patterns Employed in Combination with Calligraphy.
Source: shahrilkhairi.com

2.10.3 Calligraphy

Calligraphy is narrowly related to geometry. The amount of the letters is all governed by mathematics. Inscription is best often utilized as a frame along and around major elements of a construction like portals and cornices (Figure 2.14)

In general, Holy Qur'an verse are chosen for engraving in mosques, but references from the speech of prophet Muhammed (S.A.W) and other dissimulation idioms are also originate, and whereas engraving are continually in some sense suitable to the places in which they are located, comparatively little passage proportionate happen in particular position (Thackston, 2002). Carving on constructions is usually

composed in an angular, demure and enormous script, kufi" or in later further cursive patterns, *naskhi* and *thuluth* (Jones, 1995). In the first example, those patterns of Arabic script are *naskh*, *thuluth* thus appropriate for copying the Holy Quran (Canby, 2006).

Quranic calligraphy subjects at once from the Islamic inspiration and appear the rejoinder of the passion of the Islamic populates to the divine message (Seyyed, 1987). Square and greatly formal letter forms were engaged in initial Holy Quran and on coins in a script called *kufic* (R.Canby, 2006). Mosque engraving found texts from prophet Muhammed speech, and those utilized continuously have to do with mosques (Thackston., 2002). Spiritual engraving creates observable the words of Allah (S.W.T). This is not only engraved on the building of Mosques but it is specific inspiration message (Jones, 1995). It may unintentionally be Motifs or decorative but a Quranic engraving has worth in and of itself (Thackston, 2002). Some of calligraphy is straight clear and others located in high and didn't clear to be read (Thackston., 2002).



Figure 2.14: Calligraphy Pattern
(Source: shahrilkhairi.com)

Islamic artists occupied key features from the traditional culture, and then expounded upon them to concoct a novel usage of decoration that confirmed the significance of unity, order and logic. Major to this special pattern were the helps made by Islamic astronomers, mathematicians and other experts, whose thoughts and methodical developments are vicariously revealed in the designer tradition. The fundamental tools for structuring geometric designs were a compass and ruler. The circle shape became the basis for Islamic style, in part a significance of improvements synthetic to the compass by Arabic astronomers and cartographers. The circle is often an designing component underlying vegetal designs; it plays significant part in calligraphy, which the Arabs acquaint as “the geometry of the line”; and it temple all the collection Islamic styles utilized geometric forms. The three elementary features of these designs are:

1. Minor number of geometric elements which are made. The easy shapes of the circle, square, and straight line are foundation of the designs. These shapes are joint, repeated, entangled, and determined in complicate formation. Utmost designs are usually created on one of two kinds of grid one form of equilateral triangles, the other of squares. A third form of grid, form of hexagons, is a difference on the triangular schema. The mathematical word for these grids is “regular tessellation” (originating from Latin tesserae, i.e., pieces of mosaic), in which one regular polygon is repeated to tile the plane.
2. They are two-dimensional. Islamic pattern often have a background and foreground design. The post of design upon style assistances to flatten the space, and there is no try to make depth. Vegetal design is may be adjusted versus a dissimilarity background in which the plantlike elements knit, weaving over and under in a method that stresses the foreground decoration.

In other examples, the background is substituted by dissimilarity between light and shade. Sometimes it is incredible to differentiate between foreground and background. Selected geometric designs are made by fitting all the polygonal shapes together like the pieces of a enigma, leaving no gaps and, so, needful no locative interplay between foreground and background. The mathematical term for this kind of structure is “tessellation.” The idea of space in Islamic art is totally different from Western models, which typically adopt a linear viewpoint and split the picture space into foreground, middle ground, and background.

3. They are not design to suitable within a frame. Geometric Motifs in Islamic culture proposes a noteworthy step of freedom. The collection and groupings of features are very sustain; the frame adjacent a design seems to be tyrannical and the requisite preparation sometimes offers a part from which the rest of the project can be both foreseen and projected (camosun.bc.ca/).

For Islamic world, the art of beautiful writing has always been of an extraordinary importance as it is linked to Holy Qur'an. Arabic is the language of the Holy Qur'an- Islam's sacred scripture, which was exposed to Prophet Muhammad (peace be upon him) by Allah S.W.T. It is the language of Muslims' pray and the language that relate Muslims at all periods and places a single coherent friendship

Figure 2.15.

The art of calligraphy developed at the hands of the Arabs and Muslim into a fine art that stands in the forefront of Islamic arts. This is because of two important factors:

1. The Religious motive- Writing the Qur'an in Arabic script.

2. Prohibition of depicting living creatures in the early ages of Islam The character of Arabic letters themselves- the plastic value of the letters which could be altered into several shapes inspires the quality of abstraction and innovation (Muhammad Zeinhom, 2002).



Figure 2.15: Holy Qur'an- Islam's Sacred Scripture
Source: shahrilkhairi.com

2.11 Malay Artists

The Malay artists have proficient certain kinds of plants and flowers, which became well known in their wood carving arts Figure 2.16.

The plant that has always been a basis of inspiration for Malay carvers, “kacang” (nut), “labu” (pumpkin), “daun salad” (lettuce), “bunga lawang” (star anise), “bunga raya” (hibiscus), “bunga cina” (gardenia), “bunga cengkih” (clove), “rebung” (bamboo shoot), “bunga mangga” (mango flowers) and many others Ali (2006) .

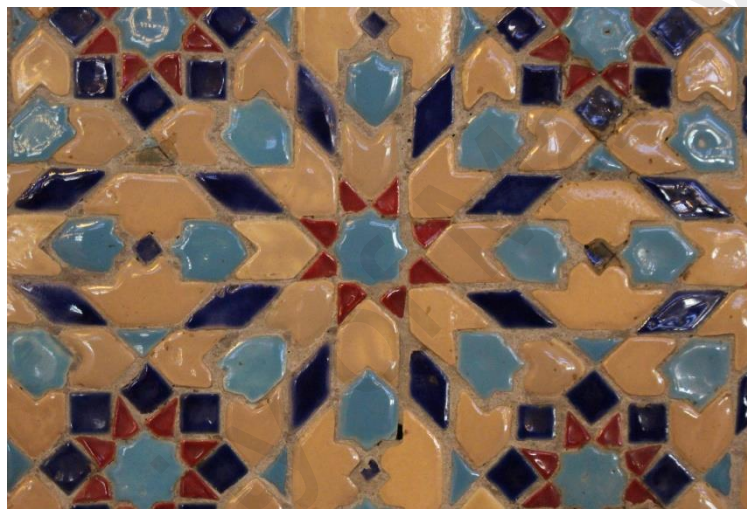


Figure 2.16: Star Motifs in National Mosque
Source: Picture taken by the Researcher Camera

2.12 Philosophy of Malay Woodcarving

Malay woodcarving is a traditional Motif Craft manifesting the native societies and customs which should be kept and conserved particularly at the stage of growing rate of urbanization in Malaysia. It is also a symbol, expressive our favorite Malay arts. The wood carved panels are utilized to improve the wall surface, and others carved panels are used to decorate roof gables and beautify window header frames. At other places, they are utilized for beauty improvement invoking the sensitivity of inviting and welcoming to guests. Bas-relief, pierced and cutout design technique utilized in the construction can make the sense of calmness. After the establishment of Islam civilization in the Malay Peninsula particularly in Kelantan and Terengganu, the worth of aesthetic became the philosophy in creating the beautiful woodcarving (Shaffee and Said, 2013).

This value was followed by some different attitudes as such technical skill creativity, determination, sensibility, and patience and artistry value. All these values can be seen in the most talented craftsmen who produced masterpieces mostly inspired by nature (Norhaiza, 2009; Ismail, 2002). In the art of wood carving, the initial philosophy of wood carving is based on how it begins with the foundation of the carving or how the carving is created from plant sources. It is related to how the wood carving is inspired by nature sources, mainly plants.

In this respect, it means that all carving is inspired by five plant sources which are fruit, flower, leaf, stalk, flower, and tendril which should first begin at the foundation or base (Hussin et al., 2012).

In spite of its abundance, it still retains its Malaya culture philosophy. Truly, art of woodcarving is about appearance of love and beauty. The beauty originates from honesty. However, the art only appear through patience and concentration. This is an art philosophy used by almost all of Malay woodcarvers for many years.

2.13 The Tradition Malay Motifs Arts

The developments of the motifs have been carried forward from generations to generations, ensuring their existence in today lifestyles. This shows that they have their own potentials and uses and could be applied for other possibilities.

Most of the traditional Malay motifs are inspired by nature. Those motifs have been applied in architecture, textile, handicraft and etc. in the research its mention only two significant Malay arts which are Wood carving and Songket.

2.13.1 Islamic Malay Motifs and Pre-Islamic Malay Motifs

Before Islam arrive Malaysia , the Malay key motifs originally was generated from Hindu-Buddhism with important symbolic meanings in their context, so did the concept of a flower since early Malay life tradition in Malay Bunga , has been used to express the physical beauty of a Malay young girl. This is also seen in the aesthetic use of flowering shrubs and trees in the Malay landscape planted as decoration for the houses (Norhaiza, 2009). Apart from the traditions of Malay life, Bunga is applied in Malay art, as the most meaningful of the motifs and patterns depicted on carved components.

After the establishment of Islam civilization in the Malay Peninsula especially in Kelantan and Terengganu, the value of aesthetic became the philosophy in creating the beautiful woodcarving. This value was followed by several different attitudes as such patience, determination, creativity, artistry value, sensibility and technical skill.

Also it's important to mention here that since that one of clear influence of the Islamic culture on the Malay Motifs, that after Islam arrived Malaysia, the Malay Motifs and artists minimized or stopped to express and implement the Humans and Animals in their motifs since it's not allowed in Islam and they focused more in the floral and plants designs in their motifs.

2.13.2 Islamic Malay Motifs and other Middle Eastern Islamic Motifs

Even though Malay motifs inspired by Islamic motifs after Islam arrived Malaysia , but still Malay motifs succeed to preserve its Malay culture identity which distinguished from the original Islamic motifs which is more related to other middle eastern culture such as Arabic, Persian and Turkish.

There is many examples of the uniqueness of the Islamic Malay Culture, as an example, Islamic Malay motifs derived the Calligraphy art from the Islam Arabic Motifs, but it's obvious that Islamic Malay Calligraphy art has its own identity, such as Arabic Calligraphy use 28 Letters, while Islamic Malay Calligraphy use 37 letters (Jawi Script), also Islamic Calligraphy only use Arabic Language, while Islamic Malay Calligraphy could be both, Jawi Language or Arabic Language.

Another example is in the motifs design and decorative , such as Islamic Malay Motifs focusing more in the Woodcarving of the floral and plants and leaves since these elements is in the environment of Malay people , while other Islamic Motifs focuses more on the geometric shapes an designs since these shapes are more common in the middle eastern environment .

2.14.1 Wood Carving

The art of wood carving is a very fascinating feature that had been demonstrated by the craftsmen of the past. Their skills were passed down within the family members. In the early stage, most of their creations were enjoyed by the royal family. Wood carvings had become the decorative items for homes and palaces as well as for boats and ships. It had become the symbol of status among the rich and royal family.

2.14.1.1 The Carving Form

The choices of elements or motifs in carving are aligned with the practices and beliefs of the Malay society. Usually, there are two forms of carving, *awan larat*

symmetry. Commonly used form is *awan larat*. It is the composition of the plants part, entwined and branched from one another, with the beginning and the hidden end. The application of this form is usually on surfaces or planes above the knee level and usually placed above windows and doors. The *awan larat* comprises of two types:

1) *Awan Larat Melayu or Jawi*:

- i. The elements are flowers, leaves, branches, fruits
- ii. Emphasis is more on the beauty of the leaves.
- iii. Bigger and farther apart as compared to *awan larat Jawa*

2) *Awan Larat Jawa*.

- i. Superimposed and elaborate with abundance of leaves.
- ii. Considered as the finest carving form.

Symmetry carving form is found in both floral and geometric form of carving. It represents the never ending journey of life. It can also be applied together with *awan larat* form.

2.14.1.2 The Carving Patterns

Carving on wood was a popular decorative technique and a great attention was paid to it in religion especially in mosques. Wood carving was applied to beam ends, square pillars, dugong brackets, the *Mihrab*, *Minbar* as well as to partition doors and windows. In the ancient Malay wood carving art, there are major patterns known as *Pola bujang* (single pattern) or *pola pemedang* (farm or screen pattern) or *Pola bingkai and Pola lengkap* (complete pattern). These are the three patterns that are mainly used in carving.

2.14.2 Songket

Songket is derived from the Malay word *menyongket*. It is a weaving technique which uses gold or silver threads on silk or cotton fabrics. Until the early years of twentieth century, the most common fabric that was used as woven fabric was *kain limar* - a complex weaved fabric. *Songket* is mostly used by the royal family as well as a ceremonial fabric for events such as wedding ceremonies, *Hari Raya*, etc.

Kinds of motifs use in the traditional Malaysian mosque Hindu-Buddhist culture happening to begin over Malay nation in the 1st era to the 14th era, and provide an influence of two cultures, in which Hindu-Buddhist has been positively entered the Malaysian culture executed by the native people and thus being convenient to all single countenance for examples design, religion, customs, language and others. Cosmos and spiritual are type of motifs that can be seen in the Malaysian worker (wood carving) but initial age of Hindu-Buddhist that yet residue was barely being located. The Malaysian wood carving was admit modification when Islam came to Malaysia particulate in Malay Peninsula on 14th era as documented on inscribed rock of Kuala Terengganu, discovered at Tersat River, Kuala Berang, Terengganu. It agreed that Islam came to the Malaysian society in the initial 14th century. Particular features that were not took in the novel religion applies take place to break from their existence like human character, spiritual and animal form (Halim, 1986).

Nevertheless, the disagreeable features were not completely be break, but were improved therefore that it is not obviously be seen straight however may have the inner concept of the utilization. Islamic calligraphy were also actuality present to the region, gave an motivation to the specialized worker to produce a novel carving utilized those Arabic texts. Occasionally it integrate with other motifs like flora, cosmos and geometric. All kinds of motifs can be obviously seen on the religious constructing like musolla, mosque, and traditional palace. Thus, it can be consummated that there are five

kinds of motifs utilize in the culture Malaysian mosque which are flora, fauna, calligraphy, geometric and cosmos (Utaberta et al., 2012)

Flora is one type of motifs which can be seen predominated the sight of Malaysian designer (woodcarving) may due to of the wealth of forest and plant types nearby has suggested the craftsmen to obvious them into craft. The portions of plant that are conspicuous contain the leaf, stem, tendril, fruit and more prominent the flower (Said, 2002). Sunflower, flower of lotus, fruit of pomegranate, *ketumbit* and *ketol bakawali*, leaf of *getamguri* and stem and tendril of ipomea are pictorial in a diversity of mere various shapes on the household combination. A pomegranate is selected as a motif because of the exciting forms of and fructifies orange flowers. One of the flowers is Lotus which chosen because of the blissful flower form and paint, and its blessedness. Pitcher plant is pictorial because of its motivating foliage shape and it can be recognize in the rustic nature. Weeds like *ketumbit* with its yellow flower and the wavy foliage of *getamguri* are known by Malaysian designer in Kelantan and Terengganu, who interpreted their loveliness into the tangible art. Also, the designers in the states of Negeri Sembilan and Perak prefer the great effulgent sunflowers to be depicted onto door leaf and the effulgent yellow flowers and twining charisma of *ketola* and ventilation panel. Craftsmen of Malaysia detected the attractiveness of their environments and indicate deserve worth into a physical material that can be treasured by another's (Said, 2002). Fauna is scarce in Malaysian woodcarvings because of the ban of Islamic education to describe statue motif. But a little craftsman still engraved fauna motifs like a pair of roosters, a set of ducks in a respectively, or head of dragon. These motifs are commonly carved in metaphysical shapes, thus the fauna shape is hard to be known as a figure. As instance, *sulur bayung* on Tengkeru Mosque occupies a representative of head of dragon as a mark of protectors versus the forces of evil. Calligraphy is also used as motif on ventilation panels and walls in Negeri Sembilan,

Kelantan and Terengganu mosques. Words of Allah (S.W.T) are drawn onto wood pieces sculptured in numerous Arabic patterns. An excellent instance is a wall panel at a mosque in Kuala Terengganu, Kampung Bukit Bayas where a word of Allah (S.W.T) is sculptured in cribriform shape and laid equally on an axis.

This pattern proved their dedication to Islam and worship to the Holy Quran as a gathering of Allah (S.W.T) utterance. The tradition of calligraphy in Malaysian text has effect the utilized of calligraphy as one of the motifs in woodcarving. Individually from the motifs of arabesque, the designers used geometric motifs on partitions, railing, ventilating slabs, wall plates, and door leaves. The formation can be a sequence of diagonals frequently copied throughout the composition. Replication of same motif makes feel of loveliness and disparity versus calligraphic motifs. Geometrical carving is further most probably simple to sculpture than the other four kinds and thus reiterative elements like walls are done by beginners or occasionally wives of the major craftsmen.

Cosmos motif is the smallest observed in Malaysian wood carving. However, temples in Peninsular Malaysia and Chinese shop houses are prosperous is like motifs principally the features of clouds, sun and waves (Hindu-Buddhist influence). The illustration of this motif in Malaysian carving depicted the effect of Chinese profession in crafts and multiplicity of cultural prominence in the vulgarity design.

2.14.3 Pucuk Rebung

Pucuk Rebung is an original Malay motif that had been utilized for long period ago and still applying it as a traditional Malay Motif. 'Pucuk Rebung' is a fauna motif that influence by the 'Rebung' which is known as bamboo shoots. Bamboo shoots are the edible shoots (new bamboo culms that come out of the ground) of bamboo species *Bambusa vulgaris* and *Phyllostachys edulis*. They are used in numerous Malay dishes and broths. Below are some close up of bamboo shoots (medical scrubs, 2015).

Pucuk rebung is the Malay word for the triangular bamboo shoot motifs that are featured in the sarong's central panel. The *pucuk rebung* (bamboo shoot) represents *Gunung Sari* or the universe in a triangle shape (Figure 2.17). The motifs in *pucuk rebung* (bamboo shoot) express [*the beauty of the universe as they are derived from 'something beautiful' (referring to the Divine Essence of God)*]. Various kind of *Pucuk Rebung* motif can be found in songket pattern, but as you can see the motifs are specifically in a triangle shape.



Figure 2.17: Pucuk Rebung
Source: Dakar (2003)

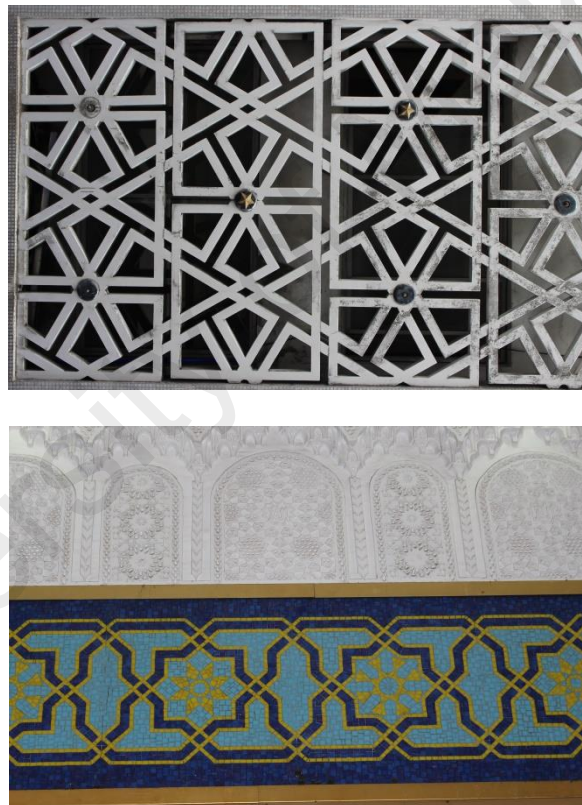
2.15 Use of Islamic Arabic Motifs in Malaysian Mosques

When Malaysia reached her independence in 1957, Malaysia had all the liberty to project and constructed its individual mosque pattern by engaging its own designers and manufacturers. As an outcome, the National Mosque proudly positions with its special of opened-umbrella shaped roof. The construction is of modern design but the humbleness of Muslim architecture is retained in the mosque design. After fifty years of independence, Malaysia country has become a developing Islamic country. Mosques are

nowadays designed in a variation of styles and since the 1980s, distinct Middle- Eastern style with large domes and several *minarets* were built.

At the same time, the history of Islamic civilization is closely linked to the mosque, as it is the main center for spreading the Islamic culture and knowledge everywhere in the world.

Malaysia is a famous Islamic country which is well-known for religion moral values existence in its culture and traditions. Malaysia's mosques are fully recognized for their clearness architecture and loveliness Figure 2.18.



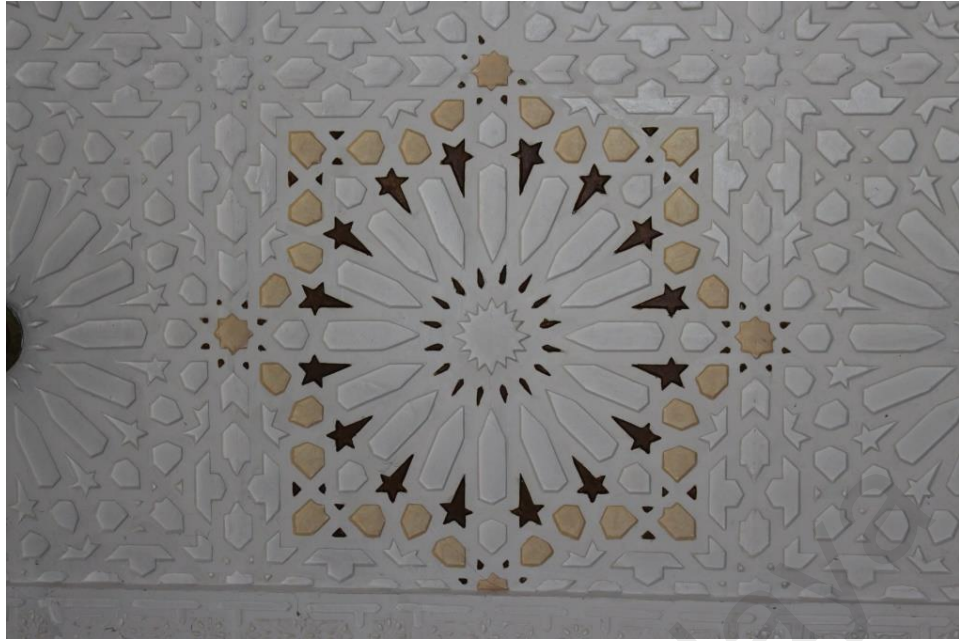


Figure 2.18: Geometrics Motifs in National Mosque
Source: Pictures' taken by the Researcher Camera

Malaysian methodology designing Motifs in their mosque is different from the Arabs, but there should be a modicum if not much effect from the origins as they all come from one religion and social that is Islam Figure 2.19. This is the essential symbolic concept in Islamic art that elucidate unity in diversity (Othman and Zainal-Abidin, 2011).



Figure 2.19: Calligraphy Motifs in National Mosque
 Source: Pictures' taken by the Researcher Camera

2.16 Malay Calligraphy Art

Calligraphy writing in Malaysia originated 700 years ago as evidenced by the stone encountered at Terengganu state and possessing calligraphy writing. The stone named the “Stone Inscription” possesses the first calligraphy carving found in Malaysia. It proves calligraphy had come into existence in Malaysia between 1326 and 1386. Arabic calligraphy is weightier in Malaysia than Latin calligraphy. This is because the majority of the Malaysian population is Muslim and lives in a consistent atmosphere with al-Quran and with teachings that come from the Middle East.

Calligraphy is applied in building decoration as interior ornamentation, decoration of mosques, sign ages, books, currency, old manuscripts, etc. Earlier the most used type of calligraphy was *nasak* and *thuluth*, followed by *diwani*, *kufi* and others.

In the older days, Malaysia use Arabic scripts (Asian Jawi) as an official communication in writing. Currently the Asian Jawi plays as secondary scripts in writing while the Latin letters became the primary script letters used for writing.

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CHAPTER THREE

METHODOLOGY

3.1 Research Design

Qualitative method was used in this study. A qualitative study is usually characterized by its inductive and descriptive way in elaborating a finding (Iskandar, 2005). The focus of qualitative study stresses on understanding an environmental phenomenon from many aspects of respondent's perspective of view. A similar study on mosque comparison has used descriptive and analytical method that involves deep literature review and field observations (Ahmed, 2007; Azizul, 2001).

3.2 The Field Work

The field work was started from the research background and information which directed the study to investigate the way of material collection for this study from the state of Kuala Lumpur specific in National Mosque, and the design of National Mosque, this information was captured by referring to the books in The National Mosque Library, and the University Malaya Library.

Through different survey procedure, the motifs were selected from Motifs due to Islamic criteria and they photographed beside recorded the relevant information in the history of National Mosque. The staff of the National Mosque were interviewed and requested for information and photographed of motifs and information related to the motifs in National Mosque, such as motifs originated and the Artists of these motifs.

3.3 Sample Location

The sample is very important due to its benefit to the research because it permits the research access to the deeper characteristics and other beneficial information about

the sample. Therefore, the choice of sample selection is important details can be highlighted. This research selects the motifs from National Mosque in Malaysia as selected samples. Besides collecting personal data the researcher used camera and handy-cam to take a lot of photographs, as they were very useful for documentation purposes. Each photograph has been recorded and given a code number for later use. The limited sample size may be insufficient to provide conclusive results for generalizations of the research that intends to make.

3.4 Library Research

The research will begin this study by conducting a review of related and important literature to support a background and perspective to the research problem. This will assist the researcher to find the information about the topic and the area of research. Primarily, it was envisaged that evidence would be available from thesis, magazines books, exhibition catalogues, and relevant journals and newspapers.

Generally, such sources provided information on items such as:

- Historical development of Islamic art in Malaysia
- Impact of Motif on the development of Islamic art in Malaysia
- Types of Malaysian motifs and the used materials, tools and techniques.
- Types of Islamic motifs and the used materials, tool and techniques
- Application of Islamic motifs on objects and architectural techniques monuments.
- A large number of published and unpublished sources were consulted such as books, thesis, journals and websites. However, it was very useful to collect the required information for this research since the sources are often scattered. The researcher carried out study trips to the sites for research purposes.

3.5 Study Trips

Study trips to the selected mosques are essential for this study, as from this primary source the researcher gets an accurate and complete information about the motifs, their characteristics, location inside and around the Mosque, the material. The researcher managed to visit the entire selected mosque despite the expensive cost of the trip.

3.6 Formalistic

This research is based on descriptive approaches for which our goal was to gather survived Motifs patterns. The research will be looking for basic elements of calligraphy such as: letters, color, line, as well as the basic principles of design such as: proportion balance, contrast, rhythm, emphasis etc. within each specimen. These formalistic components are extracted so that these specimens can be appreciated through its individual parts, as well as in its totality

3.7 Classification of Materials

The collected of materials were classified to Floral patterns, Calligraphy motifs and geometric. A selection is done for the higher quality pattern for the next step. The changes adopted by Islam in all Malay's walk of life are motivated and bordered the production of the art. Therefore, the classification nature of this art was set out consistent with general Islamic art.

3.7.1 Calligraphy

The Arabic calligraphy is a symbol representing beauty of letter image and the message that carries in its meaning, and its stylization is an integration of artistry scholarship. Calligraphy defines "beautiful handwriting" and in Arabic language it also defines "the geometry of the spirit (Ali, 2006)." The complicate textures and

spellbinding surfaces made with calligraphy in Islamic architecture are attractive and influential. The specific significance accredited to writing detection its roots in the fact that Arabic is booth: the talk of Allah's inspiration to his prophet Muhammad (S.A.W) and consequently the script in which it was recorded. Adding to the prevalence of calligraphy as attractive design within mosques are the limits on the visualized human and animal shapes in holy spaces. Aniconism is banned within Islam to avoid the worship of false gods and idols. Calligraphy also manages the tension within Islamic art between demonstration and abstraction, supporting identifiable contented in abstract forms. The presence of calligraphy on and in the mosque affords the observer with a message and concentration of meditation. Most writing originate in mosques is from the Qur'an but can also include citations from the *hadith*.

Researcher also sees varieties of calligraphy that exist in these inscriptions as the result of cultural diversity which still adhere to the principles of Islam in its application. The method focuses on:

1. Calligraphy and mosque background and development.
2. Applied calligraphy in the selected Malaysian mosques that have their own uniqueness and significant meanings.

Many script kinds are utilized congruently to make balanced compositions with symmetry and variation. Scripts are coordinated to maximize their individual compositional characterization. Thuluth script is massive with overstated/ extended verticals and is integrated with Kufic, which is compressed and more orthogonal, to make persistent datum. Calligraphy is often coordinated in linear or geometric arrangements and utilized as a compositional component.

In Malaysia, the insides and outsides of mosques also have wonderful instances of Islamic calligraphy, with native calligraphers sometimes employed side by side with

foreign calligraphers to confirm the best effects. In Malaysia, this art mainly exists in mosques, religious schools and some rich people houses.

The Islamic Arts Museum (IAMM) Kuala Lumpur displays a special role in Islamic Arts and Architecture in Malaysia as there is a gallery dedicated to calligraphy and architecture. *Jāwi* script is considered to be an endangered script although there are still enthusiasts who exercise *Jāwi* for a limited purpose. The findings had answered all the research questions. The study that across a thousand years reveal that the *Thulth* script is evergreen and the most preferable style in mosques followed by *Kūfī* and *Nasta'liq*. The most common theme of Qur'ānic inscriptions in mosques is the *Shahādah*, followed by themes that illustrate the relationship between man and the Creator, Muslim's responsibilities and the role of mosque in their life.

3.7.2 Geometry

Geometry and Islamic pattern is creator of the holy science: “an objective sight of the ‘created order’ that embraces a holy viewpoint, that is, a Creation with a Creator.” (Keith Critchlow,2004)

My method point was the realization that an $\{n/d\}$ star could serve as a “place holder” for any of the three most prominent historical Islamic star motifs, which I will refer to as stars, rosettes, and extended rosettes, as pictured on the right in Figure 3.



Figure 3.1: Examples of $\{n/d\}$ Stars and Tradition Islamic Star Motifs

Different concepts were explored with different design techniques in order to look for the best configurations that achieve the required principle of unity in the new font design.

3.7.2.1 Muqarnas

Muqarnas, a special Islamic creation, are three-dimensional wedge shapes that are joined into complex styling to generate honeycomb patterns on domes, vaults, portals, and walls. Most *muqarnas* volumes are prepared of groupings of seven shapes, which in section are triangular or rectangular; from a small number of basic parts with at minimum one surface area in common, many unlike interlocking arrangements could be established. The primary data resources in this study are documented literature, which provide theoretical geometry of *Muqarnas*.

3.7.3 Floral Patterns

Plants are one of the important sources of decoration designs and Motifs in which have inspired Muslim artists to create the great Islamic art. Flowers and trees might be utilized as the motifs of fabrics, objects and constructions.

Malaysia is a tropical country characterized by variety of plants, families that motivated the Malay Muslim artist to produce very unique motif. One of the materials collected from the survey field are of the floral patterns' designs. The surrounding tropical environment has influence the artists and inspired them to such relationship. Islamic artists reproduced nature with a great deal of accuracy.

3.7.4 The Animal Element

The living creature art is not widely used by Muslims' artists, in the Middle East and Arabia. In Southeast Asia and in Malaysia the Islamic religious background guided

the Malay Muslim artist to avoid the creation of realistic animal pattern. Therefore, there is no any animal element/ motifs are found in National Mosque

3.8 National Mosque Architecture Analysis

3.8.1 Architecture style and Modernity

To grasp an idea about architecture style of National Mosque in Malaysia, first you need to Understand its' context in aspect of time and geographic location. It built in a country which Islam came from outsiders, which might lead to inevitably influence from other culture in terms of architecture. However, It also built shortly after Malaysia's independence in 1965, which modernism architecture flourish in that period of time.

It fall in the category of Modernist expressionism, which the architecture rejects classic revivalism in any form, that rejects ornamentation in any form, that celebrates abstraction in forms and the structural expression in architecture. For example, the architect was inspired by how royalty would always be escorted with an umbrella when stepping outside when he design the roof. Moreover, the umbrella roof also symbolizes under the protection of Allah.

In terms of building construction and technology, reinforced concrete construction of the building also affects the architecture style of National mosque too. It ease the construction of the building as well as result to the simplistic and clarity of form of the architecture.



Dome that symbolize
folded umbrella



Figure 3.2: Dome of National Mosque
Source: National Mosque

3.8.2 Seven Unifying Principle of Islamic Architecture

1-Tawhid: Unity and Iniquity of Allah

Tawhid is an important in the conceptual framework for Islamic architecture. It define as asserting the unity or oneness of Allah. The choice of location and orientation of national mosques are influenced by the architecture of Tawhid.

The prayer hall are facing the "Qiblah" which is the direction of 'KA'BAH' in Mecca since every muslim must pray in the direction of the Kaabah.

It signifies that Islam is the religion of Unity and declaring God's oneness as there is no God except Allah and nothing comparable to Him. This prayer hall able to accommodate up to 3000 prayers at a time with a floor area of 23,409 square feet.



Figure 3.3: Interior of Prayer Hall
Source: National Mosque

1- Dikr : Remembrance

The manifestation of contemplation suggest a sense of unity through the rhythm and repetition. It shows eternal and infinite nature of God's essence.

Repetition elements such as repeated geometric form ornaments that includes nature or Quranic inscriptions surrounding the building usually applied in Islamic architecture.

National mosque portrays the principal of Dikr, repetitive columns as part of its architecture to symbolize the eternal and infinite nature of the Allah S.W.T.



Figure 3.4: Repetitive elements throughout the facade of the building
Source: National Mosque

2- Hayat : Modesty

A sense of humility is best to shown by shielding activities happening within from public view from an architectural perspective. the usage of geometrical screenings in National mosque not only serves as a private screen while it also serve as an aesthetic feature and ventilation installation. The layout of the building also suggest the principal of Haya as the prayer hall are partially covered from view and there are non-straight entrance walkway toward the hall.

3- Ikhlas : Sincerity

There are 2 ways to express submission to God in islamic view which is outward physical action and inward action of the heart. It can be done in the form of prayer, meditation and by one's social behavior. Architecture with ikhlas can be translated through the design and motifs to build within conformity to God's will. National

mosque express Ikhlas in the way of space construct which human/imaginary idol are avoided, as well as projecting geometric subtraction through nature.



Figure 3.5: Geometric Subtraction throughout the Design of Building
Source: National Mosque

4- Ilm : Knowledge

To express Ilm in Islamic architecture, Islamic calligraphy as a significant elements that often used as decoration in. This can usually be seen in the architecture of inscriptions where calligraphy is written or carved on the wall of building. For instance, in the prayer hall of National mosque, there are stained glass window carved with arabic calligraphy.

These calligraphy actually to celebrate the aesthetic of islamic scripts across the Islamic world through a visible form by revealing ilm' and wisdom words of Quran.



Figure 3.6: Stained Glass with Arabic Words
Source: National Mosque

5- Ihtiram : Respect

Architecture of Ihtiram is the presence of showing respect, propriety and good manners towards Allah (God in islamic view), towards all his creations and also towards oneself.

Principal of Ihtiram illustrates by symbolism, harmony and the purity of geometric shapes in architecture. Furthermore, Islamic artwork can recreate natural patterns but also portraying religious message. For example, The Koran represented as the middle of the universe, whereby a complex star pattern will represent neighboring stars and solar systems in a set geometric pattern. It shown clearly in the geometric screening of National mosque.



Figure 3.7: Geometric Screening that Portraying Religions Message
Source: National Mosque

6- Iqtisad : Balance

Iqtisad' is to implement the balancing and golden ratio when designing a building.

It achieved through the structural plan of this mosque in terms of proportion and spatial sequences. In the diagram beside, the form of this building were kept simplicity and asymmetrical to each site of the plan and the elevation.

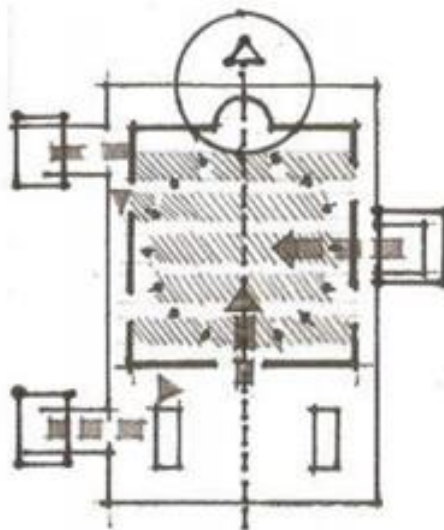


Figure 3.8: Analysis of Plan

CHAPTER FOUR

RESULTS AND DISCUSES

4.1 The Malaysian Muslim Symbolism

In order to define fully the several types of Muslim Motifs in Malaysia, it is significant to sample of different topology of spaces and constructions. The study initiated by collecting photographs of spaces and building.

The Malaysia people are very conscious of nature and consider it as part of their culture, they name the shapes based on objects that they resemble in nature.

4.2 Analysis of Islamic Motifs in National Mosque

This research works were conducted to investigate the Islamic Motifs art from viewpoint of its application to National Mosque in Kuala Lumpur in Malaysia. It has rested on tapping plurality of information sources. Such sources have varied from a wide spectrum of secondary sources to the survey materials.

Hindu-Buddhist art happened to begin over Malaysian art in the first era to the fourteenth era, and provide an influence of two arts, whereby Hindu-Buddhist has been well represents the Malaysian art implementation by the native people and thus being accepted to each particular feature like language, belief, customs, architecture and other areas. Motifs like animals, cosmos and spiritual can be observed in the Malaysian carving but initial time of Hindu-Buddhist that still leftover were difficult be located.

The Malaysian designers (wood carving) was modification when Islam came to Malaysia especially in Malay Peninsula on 14th century as documented on engraving stone of Kuala Terengganu, discovered at Tersat River, Kuala Berang, Terengganu. Particular features that were not took in the novel religion applies take place to break from their existence like human character, spiritual and animal shapes (Halim, 1986).

There are four forms of motifs use in the culture Malaysian mosque which are flora, fauna, calligraphy and geometric.

4.2.1 Flora Motifs

A high amount of Islamic patterns have mirror symmetry. Flora motifs can be noted pre dominated the sight of Malaysian designer may due to of the wealth of forest and plant types embracing has made the designers to the craft Figure 4.1.

The portions of plants that are manifested contain the leaf and the flower which is utilized in the traditional Malaysian mosque (Said, 2002). Malay sculpture touches the floral element as simple basis to express beauty and brings symbolic accepting of Malay worldview.

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Figure 4.1: Prayer Space at National Mosque Carving with Different Types of Wall Motifs

Source: Pictures' taken by the Researcher Camera

In Figure 4.1 the Motifs used in this decoration is floral pattern; it is designed in an abstract form of leaf. The Abstraction applied in this unit was created to add harmony to the unit parts, the leaf and the space among them. The repetition applied gave the pattern an infinite sense. The work is intimately showed its Islamic origin and concept of the motives behind. Such a result was not surprised within the Malaysian artists who were strongly influenced by tropical forest environment, which was conducive to their inclination. Indeed, floral Motifs have motivated the Malay Muslim artist to produce these motifs

The Malaysian artisans had made motifs to reflect the nature that make visitor feeling happy and spiritual journey. The use of wooden carvings, in Malay art includes plants and the flowers. This choice is not accidentally. The shapes and the directions of the open sunflower that located to the flowers, have certain perception. For example, the top of doors and entries, according to the translation of the sonic residents, it means the generosity to welcome visitors.

Carving form can be found around the National Mosque Figure 4.2. It is tremendously unique in its design. Among the forms that can be found at this area are: *Awan Larat*

- 1) This is the most common form that has been applied around this area.
- 2) The form has been applied to the wall panel,
- 3) Both technique of *Tebuk Tembus* and *Tebuk Silat* have been used to create this form.



Figure 4.2: The Carving Form
Source: Pictures' taken by the Researcher Camera

Furthermore, according to Mubin Sheppard in his book *Seni Ukimn Kayn Traditional* (1974), man and nature are integrated in each other and it is believed that the creation of nature is symbolic, which should be represented as the motifs in decoration. This will reflect the level of superiority of the Malay culture. For an example, a flower bud represents hope, respect and loyalty toward the ruler .By observing at the improvement of Malaysian mosques; we can appreciate the improvement of Islamic art itself, particularly the related chronicle and various time period.

In National Mosques another motifs was used which is *pucuk rebung* Figure 4.3.

Pucuk Rebung is one of common motifs in Malaysian art. *Pucuk Rebung* has another name which is bamboo shoot that represents of plant call bamboo Figure 4.5. The Symbolism *pucuk Rebung* was explained in Figure 4.4



Figure 4.3: *Pucuk Rebung* in National Mosques
Source: Pictures' taken by the Researcher Camera

The 'universe' is depicted in a triangle that is divided into four areas:

1. *Alam Syahadah* (universe) - at the bottom of the triangle visible to the naked eyes signifies the reality or physicality of the world/universe, in keeping with the understanding of the human of nature.
2. *Alam Mithal* (unseen world) - in the middle portion designates the unseen and less understood world/universe.
3. *Alam Arwah* (represents the spiritual world) - the degree of understanding of human kind towards this world.

4. At the apex and confined to a small dot is the *Zat Allah* (Divine Essence) and the place for Divine Power and Supreme Being which is beyond human intelligence (Mohamad, 1984).

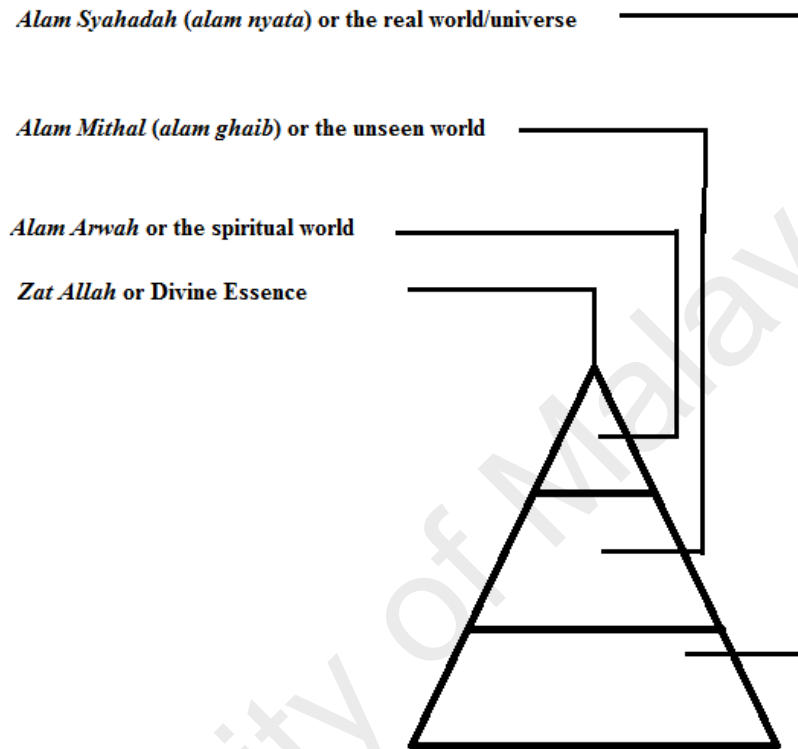


Figure 4.4: *Pucuk Rebung* (Bamboo Shoot) Symbolism
Source: Visual Composition of Malay Woodcarving, Said.I(2002)

It's clear that *Pucuk Rebung* motif is originated from the design of Bamboo Shoot Figure 4.4, and its can be interpreted as the Malay's motifs is effected by the Malay environment and same time inspired by the Islamic teaching.



Figure 4.5: Bamboo Plant in Malaysia

Another traditional floral Motifs which is found at the *Mihrab* in National Mosque as seen in Figure 4.6 is the *Kelopak Maya* Motifs.

Kelopak Maya Motif or deity-liked leaf was found during 16th Century and used by the traditional Malay artists. It is not symbolized as a flower but it expresses more to earth's natural energy such as soil, water, fire and wind.

It happened after the arrival of Islam into Kelantan and Terengganu that was introduced by the Chinese or Indian traders.

Another example of the reflexing is *Maya* or *alam* which is a motif that represents the earth, water, fire and wind.



Figure 4.6: *Kelopak Maya* (Mihrab at National Mosque)
Source: Picture Taken by Researcher Camera

4.2.2 Islamic Calligraphy

Calligraphy decoration posh up the walls of the National Mosque contains of inscriptions Figure 4.7. Text and calligraphy were significant for Muslims because they were an important portion of their religion, which was founded upon the sacred text of the Quran.

However, many Quran verses are displayed in mosques, religious schools, scholars and houses in simple classic styles like the *Kufic* and *Naskhi* types. There other kinds of calligraphy like *Diwani*, *Riga* and *Thuluth*.

Motif of calligraphic looked soon after the development of Islam in Malaysia for it related to Sacred Quran and Islamic improvement. The motif is usually agreed in Malay

art, particularly in sculpture with copying Holy Qur'an letters, prophet Sunnah, suitable word from the companion and classical scholars.

Carving with calligraphy is admission of Allah (S.W.T), exalting his majesty and consolidation social confidence as well as giving composure and soul health. It had starting present to the area, gave an afflatus to the worker to make a novel sculpting utilized those Arabic writings. Occasionally it associates with other motifs such as geometric, cosmos and flora. These kinds of motifs can be obviously observed on the religious constructions in National Mosque.



Figure 4.7: Calligraphy in National Mosque
Source: Pictures' taken by the Researcher Camera

We noted from figure that the clever Malaysian artisans had made calligraphy in location between another type of motifs that can made to visitor the rest and Holy fell in mosque and this is evidence of creativity Malaysian artist in found the best shape and appearance in art.

In National Mosque, traditional calligraphy is used it. Calligraphy can category to: Traditional Calligraphy, Modern Calligraphy, Rudimentary Calligraphy and Abstract Calligraphy (Hamidon and Ishak, 2015). The style of text could easily be known according to the classification of traditional types of calligraphy like *Kūfī*, *Thuluth*, In order to increase vision, one had to realize that the beauties of decoration and engraving were a means to approach creator and his abundance. Calligraphic of National Mosque decorations create reference to the setting and purposes of the spaces as well as the power of the patron National Mosque displayed all of desire. Sensuous pleasure was extra than much in the beauty of decoration, while intellectual pleasure was more significant during cultural. The luscious decoration created a setting of luxury.

4.2.3 Islamic Geometric

Islamic geometric scheme is a famous creative medium dating back several centuries. The loveliness found in these works was realized as rivaling that of heaven itself. The utilized of such engraving, along with geometric decoration, ignited the senses, but it also encouraged the minds due to these surfaces were filled with beauty, and beauty was vital to desire and worthy of consideration according to Islamic believed.

According to Muslim believed, geometric designs were symbols of the “unlimited” and thus the divine (Saeed, 2006). These abstract patterns were seen as agents of the divine world. Not only does decoration lead one to Allah (S.W.T) believed meditation of the beauty of its surfaces, but it is also a form of affective pleasure, due to

desire can be experienced visually Figure 4.8. The decoration is active and set in a space appropriated for pleasure and meditation. The rich decoration commensurate the excellent court life at the National Mosque, gives meaning to the space through complex design, and offers a visual canvas of domesticity for meditation.

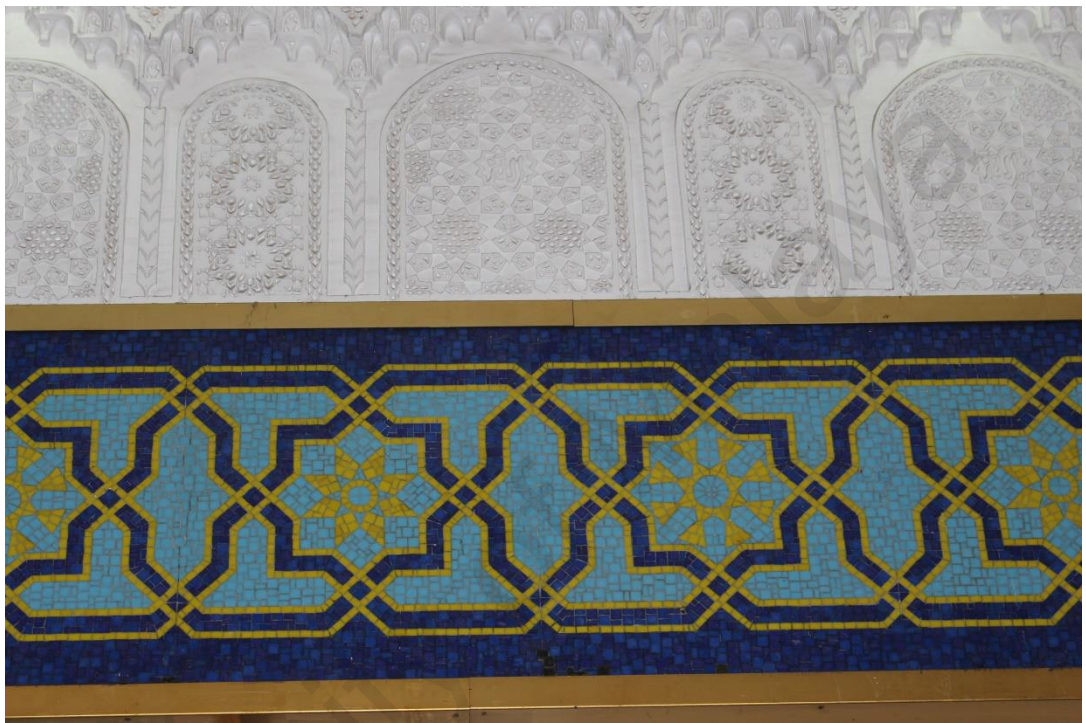


Figure 4.8: Islamic Geometric Patterns in National Mosque
Source: Pictures' taken by the Researcher Camera

Another form of decoration, seriously focused on geometry and proportion, are the *muqarnas*. *Muqarnas* make three-dimensional spaces indelibly defined as being of honeycomb shapes or stalactite Figure 4.9.

Muqarnas is describe as stucco adornment of Islamic constructions in which stalactite - like decorations break up the constitutional manifestation of arches, transforming them into near-organic compose.



Figure 4.9: 3 Dimensional Spaces of Muqarnas
Source: Pictures' taken by the Researcher Camera

They are original Islamic decorative shape, whose origins and improvement are difficult to trace due to they appear in dissimilar places unrelated to each other. In Islamic world from the 11th era onward, *muqarnas* were common and developing through time and taking different shapes and forms Figure 4.10.



Figure 4.10: Detail of Muqarnas : Arch, Alhambra, Granada, Spain.

In the National Mosque, *Muqarnas* are used on different scales. *Muqarnas* were located at different levels to make a jagged surface whose shape was construction to capture light. Light is utilized decoratively in the Muslim world to highpoint patterns or make a dramatic effect. Light was again seen as a way to reflect on creator and ruminate the beauty that bordered this space. The desire experienced in these decorations, the *Muqarnas* was a form of receptive enjoyment due to they were destined for banquet and soiree. The decoration enhanced the impression of abundance, where wealth and pleasure come together to make a lifetime of comfort. These *muqarnas* in National Mosque hint to the cosmos and creation of the universe due to they were viewed as otherworldly. The complex forms of the *muqarnas* create the appearance of floating star patterns. A heavenly representation in the ceilings permits one to contemplate the beauty of creation of Allah (S.W.T).

(Zakarya Ali,2013) believed in his study on Islamic concept in Malaysian modern art display, utmost of the existent art of Islamic designer was those who now well famous for so long? He has deduced his job in interpreting their artwork through written and verbal as well as possible his knowledge being with them(Zakarya Ali, 2013). He also adds that the Malaysian people has been effected by the western culture that has been presented through knowledge and learning. Existing in the modern sphere with lots of limitation containing financial, time and space has reasoned many Malaysian Muslim quietly overlook the Malaysian art and Islamic art or Islamic culture.

A common motif is the star Figure 4.11; Figure 4.12; Figure 4.13. The beginning is drawn as a steady geometric form that symbolizes similar radiation in all ways from a central point. Whether they have 6, 8, 10, 12, or 16 points, they are formed by dividing a circle into tantamount to portions. The circle and its middle are the starting point for all the geometric patterns Figure 4.14.



Figure 4.11: Geometry of Star Motif in National Mosque
Source: Pictures' taken by the Researcher Camera

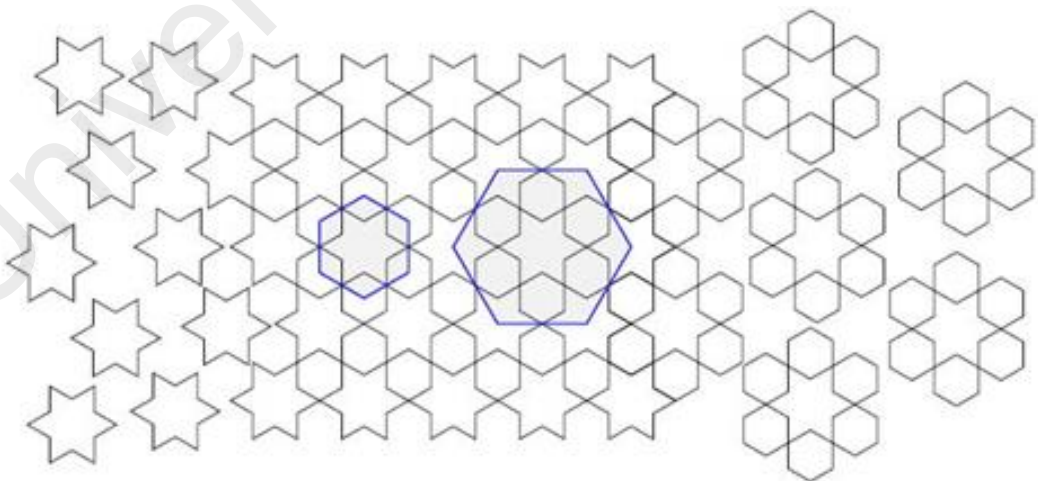


Figure 4.12: The Discovery of Composite Symmetric Motifs in a Star Pattern.

The original design was made by placing six-pointed in a regular tiling by copies of the smaller hexagon. An example of the larger motifs, called a *rosette*, is outlined by the blue hexagon. The entire design can be observed as created shape copies of the rosette.

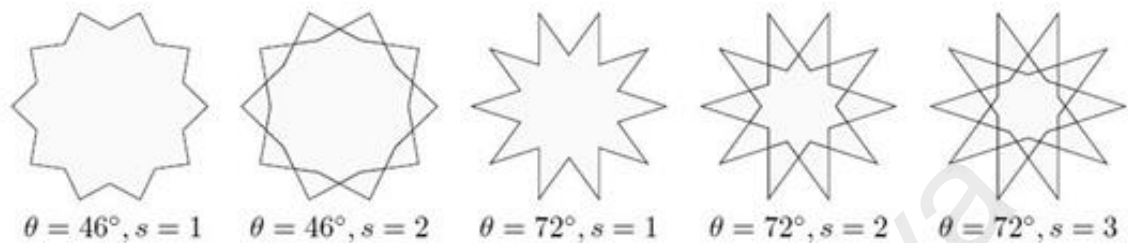


Figure 4.13: Examples of Stars Pattern

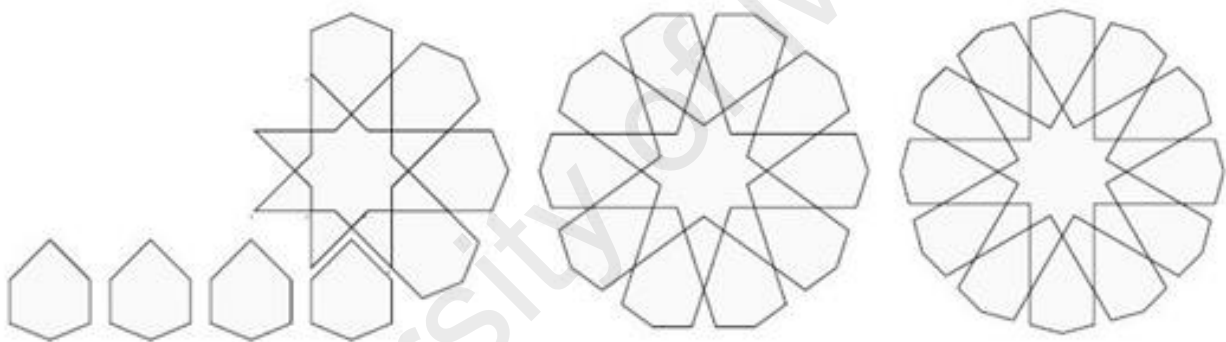


Figure 4.14: Examples of Eight, Ten, and Twelve- Pointed Rosettes.

The eight- pointed rosette on the left is partially into an internal $\{8/3\}_2$ star and the eight surrounding hexagons.

A simple shape, often saw, but occasionally deformed so that it is difficult diagnostic, is created on two squares engraved in a circle so as to form an eight pointed star. One square is revolved forty five degrees with respect to the other. The form is displayed in Figure 4.14, and it is mentioned to as *Khatem Sulemani* meaning *Solomon's seal* (Abas & Salman, 1995). This form itself is not space filling. If it is

reiterated horizontally and vertically a cross formed region will be created between four of the stars as displayed in Figure 4.15 collected the star and the cross will cover the plane.

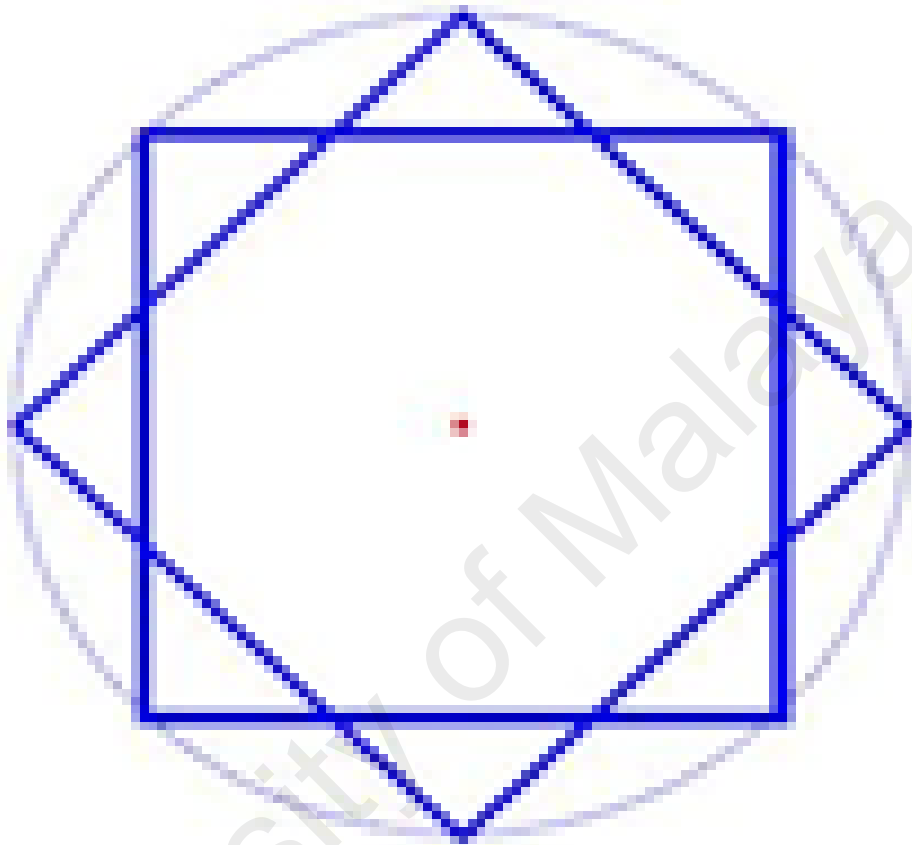


Figure 4.15: Formation of Stars by Two Squares

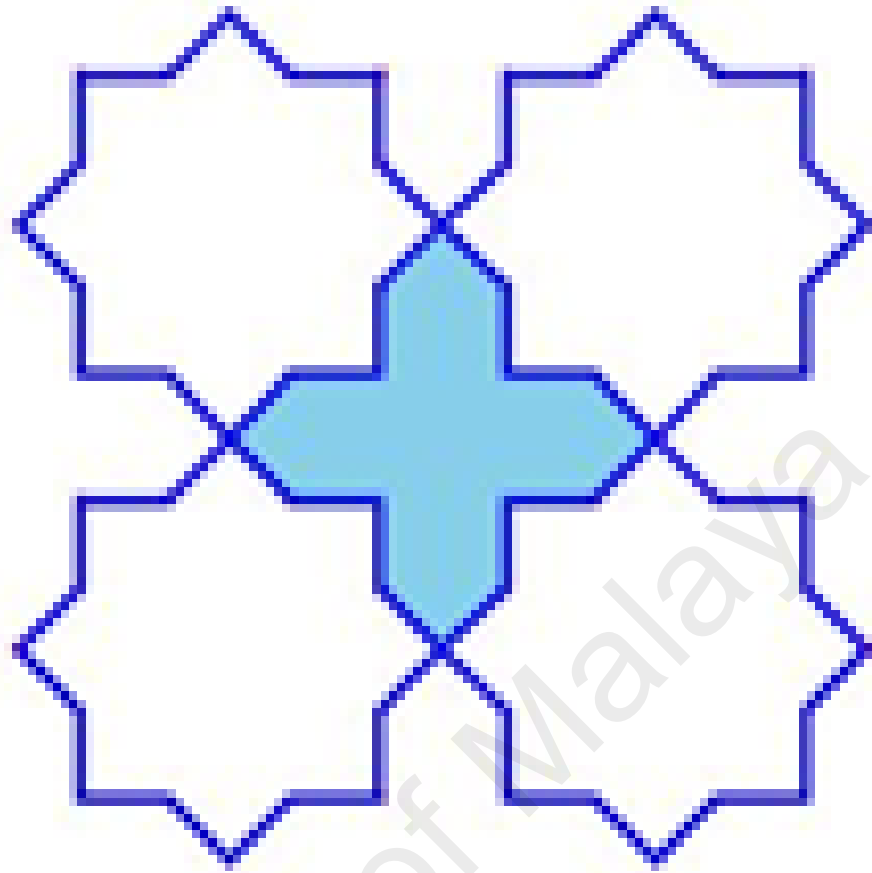


Figure 4.16: Cross Shaped between Four of the Stars



Figure 4.17: Star Shaped Pattern in National Mosque
Source: Pictures' taken by the Researcher Camera

Starting with the simple design in National Mosque Figure 4.17, it makes two minor circles with the equal center as the original circle. On both of the novel circles place 8 points, similarly spaced. These points are utilized to create an eight pointed star radiating from the deepest circle. The information of the creation is shown in Figure 4.18. The radius of the smaller circles is arbitrary, and when they are diverse the star picks on new exciting forms.

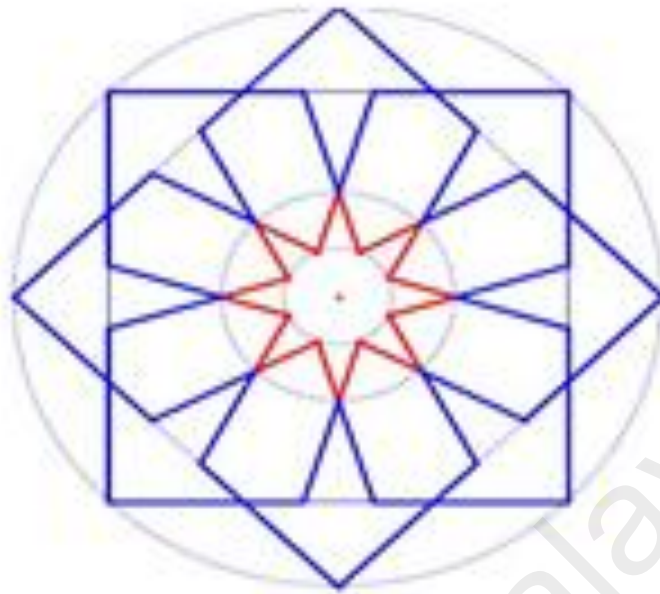


Figure 4.18: Star Shape with Inner Circle



Figure 4.19: Star Shape without Inner Circle

In Figure 4.18 shows the star with different portions. To realize the result of changing the radius of the inner circles, the star in Figure 4.19 is often utilized as the source for designs characterized by stars having eight, or a multiple of eight, points. However, also stars with six, or multiplies of six, points are often found in Islamic patterns Figure 4.12.



Figure 4.20: Islamic Patterns
Source: Islamic Art, Literature and Culture .Kuiper (2010)

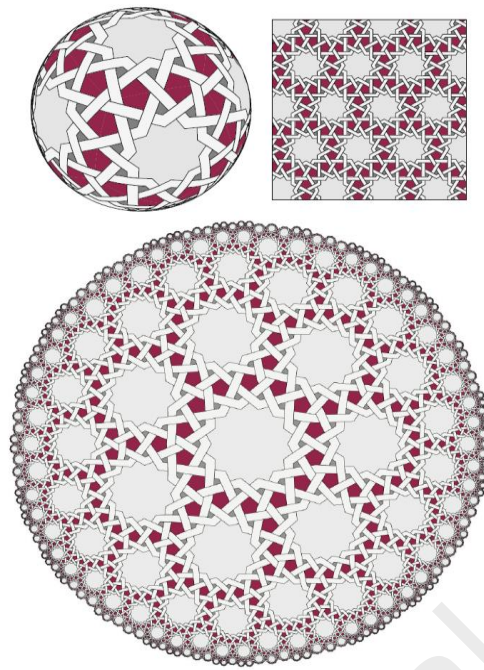


Figure 4.21: Islamic Patterns
 Source: Islamic Art, Literature and Culture .Kuiper (2010)

Such stars can also be taken as a difference of *Khatem Sulemani*. Imagine starting with one square in Figure 1, and instead of revolving 45 degrees rotate 30 and another 30 degrees. This gives twelve pointed star, shown in Figure 4.19. Eliminating the 12 points touching the external circle, a star design very often observed in Islamic shapes emerges. This is shown in Figure 4.20 that practical in National Mosque.

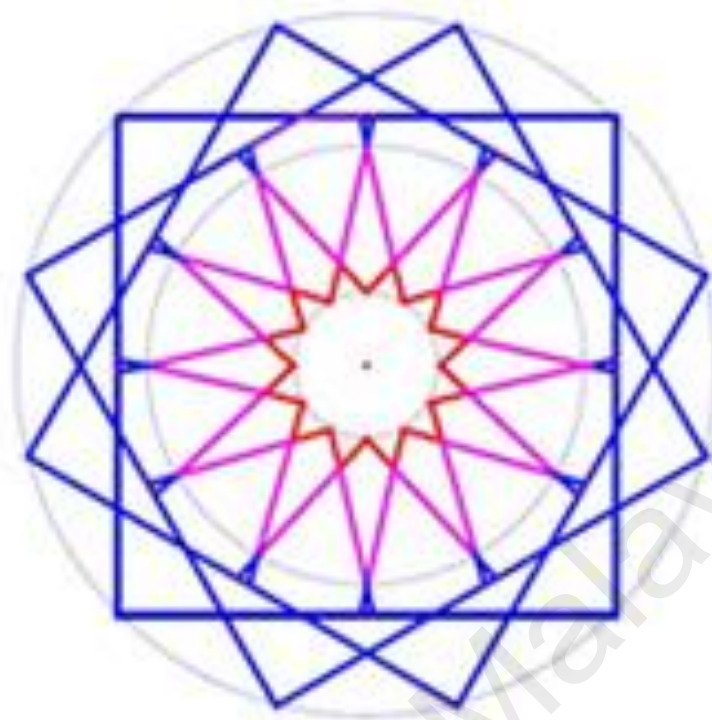


Figure 4.22: 12 Pointed Star Pattern

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Figure 4.23: Pointed Star in National Mosque
Source: Pictures' taken by the Researcher Camera

Below is one of the typical pointed stars which are used excessively in Islamic art

Figure 4.23 and Figure 4.24.

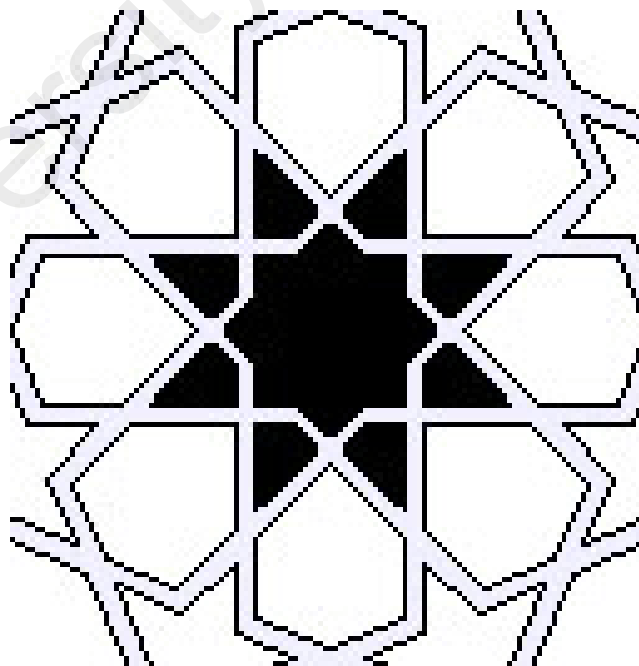


Figure 4.24: Eight Pointed Islamic Star Pattern

In National Mosque there are many varieties of stars Figure 4.25 that driver from geometry shape which explain above.



Figure 4.25: Two Motifs of Star Shapes in National Mosque
Source: Pictures' taken by the Researcher Camera

4.2.4 Glazed Ceramic Tiles

In National Mosque, across the base of the walls are ornate bands determining about 0.9 meters high from floor level Figure 4.26. These groups, which are built of glazed ceramic tiles, are prepared in a geometrical design and are surrounded by horizontal strips of dark blue triangular tiles



Figure 4.26: Star Shape of Glazed Ceramic Tiles
Source: Pictures' taken by the Researcher Camera

The color used in this work belongs to a warm system which is creating a dramatic effect. The decoration and geometry within National Mosque would have led to contemplation of the beauty they possessed.

Despite occurrence of varied animal species in tropical forest of Malaysia, animal Motifs were not finding in National Mosque as Islamic religious avoided the creation of realistic animal pattern that guided the Malay Muslim artist.

This analysis proved strongly the unity in concept and understanding that motivated all Muslim artists for centuries to produce a unique art through (abstraction, repetition, symmetry etc.), the criteria were exposed by Muslim artists. While the diversity in Islamic art stressed tolerating the differences in Islamic art production from

region to another, due to the local factors such as climate, influence of neighboring cultures, local traditions. Hence the Malay Muslim art is distinguished through its realistic style, which appeared in the Motifs of wooden carving with detail exposed lines and smooth movements of the tropical forest plants.

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CHAPTER FIVE

CONCLUSION AND RECOMENDATION

5.1 Conclusion

Studying within the boundaries of Mosque Arts has turned to be an eminent and favorite subject/topic among scholars these days. Various methodologies have been adopted and hence valuable information was captured and used for the enhancement and evolvement of Muslim religious buildings.

When Malaysia succeeded her independence in 1957, Malaysia had all the authority to design and constructed its individual mosque style by engaging its own designers and manufacturers. As a result, the National Mosque proudly stands with its special of opened-umbrella shaped roof. The construction is not only a project but the humility of Malay Muslim Art is retained in the mosque design.

Malaysia as a Muslim country generally absorbs all the Islamic culture as well as the Islamic teachings and applies it their own way. The Malaysian Motifs patterns in National Mosque show the realistic style.

The development of Motifs Islamic art in Malaysia created a new discourse for understanding Islamic knowledge and the Malaysian Muslim identity. This research showed the union thought and understanding of Islamic art and its variety that related to local issues.

It found that the geometrical forms were broadly utilized in National Mosque. In calligraphic the *thulth* style is found be the most favorite's style for decoration National Mosque. Moreover, the calligraphic motifs wanted certain means of modification and changes.

Many Motifs in the National Mosque were captured and analyzed carefully to find the origin of these motifs and found that these motifs is connected to a traditional Malay motifs .

These Traditional Malay Motifs express the Malay culture, and found that it is connected to the Malaysian identity such as floral motifs which found in the National Mosque.

It found that philosophy in the traditional Malay art of wood carving is a representative of the loveliness of the soul and culture of Malay society which can be discerned from the organization and structure of the leaf, stalk, flower, fruit, and tendrils in a specific carving. The Motifs found in carvings are also connected with specific meanings and stories related with the carvings themselves. The beauty in wood carving also reflects what can be respected in the art of wood carving in the past, namely the Kingdom of Langkasuka which some parties claim did not exist.

In summary, the thesis (research) contributions towards the Islamic motifs are as follow:

- The study has documented and interpreted the use of Malay motifs on mosque and crafts produced by Muslim minority in Malaysia.
- This study can open the doors to investigate more about forgotten treasures of Islamic architectural heritage in Malaysia.
- This study can also bridge the gaps between the Malay Muslim and non-Malay Muslim and can encourage the dialogue of civilizations and cultural fusion through Islamic art.
- The thesis (research) provides a source of inspiration on how traditional Malay concepts of art and living environment can be transformed to adapt and integrate with local cultural, contemporary, social demand of art. Simultaneously allowing boundaries among cultures to preserve.

- This research remarks a new paradigm for more holistic approach towards Islamic calligraphy in Malaysia.

5.2 Recommendation

The future research could perhaps widen the scope by include the other Muslim ethnic groups for comparative purpose, simultaneously recognizing the values of boundary among them. Perhaps the anticipated outcome could become more conclusive and stronger.

These recommendations could be as guidelines that will be useful for future development of the Malay Motifs Art in different regions of the Muslim world which can always be modified by the future research Thus, these recommendation are as follows:

- The government should have support the development of these arts in term of facilities and financial support in order to encourage people to lead these arts as an independence economic source.
- Promoting these arts by using any possible methods such as internet, television, magazine, newspaper, etc. in order to attract the people, not only Malay, but other communities or even up to the international level to use and appreciate our precious arts.
- Find out other possible motifs to be introduced in order to meet the contemporary changes in our lifestyles, but without neglecting the philosophy, belief, rationales and the concepts behind each and every creation of a masterpiece.
- Apply the traditional Malay motifs on other possible applications such as in outdoor or indoor space designing, personal accessories, modern fabric fashion and other fields possible in order to increase the people's awareness towards the traditional Malay motifs.

- Comparative studies between the Islamic motifs and the Western motifs were vital to encourage Muslim artists for better design works.
- Promoting the arts by using any possible methods such as internet, television, magazine, newspaper, etc. in order to attract the people, not only Malay, but other communities or even up to the international level to use and appreciate your precious arts.

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