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From Laetoli To Putrajaya: Tracking The Footprints Of Malaysian Islamic Cultural Landscape

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Abstract

This paper summarized the making of Malaysian cultural landscape over the short period of its history, especially the Islamic components of what is actually a multi-racial and multi-cultural society. It showed that foreign inputs have played very significant roles in the evolution of the landscape. Foreign input came through trade and successive periods of different foreign rules which left characteristic footprints in the Malaysian landscape. Finally the revival of Islam which started in the early 1970s, is now slowly but surely changing the Malaysian townscape. With the discovery that the nomadic tribes of its interior are the nearest living descendants of the earliest humans to have roamed the Earth the circle of human civilization seems to be closing here in this country.

Keywords: Footprints of human civilization, cultural landscape, colonial landscape, Islamic architecture.

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INTRODUCTION

Putrajaya is now the new administrative centre of Malaysia. Except for a few, most of the federal government functions are now re-located to this new purpose-built city that was once was a huge oil palm plantation, called Perang Besar – in remembrance of the Second World War during which the former British colony of Malaya that was almost untouched during the earlier World War I was sucked into the global conflict and tasted all of the barbarity of war. The rationale given for wanting to have a new Federal Administrative Centre was that Kuala Lumpur, the existing capital city of the federation, was too saturated to cater for the functions of a government that was overseeing an economy that was amongst the fastest in its growth in the region, if not in the world. One would shudder to think that this was because the post-Independence urban planners and managers have failed in managing the sustainability of Kuala Lumpur as the capital city of the country. While some were obvious such as the almost intractable traffic jams that had wasted many working hours as well as rocketing land values in Kuala Lumpur have been a constant constrain to build decent public buildings, the decision to develop a federal administrative centre away from the capital city actually were taken after very careful planning process – some are symbolic, thus hidden from superficial scrutiny.[2] An example of these would be the content of a poem recited by Tun Dr. Mahathir Muhamad, the prime minister most responsible for conceiving the idea of the city. It was entitled "*Di Atas Keruntuhan Melaka, Kita Bangunkan Putrajaya*". This title could be literally translated as: "On the Ruins of Melaka, We Build Putrajaya". Though not literally built over the ruins of Melaka, the city was therefore seen as the closure to a national shame that was caused by the loss of Melaka to the Portuguese under Alfonso de Albuquerque on the 15th August, 1511.

The decision to build the new administrative centre at a totally new place give the opportunity to the planners to do their work unshackled by the planning theories and philosophies inherited from the former British colonial masters. The urban plan of Putrajaya was carried out under the auspice of the Department of Town and County Planning Peninsula Malaysia. It was the first city that was planned according the principles that was evolving then and finally called Total Planning Doctrine. The basic philosophy of the doctrine was to infuse within the city planning the tawhidic concept i.e. affirming the unity of Allah and that city building is but an exercise that recognizes the relationships between man and the Creator, mutually supportive relationship between man his fellow men and finally the intractable relationship between man and the environment. The concept is anathema to the horizontal relationship propagated by E. C. Gutkind where man was thought to have reached a stable relationship with his environment through pure trial and error. Total Planning Doctrine replaced the Geddean town planning philosophy that was inherited from the British colonial masters.[3]

Since Independence there were many effort to build and develop parts of existing cities in the country to reflect local culture or "Islamic", at least terms of form, but it could said that Putrajaya is the first comprehensive effort on the part of the government to develop a city based on the precepts of the national faith i.e. Islam whilst before these efforts were piecemeal and unconnected and concentrated on architecture of single buildings within intensely developed brown areas. It must be noted that albeit its non-comprehensive nature in urban areas then, it could be seen that Islam have made significant influence on the footprints of urban cultural landscape of Malaysia even from the earliest time of the British rule of the country.

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[2] Presented on a Premier Poem Recital in 2005.

[3] Patrick Geddes was the town planner that developed the town planning philosophy of "Home – Work - Play".

THE COMING OF MAJOR RELIGIONS AND THEIR IMPACTS OF THE MAKING OF MALAYSIAN CULTURAL LANDSCAPE

Islam came to the Malay World through more than one direction. Originally it was always believed that Islam came from the Indian sub-continent - Gujarat specifically. This was because historical records show that Gujarati Muslims were among the principal international traders that were active during the Malay Melaka era. However, the vocal inflections of the Malays when they recite Arabic phrases are totally unlike that of the general Indian Muslims. Theirs are more akin to that of the Arabs themselves. This observation has always cast a shadow of doubt over the Indian origin of Islam for the Malays. The presence of Hadhramawtis amongst the Muslim population, though they have now totally assimilated into the Malay culture and have all but lost their ability to speak Arabic is seen as evidence that the Malays might have got their Islam directly from the Arabian Peninsula. Another reason was seen in the fact that unlike the Omanis who traded in the emporium of East Africa, the Hadhramawtis were trading directly with the Malay World or Spice Islands and many have inter-married with the local damsels. This theory was rebutted by Prof. Sayyid Muhammad Ajmal al-Aidrus, who himself is a descendant of a Hadhramawti 'alim by suggesting that the Indians referred to were actually from Coromandel coast, rather than Gujaratis as earlier thought. According to him, Indians from that locality pronounce Arabic words and phrases like the Arabs themselves!

Melaka was the chief mart for trade in the region when Islam came here. Parameswara, the first ruler and its founder in 1448 was said to have converted to Islam when he married a daughter of Sultan of Pasai, a city on the northern coast of Sumatra which had accepted earlier Islam. There is now still in circulation, a famous legend as to how he found the city that is now referred as the apex of the Malay power and pride. It was said that he was resting under a tree while fleeing the pursuing Siamese forces whose king was the overlords of his host after he killed his host in Tumasek in an attempt to establish himself as the king of the island, when he witnessed an incredible scene of a small mousedeer bravely defending itself against his pack of hounds. Impressed with this show of local bravery, he decided to build his settlement at the spot and because he was sitting under the Melaka tree (*Phyllantus officianalis*), he then decided to follow the age-old Malay tradition of place-naming viz. that the settlement be called Melaka, after the river on whose bank the tree was standing.

When Melaka grew into a regional power, Islam spread within its empire and beyond through contacts made in Melaka with traders from other parts of the Malay World. Thus Melaka could be said to be the hub for the spread of Islam in the region then. However, there are now evidences to show that Islam did also arrived into the region from the northeast i.e. China. An etched stone, known as Batu Bersurat Terengganu showed that Islam had actually made a foothold in the eastern part of the Malay Peninsula as early 1300s meaning that on postulation, Islam must have arrived on the eastern shore of the Malay Peninsula by middle or late 1200s. This would have backdated the arrival of Islam about a hundred years earlier than Melaka! What is interesting about this is that the arrival of Islam in Melaka and the Malay World was actually happening at the time when Islam in Andalusia was undergoing irreversible decline with the defeat of the Islamic forces to the Christian crusade at the Battle of Las Navas de Tolosa on 12th July, 1212 as being the decisive event.

When Islam arrived, the land, as it was from time immemorial, was covered by almost impenetrable tropical forest with accessibility limited to the narrow coastal plains and along rivers that flowed out to both the west and the east coast from the watershed along the Titiwangsa (Main) Range which forms the general backbone of the peninsula. The coastal population would have been generally fishermen communities living in villages of stilted houses built in sheltered areas of mangrove forests which themselves were rich fish breeding grounds. Those that lived in small communities along the rivers would probably have been farmers planting paddy in small patches of wetland on the banks of the rivers for obvious irrigational considerations. Islands of fruit trees, called *dusun*, would be found on higher grounds with many of the species planted in the compounds of the houses. There are many theories being put forward as to the origins of the Malays. Some have postulated that the ancestors of the Malays

were from the southern part of what is now China. The theory went on to speculate that they Malays came to settle in the Malay Peninsula after a forced emigration from their places of origin. A pre-Islamic Bronze Age empire of Funan which had its hub in the central part of the peninsula, roughly coinciding to the modern State of Pahang, was pointed as a basis for this theory. A more credible theory put forward was that the Malays were part of what is now called the Malay World – a seafaring people that travelled in sturdy fishing boats hopping from island to island in the vast archipelago. Common mother-tongue and linguistics have defined the Malays as a people who live on the land from as far north as Taiwan Island and south to Arafura or northern Australia. Their seafaring prowess brought them to as far west as Madagascar and the east coast of Africa to Palau Island and the Micronesian Islands in the east. In fact even until the present era, there are many sub-communities among them that live their whole lives hardly ever setting foot on land such as the sea-gypsies of eastern Sabah and the Sulu chain of islands. The general pattern of settlement distribution gives credence to this theory with the Malays claiming the status being natives because the whole of the Malay World as described above was their borderless natural habitat.

The Malays were without doubt animists then, believing in spirits that were thought to have resided in various areas and elements of nature. Remnants of such beliefs and their rituals still feature in many parts of a Malay life even in this present era: from the elaborate rituals of the coronation of their kings to simple steps of clearing a forest or from the appeasing of the spirits of the sea at the opening of a fishing season to the elaborate ceremonies of a Malay wedding. However, many religions came to the Malays before they became Muslims. Buddhism was brought from two different directions: from the north was the Siamese Ayutthaya Empire which made its influence felt until the northern part of the peninsula, as far south as northern Perak and in the north-east incorporating the modern states of Kelantan and Terengganu. It also came from the south; the northern of the two hubs of the Buddhist Srivijaya Empire was located in the present day Kedah State. This local hub was known as Langkasuka with its area covering the land from southern Thailand to Bruas in the modern day Perak. Because the local rulers were said to be busy with controlling trade along the Strait of Malacca, there was not much left by them in terms of artefact and buildings. The knowledge about them was kept alive through layers of folktales and legends, including one about the infamous blood-sucking king known as Raja Bersiong.[4]

Before the arrival of Buddhism, another religion from the Indian sub-continent viz. Hinduism made a foothold in the north, also in Kedah. The great Chola Empire from the eastern coast of India was in control of the Andaman Sea which included the coast of Kedah in the --- Century. On the peninsula this great empire opened up a trading post which later became the only stone-based settlement in the peninsula at Lembah Bujang which consists of a complex of temples and trading houses predated any Hindu settlements in the entire Malay World, is now found; the sea-faring boats would have entered the Muda River mouth and small dugouts (*sampan*) would have been dragged up the small Bujang tributary to this complex. As Buddhism was considered as part of Hinduism in the Indian sub-continent, the later religion assimilated its predecessor seamlessly to the point that the Malays were quite unaware when they actually embraced Hinduism and stopped being Buddhists. However, it must also be remembered that when Parameswara fled Palembang via Tumasek[5] and came to found Melaka, he was still a Buddhist and his followers were of the same faith with him with the locals slowly embracing the religion of their new ruler though many, like the Orang Laut,[6] till these days carried on with

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[4] Translation: The King with Fangs

[5] Present day Singapore Island

[6] Transl: Sea People otherwise also called Orang Selendar. These people were one of fiercely loyal the power-base of the sultans of Melaka and particularly influential during the early Johor era when they installed Tengku Chik, a prince from Perlak, Sumatera who was purportedly to have been posthumously conceived from the last true sultan of Melaka (Johor), the famous Sultan Mahmud Mangkat di Julang, in place of Sultan Abdul Jalil, the Bendahara uncle of the late sultan who had assumed the throne after the sultan was assassinated.

their animistic belief. However, even though Palembang, before its sacking by the forces of Hindu Majapahit from Java Island, was a well-known hub of Buddhist studies in the region with students known to have come from China and far-off Japan, the coming Parameswara to Melaka, did not carry any of that attributes into his new kingdom. That was probably the reason why it was easily penetrated by Islam through the mercantile route, as it was. The presence of all the three major world religions and animistic belief at about the same time created a scenario of a patchwork people in terms of faith in the peninsula then: in the north were the Indianized Malay Hindus with their temples interspersed with Buddhist artefacts among paddy fields; in the south where Parameswara was holding sway were Buddhists /animists in small villages; and in coastal settlements and riverine villages in the northeast coastal region of Kelantan and Terengganu was already Muslims, most probably with their wooden mosques and *mossala* dotting the settlements and paddy fields.

When Islam came to Melaka, the lifestyle of the Malays hardly changed as they jealously guarded the sanctity and privacy of their homes and places of worship. A typical Malay house would have consisted of a staircase designed to entertain casual visitors who came to discuss interesting events of the day in the marketplace or leaked news from the palace or for those young men wanting to catch fleeting glimpses of the apples-of-their-eyes who were doing household chores in the house. Above that would a veranda-like enclosure, called *serambi*, where serious guests were entertained over cups of brewed coffee and homemade biscuits or a set of fresh pan leaves (*sireh*) eaten with dried areca nuts and lime, on anything from discussion on religions and etiquettes (*adat*) to sales and purchase transactions to binding promises were made. It was also a place for the elders to sit during some religious events like the circumcision ceremony for the boys or the hair-cutting ceremony for new born babies. In many case, this was the usual place for Quranic class that might have involved the children of the neighbours. After that the house was totally out-of-bound for strangers because these are now private domain that when mosquito nets were strung up at nights, were turned into a short family bedrooms. The ladies had their own places for engaging in womanly discussions, which some would call gossiping, in the complex of the at the inner parts of the house such as the raised opened-to-the-sky platform attached to the kitchen or the connecting room to the kitchen or even around the private well for the household, which was normally walled for privacy and located at the back-garden of the house. The houses, like the shops in the market place would have been all made of wood with thatched roofs, though the staircases of the rich might have been built of bitten earth and surfaced with Chinese tiles. They would have been randomly placed in the village which got denser with married children building their new houses to be as close as possible to their parents so that the village might end up as a very tight community of multiple extended families whose members knew each other by first names and addressed the elders in manners expected by the customs (*adat*) – building natural defence against strangers and intruders. The whole city would have been made of a series of villages separated only by thin saliva of greens to define each community, though these might have been overcome when the communities merged due to demand for spaces.

The marketplace of Melaka grew out of convenience in its growing commerce; there was absolutely no urban planning of any sorts involved though the sultan's place would be located at place which would provide it with a commanding view. Even the location of the central mosque was randomly picked as were those of the local *mossala*[7] whose individual location would have been mostly likely influenced by the presence of an *'alim* (religious scholar) in the area to not only lead the congregational prayer but to teach all the basic catechisms of the religion. The marketplace for the city would in most likelihood be of rows of simple wooden structures separated by earth-surfaced roads mostly used by pedestrians though bullock carts would have been the major vehicles to transport goods and heavy materials to and from the harbour as goods were unloaded from the ships calling at the port increasingly busy port.

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[7] Called '*surau*' in Malay, these are actually for the daily congregational prayers with the Friday prayers performed at the *masjid* (mosque).

Islam spread from its birthplace in Makkah, an oasis in the desolate Arabian Desert to cover the whole of the Arabian Peninsula before Muhammad p.b.u.h. died. Its initial spread eastward into Sassanid Persia was diverted when Abu Bakr r.a., the first of the Rightly Guided Caliphs, recalled Khalid Ibn Walid, the commander of the campaign, to lead the effort to open up the Roman province of Syria which had apparently stalled. With the Syrian campaign establishing Islam in a province known as the food belt of the Roman Empire, the Muslim army was again ready for the opening up of the Persian Empire which they achieved through the leadership of Saad ibn Waqas in 664 CE. The opening of both these empires opened up to Islam many things, most important of which was the culture of built environment which the ragtag army of Islam has no tradition due to the harsh lifestyle of living in the desert and oases. From the Romans the Muslims learnt the art of masonry and agriculture while the Persians gave them the knowledge and technology to build beautiful gardens, urban infrastructures and cities. The Muslims found in the Persian *paradaeza* the earthly manifestations of the paradisiacal model described in the Quran. It must be said that within a short period what was learned through thousands of years of civilizations of the Fertile Crescent of Mesopotamia and Dilmun as well as the vast area that were once ruled in succession by the Babylonians and Assyrians, the Margiana Empire, the Achemenid Empire (Hakhamanisiya) (550-330 BCE) of Cyrus the Great, the Seleucid Greeks, the Parthians and finally the Sassanid Persia were presented to the victorious Islamic army. Driven by the call for excellence, Islam improved and Islamized what could only be described as war-spoils into a par excellence Islamic heritage in built environment. It was this model that later become the prototype of four-fold gardens that was carried forward and innovated as the territory of Islam expanded westward into Andalusia in the Iberian Peninsula of Europe and eastward into until the Deccan plateau of India. Spanish Reconquista was able to only to recover the Iberian Peninsula for Christendom but was unable to replace the beauty of Islamic heritage in the gardens and palaces. In India the British though were able to displace the Mughuls but were captured by its art in palace and garden building. It was because of this fluke in history that it was the British who brought Islamic heritage of built environment into the Malay Peninsula as they tried to live the charade of ruling on behalf of the Malay sultans and rulers.

THE CULTURAL LANDSCAPE OF A COLONIZED PEOPLE

The British came to be rulers of the whole of the Malay Peninsula in a skewed manner. With hostile environment created by unending attempts by the Malays to retake Melaka, the Portuguese, who were the first western power to gain foothold on the peninsula in 1511 when they captured Melaka was boxed into a small territory at the mouth of the relatively small Melaka River. The Portuguese desecrated and looted many Muslim cemeteries for the lateritic stones to build Forta Santiago that surrounded the city – the first defensive wall built completely out of stones in the region and it was impossible for the Malays to penetrate. The wall enabled the Portuguese to endure almost 3 decades of non-stop attack from the remnant army of Melaka, then the Achinese and finally the Dutch. The evangelically minded Portuguese erected the Church of St. Francis, named after St. Francis Xavier, who spent sometimes trying to convert the Muslim Malays but had to go back to Goa with very little success to show.[^] Together with a Portuguese settlement nearby which until now is populated by the descendants of the first white conquerors who speak *Kristang*[ˤ], Aformosa, the only remaining part of the wall and the church are enduring historical pieces of cultural landscape artefacts for the country, albeit the sad episode they have now come to represent, especially to the native Malay Muslims.

[^] St. Francis Xavier was known to have been at loggerheads with the Portuguese authorities and with Alfonso d'Albuquerque specifically because their lack of absolute commitment to the effort of converting the Malays to Christianity. He was appalled by "their evil lives and society, their drunkenness and sexual immorality" and noted that "though many (Portuguese) traders took Malay wives who although converted to Catholicism at marriage continued to practice their Muslim faith with occasional appearances at Mass." Quoted by Mohamed Ajmal bin Abdul Razak al-Aidrus, 2013:15-16.

[ˤ] A mix of old Portuguese and Indian dialects from Goa, India

The whole wall would have been demolished were it not for the wisdom of Sir Stamford Raffles, the founder of Singapore, then the governor of Java Island that saved the main gate, Aformosa to these days as the British who ruled Melaka as trustees to the Dutch were contemplating the difficulties in capturing it from them should conflicts arise again as in the past between the two 'friends-of-convenience' when the city was returned to the Dutch. The Portuguese were later ejected by the Dutch who with the help from Johor which had become the successor to Melaka, and Acheh who ruled northern part of Sumatera Island and who had become a maritime power in their own right and were able to put a stranglehold on shipping in the Malacca Strait almost at will. The Dutch who were mainly interested in monopolizing spice and tin trades, and perhaps wanting to show their gratitude to the Malay Muslims for their help in ejecting their sworn enemies, the Portuguese, practised almost a hand-off policies in as far as native culture were concerned in Melaka. Mosques, though still showing Chinese influence in as far as forms and designs were concerned were now being built with bricks and mortar, following the building of the Studhuys. A few prominent mosques such as Masjid Tanquera, Masjid Kampong Hulu and Masjid Tanjung Keling are important sentinels of landscape resources from the Dutch era.

Napoleonic War in Europe changed the balance of power in the far-off Malay Peninsula and the Spice Islands. The British, who had by then occupied the islands of Singapore and Penang, were being entrusted by the Dutch to look after their eastern territories, including Melaka, while they lumbered under the Napoleon rule. Before that the Dutch added a few important artefacts to the cultural landscape of Malaysia in Melaka: the Studhuys or the State House from where they administered the city was built skirting the hill upon which they built the now ruined Church of St. Paul. When the European war ended the British and the Dutch agreed to swap Melaka with Bancoolen, a British territory of almost the same size on the mid-southern coast of Sumatera Island for the convenience of territorial management. The British then created tri-polar Strait Settlements with Penang, Melaka and Singapore. This later became the launching pads for British interventions and later 'colonization' of the Malay Peninsula, though Melaka was by then totally overshadowed by Singapore in the south and Penang in the north and was to all intent and purpose seemingly like a city that had served its days. The British, to their credit, introduced two very important elements to the cultural landscape of Malayan urban fabrics: the first were the unique Strait Settlement Shophouses and the second were the many English schools, either missionary-run or free schools that command locations in the elitist corners of the major towns. Among the famous schools were St. John Schools and Bukit Nenas Convent (Kuala Lumpur), Anderson School (Ipoh), King Edward School (Kuala Kangsar) and English College (Johor Bahru), Melaka High School (Melaka). Penang Free School (Penang) was set up by a group philanthropic merchants and so was Victoria Institution in Kuala Lumpur which was set up in commemoration of the Queen's Golden Jubilee. In their preparation for a long haul in the Malay Peninsula, the British also set up two very important elitist educational institutions, namely the Kuala Kangsar Malay College which took in princes and boys from aristocratic families and Tanjung Malim Teachers College which trained Malay teachers for English schools throughout the country.

The first were actually innovations by the Chinese who were originally brought in indentured labourers in the mushrooming tin mines that combed the countryside for the lacklustre tin ores that then fetched astronomical price in Europe after canning of food was invented. Some of the industrious Chinese became traders themselves and later were able to challenge the British traders in commerce from sundry shops to the sophisticated import-export business. These traders found a way to fulfil both their accommodation and commercial spatial requirements through an ingenious design of shophouses which allowed trading and commercial transactions to take place on the ground floor and the living area in the upper floor which were hardly occupied except during the nights; these areas sometimes doubled up as storage spaces for their commercial items. Over a period with increasing prosperity of the owners, these shophouses evolved into very sophisticated buildings from simple structures to highly eclectic buildings. After the Second World War, some units were designed with Art Deco facades. These shophouses were found in all major towns in the peninsula and thanks to the increasing

awareness, many are still standing and functioning with most of the old town centres declared as conservation areas. In fact two of the cities, Penang and Melaka are now registered as World Heritage Cities by UNESCO, thus ensuring the conservation of their old town centres inclusive of all historical artefacts and cultural landscape elements within them.

Francis Light[10] was given the permission by the Sultan of Kedah to set up a trading post on Penang Island. In his calculation, Light saw the natural harbour on the eastern side of the island would have provided an excellent rest and repair place for ships entering and leaving the Melaka Strait and as such would provide the British with good revenue as well as control over the strait on their way from Europe and the intervening ports to the rich emporium of China as well as vice versa. Penang soon became a busy *entrepôt*. A war of recovery which the sultan started ended up with Light being given a strip of mainland which in his calculation could serve as a buffer against another 'treacherous' attempt on the island. As it turned out it was from Penang that the British intervened into the affairs of the Malay sultanates on the mainland which resulted into the formations of Federated Malay States comprising of Perak, Pahang, Selangor, Negeri Sembilan with Kedah and Perlis added to it when the British signed an agreement with the Thais dividing the Malay Peninsula into areas of British and Thai influence. Another grouping was called Non-Federated Malay States, comprising of Kelantan, Terengganu and Johor. The former had British Residents ruling in the name of the respective sultans while British Advisors were stationed in the royal courts of the later. The difference, however, were just in names as the British were the effective rulers in both cases and they reported to the same and one British Resident General in Kuala Lumpur.

If any, it was Sir Frank Swettenham, the first British Resident General who was primarily responsible for the Islamic urban characteristics of the capitals of these new British Protectorates. In the process, he had vetoed the designs based on Renaissance architecture that were presented by a Public Work Department's architect, A.C. Norman and directed that public buildings that would form the core of the new capital of Kuala Lumpur be designed according the forms and precepts of Islamic architecture while reminding the perplexed architect that the British were only ruling the country on behalf of the Malay Muslim rulers. The result was a really impressive urban core with Moorish architecture surrounding an open field called the Padang with the exception of the Chartered Bank and Government Printing House which were designed following the Renaissance architecture because they were commercial enterprises. However, Sir Frank could not hide the deeply religious man in him; he had a small Chapel of St. Mary tugged in an unobtrusive corner of the complex and it was an urban legend his hawk-eye would ensure full attendance of his small coterie of expatriate officers during every Sunday mass because he would never fail to mention the absence politely to any soul who dare to miss the holy sermons when he chanced upon him. Thus in a skewed sort of manner, Islamic architecture of the Moghuls was introduced into the country and until the construction of Petronas Twin Towers which until recently was the tallest tower in the world, the dark domed, red-brick with marble strip Sultan Abdul Samad Building was the image of Kuala Lumpur. There are two most other significant contributions of Sir Frank Swettenham to Kuala Lumpur. The first was the famous Masjid Jame', a beautiful Indian style mosque which until now occupies the saliva of land formed at the confluence of the Klang River and its major tributary, the Gombak – a place that marked the birthplace of the city. The *padang* (parade ground) which was the locale where the Union Jack was lowered and its place was hoisted the new Jalur Gemilang of the newly independent country of the Federation of Malaya on the 31st August, 1957, was surrounded by the buildings has now been redeveloped in the Dataran Merdeka with a complex of underground parking.

The second contribution of equal significance was the founding of the first town park in the form of Sydney Lake Gardens, aptly after the name of his wife, which started with the draining a wild boar infested area drained by a small river, called Sungai Bras-bras, into a sort of botanical garden under the stewardship of one Venning, a forester who once worked with the

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[10] His son, Capt. Francis Light actually founded Adelaide in Australia.

British in Ceylon. Damming the small river produced a beautiful manmade lake, and the area was cleared and planted by Venning with exotic trees and flowers. From then till the present day, the park whose name changed to just simple Lake Gardens when the Swettenhams were divorced not long after its commissioning remained very popular with the general public. Now the park has been named as Taman Tasik Perdana, which literally could be translated as the Premier Lake Gardens and it now contained a few specialized gardens such as Deer Garden and Butterfly Farms with the latest addition was in the form of a botanical garden, perhaps reviving the original ideas of Venning; an aviary called Taman Burung (Bird Park) has proven to be a failure, perhaps due to its high maintenance cost.

The path taken by Sir Frank Swettenham was replicated in all cities and towns of the country especially in the construction of public buildings, palaces and mosques. Brick and masonry buildings such as Masjid Ubbudiah and palace complex of the Perak sultans on Bukit Chandan in Kuala Kangsar, and Istana Lama in Klang, and Istana Maziah in Kuala Terengganu were among the famous landmarks in the country. Johor sultanate which was known to have the most modern outlook amongst the Malay rulers built himself a great Istana Bukit Serene on a knoll of a hill and Masjid Abu Bakar, named after the second Bugis ruler of the state, was built with Victorian architecture. At the other of the spectrum, the rulers of Kelantan, known for the conservatism, built Istana Jahar and Istana Balai Besar in traditional Petani architecture of wooden structures, though parts of the buildings were of bricks and concrete. In celebrating the Golden Jubilee of the Queen Victoria's reign, many of these cities were adorned with clock towers. Cenotaphs were added to remember the fallen British soldiers in both World Wars. Almost all the major towns are adorned with Lake Gardens or Town Parks with Taiping, a town that was founded on mines operated by conflicting Chinese *kongsis*, have the first town park designed and built to take advantage of the abandoned mining pools that had in fact turned the once lush green area into a moonscape filled with rainwater and excellent breeding ground for malaria-bearing mosquitoes. Campton Read, the first professional town planner in the country was credited with this pioneering work which was soon followed by many other towns closely associated with tin mining activities, making a town park a must-have element of a Malayan townscape.

POST-INDEPENDENCE MALAYSIAN URBAN CULTURAL LANDSCAPE

The Malay Peninsula was briefly occupied and brutalized by the Japanese during the Second World War. The end of the global conflict brought back the British in the form of British Military Rule which was followed by a two-year of highly contested and imposed Malayan Union. The expurgation of the Malayan Union brought a short transition to Independence which was achieved on the 31st August, 1957. As the country was getting itself ready to be a free and liberated member of the world community, it was becoming fertile ground for the introduction internationalism in architecture. Soon the streets of Kuala Lumpur and other major towns were transforming with facades presenting the Art Deco style, while others that were not able to afford the transformation were happy to be adorned with false facades of mild steel or aluminium gratings covering the old Strait Settlement architecture.

Independence brought with it's a lot soul searching especially in trying to establish a national identity that would cut the umbilical cord to the former colonial masters. During the process of demanding the independence, a fait accompli was recognized and that was Malaya, and later Malaysia, was to be a multi-racial country with immigrant population of Chinese and Indians that were brought in by the British for various economic reasons during their rule. Under the concept of *jus soli*, it was also recognized that the Malay Muslims, though a slide majority compared to the others were "The Sons of the Soil" (*Bumiputera*) and because of that they have special rights to this land. Another major element in the terms of Independence was that while the others can adopt any religions and faiths, the Malays are to remain Muslims and preaching or evangelical activities with the objective of converting a Muslim to other religion was forbidden and made a crime. From the outset, there was a lot of soul-searching amongst the architects and town planners as to how these cornerstones of Independence were to be translated

into urban forms. The non-Malay architects and Anglophiles amongst the Malays themselves have seamless arguments and justifications to keep status quo which have meant sustaining internationalism. However the return of many young Malay architects from schools either in the United Kingdom or from Australia and New Zealand with their heads spinning with the ideals of Independence saw the interest in using the Malay vernacular architecture as a model to be developed so that it could accommodate the changing materials, technology and changing lifestyles of the populace.

The experiment on using foreign materials and technology to create a Malay architecture produced many result; while some are pleasing to the eyes, many seemed to have problems with proportions and functions. One of the drawbacks that led to this situation was the failure of the architect to realize that the Malays were not a homogeneous society when it came to culture and abodes; there were various sub-groups that originated from various regions of the Malay World, each with their own specific outlooks. The result was that house models of different Malay sub-groups were built in areas where they were considered to be alien. Worst still was the fact that these were, as the Negeri Sembilan Mingkabau house with its curved roof-ridge, like the horns of a buffalo, was at one time declared as the model of Malay architecture, sometimes creating very strong opposition from the locals.

In the heat of trying to jettison the colonial influences, there was also a general failure to recognize that the British had actually been quite successful in adapting local architecture to foreign materials and technology with the local climate starting with the design of wooden bungalows to the designs of many half-concrete all full-concrete heritage houses of the royals and aristocrats of the country just as the Chinese carpenters were successful in transforming the Rumah Kutai of Perak with new materials of zinc roof and simplified construction methods; the architects would have marvellous jobs only if they were able to carry on that experience to its natural end.

Before the debate about how Malaysian architecture and urban forms should be manifested, the country was already inundated by waves of globalization, resulting the importation of many alien architectural ideas and forms that would sit comfortably in among the skyscrapers of New York or the techno ambiance of Tokyo. The increasing use of glass panel facades was quickly changing the skyline and face of Malaysian cities. In fact, it could safely be said that internationalism brought by globalization was running riot in Malaysian townscape in the late 1980s. This situation was to get more confused with the sudden interest in Islamic revivalist architecture ignited by the then Prime Minister, Dr. Mahathir Muhammad in the 1980s as he pushed the idea of manifesting Malay Muslim leadership of the country in urban environment. A marriage of convenience resulted in a very unhappy union; it was observed that tall buildings were now adopting pitched roofs or worst still having small and tiny pitch-roofed structures on the topmost floor! The first such architectural landmark was the 25 storeys Daya Bumi whose façade was made up of false *mashrabiyyah* patterns and arches. This was followed by the iconic Tabung Haji Building, designed to manifest the 5 pillars Islam. The Permodalan Nasional Berhad (PNB) Building dwarfing it and almost abutting on it tried to combine the Islamic and Malay spirits within a neo-classical Malay style. The concerns of Dr. Mahathir did produce a real positive result: a new town planning approach called Total Planning Doctrine was produced to replace the one inherited from the British colonial masters. It was based on tawhidic wiltenschuung in that the Earth is a trust upon man from the Creator and that men must maintain good relationship between themselves and the environment.

CONCLUSION

The founding of Putrajaya, planned and designed based on Total Planning Doctrine, completes the circle urban cultural landscape in Malaysia. Now Putrajaya has buildings that would sit nicely in any traditional cities in the Middle East, Iran or even Central Asia. One feature of Putrajaya is that of its many decorative bridges and one of them is a complete copy of the famous bridge in Isfahan, Iran. It has also an eclectic mosque, the Putra Mosque, located by the lakeside fronting upon a huge square or *meydan*. The huge manmade lake is lined with a

waterfront whose floor has Islamic geometric design of mosaic and tiles. Other than having a suq or Arab Bazaar, Putrajaya also has a main boulevard that ended up with an international conference centre on one end and the Prime Minister's office at another. The fact that the offices, all designed to reflect the Islamic identity of the country, with mosque tucked in its corner, suggested that the patron of the complex might have the building of the old core of Kuala Lumpur in mind – one with a mosque instead of a chapel tucked in a corner. If that was the case, then Putrajaya completes the revival of Malay power in the country – as was indicated by verses of the poem referred to earlier.

In the thick jungle of virgin tropical forest blanketing the mountain range backbone of the peninsula, nomadic Proto-Malay tribes, including the Semiang Negritos are now still roam free, taking their daily sustenance from the jungle and nature. Scientists who have painstakingly research of human gnomes through extensive DNA analysis have discovered in that these people are the closest living descendants of the earliest known human beings that have roamed the shores of Lake Laetoli 3,000,000 years ago. Remains of pre-historic human existence were found hidden in the caves in the interiors of Perak and Terengganu. Until early 1440s, this land which was known amongst the locals as Suvarbhumi (The Golden Earth) was basically a Terra Incognita for the Europeans was suddenly thrust into the limelight of human existence. Within this strip of continental promontory which the famous Greek geographer, Claudius Ptolemaeus (Ptolemy) called Aurea Chersonese (The Golden Peninsula), the full circle of human civilization was encapsulated according to the divine command of 'Read!' (Iqra'). Landscape is indeed a footprint of human civilization!

Zakat In Malaysian Rural Development: Issues And Potentials

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Abstract

The earning power for sustenance and non-sustenance of the rural poorest and poor has been ignored in existing programmes for alleviating rural poverty because the funding used is oriented to the capitalist ideology. *Zakat* is a different system based on existing funding to provide sustenance and non-sustenance to the poorest, who are eligible to receive *zakat* as long as they are classified as *faqir* or *miskin*. In Malaysia, the federal government has been unable to use *zakat* for poverty alleviation at the national level because the administration of this tax is the responsibility of individual states. Although efforts have been made to centralize the administration of *zakat* for the benefit of poor states, the idea has been rejected by most states. One of those most resistant to centralization has been Kedah. Kedah is one of the poor states in Malaysia, where the majority are Malays (Muslim) and whose occupations are mostly in poor sectors of the economy, particularly *padi* and rubber. The effectiveness of poverty alleviation also depends on a sufficient amount of *zakat* collected. The centralization of *zakat* collection to the Kedah Department of Zakat (KDoZ) headquarters, however, has been of benefit to the poor districts.

Keywords: zakat;distribution, rural, poverty, Muslims

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1. Problems in alleviating poverty: The importance of *zakat*

The LDC governments have relied on economic growth as a means to alleviate poverty, which stated that development would be achieved only when the Gross National Product (GNP) of the LDCs reached 5–10 per cent. By that stage, the benefits of the GNP would trickle down to the poor. Therefore, the programmes of rural poverty were aimed at maximizing agricultural production. This policy was implemented according to the theory of modernization, which emphasized that poverty could be reduced only by deploying modern technology, supplying a good infrastructure and modernizing the traditional way of life (Webster, 1990). Western donors such as Rockefeller, the Ford Foundation and the World Bank have played an active role in the technology-based, rural economic programmes. The Community Development Programme (CDP), the Green Revolution (GR) and Integrated Rural Development (IRD) are among the major programmes implemented. These rural development programmes, which, it had been hoped, would benefit the extremely poor, have not been successful. The benefits go to only the large-scale farmers, not to the smallholders and landless rural people (Cernea, 1991; Bryant, 1983). Some development programmes have even increased the powerlessness and vulnerability of the poorest poor (Khan & Khan, 1992; Potter et al., 1999). This shows that the development approach introduced by Eurocentric thinking, which places greater emphasis on economic development, has been unable to help the poorest effectively. According to Rahmena and Bawtree (1997): "Development was indeed a poisonous gift to populations it set out to help" (p. 381).The Endogenous ecological economic growth was introduced by a school of thought known as "Another Development, initiated in the early 1970s owing to the shortcomings of the modernization theory of alleviating poverty (Burkey, 1993, p. 31; Hettne, 1990, p. 177). This contrasts with the previous strategies based on Eurocentric economic growth, which were rural development programmes formulated in Western countries and transferred to LDCs. Since many of these programmes have failed to help the rural poor, the NGOs have played their roles using a "grassroots" approach. Among the programme is micro-credit The NGOs believe although the poor already have the skills, they lack the capital to utilize them to generate income for their families. At the same time, they do not have access to the existing banks, whose services are designed for the rich. To reduce the risk of bad debts, the NGOs have proposed a model for credit delivery that emphasizes awareness-building, consciousness-raising and leadership development to all the participants. Among positive impacts of micro credit schemes such as the Grameen Bank programme are the increase of income among participants which came to 28 % higher than non-participants (Holcombe, 1995).

Some negative impacts have also been discovered in the implementation of micro credit programmes, which could affect their efficacy in alleviating poverty. These problems include inaccurate information on the use of funds, high operational costs associated with monitoring a large group of borrowers, the difficulties in determining interest rates based on the economic base of different countries and focus on short term profit with higher interest rates to cover the costs of administration Hassan (2010). Non- conformation of conservative Muslim communities is also an issue as *riba'* (usury) is prohibited in Islam. Lastly, the problems previously outlined will ultimately lead to credit rationing among credit suppliers, in which only projects with a higher probability of success will be selected.   The NGO programmes focus on only the physically fit participants, while the physically disabled are screened out. The poorest feel that they cannot compete for loans with the more able-bodied, or, if they are offered a loan, they do not have enough resources to generate the income to repay it (Hasyemi, 1997). These situations arise because the NGO activities are funded by capitalist institutions, that is, either the government or foreign donors. Capitalist thinking emphasizes economic programme activity as the best method of alleviating poverty. The NGOs function only as vehicles for promoting the ideology of capitalist institutions in rural development programmes. As Woost (1997) pointed out: "[We] are still riding in a top–down vehicle of development whose wheels are greased with a vocabulary of bottom–up discourse" (p. 233).

In other words, the poorest rural people LDCs continue to be discriminated against in poverty alleviation programmes conducted by governments and other agencies if sources of funding are influenced by capitalist thinking. To prevent this, LDCs must find other sources that are managed under a different system. For Muslim countries, *zakat* is a funding mechanism that can be used to alleviate poverty.

2. Administration, Expenditure of *Zakat* in Peninsular Malaysia

Generally, the *zakat al-mal* and *zakat fitrah* are Islamic matters controlled by the ruler of the state. The Federal Constitution of Malaysia (1957), which consists of 15 sections, covers the states, religion, federal law, the distribution of power, nationality, Parliament, financial matters, elections, public services, and emergency services. The federal constitution proclaims Islam to be the religion of the federation. However, the power of administration lies with the state ruler. The ruler of each state as the head of Islamic matters is advised by a *Majlis Agama Islam Negeri* (State Council of Islam), henceforth referred to as the *Majlis Agama*). The *Majlis Agama* formulates policies on Islamic matters in each state, whereas the *Jabatan Agama Islam Negeri* (State Department of Islamic Religious Affairs) is the state government body that implements policy. The operation of State Islamic Religious Council was partly supported by the State Treasury. However, financial support by the State Treasury is not sufficient for most MAINs.

The Majlis Agama used *zakat* for more than poverty alleviation because it is shared among many beneficiaries. In Selangor, Terengganu, Negeri Sembilan and Wilayah Persekutuan, *zakat* is distributed to all beneficiaries. In other states, *zakat* is distributed to seven beneficiaries, except *ar-riqab* . In these states, *ar-riqab is* defined as a slave who has a contract with his master that upon paying an agreed amount, he regains his freedom. In contrast, in the other four states, *ar-riqab* is defined more broadly and is not confined to the slave system. *Zakat* for *ar-riqab* frees a Muslim from physical and mental oppression and humiliation by certain individuals (JWZH, n.d.).

Latif (2001, pp. 45-50), formally the Director of the PPZWP, asserts that the state cannot play an effective role in using *zakat* for poverty alleviation owing to the small amount of *zakat* allocated for that purpose. The government spends nearly M$20 billion per year on socio-economic programmes that largely benefit the Muslims. In this case, the main source of revenue for alleviating poverty should come from government expenditures. However, he also suggests that *zakat* can be more effectively managed by a supervisory body at the centre. He agrees with the proposal by the *Lembaga Urusan Zakat Malaysia* or *Zakat* Management Board of Malaysia (LUZAM). The LUZAM manages *zakat* for poverty alleviation amongst Muslims in co-ordination with state governments, MAINs, and NGOs, such as AIM and the *Yayasan Basmi Kemiskinan* (Poverty Eradication Foundation – YBK) (Nasir, 1999).

The LUZAM was proposed during the period when the *zakat* collected increased considerably in all states. Statistics show that *zakat* collection in four states – Kedah, Perak, Negeri Sembilan, and Selangor – increased from M$15.9 million in 1990 to M$101.35 million in 2001, or by 537 per cent (Karim, Zaidi, & Wahid, 2002). The Minister of Prime Minister's Department, Datuk Dr. Abdul Hamid Othman, announced that under the proposed LUZAM, a 2.5 per cent *zakat* tax on employment income would generate revenues of at least M$250 million (Nasir, 1999, p. 323). The suggestion of using *zakat* as another means of alleviating poverty under a centralized system was not surprising and it received a blessing in the 1993 budget presented by Anwar Ibrahim, Minister of Finance.

The proposal of LUZAM, however, was not supported by the State Islamic Affairs Councils'. As mentioned earlier, the federal government has no jurisdiction over religious matters in Peninsular Malaysia except in the Wilayah Persekutuan (Kuala Lumpur, Labuan and Putrajaya), Penang, and Melaka, which do not have hereditary Malay rulers.

3. *Zakat* collection and distribution in Kedah

Kedah is among the seven states in Malaysia classified as a less-developed state, or, in other words, a poor state. The other six states are Kelantan, Pahang, Perlis, Sabah, Sarawak and Terengganu (Hassan, 2004).

To date, the sources of *zakat* collection are of three types: *zakat* on paddy , *zakat fitrah* and *zakat al-mal*. The *zakat* on paddy is paid by the paddy planters at the rate of 10 % of their paddy produce if it exceeds the *nisab* of 1,300 kg. Since most paddy planters practise double cropping, they have to pay *zakat* twice a year if the produce of each paddy harvest exceeds the above *nisab*. The paddy farmers have to pay via an appointed *amil*, of whom there is only one for every settlement producing paddy.

The *zakat fitrah* is paid by every individual Muslim during the month of Ramadan in the Islamic calendar. The amount of *zakat* is based on the price of one *gantang* of rice. In contrast with the *zakat* on paddy , there is no *amil* to collect the *zakat fitrah*. Currently, Muslims pay the *zakat fitrah* at the KDoZ office or at the payment counters opened by the KDoZ at shopping complexes, government offices and so on.

The *zakat al-mal* is collected from salaries and allowances, savings, trade, shares and gold. The *nisab* for the *zakat al-mal* is 85 grams of gold, which means that those who earn an income exceeding the value of gold are encouraged to pay *zakat* to the KDoZ. In 2004, a large proportion of the *zakat al-mal* collected came from the salaries and allowances paid to Muslims working in the public and private sectors. These employees paid *zakat* if their total annual income exceeded a value of 85 grams of gold or M$3,060.00 (£624.50). Collections from trading activity came in second largest, followed by savings. Other collections came from Muslims who paid *zakat* on shares, savings and gold.

Before 1982, the *zakat* collected was distributed to all beneficiaries; however, not every beneficiary received an equal amount. Priority was given to the *fisabilillah* and *firriqab*, which were used for the development of the SAR and mosques as been decided through *Zakat* Committee Council meeting. In addition, the KDoZ allocated 1/16 of the *zakat* to create a reserve fund, as allowed by the *Zakat* Enactment of Kedah, 1374 (1955). The enactment states the following:

The committee, with the approval of His Highness the Sultan, may create a reserve fund out of the proceeds from the collection and sale of *zakat* property and may use the fund at any time for any purpose permissible under Muslim Law (s. 7).

The regulation defines a *firriqab* as a slave who is required to pay a certain amount to his master to obtain his freedom (see Table 3.5). As mentioned earlier, before the new regulation, the *zakat* from *firriqab* was used for the development of the SAR*,* as well as for mosques and *suraus* (small mosques). However, based on this regulation, the KDoZ considered *firriqab* non-existent and transferred this portion to other *asnaf*s. The KDoZ also considered that *asnaf al-gharimin* did not require a large amount of *zakat* and, therefore, some of it could be transferred to other beneficiaries (*Jabatan Zakat Kedah*, 2005, pp. 24-25).

The mechanism divides the *zakat* proceeds equally among eight beneficiaries. Of the amount allocated to the *firriqab*, 50% is transferred to *faqir, miskin, amil,* and *fisabilillah*; 25% to *faqir* and *miskin;* and another 25% to taxes and printing costs. Of the amount allocated to *al-gharimin*, about 75% is transferred to other *asnaf*s; 50% to *faqir, miskin, amil* and *fisabilillah*; and the remaining 25% is exclusively for the *faqir* and *miskin* The balance of 25% is used for those who are classified as *al-gharimin* recipients, such as overseas students who cannot afford the fare home, the salary of a teacher of Islam, those who have borrowed money to pay for the funeral of a family member, and those who are in debt for those products and services allowed by Islamic law.

Based on this formula, four beneficiaries were receiving more of the *zakat* proceeds: *faqir, miskin, amil* and *fisabilillah*. In addition to the allocation to seven beneficiaries, under this new formula, the *zakat* is also distributed to another category known as the *lain-lain kategori* (other category). The *zakat* for this category is used to pay taxes, maintain buildings, and settle bills.

4. *Zakat* assistance for capable poor

The KDoZ offers economic assistance to Muslims in Kedah who are willing to increase their income but require tools. This *zakat* assistance is provided in a programme known as *bantuan jaya diri* (BJD) or self-help support, available under *asnaf fisabilillah.* The *fisabilillah* is defined as any effort that is acceptable in Islam for the benefit of Muslims (Jabatan *Zakat* Kedah, 1992). Based on this definition, the BJD is not necessarily given only to poor people, for the non-poor are also eligible. However, the poor do have priority. The non-poor among the *muallaf* (Muslim converts), however, have the opportunity to apply for the BJD as a means of encouragement to them. Muslims who need this assistance may apply in writing to the head office of the KDoZ. The Secretary will then ask the District *Zakat* Officer to prepare a report on the applicant's background. Among the factors considered is the applicant's relevant experience. The KDoZ places no limit on the amount of assistance given. Although officially the KDoZ does not limit the amount of SHS, in practice, however, the limit is M$6,000.00 (£1224.50). This is evident from the fact that between 2000 and 2004, no recipient of SHS was given more than M$6,000.00 (Jabatan *zakat* Kedah, 2003, p. 22).

The number of *zakat* programmes was further increased after 2003. This expansion was influenced by the System Television Malaysia Berhad, known as TV3, which broadcast a programme called *Bersamamu* TV3, or *Together with You TV3* in 2003. *Bersamamu* TV3 depicted the plight of those living in poverty and suffering from ill health. The programme provoked the public into questioning the effectiveness of the assistance given by government agencies including the *zakat* from the *Majlis Agama Islam Negeri*. NGO agencies such as the *Majlis Kanser Negara* (National Cancer Council – MAKNA) and the private sector also contributed to the assistance instead of the states' *baitumal*s.

In response, the KDoZ introduced new programmes that were more oriented to helping those *faqir* and *miskin* people suffering from ill health. Before 2003, the KDOZ had a haemodialysis machine in the General Hospital in Alor Setar for the benefit of the public and especially for the *faqir* and *miskin*. After 2003, KDoZ offered two more programmes for those in need of medical treatment. The orthopaedics equipment assistance, for example, is offered to those patients whose application is approved by the KDOZ. The KDOZ will buy the equipment as recommended by a doctor. Today, the KDOZ will pay sickness benefit of up to M$300 per month to patients in need.

Following the provision of finance and medical equipment, in 2003, the KDOZ introduced monthly food assistance for the *faqir* and *miskin* heads of households in poor health. In Padang Terap, the *Zakat* Officer gives priority to those over 40 years old. In this programme, a food package worth M$100,00 is given every month to the sick head of the household. The difference between the *faqir* and *miskin* is that the *miskin's* monthly income is lower than M$350 compared with the *faqir's* M$250

The development of new *zakat* programmes clearly shows that it was linked to the increase in the *zakat* collected. However, the impetus to introduce new programmes came from the public from either comments made by *zakat* payers or the media. Although there is a wide range of programmes available, their focus is on those who cannot work because they are elderly, physically ill or widowed.

In 1960, the *Zakat* Committee used a reserve fund to buy a Muslim's paddy field, which was auctioned because of the farmer's inability to repay a loan from Chinese shopkeepers and an Indian money lender. To prevent the land from going to non-*bumiputera*, the KDoZ Kedah bought it and rented it to the previous owner or other farmers (Hamid Ahmad, persoannal communication, January 7, 2006). Currently, the KDoZ owns about 600 *relong* (172 hectares) of paddy field in Kota Setar, Kubang Pasu, Yan and Kuala Muda. At present, tenants have to pay between M$280.00 and M$300.00 per *relong* per month to the KDoZ. Proceeds are used to pay land tax to the Land Office.

During the 1960s, the KDoZ used the reserve fund not only to buy paddy fields but also other types of properties, particularly vacant land and buildings, including this site. By the end of 1970, the total assets owned by the KDoZ was M$352, 743.53 (£71,988.48), which was

about 4% of the total *zakat* collected between 1960 and 1970. Since the KDoZ invested in various properties, in 1968 a committee was established by *Jabatan* to investigate this use of *zakat*. The committee was called the *sekolah agama, bangunan zakat dan beli harta* (Small Committee for Mosque Construction, Religious Schools, *Zakat* Buildings, and the Purchase of Property) (*Jabatan zakat* Kedah, 1971).

In 1987, the KDoZ construct a building consisting 11 floors; whereby 3 of them is used as Head Quarters. The remaining office space is rented to the Department of Employees Provident Funds, the Department of Housing, Department of Environment, Department of Evaluation, and Ministry of Education. Other facilities include a conference room and a banqueting hall, which are also rented to the public. Statistics show that the total income from renting space and facilities from 1992 to 2004 was about 9% of the total *zakat* collected. Between 1992 and 1999, however, it had contributed about 13%. The reduced percentage was due to an increased collection of *zakat al-mal*. In 2004, the total income from this type of investment contributed about 5% of the total *zakat* collected. Although the percentage is decreasing, it is still bigger than the rents collected from the tenants of paddy fields, which contribute about one percent (Jabatan *Zakat* Kedah, 2005, p. 11). Based on the experience of the *Menara Zakat* development the KDoZ started to buy property, particularly business units, in every district. Some of the business units became district KDoZ offices and the rest were rented to other agencies. In 2004, the rents collected from the tenants of these buildings was about one percent, which is the same as the rents collected from the tenant farmers of paddy fields.

Besides investment in physical property, the KDoZ invested in share and fixed savings accounts. In 1961, the KDoZ placed M\$100,000.00 (£20,408.16) in fixed deposit accounts in the United Malayan Bank, and by 1968, about it had increased to M\$1,884,000.00 or £384489.80 (Jabatan *zakat* Kedah. 1963; Jabatan *zakat* Kedah, 1970). After the riots of 13 May 1969, the KDoZ annually invested around M\$300,000 (£61224.50) between 1971 and 1975 in the Amanah Saham MARA (MARA Unit Trust) to support the federal government's effort to reduce economic inequality between the Malays and the Chinese. However, in 2005, the KDoZ revised its investment policy. The KDoZ would not invest in any shareholdings because of the loss of its investment in Amanah Saham Kedah (Kedah Share Trust) (Ghazali Yaacob, personal communication, January 24, 2006).

5. Challenges to the rural poverty alleviation program

a) No cooperation: Due to the fear of failure, there has not been any obligation for the KDoZ to cooperate with other agencies. Cooperation with other agencies is needed in order to embark on knowledge-sharing in terms of technical skills, training and education. However, in the case of the KDoZ, cooperation is deemed as unnecessary because of the lack of economic assistance projects for the poor. The respondents at the committee level have also explained that agencies do not need to work together to solve the problems of recurring recipients of financial assistance. This is due to the understanding that the aim of the *zakat* assistance is to provide financial aid to the recipients. This finding shows that the phenomenon of non-existent cooperation between agencies is caused by the *zakat* distribution policy, of which capital assistance and economic projects for the poor are discouraged. In addition, the problem of recurring receipients is not one of the main concerns of the KDoZ and thus, explains the reasons behind the lack of cooperation between the KDoZ and other agencies as highlighted by P. Ibrahim (2008).

b) There is no SHS programme for the capable working poor: The failure factor also results in a lack of distribution of the SHS programme to the recipients of AMA, who are capable of working. In distributing the AMA assistance, the KDoZ committee determines the total number of recipients in each district. In addition, the zakat district officers find eligible the recipients. Referring to the SHS programme, the committee is not interested determines the total number of recipients in each district because it involves large amounts of money. The SHS programme involves the distribution of M\$ 2000 to 3000 per applicant. If the applicant fails to continue their economic project, the zakat fund will experience losses.

c) The current distribution of *zakat* in the form of the SHS programme and the implementation of an economic programme based on local *zakat* collection have not benefitted the poor living in the rural agriculture areas who have less opportunities in receiving the *zakat*. This can be seen to the findings which indicate; 1) a lack of awareness on the SHS programme in districts with low *zakat* collection; 2) less effort to find potential recipients for the SHS programme in districts or areas with low *zakat* collection.

d) The KDoZ, states that funds for the management of *zakat* depend entirely on the *asnaf amil*. The entire management of the KDoZ uses up to one eighth of the *zakat* collection each year. However, in other states, the management of *zakat* is executed through financial support from the state government (Nasir, 1999). The constraint on its budget has restricted the KDoZ in employing new staff. The lack of manpower has influenced, 1) efforts to promote the SHS programme; 2) the lack of diversity in economic programmes

6. Conclusion

Rural poverty in the state of Kedah is often associated with the Muslim Malay population. The majority of the population is involved in the agricultural sector, mostly based in paddy farming and rubber plantations. Poverty among landowners occurs because of the uneconomic of size of land and low yields. On the other hand, the poor, who do not own land in this area, work as rubber tappers, paddy farmers, and others. Most of the income in this group are below the poverty line.Efforts to increase the income of the poor through economic programmes are difficult to carry out due to the terms and conditions established by the coordinator of the programme, be it government bodies or NGOs. Policies for financial assistance distribution are influenced by capitalist thinking whereby the economic achievement is given top priority . For poor Muslims, *zakat* assistance is one of the sources of capital. This is because the nature of *zakat* distribution according to the *syariah* differs greatly from the policies of the assistance given by contemporary agencies.

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Preservation and Conservation of Islamic Manuscript in Global Context - A Review on Islamic Manuscript Association Policy and Projects.

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Abstract

Preservation and conservation of Islamic manuscripts is a global concern due to its urgent need for its care and accessibility. In the present paper the author is highlighting the effort that is done by the Islamic Manuscript Association towards this need in global context. This includes an introduction to the association's aims and vision, organisational chart, its activities and the funds and is granted yearly for preservation of Islamic manuscripts. More over sincethe author has been the board member of the association for six years and one of the team members of the conservation panel of Islamic Manuscript Association till present in this paper she will try to highlight the projects that specifically have been developed during last few years in conservation and preservation area related to Islamic manuscript. Among them the recent project that jointly has been carried out under Research Matching Grant Study between Islamic Manuscript Association and International Islamic University Malaysia will be introduced and explained.

Keywords: Islamic Manuscript, Conservation, Preservation, Lexicon, First Aid Plan, Modular Program, Guideline Booklets

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1. Introduction

Due to the urgent need to respond and address the poor quality of preservation and lack of accessibility of many Islamic manuscript collections around the world a few organizations and institutions made an effort and did some actions to fulfil this task in global context. One of the main Associations which is trying to addressed this issue is The Islamic Manuscript Associationwhich was formed in 2005 in Cambridge, United Kingdom. This association is is an international non-profit organisation dedicated to protecting Islamic manuscript collections and supporting those who work with them. The Islamic Manuscript Association is an affiliated project of the Prince Alwaleed Bin Talal Centre of Islamic Studies at the University of Cambridge.

The Association is focused in four areas i.e. Conservation, Cataloguing, Digitization, Research and Publication related to Islamic manuscripts.

2. Aims and Visions

To take an action andaddress thisimportant global needfor care and accessibility of Islamic manuscript The Islamic Manuscript Association has defined its aim and vision and can be categorized as follows:

- Articulates standards and guidelines for best practice in cataloguing, conservation, digitisation and academic publishing so that Islamic manuscript collections may be made more accessible and preserved for posterity.
- Promotes the highest ethical and professional standards in the care and management of Islamic manuscript collections.
- Promotes excellence in scholarship on Islamic manuscripts, particularly Islamic codicology and disciplines related to the care and management of Islamic manuscript collections.
- Provides a platform for presenting scholarship on Islamic manuscripts, particularly Islamic codicology and disciplines related to the care and management of Islamic manuscript collections, at its annual conference at the University of Cambridge.
- Provides a wide range of online resources about manuscripts and their care.
- Awards grants to support the care of Islamic manuscript collections and advance scholarship on Islamic manuscripts.
- Organizes regular training workshops in cataloguing, conservation, digitisation and academic publishing as well as an annual workshop on Islamic codicology in cooperation with Cambridge University Library.
- Facilitates dialogue between individuals with scholarly and professional interests in Islamic manuscripts and institutions holding collections of Islamic manuscripts.

3. Members

The Islamic Manuscript Association accept members globally from all over the world who cares and their expertise and interest is Islamic manuscript. At present over 150 persons from 25 different countries are members. The Islamic Manuscript Association includes among its members museums and libraries and possessing collections of Islamic manuscripts as well as individuals with scholarly and professional interests in Islamic manuscripts. The advantage for being the member of The Islamic Manuscript Association includes the right to apply for grants, to vote, receive members' rates for the annual conference and training workshops and hold office.

4. Organizational Structure

The Islamic Manuscript Association is governed by a ten-person Board of Directors, six of whom are elected by the membership and whose range of expertise is representative of the scope of the Association's mission, and four of whom form the Executive Committee, which

undertakes the day-to-day management of the Association. The Editorial Subcommittee comprises the editors of the Journal of Islamic Manuscripts, which the Association publishes in cooperation with Brill Academic Publishers.

5. Activities

To respond to the aims and vision that The Islamic Manuscript Associationhas defined and to address the global needs to elevate the knowledge related to the Islamic manuscript the Association has provided several activities as follows:

5.1 Annual Conference

From 2005 series of annual conferences have been held at the University of Cambridge every summer in cooperation with the Thesaurus Islamicus Foundation and the University's Centre of Middle Eastern and Islamic Studies, now renamed the Prince Alwaleed Bin Talal Centre of Islamic Studies. The conference usually holds for three days with a selected theme for each year. Each conference gathers a large number of people from around the world to share current scholarship on Islamic manuscripts, particularly Islamic codicology and disciplines related to the care and management of Islamic manuscript collections, as well as to discuss the problems experienced by those working with Islamic manuscripts and to propose constructive and sustainable solutions. The conference is usually consisted of five panels where one panel is focused in Islamic manuscript in general under selected theme and other four panels are focused on conservation, cataloguing, digitization, research and publication areas.

5.2 Training

Beside annual conference The Islamic Manuscript Association organises training programs and workshops either during the conference or individually to offer much-needed training to people working with Islamic manuscripts. Numbers of technical training sessions have been carried out; these have included an introduction to pest management in libraries and museums and the demonstration of a vacuum packing machine for the recovery of disaster-damaged manuscripts, managing the library and museum environment, disaster planning and management, and planning and managing digitisation projects. All these practical workshops are led by international experts. Another successful workshop that The Association also has organised is an annual workshop on Islamic codicology in cooperation with Cambridge University Library which has been regularly conducted for last few years.

5.3 Grants & Scholarships

The Islamic Manuscript Association generously is awarding grants to fund those members who need support to materialize their projects which is in line with the care of Islamicmanuscript collections or advance scholarship on Islamic manuscripts. The Islamic manuscript association grant categories areas follows:

5.3.1 Annual Grant Scheme

The Islamic Manuscript Association Grant Scheme was established to further the aims of the Association by supporting the researches and projects of its members in the field of Islamic manuscripts. The Grant Scheme is among the major on-going activities of the Association, and is one of the main ways in which the Association is able to actively benefit its members' work with manuscript collections around the world. The maximum available grant is £5000 per project, and a number of awards are made annually. In brief, the Grant Scheme is designed to further any activities which support the needs of manuscript collections, particularly in the area of collection care and management and in advancing scholarship related to Islamic manuscripts. Work that Islamic Manuscript Association aim to support includes, but is not limited to:

Projects related to preservation and conservation

- Conservation of an individual manuscript or group of manuscripts
- Purchase of tools, equipment, and supplies for preservation or conservation projects
- Tests and laboratory analysis of pigments, papers, or other materials

Projects related to imaging of manuscripts

- Digital photography of individual manuscripts or a group of manuscripts
- Purchase of hardware and equipment including cameras and book cradles
- Purchase of specialist software for the creation and maintenance of online viewing platforms
- Staff training in manuscript handling for digitization projects
- Facilities for data archiving, storage and migration

Projects related to cataloguing

- Initial collection surveys and full catalogues
- Purchase of cataloguing software enabling access for researchers and the public
- Staff training in cataloguing

Projects related to research and publishing

- Publication costs for critical editions and translations of manuscript texts, including the costs of quality colour reproduction
- Maintenance costs during write-up of established research on manuscripts
- Purchase of DVDs or microfilms of manuscript images

General

- Organisation of, or attendance at, conferences and training events related to the care and management of manuscript collections or scholarship on Islamic manuscripts (excluding the Association's annual conference and other activities)
- Project planning and delivery
- Specialist consultancy costs
- Pilot schemes and feasibility studies leading to larger projects for which alternative funding will be sought
- Other costs in addition to those listed will be considered

Through the Grant Scheme, the Association has been able to provide direct financial and expert assistance to more fifty different projects in over 20 countries including Yemen, Mali, Nigeria, Egypt, Lebanon, Morocco, Malaysia, Indonesia, Pakistan, India, Iran, Turkey, the USA, the UK, France, Germany and Spain..

5.3.2 First Aid Plan Grant Scheme

The Islamic Manuscript Association's First Aid Plan Grant Scheme awards up to three grants annually to support collection care and management initiatives and the implementation of emergency disaster response plans. The details of First Aid Plan Grant Scheme will be discussed under the conservation projects in this paper.

5.3.3 The Thesaurus Islamicus Foundation Summer Visiting Scholarship

Pembroke College, Cambridge and the Thesaurus Islamicus Foundation have launched a Summer Visiting Scholarship tenable at Pembroke College. The Scholarship is aimed at rising and established scholars of Islamic studies with particular interests in Islamic manuscripts or art.

The Thesaurus Islamicus Foundation/Pembroke College Summer Visiting Scholarship funds a ten week residence at the University of Cambridge for a scholar to conduct research in Islamic

manuscript studies or Islamic art, as well as attendance at the Islamic Manuscript Conference and the annual Islamic codicology workshop.

6. Publications

6.1 Newsletter

The Islamic Manuscript Association publishes a monthly newsletter highlighting members' news detailing new publications of interest, calls for papers and information about upcoming conferences, seminars, grants, workshops and other training events around the world. The newsletter also includes advertisements for jobs and internships including university positions in Islamic Studies, librarianship, and conservation. The newsletter aims to cover all areas of interest to the Association's members, who are encouraged to send items of interest for inclusion in the newsletter.

6.2 Journal of Islamic Manuscript

The Journal of Islamic Manuscripts is another initiation of Islamic Manuscript Association that is published by renown publication House, Brill. The journal explores the crucial importance of the handwritten book in the Muslim world. It is concerned with the written transmission of knowledge, the numerous varieties of Islamic book culture and the materials and techniques of bookmaking, namely codicology. It also considers activities related to the care and management of Islamic manuscript collections, including cataloguing, conservation and digitization. Many of the articles is the outcome of reviewed articles that is presented in Islamic manuscript conference which is annually held in Cambridge, UK.

7. Conservation Related Projects of Islamic Manuscript Association

From the establishment of Islamic Manuscript Association the author has been involved with the Association first as one of the founder member and from 2006 as one of the Board Member till July 2012 that she needed to step down due to her number of service terms. Since then she has been engaged with the Association as co-opted advisory board members. During these years she also held the position of Head of Conservation Sub-Committee of Association from 2006 till year 2010 when all the four subcommittee groups were evolved. Sine then she was involved as one of the conservation advisory group and actively worked with other members to define the new projects and develop the approved projects. Some of these projects are introduced and their concept and its development have been described as follows:

7.1 First Aid Plan Grants

Many members of the Islamic Manuscript Association work with manuscript collections facing daunting preservation and conservation challenges.

To address these challenges, the author with support of Islamic Manuscript Association conservation co-opted group proposed the Islamic Manuscript Association First Aid Plan (T-FAP) Grant to fund the collections that are in severe conditions and need immediate attention and advise. This project was approved by the Board members and launched in 6th International Islamic Manuscript Conference in Cambridge University in 2010. This grant will award three grants of up to £5,000 British pounds sterling annually.(Barkeshli, Mandana.. 2010)

These grants are open to all Islamic Manuscript Association members who have paid their membership fees, whether individual or institutional, and are offered in addition to other grants funded by the Association. Applying for a First Aid Plan grant does not disqualify the applicant from applying for or receiving any other Association-sponsored grants.

First Aid Plan grants are for initiatives that will enable improvements in collection care and management. These include, but are not limited to, assessments of libraries' or museums' preservation and conservation programmes and consultancy and training in manuscript handling, condition surveying, the monitoring and control of the library and museum environment, anoxic treatments for mould and insects, disaster planning, the design and

implementation of exhibition policies and procedures, and library and museum security. These assessments, consultancies, and training courses may be led by a suitably qualified member of the Islamic Manuscript Association, or the Association may assist in finding an expert.

First Aid Plan grants are not intended to fund conservation treatments for specific manuscripts or to purchase equipment, tools, or materials for preservation or conservation projects. Support for such projects is available through the Association's normal grant scheme. (Mandana Barkeshli. 2010)

Under the First Aid Plan Grant number of projects has been funded such as providing Vacuum Packing to Turkish Museum to support the severe Turkish Islamic manuscript collection.

7.2 Lexicon Project:

Lexicon Project is another main project that is developed in coservation sub-committee leaded by Paul Hepworth from the year 2008. In this project the terms and terminology used in conervation of Islamic manuscripts is defined with images. The main purpose of the Lexicon Project are as follows:

- To facilitate accurate comunication between conservators with different educational backgrounds and using different languages.
- To teach people making condition surveys or conservators new to the field the terminology that they will need to do their work effectively.

The Lexicon project is planned to be acssedded in The Islamic Manuscript Association website in different languages. For this task the term and terminology with their desciption is completed in English and it is in the process of translation in Farsi, Turkish and Arabic. (Barkeshli, 2008)

The example of one of the terms in conservation of Islamic manuscripts defined in Lexicon project are as follows:

Offset

Paint or ink found in a place where it was not applied or intended to be, such as the page in a manuscript facing the one where the media was actually applied. Usually the original media has been softened by moisture and some of it has stuck to the place where the offset then appears.
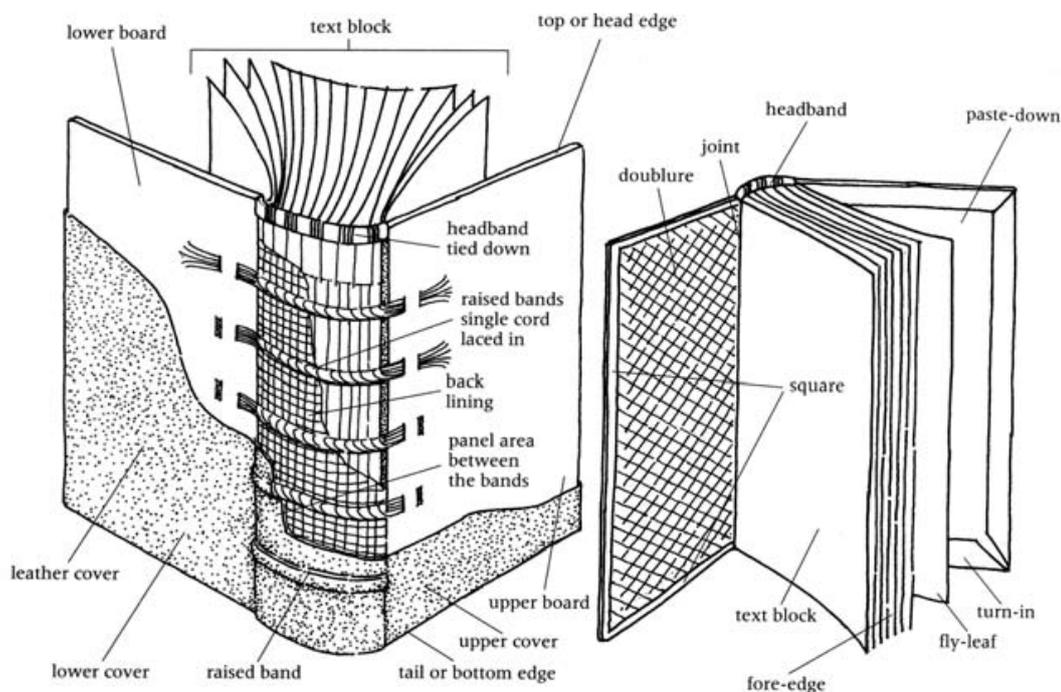

Translation of the Preservation Advisory Centre Guideline Booklets

Books are made from a wide variety of different materials such as paper, leather, wood, and cloth. Book structures range from simple single-section pamphlets to complex multi-section codices. Identification of historic and contemporary materials and structures is not

straightforward. Conservation methods and materials change and are under constant review. There are different remedial practices and conservation treatments available, and it is important that the right option is chosen and that the work is undertaken by appropriately trained staff or practitioners. The chosen option will also be influenced by the value, rarity, fragility and use of the book.

7.3 Translation of Educational Booklets

The Preservation Advisory Centre promotes the benefit of good preservation practiceand provides support in the form of information services, training and preservationmanagement tools. The series of booklets published by The Preservation Adbisory entre of British Library describe the most common types of damage to books. It will help the conservators to identify different types of damage, recognise the causes of the damage, These bookletes describes the most common types of damage to books. It will help and understand what remedial work might be undertaken and by whom. It is not exhaustive and if there is any doubt about what action to be takeen one should consult an accredited conservator.(Caroline Bendix, 2010)

From PJM Marks, The British Library Guide to Bookbinding: History and techniques, London,
British Library, 1998.

The following booklets has been published by The Preservation of Advisort Centre and can be downloaded free of charge at www.bl.uk/blpac/publicationsleaf.html:

- Basic preservation for library and archive collections
- Building blocks for a preservation policy
- Cleaning books and documents
- Damaged books
- Guidance for exhibiting library and archive materials
- Managing the digitisation of library and archive materials
- Managing the library and archive environment
- Managing the preservation of library and archive collections in historic buildings
- Packing and moving library and archive collections

- Photocopying of library and archive materials
- Preparing funding applications for preservation and conservation projects
- Prevention and treatment of mould outbreaks in collections
- Preservation of photographic material
- Specifying library and archive storage
- Understanding and caring for bookbindings
- Using library and archive collections

The Islamic Manuscript Association Conservation sub-comittee supported the idea initiated by Cheryl Porter to traslate series of booklets that has been published by The Preservation Advisory Centre pf British Library in Farsi, Turkish and Arabic (Barkeshli , 2008). The following bookets are already translated in these three languages and soon will be available in The Islamic Manuscript Association website:

⊙ Basic Preservation Guidelines for Library and Archive Collections
⊙ Preventi on and Treatment of Mould Outbreaks in Collections
⊙ Good Handling Principles and Practice
⊙ Guidance for Exhibiting Library and other Archive Materials

7.4 Designing A Modular Program For Islamic Manuscripts Conservation

While huge numbers of Islamic manuscripts survive, many not as yet even fully catalogued, few people are adequately trained to conserve and preserve them. Education is surely among the most important of the steps that must be taken to address the lamentable condition of many Islamic manuscript collections.

A project entitled "*Designing A Modular Program For Islamic Manuscripts Conservation"* were proposed by The Islamic Manuscript Association sub-committee to develop under the Research Matching Grant between International Islamic University Malaysia and The Islamic Manuscript Association in Year 2011 and has approved by both parties. The reserach team are all from The Islamic Manuscript Association Conservation co-opted group; the author Associate Prof. Dr. Mandana Barkeshli from International Islamic University Malaysia, Paul Hepworth from Turkey and Catharina Helena Scheper from Leiden University Library, Leiden, Netherland

7.4.1 Introduction

This project will develop a curriculum for the instruction of Islamic manuscript conservation and preservation. The few present practitioners of this profession around the world will be consulted for the fundamental concepts that need to be taught and for existing strategies and activities used to promote effective training. This will serve as a foundation for designing a modular program in Islamic manuscript conservation which can be implemented at the International Islamic University Malaysia (IIUM) and later be a model for other Islamic countries. Once core ideas are identified and organized into units, instructional material will be created to support these units. Equipment and supplies will be identified, allowing for the program to be budgeted.

Such a program is in keeping with the initiative that led to the formation of the International Islamic Heritage and Sustainable Conservation Research Cluster (IIHSC) established in 2010 at the Applied Arts and Design Department, Faculty of Architecture & Environmental Design (KAED), International Islamic University Malaysia. The cooperation between the International Islamic University Malaysia (IIUM) and The Islamic Manuscript Association (TIMA), Cambridge which is proposed for this research project directly meets the stated objectives of the IIHSC (Barkeshli, 2011).

7.4.2 Literature Review

While huge numbers of Islamic manuscripts survive (many not as yet even fully catalogued), few people are adequately trained to conserve and preserve them. The situation in Malaysia is a case in point: manuscript material is inadequately housed and protected, more needs to be done for archiving and safeguarding this cultural legacy, but there is a lack of awareness and knowledge which would enable effective preservation. Education is surely among the most important of the steps that must be taken to address the lamentable condition of many Islamic manuscript collections.

At present, there are NO programs which exist to train conservators of Islamic manuscripts. Although the numbers of surviving Islamic manuscripts far exceeds those from the west, the only programs in manuscript conservation in Europe and America focus on the western manuscript tradition. Consequently, anyone specializing in Islamic manuscript conservation must struggle to find opportunities to pursue this training. This is particularly critical since many of the structures of Islamic manuscripts are different from those in western manuscripts and the approach used in their conservation must also differ accordingly. Their treatment must be based on a firm understanding of Islamic culture and art history. Not surprisingly, therefore, the ill-informed use of western manuscript conservation techniques on Islamic manuscripts is still apparent.

Programs for conservation training available in European and American universities are largely unavailable to people from other countries where the bulk of Islamic manuscripts are still located, either because of the entry requirements by the university (or the country in which the university is located) or because of the expense involved. Finally, most conservation programs do not have the flexibility for students to study discrete parts of the curriculum as time and funds allow. Instead, they must commit to two or three years of concentrated study, even though this model bars many people from the training they need.

7.4.3 Objective

To address the pressing need for conservators of Islamic manuscripts, a program of instruction at the International Islamic University Malaysia (IIUM) is proposed in the long-term. However, first, in order to implement such a program, a curriculum for it needs to be researched and developed.

In collaboration with The Islamic Manuscript Association (TIMA), funds are sought to design and create this curriculum. The Islamic Manuscript Association has committed a matching grant of £5000 towards this goal if the International Islamic University Malaysia supplies another £5000.

An outline (attached) has been produced which lists comprehensively the concepts and techniques a conservator of Islamic manuscripts would need in order to function at an acceptable base level.

Objective 1—

To organize these concepts and techniques into modules which allow a program in the conservation of Islamic manuscripts to be taught in semi-independent, discrete units. Examples of this might be: documentation of the manuscript; the properties of paper and its conservation; the properties of leather and its conservation; Islamic binding structures and their conservation.

This will allow a program in Islamic manuscript conservation at the International Islamic University Malaysia to be taught either in its entirety for some students, or unit by unit to other students, according to their individual needs and constraints.

Objective 2—

To identify and create activities, approaches, and instructional materials which support each curriculum module. This would include, for example, the development of powerpoint presentations which illustrate with photographs of actual manuscript material the concepts being

taught. Simple treatment protocols would be devised to introduce students to various techniques and practices. Also opportunities would be researched for hands-on manuscript conservation work available in Malaysia that could be drawn on to give students critical real experience in their training.

Objective 3—

One of the modular units or select lessons from different modules developed in the curriculum could be taught to the students presently enrolled in the Applied Arts and Design program at the International Islamic University Malaysia. This would allow for assessment of the instructional materials: are they stimulating their target audience, effectively meeting a real need and producing desired outcomes in student understanding?

Objective 4—

To identify the materials, supplies and equipment that would need to be purchased by the International Islamic University Malaysia in order to implement a program for the education of conservators of Islamic manuscripts. This would allow for a comprehensive budget to be produced for the program. Only once the costs to the University become clear can a plan to implement the program be developed.

7.4.4 Research Methodology

The concepts and techniques that a conservator of Islamic manuscript needs to know must be organized and integrated into a coherent developmental plan. This must be done by professionals in the field who use the information and techniques in their work and understand the conceptual interrelationships. They can best sequence the ideas so that a foundation is created on general principles which then build logically towards more refined and specific topics.

At each level of the curriculum, activities, presentations, discussions, explorations must be developed which expose the students to the concepts and encourage their further growth. As conservation of Islamic manuscripts is ultimately a practical science, photographic and documentary evidence should be referenced from actual manuscript material. This necessitates that the individuals developing the curriculum have extensive professional experience and access to a full range of conservation issues. In addition to discussions of theory and academic case studies, students also need to gain practical experience. Simple, effective and challenging treatment opportunities must be presented to them in a laboratory setting to enhance their hand skills, knowledge of materials and approaches to manuscripts. Further experience on real manuscript material during the time they are studying then needs to be made available to them in Malaysia. This can be based on partnerships with local cultural institutions, who have manuscripts and need conservation services. These partnerships should be explored during this planning phase.

Students presently in the Applied Arts and Design program at the International Islamic University Malaysia are given a general introduction to conservation concepts. Select lessons and units from the curriculum for Islamic manuscript conservators can be given as part of this general introduction. This will facilitate assessment and development of the curricular materials since feed-back from real students will help show what they have understood and what needs further instruction, and the activities that they find engaging as well as those that need to be refocused or augmented.

The ultimate goal is to establish a program for training conservators of Islamic manuscripts at the International Islamic University Malaysia. In order to meet this goal, a budget for the program will be essential. Consequently, during the development of each part of the curriculum, a list of necessary supplies, equipment and materials will be made. Sources and prices for these items will also be collected. At the end of the research phase, programmatic costs can then be determined accurately.

7.4.5 Expected Result

The final product from the research phase of this project is a curriculum package: goals, instructional methodologies, detailed lessons and activities, and desired student outcomes that are organized into modular units. The cost of supplies and the places where these supplies can be obtained will also be available.

Such a program is in keeping with the initiative that led to the formation of the International Islamic Heritage and Sustainable Culture Research Cluster (IIHSC) established in 2010 at the Applied Arts and Design Department, Faculty of Architecture & Environmental Design (KAED), International Islamic University Malaysia. The collaboration between the University of Malaysia and The Islamic Manuscript Association on this research project directly meets the stated objectives of the IIHSC.

Implementation of a program for educating conservators of Islamic manuscripts would have local and international impact. Malaysia itself requires a body of trained professionals who can deal with its conservation and preservation problems. This program would help prepare those professionals. Many other countries with large holdings of Islamic manuscripts face similar problems. The International Islamic Heritage and Sustainable Culture Reserach Cluster's program would be a regional and international model. Students from many other countries who are unable to attend programs in the west could come here instead. A modular design in the program would allow them to take the different parts of the curriculum in separate units. So someone, for example, who is able to get funding and leave for 3 months would be able to move forward in their education and not have to commit to 2 or 3 years of concentrated study. And yet if they took different units at different times, they could still eventually complete a fully course of study. (Paul 2006), Ketzer, Roswitha, 1991)

8. Conclusion

In this paper the different projects that are initiated by The Islamic Manuscript Association Conservation sub-committee group and Conservation co-opted members have been introduced. The projects of The Islamic Manuscript Association First Aid Plan, the Lexicon Project, and the Translation Project of The Preservation Advisory Centre in Farsi, Turkish and Arabic have been introduced and its progress briefly described. More over the recent important project "Designing A Modular Program For Islamic Manuscripts Conservation" under Research Matching Grant mutually funded by the International Islamic University Malaysia and The Islamic Manuscript Association has been introduced and has been fully described in detail.

It is hoped that the projects initiated by The Islamic Manuscript Association Conservation sub-committee group and Conservation co-opted members will have a great impact in the preservation and conservation of Islamic manuscript in global context. It is necessary that for this task more professional institutions and individuals to get involve and support the projects by providing their expertise and join The Islamic Manuscript Association as member to initiate more projects to support the preservation and conservation of Islamic Manuscript in global context.

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The Significant Role Of The Islamic Decoration In Mosque And Its Application: A Case Study In Malacca Traditional Mosque: Masjid Kampung Hulu

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Abstract

This research discussed on the significant roles of the Islamic decoration as applied in mosque interior. The true function of decoration in the Islamic Arts will be highlighted to obtain better and good understanding of its significant roles for the application to the mosque interiors. By having good and better understanding of its roles and functions, designers and users will be able to apply and perceive these decoration in their true essence which relates to enhancing the Feeling of Remembrance of Allah as the tool for 'Zikr', which is also the key base for the Islamic doctrine. Furthermore, the significant roles of decoration will further enhance and accentuate the main function of mosque as an important Islamic building. By highlighting its significant role, importance and true functions, better understanding can be obtained to ensure the application of decoration in mosque to be aligned with the main functions of mosque.

Keywords: Aesthetic expression, Islamic Arts decoration, the concept of 'Beauty', significant role of decoration, mosque functions, Application of Decoration in Mosque, Malacca traditional Mosques.

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Introduction

Mosque is considered one of the most important and sacred domains in Islamic buildings. One of its significant roles is to symbolize the glory of Islam. The mosque is the important Islamic uildings which are been design as a community centre for the Muslims. This House of Worshipping is very important for the Muslims whereby most of the religious activities such as congregational prayers, religious talks, religious schools within its compound support the Muslim community activities. However, unlike the church and temple, a mosque is not only a religious established proper place for worship, it has various functions for the Muslim society. The mosque is also considered a congregational place not only for prayers but also as a meeting place of the society either for secular or religious purposes (Procazka, 1986).

The mosque is considered God's House or the House of Worshipping or the House of *'Ibadah'* where all Muslims are to assemble in their respective mosques and stand together shoulder to shoulder behind one leader (*Imam*) and perform prayers. In the Al Quran, in Sura al Baqarah, 2:125, it says about the *Masjid al Haram:*

'Remember We made the House a place for assembly for men and a place for safety..."
(Translation by Abdullah Yusuf Ali)

The concept of *'Ibadah'* or worshipping in Islam is to highlight the importance of mosque and then relates to the Islamic Arts and its decoration roles principles, characteristics, typologies and elements. The way Islam perceived Arts is explained by referring to Imam Al Ghazzali's (a well known Muslim scholar) perception over Beauty in Islam. This element of Beauty is translated to the roles and functions of decoration in Islamic Arts. The significant roles of decoration in view of Islamic Arts are in line with the functions of mosques. It does not only beautify the mosque environment but the intrinsic function also goes as a tool to enhance the 'Zikr' or reminder towards worshipping Allah, the one God. It is of great importance that one understand the roles, the **application** of **decoration** in mosque and the true **functions** of these decorations in mosque interiors. The **traditional mosques in Melaka** are selected to be the reference point for to study the context of their decoration elements. Melaka is well known for its rich local and historical settings and was once famous as one of the prominent Islamic Malay Kingdom in this region during the 15th century.

The Important roles of mosque – 'masjid' in Islam

As earlier highlighted, mosque is considered as an important building in Islamic architecture through its function as the House of Allah. The word 'mosque' is actually derived from Arabic word – *'Masjid'* which means literally *'sujud'* or prostration that is the third position in the Islamic ritual prayers (Seyyed Hussein Nasr, 1987, p. 38). It also usually means any building or place where God is worshipped.

The word *'Masjid'* or mosque also appears in the Holy Book of Revelation – Al Quran with detail description, the first verse which refers to *masjid* or House of worship is Sura Al Imran, 3:96,

'The First House (of worship) appointed for man was that in Bakka: full of blessings and of guidance of all the worlds".
(Translation by Abdullah Yusuf Ali, 1996)

The second example of the Al Quran verse which refers to *Masjid* is Sura Al Taubah, 9:108.

'Never stand thou forth therein. There is a mosque whose foundation was laid from the first day on piety: it is more worthy standing forth (for prayers) therein. In it are men who love to be purified and God loveth those who make themselves pure.'
(Translation by Abdullah Yusuf Ali, 1996)

The first mosque or House of Worship on earth was believed to be the **Masjidil Haram or Baytullah** (the House of God). As highlighted by Spahic Omer (2002, p.54), the very first man on earth, *Adam*, desired to have a house which will resound with prayers and praises of God – *Allah,* as in the heaven. God fulfilled his wish and sent the angel *Jibril* to earth to help Adam to

lay the foundation of the first mosque i.e the *Masjid al Haram* or *Baytullah,* the House of God or Worship. As elaborated by Spahic Omer, others contend that the Prophet Ibrahim and his son, Ismail, also a prophet (peace be upon them) built the *Masjid al Haram.* The *Masjid al Haram* is reputed as the **first mosque** on earth with reference to the following Al Quran verse, Sura Al Imram, 3:96, as shown earlier in previous page, p. 18.

And in Sura al Baqarah, 2: 127,

"And remember Abraham and Ismail raised the foundations of the House with this prayer, "Our Lord accept this servicefrom us, Thou art the all Hearing and, the all Knowing".

Also in Sura Al Hajj, 22:26,

*"Behold! We appointed the site to Abraham of the (**Sacred**)House (saying): 'Associate not anything(in worship) with Me, and sanctify House for those who*

compass it round, or stand up, or bow, or prostrate themselves' (therein prayers)..."

(Translated by Al Razi Fakhr Din, Mafatib alGhayb, Beirut, Dar al Fikr, 1985, vol. 2, p 52-54)

The important functions of mosques were further explained by Prochazka which are as follows:

i) a congregational place not only for prayer but all religious and secular meeting
    of the society

ii) a religious school

iii) a place for individual mediation and studies; even for

iv) rest and shelter for those who are in need in a hot afternoon or have no proper
    place for the night who are called *Musafir.*

He further explained that the mosque in Islam is more integrated in the everyday life of the Islamic community as compared to the other places of worship in any other civilizations.

All of the above functions have the same aim and purpose: that is, to relate to the act of *'Ibadah'* – worship towards Allah. The very act of each function is of doing good deeds in avoidance of doing the forbidden acts. The holy Al Quran, in Sura Al Zariyat, 51:56, says the purpose of creating mankind is to pray to Allah.

"I have only created Jinns and Men, that they may worship Me."
(Translation by Abdullah Yusuf Ali, 1996)

Also as stated by Mohd. Tajuddin, the word 'mosque' as understood in the ***present architectural terminology,*** means 'building' for the use by Muslims for the performance of prayer. He also elaborated the meaning of *'masjid'* as used in the Arabic literature, which refers to any place of worship in any religion (*ibid.,* p.3). Also explained by Spahic Omer (2002, p.89), "*Masjid,* meaning a place where one prostrates oneself in front of Allah (be He exalted), worships only Him with unconditional submits to His Word and Will. It is a place where every act, utterance and thought has not been employed by either groups or individuals except for the sake of pleasing God – Allah alone." Aside from prayers which are one of the most acts of worshipping, there are also other social obligations which need to be fulfilled in mosques. Fulfilling these social responsibilities will also help to create a better and more conducive religious environment whereby all Muslims will be at peace with oneself and always in remembrance of God (*Allah*).

Prayer or '*Solat*' is universally accepted as the reason for the existence of mosques. It becomes the most important function that a mosque should cater for. The best justification however would be the congregational prayers, '*Solat*', the act of prayer, is an act that occurs constantly at least five times a day regardless of whatever the Muslim's daily rituals are (Mohammad Tajuddin, 2000, p.32). Through *solat,* the linking between the Muslims and Allah is made in the form of remembering Allah and utterance of '*Zikr*' or words praising Allah and His Power.

Since the coming of Islam in the South East Asia region, the mosques were built according to the spread of Islam since they are the most significant buildings as the Houses of *Ibadah* or Worshipping to Allah. The mosque has become the most important building in this region and it marks the influence and spread of Islam. Its evolution throughout the centuries has become

more and more significant as part of the Malay world architecture (that within the South East Asia region) especially in Malaysia. Mosques in Malaysia have very diversified and distinct typologies. The various typologies are greatly influence by the local regional, culture, geography, climate and social factors. In the later part of this paper, the importance of the functions of mosques and the interior decoration are focused to improvise and create a better 'worshipping' or contemplative environment. The concept of worshipping – *'Ibadah'* towards Allah is explained in relation to these functions.

The roles of Decoration in 'Masjid'

One of the prime functions of building a mosque is to encourage recitation of God's praise in the mosque. One should feel in their heart the presence of God pervading in the atmosphere. "Mosque should be a place where one is in communion with the Creator and this is the place which may be rightly called **Heaven on Earth**…" (Mufti Zafeer Udin Miftahi, 1997).

Aside from prayers, a Muslim has many social obligations to fulfill. Fulfilling these responsibilities will help to create a more conducive religious environment and to be at peace with oneself and in constant remembrance of Allah. It is important that this environment is being constantly created to achieve the said ultimate goal by all Muslims. Therefore, it is very important to create and enhance this kind of environment especially in mosques – the House of Worship.

As discussed in Spahic Omer book, 'The Philosophy of Decoration in Islamic Architecture' in 2009, some decoration when it is wrongly applied it can be an instrument of deception. This type of decoration can be wrongly applied in our built environment, outward human appearance, main interactions and even religious ceremonies. This type of decoration stands between a thing and a beholder revealing to the latter and not the former, but what it is not.

Performing arts of decoration and embellishment for the purpose of spreading fallacy and deceit, as explained, earlier is by no means an easy proposition. The truth, which is the core of the divine will and plan, meant to be suppressed and the falsehood is meant to be established instead. Allah made the manifestations of the truth plain, unambiguous, universal and discernible to all in all the strata of the perceptible reality, in addition to the truth being innately beautiful, charming, beneficial and considered necessary for the well-being of man. The other type of decoration or beautification brought to light in both the Quran and the statements in *hadith* of the Prophet Muhammad (p.b.u.h) is the one that plays the role of an instrument that enhance the real and the original qualities of a thing. The Quran says for example:

"We have indeed decked the lower heaven with beauty (in) the stars"
(Al Saffat 6)

"Do they not look at the sky above them? How We have made it and adorned it, and there are no flaws in it" (Qaf 6).

The Prophet (p.b.u.h), he took on many occasions referred to the subject of decoration as an instrument of enhancing the real qualities of a thing. For example, he said "Decorate your reading the Quran with your voices"

(Ahmad b. Hanbal, Musnad Ahmad b. Hanbal, Awwal Musnad al kufiyyin, hadith no 17784).

He also prayed, "O God, adorn us with the beauty of belief (*iman*)."

(Al Nasa'iSunan al Nasa'i, Kitab al Sahw, hadith No 1289).

The Prophet (p.b.u.h) has said that Allah decorates every day His Paradise (*jannah*) for His true servants.

(Ahmab b. Hanbal, *Musnad Ahmad b. Hanbal*, Baqi Musnad al Mukhthirin, hadith no 7576).

The concept of decoration, which functions as an instrument of enhancing the real original qualities of a thing, involves no camouflaging via certain means a media. Nor do the decorative themes and method thus apply stand between a thing and a beholder revealing to the latter nor

that what the former actually is, but what it is not. Instead, this brand of decoration and beautification accounts for an extension and enhancement of a thing's substance by the use of appropriate themes and channels- sometimes more and sometime less. So important is such a brand of decoration in life that it sometimes not only denotes an enhancement of a thing's actual qualities, but it also becomes an integral part thereof.

The area of decoration and beautification serves to many people as an inducement to pay attention to many events and things, which, intern, causes them to aptly comprehend and duel appreciates the same events and things. Without the supplement of the enhancing decorative designs and features, many from among this category of people would remain short of fully recognizing the true significance of the surrounding things. To another category of people who are more insightful and earnest than the first group, on the other hand, the roles of decoration are rather supplementary and not essential. If they had to, they could easily do without them. Due to a variety of useful functions performed by the systems of decoration that aim at an enhancing the actual qualities of a thing, it stands to reason, the same emerged as an indispensible facet of creation. It features at all levels including the one that belongs solely to the Creator of the heavens and the earth. This type of decoration can be applied only to the positive aspects of existence.

The idea of decoration and beautification for the purpose of enhancing the actual qualities of a thing is not an exception to the rule. People are permitted to do so as long as the following conditions are met: 1. Affordability, 2. Avoidance of major transgressions, such as wasting, showing off, and unhealthy competition, 3. Propagation of principles, values, teachings and standards that typify the objectives of the divinely revealed truth, 4. Encouraging, yet facilitating, people's contemplation of the actual significance of life's terrestrial and heavenly realities. It must be always borne in mind, nonetheless, that the whole of Allah's creation is innately beautiful. The best adornment that can be comfort on the things made by the people is the sincerity of intentions, the integrity of goals and objectives, and, last but not least, the appropriate functions of that made things. If no extra decorative substance is attached to such things, they are and will remain beautiful in the sight of both Almighty God and the peoples of righteousness.

In Islamic Art, ornamentation of a more precious term that can be used in this context is decoration; it is not something which is added superficially to the completed artwork in order to embellish it in an unessential way. It is also not a means of satisfying the appetites of pleasure seeking people. It should never be regarded as a mere filling of space to escape emptiness (Ismail Faruqi, Lois Lamya, 1921 p. 379). The latter is often regarded and considered by non-Muslim artist whilst this is untrue to the Muslim artist. The important function of *decoration* is also described in the Holy Quran, Sura al Zukhruf, 43:36,

"if anyone withdraws himself from the remembrance of God Most Gracious, We appoint for him an evil one, to be ultimate companion to him."

(Translation by Abdullah Yusuf Ali, 1996)

The Prophet harshly criticized inappropriate decoration, but did not denounce the idea of decoration and beautification as such. It could be said, therefore, that the matter rests within the permissibility (*ibahah)* so long as something does not come about and cause it an infringe some of the divinely prescribed standards, and hence render it abhorrent and even forbidden. This conclusion can be drawn from the way Islam generally treats the subjects of entertainment, beautification and enjoying the legitimate delights of this world. These are all in principle permitted in Islam. However, should they be unduly practiced or utilized, thereby breeding falseness and wrongdoing, they will instantaneously become abhorred and disapproved of.

Decoration acts as a tool to help to accentuate the Remembrance of Allah or *zikr*. By looking at these decorations, which are applied as part of decoration in mosques, one can be encouraged and be reminded of Allah and His Power through the manifestation of His Beauty, Unity and Transcendence. The *Zikr* or Remembering Allah along with performing the various acts of *Ibadah* or worshipping is the main goal of the Tawhidic approach in Islam. This is the main function of decoration is Islamic Arts.

The concepts for Islamic Arts Decoration and the Concept of Beauty, Unity and Transcendence; The Divine Remembrance Towards Allah, The Almighty God.

"Arts are among the important and direct manifestation of the principles of the tradition, for men live in forms and in order to be drawn towards the Transcendent archetypes, they must be surrounded by forms that echo transcendent archetypes."

(Nader Ardalan, 1983)

Islamic Art does reflect the Islamic doctrine *"Tawhid"* whereby this concept of Oneness and Unity is the medium of manifestation of the One God – *Allah,* His Attributes and Names, in the abstract manners whereby the Beauty, Truth and Unity are formed and fused together.

As stated in the Al Quran, Sura Al Baqarah, 2:115,

"To God belong the East and the West: withersoever ye turn, there the presence of God. For God is All pervading, All knowing."

(Translation by Abdullah Yusuf Ali, 1996)

From the above verse, the presence of God can be felt within His Creations, the surrounding and cosmos. His Beauty is manifested by seeing all His Creations and these creations are manifested to reflect His Oneness and Unity. All the cosmos and universe are all the signs of His Beauty and the manifestation of His Attributes and Names. The aesthetic expressions of the signs of *Allah's* Beauty are well translated and manifested in the Islamic Arts decorations, whereby its main function is to promote and enhance this Feeling of Remembering Allah. Let us now refer to the concept of Beauty in the Islamic perspective. Beauty in Islam has a deeper and more significant approach towards the Beauty of Allah and as reflected in one of His Attributes which is '*Al Jamal*' which means 'the Utmost Beauty'. The Prophet (pbuh) has said that Allah is beautiful and loves beauty (Muslim, hadith No 164). Also,

" It is Allah Who has made you the earth as a resting place , and the sky as a canopy, and has given you shape- and make your shapes beautiful and hence provide you sustenance" (Gafir 64).

The inner and outer beauty would be one of the important bases in the Islamic Art. Al Ghazzali (a well known and prominent Muslim scholar and theologies) had stressed on the importance of the inner beauty, which is more towards the spiritual nature, which is considered as the '***real***' beauty. This will then lead oneself towards *Allah*'s Beauty and to love Him. Loving *Allah* is the final aim for a true Muslim whereby in doing so it will give pleasure to oneself. *Allah*'s Oneness and Transcendence penetrates everything to its deepest roots in the Islamic environment. *Allah* creates everything to be known by men therefore everything is to remind man of *Allah.* Consequently, all Muslim artifacts are also to remind man of Allah. Every Muslim artisan tries to free things from their 'thingness', to enable us to know *Allah* through them.

Islamic decoration, architecture, city and all the other Muslim artifacts are the very fruit of Allah's Oneness and Transcendence. "Islamic art is thus a direct expression of the Al Quran Revelation. Its essential mission is to make us 'Remember God', to make us live the first and last Truth, that discovery, always new and always wondrous, of the Invisible presence of God in creation, of which He is both the Source and Purpose" (R. Garudi, p.25). Muslim artisans do not create nor design something which is totally 'new'. He designs in such manner as to manifest the Attributes of *Allah* which are hidden. However, *Allah*'s Attributes can be seen in all of His Creation – in the natural surroundings and in the works of man.

Beauty is considered as the phenomenon of the experience of pleasure, through the perception of balance and proportion of stimulus. It involves the cognition of a balanced form and structure that elicits attraction and appeal towards a person, animal, inanimate object, scene, music and idea, and others.Beauty is also said to an assemblage or graces or properties pleasing to the eye, the ear, the intellect, the aesthetic faculty, or the moral sense.

The perceptions of beauty in the Western and in Islam differs, whereby the additional 'inner' beauty in emphasized in Islam. The Beauty also constitutes and encompasses The *Tawhid*, Unity and Transcendence in Allah. The Concept of Beauty, its meaning and its inner and outer dimensions, plus the sublime beauty of God, Abu Hamid al Ghazzali (405-505 AH/1058-1111 AC) comprehensively wrote, "Know O readers, that every which is beautiful is dear to one of

the senses. Allah is beautiful and loves beauty. Material beauty can be perceived by the eye. The beauty of divine glory can only be appreciated by mind. The word beauty is used to describe the attributes of individuals. It is therefore said that man has a beautiful character. The word applies to his qualities, and not to his physical appearance. He is loved for his beautiful attributes as one loved for his beautiful appearance. If this love is deep, it is called *ishq.*

The sixth sense, or the spiritual insight, which by true Muslims develop their ways and means for appreciating the real inner beauty, Abu Hamid al Ghazali refers to, obviously on the basis of the Quran and the Prophet's experiences, as souls, also called "spirit", "heart", "reason", and "light" (Richard Ettinghausen, 1981, p.27). He also wrote, "The beauty of the outer form which is seen with the bodily eye can be experienced even by children and animals while the beauty of the inner form can only be perceived by the eye of the 'heart' and the light of the inner vision of man alone...". This realization of stages of Unity can be truly felt by the Muslims through their inner self and deeper understanding of the concept of **deen – Tawhid** and **Remembrance of *Allah.*** Islamic worship is solely towards this final goal, which is also as the key principle and role of its Art. The origin of Islamic Art is related back to the worldview of Islam itself, the Islamic revelation.

This Art and Islamic worship is strongly related, the contemplation of *Allah* as recommended in the Al Quran and the contemplative nature if this art, between the remembrance of *Allah* (*zikr*) which is the final goal of all Islamic worship and the role played by Islamic art. Before one understands the Islamic art role and principles, he or she has to ponder on the origin of unifying factor which ties this art with Islam. Seyyed Hossein Nasr expresses his opinions of the origin and close relationship between this Art and the Islamic revelation. He elaborated that; "This art could not perform such a spiritual function if it were not related in the most intimate manner to both form and content of the Islamic revelation." (Seyyed Hossein Nasr, 1987, p.4).

Variety in Islamic Art has usually the attributes of regional ethnic preferences. Even though there is diversity on the regional decoration design elements, there are also strong common visual principles, which tie them together. Despite their existence, the element of **variety within the overall Unity** is not been fully investigated or analyzed for better understanding. Part of this study is to identify these elements through case reference studies of the traditional mosques in Melaka, Malaysia. The 'traditional' mosque is chosen due to its significant typology and dominant regional characteristics. The word 'traditional' is defined as a custom of belief that the people in a particular group of society have practiced of held for a long time. Its meaning and definition connotes to the belief and attitudes of a society which have existed in a place for a long time and are not expected to change (Harper Collins, 1987).

In Islamic Art, the term ornamentation is more appropriate described as **decoration** and it is not something added superficially to the completed work of art in order to embellish it in an unessential way. Decoration in Islamic Arts has its functions which focus to the inner and also the outer beauty of the artworks, which then acts as manifestation of Remembrance of *Allah* or *zikr* in worshipping Allah. Thus, the importance of decoration to function in an effective manner in line to the function of mosque as the House of Worship or *Ibadah* is crucial to be realized by all designers and users. Decoration in Islamic Arts has the added value of the **inner beauty** which can only be realized with better understanding of the usage in manifesting *Allah*'s Beauty, Unity and Transcendence.

In Islamic art, the expression of 'infinity' (no beginning and no end) is the best way to express the Islamic doctrine of – *"Tawhid"*. The art of Muslims is considered as 'infinity art'. This can be found especially in *'Arabesque',* one of the decoration patterns, which are commonly used in many of the Islamic artworks or buildings. "Through the contemplation of these infinite patterns, the recipient's mind is turned towards the Divine" and this becomes a reminder of his religious belief. Therefore, Islamic art has a similar goal in the Islamic doctrine, which is taught in Al Quran and *Al Hadith* and *As Sunnah* – (the Prophet's sayings and actions) – to teach mankind and reinforce the perception of Divine Transcendence." (Al Faruqi, 1921, p.163)

The unity of these Islamic artworks is such that, whether the artist makes use of different mediums or materials, the results will be similar. The function and significance of these

decorations will display their outstanding conformation or purpose and effect. Further explanation on the relationship between Islamic art and its decorations will be done to have a better understanding of the significance and importance of these decorations in Islamic art. The characteristics of these aesthetic expressions in all Islamic artworks are devised in order to create the impression of infinity and transcendence. These characteristics are well described by Al Faruqi in his book, the 'Cultural Atlas of Islam", 1986. The following are the summarized characteristic of the Islamic artworks:

(i) Abstraction

(ii) All artworks are abstract. Figural representation is limited to only figures from nature whereby nature is part of God's tangible creation. However, these naturalistic figures are denaturalized and stylized so as not to depict the natural phenomena.

(iii) Modular structure

(iv) The Islamic artworks are composed of numerous modules or parts, which will compose or form the larger design.

(v) Successive combinations

(vi) The repetition of the modules and infinite patterns are formed into larger additive components, which carry their own status and identity.

(vii) Repetition

(viii) The additive combination of Islamic arts uses repetition of motifs with structural modules. Abstraction is reinforced to prevent one module in the design to taking precedence over the other.

(ix) Dynamism

(x) The Islamic design is dynamic. The design is experienced through time and space. For example, the infinite pattern cannot be appreciated and comprehended in a single glance in a single moment. The eyes of the viewer should move along the patterns, center to center. It is not static composition. It involves a dynamic process to investigate each of its motifs, modules and successive compositions.

(xi) Intricacy

Intricate detailing is the rich component of any Islamic artwork.

All of the above characteristics are the ones, which are most common in the Islamic art and decoration. These are the principles, which tie and unite all of the components in the decoration or architectural elements. Therefore, the Islamic doctrine of *"Tawhid"* or Oneness is portrayed significantly whereby the remembrance of Allah's Oneness of the main goal in Islamic art and Islamic teachings.

The general meaning of decoration was explained earlier. However, it is also important for one to understand the unique function and significance of decoration in the Islamic aesthetic works. Without this understanding, no one can clearly appreciate the positive contributions to Muslims. According to Al Faruqi, there are four specific functions of decoration. Decorations in Islam have wider functions, which define their significance. The concept of decoration in Islamic artwork plays the role of:

(i) Reminder of the Islamic doctrine *'Tawhid'*

(ii) Transfiguring of materials where the objects undergone a change in form or appearance but no tin substance.

(iii) Transfiguring structures – by hiding the basic forms or minimizing the impact to the viewer.

(iv) Beautification

Case study in the Melaka traditional mosques: Masjid Kampung Hulu

In this section the author will show some examples of interesting characteristics of the Isamic Arts decoration which are commonly applied in the Melaka traditional mosques. The two selected mosques are very prominent traditional mosques which also becme one of the heritage buildings in Melaka State. These mosques are : the Masjid Kampung Hulu and Masjid Kampung Keling. They are situated in the central part of the inner city of Melaka. Historically, Melaka was a very prominent Islamic centre for the region of the South East Asia, the Malay Archipelago during the 15th Century. Therefore, there were a lot of traditional mosques which were erected since that time. The two selected traditional mosques which will be highlighted in the next section are quite prominent with their decoration elements. These mosques were selected due to the similar characteristics of its architectural and decoration elements. Photographs were taken and some sketches were made to synthesize the design characteristics and forms. However, these sketches were recorded following the existing decorations which are currently applied in these mosques.

The decoration elements comprises of three (3) typologies of decoration which are:

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

a. The design formation and motif typologies

b. The material used for the decoration

c. The colour of the decoration motifs

d. Approximate sizes and dimensions of the motifs foe each decoration, and

e. The symbolic meaning to any motif design which are applied in the mosques.

The above four criteria were mainly the obvious physical characteristics which contributed to the aesthetic features of the decoration which were applied in these mosques. The last one is more of an intrinsic character of the motifs which might have hidden meaning by the designers to the users. These physical characteristics were found to be the obvious characteristics to the users. However, in this paper, the focus would be the design characteristics of the motifs. Some tabulation of summary of the decoration motifs were also shown in the Appendix attachments.

This is to compile and record the common characteristics of the motifs which are applied in these selected mosques. In this tabulation, the characteristics of the decoration motifs are displayed and summarized. Thus, any motifs could then be applied onto the surfaces within the mosque interiors. The analyses of the different typologies were done. The main focus was the Arabesque since these are the common and popular motifs which were applied in these traditional mosques of Melaka. The motifs were the most intricate and complex motifs. Some unique formations were displayed through some sketch diagram analyses which were shown in further details in the following sections. However, so, the other two typologies, the Geometry and Calligraphy were also shown. The analysis of the arabesque motifs were done to show the derivation of the different motifs which were mostly of the local floral and fauna motifs. These motifs have their own names which were quite unique. Some motifs have their own symbolic meaning such as the ones in the woodcarving works. As for the Geometrical patterns, the derivation of the basic geometrical shapes was done. Most of the local decoration motifs were derived from the Malay artworks.

It can be seen that in each case study of the traditional mosques, these Malay floral and fauna motifs were dominant and popularly applied. The analyses of the formation of the motifs were derived for further understanding. Also, the Calligraphy was mostly identified through naming the type of writings, the Al Quran verses which were used, their dimensions and translations. With that, it is hoped that these summaries can be used as reference to generate better usage and application of the appropriate decoration motifs.(please refer to the attached Appendix). Some examples of the decoration which are profoundly applied in these traditional Melaka mosques are shown below.

As earlier highlighted, the Arabesque decoration motifs are referred to the nature, Flowers and fauna of the surroundings. As in the Melaka mosques, Arabesque becomes one of the

prominent typology in the decoration. The materials which are commonly used for these decorations are the wood and the ceramic tile. In the next sections, the presented case study on these decorations is selected from the different traditional mosques in Melaka, taking into the considerations of selecting the prominent decoration which are significantly obvious to the users. The first Arabesque decorations which are selected is from the Masjid Kampung Hulu.

Arabesque Decoration in Masjid Kampung Hulu

The different typologies of decoration are applied in this mosque. Most of the decoration were in Arabesque (floral and fauna) patterns. The Arabesque patterns were mostly found within the main prayer hall and entrances. These patterns were mostly applied onto the ceramic tiles and woodcarving panels. The other patterns were less in quantum but were commonly seen outside the hall. In any traditional Melaka mosques, the common usage of Arabesque (flora and fauna) motif was obviously applied on woodcarving works such as at the window, column and above the door frames.

The usage of Arabesque motifs was of the abstract forms of the local floral and fauna plants which can be found within the surroundings in Malaysia. The usage of the woodcarving artworks was to express the beauty of nature. In the Malay Arts expression, this was expressed with great patience and hard work. The natural surrounding becomes the inspirations for the local arts craftsmen. This philosophy and approach of arts become the continued source for the Malay artist.

The design formation for any Arabesque patterns in the Malay artworks especially their wood carving patterns are mostly derived on 2 (two) main formations: a) circles and b) curves. The analyzed sketches which are shown later were based on these 2 basic formations. This mosque has unique designs of Arabesque patterns which were applied onto the wood carved panels and metal work. For the metal work, these patterns were seen at the balustrades and railings along the parameter corridors of the main prayer hall (see Figure 1). The motifs were referred to the local flora and fauna forms and applied as part of the decoration motifs in this mosque. The same formations were similarly applied onto the other parts of surfaces within the mosque interiors.

Figure 1 The Arabesque motifs at the balustrades and railing outside the main prayer hall of Masjid Kampung Hulu. The material is of metal work.
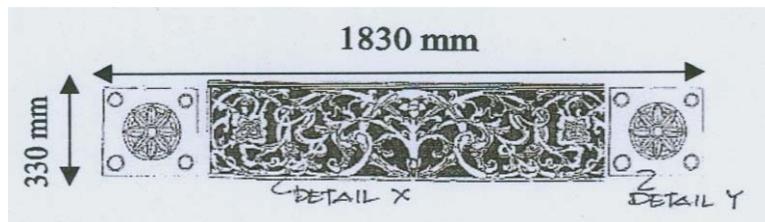
Source: Author's Photograph of Masjid Kampung Hulu, taken during visit in 2009

The balustrade is located along the main corridor and verandah of this mosque. It is designed using the metalwork formation, and painted with silver and gold colours. The gold colours were painted on the main flowers of the floral composition (see Figure 2).
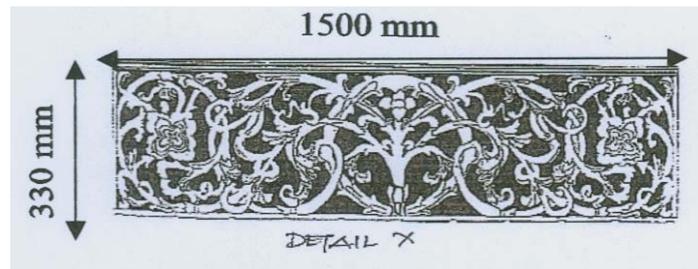
Figure 2 **The detail motif formation. The formations of the motifs are based on 5 circular rings of the foliages. The motif is found applied in Masjid Kampung Hulu.**
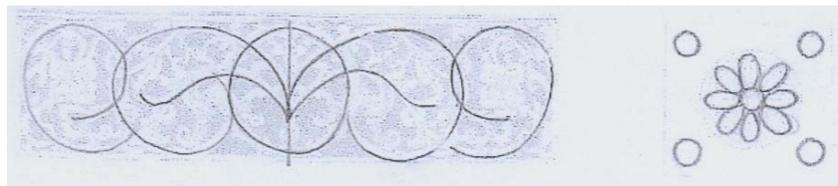
Source: Author's Photograph of Masjid Kampung Hulu's balustrade taken during visit in 2009

(a) The whole composition of the balustrades

(b) The central floral composition of the whole panel

(c) The design formation of the floral composition

Figure 3:The design formations for the balustrade design in Masjid Kampung Hulu

The side design for the balustrade shows another Arabesque decoration motifs, as sown below in Figure 4. The actual dimensions of the whole motif composition are shown above. Detail X is considered very large composition since it was applied as a whole composition panel of balustrade. The detail Y is considered as small motif compared to the overall composition. However, the treatment of colour in this composition has tied these compositions as one panel, with silver paint and yellow flower to represent the golden flower.
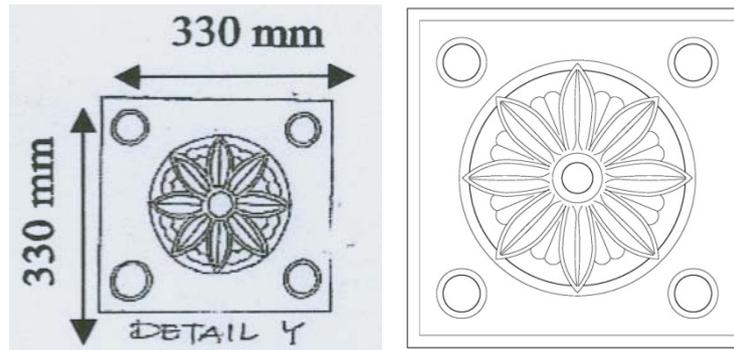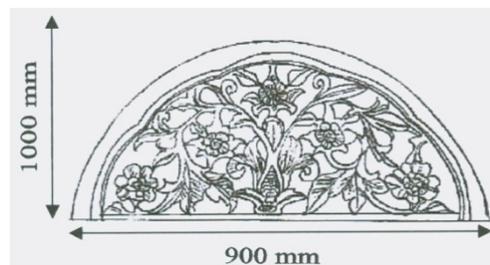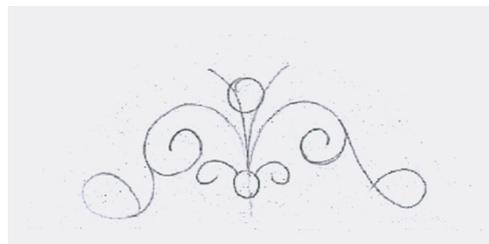
Figure 4: Detail Y showing the side panel of the whole composition

Source: Author's analysis diagram, 2009

Another good example is shown for the wood carving window panel which is shown in Figure 5 and 5a . This panel is considered of medium size panel as highlighted in detail in the sizes section. The panel is designed for allowing good ventilation above the window panel.

(a) The arch floral motif on the top panel window frame

(b) The detail design formation analysis of the arch floral motif

Figure 5: The Design Formation of the Window Panel showing the derivation of the whole composition

Figure 5a The whole panel form for the window frame

Source: Author's analysis diagram, 2009

The next Arabesque decoration is also applied in the minbar design in Masjid Kampung Hulu. Minbar is an important furniture element which mostly found in mosques. Its function is
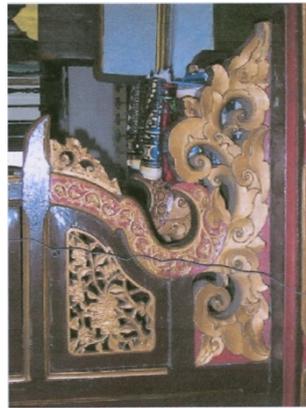
for the 'imam' to deliver his religious' khutbah' and talks during the Friday congregational prayer. The Arabesque decoration motif is applied in the minbar design which are using woodcarving techniques. The rich and intricate design motifs of the carved decoration had contributed in enhancing the beauty of the mosque interior .

(a) The side panel of the minbar

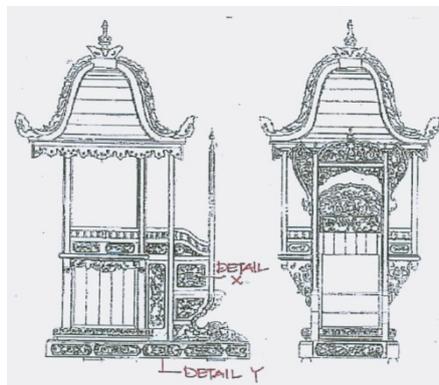**(b) The carved decorative panel at the perimeter panel of the minbar**

(c) The wood carved side panel painted in gold colour

Figure 6: Minbar showing the Arabesque design at Masjid Kampung Hulu, Melaka

Source: Author's Photograph taken during visit in 2009

The design formations were formed on the same basic forms. For example as shown below, in Figure 7. The motifs were applied on the wood panel surfaces. They were carved with intricate patterning asshown above. The design formations which were analyzed as follows, as shown in Figure 7b and Figure 7c.

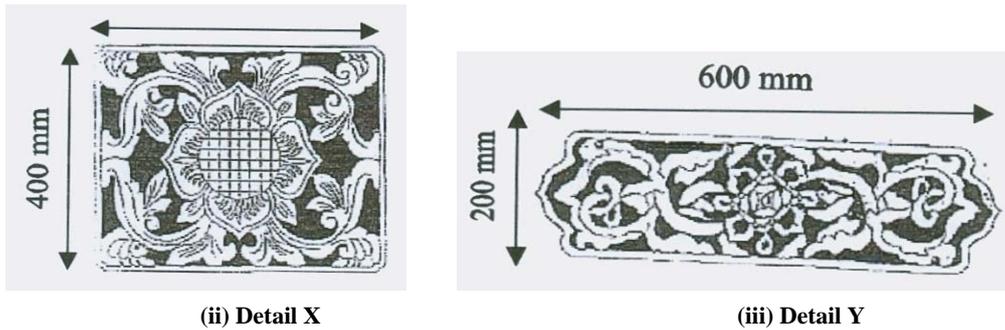**(i) The side elevation and front elevation of the minbar**

(ii) Detail X   **(iii) Detail Y**

Figure 7: The Minbar's Arabesque patterns

Source: Author's analysis diagram, 2009

The above panel, detail X is showing the '*bunga ketumbit*' which dimension is shown as above, 400 x 400 mm, which are categorized as small to medium size of motif decoration which will be explained in detail in the following sections.
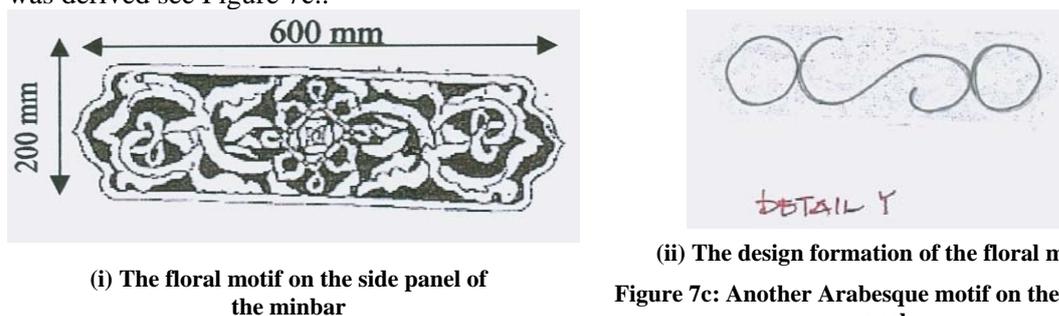

(i) The side panel floral motifs on the minbar   **(ii) The detail design formation of the floral motif**

Figure 7b:The Detail X Design Composition

Source: Author's analysis diagram, 2002

In Figure 7b (ii), the above formation was showing that a circle was formed in the middle of the composition, then the curve were branching out to the right and left wings of the composition. The local name of this motif is *Bunga Ketumbit*. In Detail X, different formation was derived see Figure 7c..

(i) The floral motif on the side panel of the minbar

(ii) The design formation of the floral motif

Figure 7c: Another Arabesque motif on the minbar panel

Source: Author's analysis diagram, 2009

The above Detail y (see Figure 7 c (ii)), was showing another Arabesque motif which was applied on the *minbar* of the mosque. Two circles were formed at the two ends, right and left sides. The curve line was linking the two circles in the middle. The local name for this motif was '*Bunga Eropah*'. The next Arabesque motif was found at the window panels. These were carved on wood surfaces. The following photos were showing the said Arabesque pattern which were applied in this mosque. All of which are unique in nature (see Figure 8)
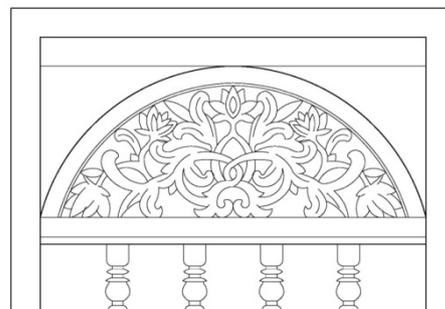
(a) The top panel motif design with the arch base formation

(b) The window panel design with woodcarving

Figure 8: The woodcarving works of Arabesque patterns incorporated as the decoration motifs in this mosque- Masjid Kampung Hulu

Source: Author's Photograph taken during visit in 2009

The analysis diagram of the Arabesque pattern on the wood panel

Figure 9: The Sketch Analysis Diagram of the Panel

Source: Author analysis diagram 2009

The design composition was quite complex and unique. This was shown in the following diagram, Figure 6. The analysis of the design formation is shown in Figure 6b. There were two circles at the top and bottom center of the motifs. From the center, the curves were spread to the right and left sides of the motifs. The curves branched out to form leaves for the whole compositions. From this simplistic form, more curves were formed as branches of leaves with added flowers.

Conclusion

Islamic Arts Decoration in mosque has its significant roles in accentuating the Feeling or Remembrance of Allah or as a tool of *Zikr.* It compliments the significant function of mosque as the House of Ibadah or Worshipping and promotes better and conducive interior environment for all the Muslim users. The aim of art in Islam for Muslims is the same as reference to the contemplation towards Allah. The most profound link between Islamic Art and the Quran is not in the form of the Quran but its *'Haqiqah'* (formless essence) and more particularly in the notion of *'Tawhid'* and Unity with its contemplative implications (Abdullah Yusuf, 1994). As stressed earlier. Islamic Art decoration has the same purpose whereby the object of the artworks should be viewed and designed in contemplation and as a reminder of the God's bounty. The strong link between the contemplation of Allah as recommended in the Al Quran and the contemplative nature of this art, which is the final goal of all Islamic worship. Therefore, the source and nature of the forces and principles which have brought this art and decoration into being, must therefore be related to the world view of Islam itself, to the Islamic Revelation, one

of whose direct radiations is the sacred art of Islam and indirectly the whole of Islamic Art (Amjad Bohumil Prochazka, 1986). The Islamic art decoration can **serve as a support** for the **Remembrance of Allah,** the One God, it is because although made by men, it derives from the inspiration and the good blessing – *'hikmah',* which comes ultimately from Him.

   Decoration in the Islamic Arts is not something which are added superficially to the completed artworks. Its function is not to embellish in an unessential way. It has various roles which focus onto accentuating the manifestation of remembering Allah. Its characteristics constitute Unity which expresses Truth and Goodness. Therefore, by understanding the significant role of decoration especially when applied within the mosque environment, better usage and application of decoration can suit the purpose of creating better contemplative environment with the interior of the mosque. Further enhancement can assist the Muslims to feel more serene and focus to their acts of worshipping in the mosque with the good enhancement of these Islamic Arts decoration as a tool to be reminder towards Allah.

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Social and Cultural Impact of Grand Mosque Durres on the Development of Muslim Community, Albania

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Abstract

The first contacts of Albanians to Islam are proven to be relatively early in the medieval centuries. Due to geographical situation, Albania was densely frequented by Turkish and Arab missionaries; no matter it was a commercial, religious or military purpose. The Islamization of Albanian Community went all the way through progressive growth as it is reflected from the customs of the community as well as from their architecture.

The mosques remained the focal points for teachings of Islam and were considered as the core of the Muslim society as the mosques played the role not only for growing peoples religious needs but also had significant impact on the overall development of the community. From the beginning, the mosques were the places for prayer, meditation, religious instructions, political discussions, and learning places. Unfortunately the role ofthemosquesatthe present timehas been minimized only inperforming daily prayersand few other religious activities. Hence today the mosques do not play sufficient role in social and cultural developments of the Albanian Muslim community especially the Muslims living in Durres city of Albania.

This paper attempts to analyse the social and cultural role of the Great Mosque Duress, Albania and how far it has the impact on the development of the Muslim Community living in Durres. In this regard the case study of Great Mosque of Durres has been conducted to unfold the facts of deterioration of Muslim life style in Durres. Eventually this study will reach to a model design with some necessary added functions so that the new model design of Mosque should play the vital role in revitalizing the Islamic practices as it was observed in the past to develop the Muslim community in Du*rres, Albania.*

Keywords: Mosque, Socio-cultural impacts, Medieval, Muslim Community, Islamization

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1. Introduction

Albania is a small, mountainous region located on the southwestern edge of the Balkan Peninsula, comparable in size to Maryland. It lies next to the Adriatic Sea and the Strait of Otranto that connects the Adriatic with the Ionian Sea.More than two thirds of Albania's landscape consists of mountains broken up by river valleys. Such terrain has contributed to the relative isolation of many Albanian communities**. (**Walbank, Frank W, 2001)Albania has experienced considerable violence and competition for control throughout its history. Greeks,Romans, Venetians and Ottomans swept through, leaving their cultural mark as well as their ruins. Yet at the same time, Albania is one of the most culturally distinct countries of the Balkans. The Albanian language, believed to be derived from ancient Illyrian, is distinct from any other Indo-European language**. (**Omoniglot.com, 2010)

Figure 1: Albanian map

The Ottoman Turks, under their leader Osman I, emerged during the 14th century from a small *ghazi* emirate, one of several such states in Anatolia during the time. Albania remained part of the Ottoman domain for over four centuries. During this time, a majority of the population converted to Islam.Albania became a nation in 1912, after spending many centuries as spoils of various empires. The modern Albanian state was carved out of the Ottoman Empire, with the new country's borders based on the regions where many (but far from all) Albanian speakers live(Draper, Stark,1997). After World War II, Albania was a communist nation for over 40 years led by EnverHoxha. Communist rule ended during the early 1990s, and since then, the nation has traveled a bumpy road to have a democracy with a market-based economy.

Today, despite decades of secularism, Albania is considered a predominantly Muslim country (Vokshi,M.2008).Many people are going back to the religion and have started

practicing it especially the youth. On the other hand, it can be seen that the regime and other reasons have had a big influence in people mindset. The western influences are denigrating the society by implementing secular visions and focusing to materialistic world and freedom without boundary. On the other hand Islam phobia and the propaganda done from media assist on pushing people away from religion.

Figure 2: Albanian women before Regime   **Figure 3: Durres Street before the regime took place**

Figure 4: The youth nowadays spending most of the time in night clubs

At present, the only place where people can learn about religion is a mosque where mostly it is noted thattheroles of the most of the mosques islimitedonly inperformingprayerswith few other services, such as the provision ofsocial assistanceforthe needyandthepoor, the collection of voluntary contributionsforasick person, ordamagedbyacalamity. It seems thattheoriginal functions of Mosques are diminishing. (Albanian Muslim Council)

In this regard a research attempt has been made with the help of research endowment fund (Type B), sponsored by Research Management Centre, IIUM, Jalan Gombak, 53100 Kuala Lumpur. The research methodology used for this research consists of several methods. The related literature is reviewed to reach the research hypothesis. The observation process has been examined physically to be on site. The case study on Grand Mosque of Durres, Albania has been conducted in order to understand the role of this mosque to the development of Durres community. All the data are documented in photographic and video record evidences.

2. Islam in Albania

The first contacts of Albanians to Islam are proven to be relatively early in the medieval centuries. Due to Albanian geographical position, it is densely frequented by Turkish and Arab missionaries, whether for commercial, religious or militarypurposes. (Zekaj, 2010) The major Muslim Community of Albania is with Sunni sect. Albanian Muslims in general are deemed to be "legitimated" one by the state and other by the international community. The 2009 survey carried out by a Tirana newspaper, and citing Muslim Community officials, revealed that at present Albania have 568 Sunni mosques, as well as 70 Bektashi *tekkes* (lodges) and mausoleums. The number constructed solely since the end of the Cold War, however, was not delineated.

The first Muslim religious object was established in 1389 atBeratin the style of Seljuk's.Albania's history after the fall of the Ottoman Empire has seen many unending inquisitions and crusades. In different times of its modern history, the Muslim population has especially suffered many persecutions. The worst persecution of Albanian Muslims came in 1967 when its communist regime decided to abolish any religious freedom in the country. During the decades of communist horrors which lasted until 1991, many Albanian *Hojas* (Imams) and *Dervishes* were assassinated, imprisoned or exiled by the regime. Their temples demolished, and religious literature banned and destroyed. The communist state sponsored propaganda and ideology which developed in Albania during the years of communism, had its main scope ofde-Islamization of Albanians.

Figure 5: The demolished Berat mosque.

With the advent of democracy after 1990 in Eastern Europe, the religious freedoms were constituted back even in Albania. Albanians were allowed to re-practice their religions again. This made its Muslims feel that they could recover their lost identity. *Today's Islamist stirrings in Albania are parallel to similar developments in other Balkan countries. Such states are characterized by their indigenous Muslim populations, their transition from former autocratic socialist or communist governments, and by their recent experience of foreign Islamist forces attempting to educate local Muslims, build mosques, provided public services, and made investments and so on.*The mosque has been the most important placesfor most of the Muslim communities to represent their collective political, economical and cultural developments of the Muslims in Albania.

3. Role of Mosque in Islam

3.1 The place for congregational prayers

The Prophet (pbuh), in many sayings (*hadith*) has encouraged frequenting and patronizing the mosques and promising the abundant rewards. He, for instance, said that a prayer offered in congregation is twenty five or twenty seven times more superior in reward to that which is offered alone;(Al-Bukhari, No. 466) that those whose hearts are attached to the mosques are promised God's shade on the Day of Judgment when there will be no shade but His. (Al-Bukhari, No.629)

3.2 Learning centre

Pursuing knowledge is one of the noblest and most rewarding things that man can do in this terrestrial life. Since at first there were no schools it was natural that the mosques became the first learning centres in Islam with the Prophet's mosque as an energetic standard setter. While encouraging the people to make use of the mosques for the said purpose, the Prophet (pbuh), revealed: "… He who treads the path in search of knowledge Allah will make with it the path which leads to *Jannah* easy for him. And those persons who assemble in a house of Allah's Houses (mosques) and recite the Qur'an learning and teaching it among themselves, there would descend upon them the tranquillity, and mercy would cover them, and the angels would

surround them, and Allah makes a mention of them in the presence of those near Him…"(Muslim, No.6518)

3.3 The seat of government

The mosque of the Prophet (peace be upon him), played the role of the seat of the first Islamic government. The Prophet (peace be upon him), used to discuss, decide and execute in it many affairs related to administering the state. Jihad and state defence strategies were initiated and wrapped up in the mosque compound. In this mosque, the Prophet (peace be upon him), was receiving foreign dignitaries. A tent was set up in the mosque where from time to time some of the Prophet's guests would stay. Some guests would stay even in the *suffah*.

3.4 Welfare centre

The Prophet's mosque also served as a charity centre. We have already referred to the *suffah* which was set up in a corner of the northern wall of the mosque where the poorest companions resided.

3.5 Prison

The prophet's mosque partly functioned as a prison too. It was reported that a man called Thumama b. Uthal from BaniHanifah from Najd had been captured and fastened to one of the pillars of the mosque. But the Prophet, (peace be upon him), later came and ordered some of his people to release him. The man thereupon went to a garden, took a bath and entered the mosque proclaiming *shahadah,* i.e. he embraced Islam. (AlBukhari, No. 451) Male captives as well as female captives were held in what can be called as the mosque prison. For the latter, an enclosed space near one of the mosque entrances was allocated. (Al-Kattani, vol. 1. pg. 299)

3.6 Hospital

There was also a place for a kind of hospital in the Prophet's mosque. Some tents had been erected there for this purpose. On the day of the battle of the Trench (*al-khandaq)* the companion Sa'd b. Mu'adh was injured and the Prophet (peace be upon him), pitched a tent in the mosque so that he could be looked after properly. Besides, he wanted very much to be near him so as to visit him on a regular basis and monitor his situation. The Rufaydah was the most renowned woman of those who were nursing the sick and wounded. (Al-Kattani, vol. 1 p. 454)

3.7 The place for some legitimate recreational activities

The mosque of the Prophet (peace be upon him), was a place where some sport and recreation activities were occasionally held, both inside and outside. A'ishah, the Prophet's wife, narrated that she once saw the Prophet (peace be upon him), at the door of her house watching some Ethiopians who were playing in the mosque properly displaying their skill with spears, whereupon she joined him. (Al-Bukhari, Hadith No. 445)

Umar b. al-Khattab scolded the same group, but the Prophet, (peace be upon him), asked him to leave them. And to them he said that they were safe and should carry on.(Al-Bukhari,Hadith No. 103)

Also, immediately after the sunset prayer (*maghrib)* the companions sometimes used to compete in archery inside or outside the mosque in the Prophet's presence till the full darkness descended and the targets became no longer visible.(Al-Bukhari,Hadith No. 534)

3.8 A code of reverence for the mosques

The mosque are to be maintained clean and tidy for cleanliness is the part of the faith (*iman)*; as is removing impediments, big or small, from roads and public places. The Prophet (peace be upon him), said that the rewards of his people had been presented before him, so much so that even the reward for removing a mote by a person from the mosque was presented to him. (Abu Dawud, Hadith No. 461)

4. Past and Present Roles of Mosques in Albania

Mosque is the most important building in Islam. Mosque in Islam is more than just a place for spiritual solace, but also served as an educational and community centre (SitiHoiriyah, 2000).

4.1 The Cultural Role of Mosque

Ervin Hatibi (2008)states that Islam is believed to be positive in building Albanian identity. Most of the people during Ottoman Empire converted to Islam to save their identity. In this regard the mosques in Albania remained the most influential places in shaping and protecting the identity of the Albanian Muslim community throughout history, in other words, the mosque is the chamber where the Muslim community sought refuge and protection whenever they were seriously endangered by different political developments.(WORLD BULLETIN,2008) During the Monotheism Period it can be seen that the first significant role of the mosques in Albania remained to protect the Albanian identity. As we know languageisone ofthe most significant elementsof national identity. The Monotheist Empire tried to impose Slav words to Albanian vocabulary, but the mosque was the place where the language was protected and was sheltered. The mosques resisted by delivering the lessons and speeches in Albanian language in order to cultivate and protect it from external influences as the *imams* and teachers of religion called on the importance of the national language during their speeches. Also the mosque played an important role in contributing to the establishment of autonomous Albanian state. In 1878, the Prizren league was held in "Bajrashi" mosque, testifying the involvement of mosque in the political life of Albania.

Figure 6: Political meeting on the State matter

4.2 The Spiritual Role Of Mosque

The mosque is the most revered and most sacred place on the Earth's surface, because we worship the Creator of whole world, there we find comfort for all creatures, angels, people and gin. It is the place where the first man Adam (Adam) asked God to forgive and have mercy to him. The Quran says: "Verily the mosques are for Allah" (Al-Jinn, 18) An Islamic scholar used to compare the mosques with stars. He said: "... As stars adorn the sky at night, the mosques adorn the earth during the day." (Zekaj R.2010) Mosques are places where we constantly submitto God. Mosque is a place it connects the believer to hereafter. In past, Albania has been a disquiet place, where many invasions took place, followed by economical and spiritual problems. People have been experiencing a lot of plight making their life very hassled and miserable. In this world of noise and troubles, mosques were an oasis of peace and calm. It was the only time for Muslim worshipers to put away the worldly matters and have only connection with their God asking for help and blessing.

Figure 7: A worshiper reading the Quran in Mosque, while waiting for the *Ezan* prayer

4.3 The Social Role Of Mosque

The mosque has always been home to the unity of Islamic society. Here we meet people, chat and get the sense of brotherhood, consult one another and get advice from fellow brothersfor our religious and cultural needs especially given through lectures, speeches and etc. It is related to the economic life of Muslims too. The mosque had the opportunity to play a significant role in the overall economic system of Islamic society. The paying of '*zekat*' (charity) that is one of the pillars of Islam was often organized via mosques. The mosque has always been place of knowledge, place of discussing the moral and spiritual norms, on which society and the future of a nation stands. Mosque plays the role of parliament. There being discussing opinions, debates and discussions were held, a lot of decisions were taken for the benefit of the people and homeland. Thus, it often became a starting point of military expeditions and the source of slogans for freedom and independence. Many mosques were also organically linked with other buildings as *madrasa's,* libraries, *hammams,* shops and etc. In the Grand mosque, in Durres (fig.9) there is still the well inthe mosque. It has served to the community for their basic needs.

Figure 8: The Mosque of 'Medreses" attached to the Islamic school in Tirana

Figure 9: Water well of Grand Mosque, Durres

4.4 Services offered today by Albanian mosques in general

According to the regulation of the Albanian Muslim Council; mosques as the buildings should belong to the custody of the local Muslim institution called Myftiny. Minimum staff of a mosque would consists of three persons, who are paid from the office of "Cost of Goods Sold", mainly in major cities like Tirana, Durres, Fier, Shkodra, Vlora, Korca, etc. These three people are; the imam, who is also head of the main

mosque that directs and approves all actions taken within it. Myezini, who calls the Adhan five times designated by the calendar, and replaces the imam if he is absent, and custodian of the mosque, cares for the opening of the mosque, keeping it clean, take care for water ablution etc. Also in the regulation of the Cost of Goods Sold is provided for the establishment of a mosque Council of 5 to 7 persons, including the imam,myezin and custodian and two or four other persons from the regular congregation of that mosque, whom would contribute voluntarily for different jobs. Services of the mosque are mainly congregational prayers, funeral activities, marriages, births, qurban (sacrifices), childcare, classes, lectures, or even counselling. Imams are supposed to lead prayer at least three of the five daily prayers in the mosque.

However the present functions of the mosques are generally minimal. Most of the mosques are not fully serving as they were during the time of early development of the mosques in Albania. The imam of Grand Mosque, Durres stated that, some of the mosques are having different functions just serving from main prayer halls as the spaces inside mosques are not purposely designed for other expected functions. Therefore for some activities mosque management will be renting spaces outside Mosque complex. As a result community is not fully involved in mosque activities within mosque environment. Therefore the impact of mosque as a religious centre for the development of Muslim community in Albania is not seen significant today.

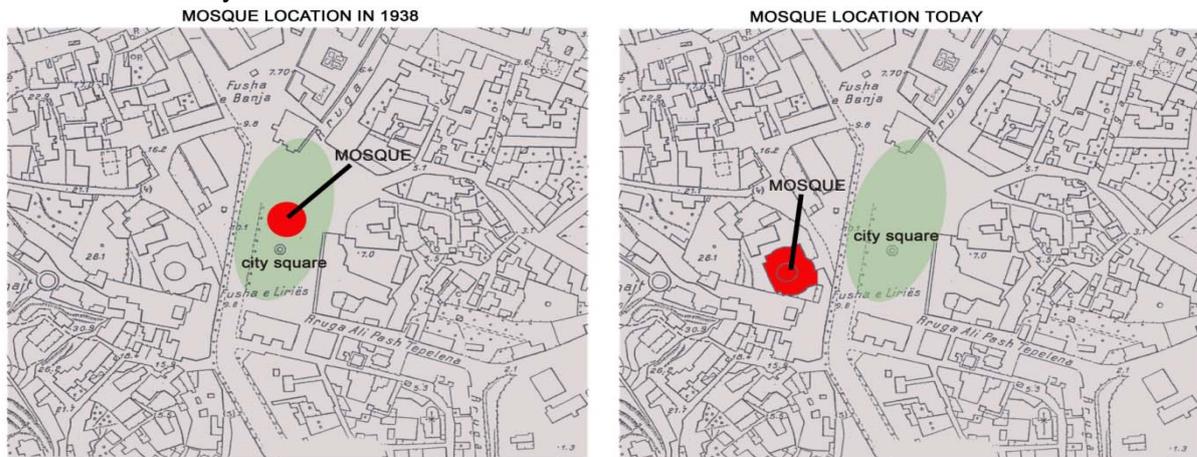## 5. Social and Cultural Impact of Grand Mosque Durres on the Development of Muslim Community

5.1 Mosque Background

The Great Mosque of Durres is located near the city center, in the same place where a previous mosque was located. Sponsored by YmerLushakaj, a practising Muslim from Durres, itstarted to bebuilt in 1931 and it was inaugurated in 1938.The architect of this mosquestanding proudly in the middle of Durres City was Architect Valcov. The mosque was built in three stages since the sponsors were not only one but many Albanian Citizens.The grand Mosque started functioning from 1938 until 1973. In 1973, the mosque under Communist regime acted as a Cultural Monument. The minaret was removed and it was mostly frequented by the students of secondary school to hold their cultural events. Afterwards, in 1979, it was destroyed by an earthquake. Only in the 1993 it took back its previous function as a mosque. This mosque was one of the biggest in Albania, before the Fiery Mosque was built. The owner of the mosque is Albanian Muslim Council.

Figure 10: Exterior view of the Durres Grand Mosque

The mosque was located in the middle of the Durres city, the main square. After its demolishment from the earthquake it was relocated on the west of the city Square, around 100 meters far from city centre.

Figure 11: Location map of the Durres Grand Mosque in 1938 and today, Durres

The Grand Mosque is surrounded by important cultural and political buildings such as Durres amphitheatre, Durres municipality, "AleksaderMoisiu" Theatre, and archaeological museum.

Figure 12: View of the square in front of the mosque

Figure 13: Durres district office

5.2 Mosque Architecture

As it is stated from different Albanian architects, the Grand Mosque architecture differs very much from the other mosques around the city.The types of the Mosques in Albania as explained by Roald Hysaare of two types; Ottoman style and Vernacular Style. (Hysa, R. A., 2008).While, the Grand Mosque does not have much influences from the Ottoman Empire as well as from Albanian traditional architecture. Its architect (Valcov) was from Europe. The Mosque style responds to the dominant architecture during that time. Italian architecture was applied heavily in different typologies during that period therefore the mosque also was designed with a modern look with simple form, colours and few ornaments. However the minaret was designed following Turkish style. The original colour of the mosque was brown, but later after renovations the external colour was replaced with white and yellow.

Figure 12: View of the Mosque from Bulevard Zog I

The main structural framing is concrete as it is not only durable and resist with heavy structures but it responds four weathersof the country as well. The walls are made up from brick and plastered in white colour. While the roof is concrete, besides the *kupola*(dome) that is made by lead material.The dome is painted in yellow colour in its external and light blue in internal part. There is a rich usage of the stone finishes. The stone finishes areused heavily since it is a local material and also durable. Different materials are used for the flooring and theinternal spaces; the floor is all covered by carpet. The Doric columns are made of concrete with circle base and white plastered on top of it.
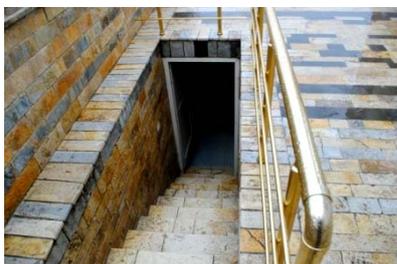

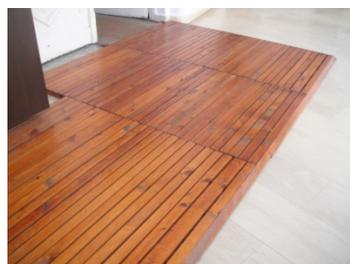**Figure 13: Yellow Doric Column**

Figure 15: Yellow external roof dome

Figure 16: Blue colored dome(internal)

Figure 17: Stonetile on the outside mosque plaza and stair

Figure 19: Porcelan tiles flooring

Figure 18: Timber platform on the entrarnces

The walls are only white painted and the columns have stone as their finishes. The interior is delighted with light cool colours such as white and light blue. The floor is all carpeted. No decorations are found in the exterior and interior walls of the mosque. In the main prayer hall the only decoration is the wood lattices on the female prayer area railing and also the furniture inside the prayer hall. Some paintings are hanged in the main wall of the prayer hall. The

windows are double leaf wood casement with pointed arch. The entrance doors are all made of timber double leafed decorated with steel lattices on top of it.
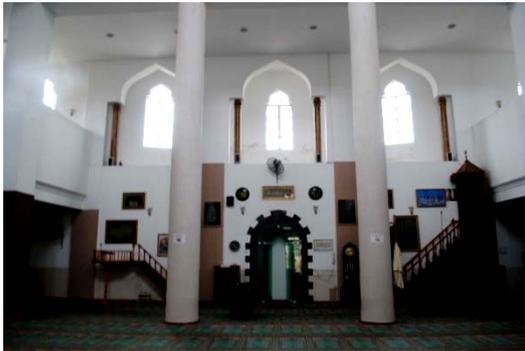

Figure 20: View towards the Qiblah wall

Figure 21: View toward female prayer area

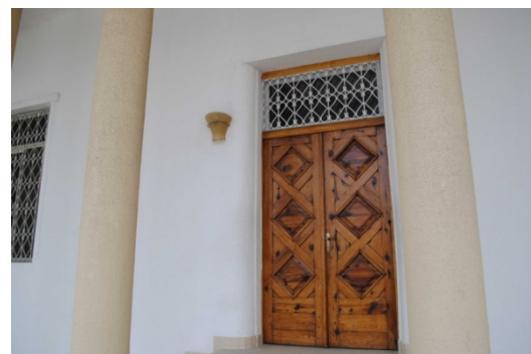**Figure 22: View on external window**

Figure 23: Main entrance door

5.3 Functionsof the Durres Grand Mosque

The Durres Grand mosque not only serves as a place of worship but it also caters for other purposes such as a place for religious education, community centre, a place to conduct wedding ceremonies, funerals, and other related Islamic activities. Since its establishment its functions have been the same and responding to community needs, except during regime period, as was mentioned above, mosque role changed from a worship place to a cultural building.

5.3.1 Congregational Prayer

The most important purpose of constructing a mosque is to provide a place where the Muslims nearby can gather and perform congregational prayer every day. This mosque provides all the facilities for congregational prayers for male as well as for females. There are two main prayer halls to the mosque. The first one is for male and caters around 1000 people at one time. The second one is the female area located at the first level in U shape.Other than the five daily prayers, the mosque is also used for performing Friday prayer, *Jenazzah* prayer, *Eid al-fitr*and *Qurban*rituals. During Eid Prayer the Mosque plaza will be used as well, since the number of the worshiper coming to perform prayer is very large and the mosque cannot cater all of them.

Figure 24: Male prayer hall during *Dhuhr* prayer Figure

25: Female prayer hall during *Dhuhr* prayer

5.3.2 Learning Environment

As the only place to acquire Islamic knowledge and teachings, The Grand Mosque does offer several educational teachings. Most of them are held in the prayer hall or in the classroom provided at the first floor. Basically they involve youth and children because they are the new generation that should be educated towards religious values. The mosque does provide a library as well mostly with Islamic literature located in the Ground floor of the mosque. Based on the interview with the imam and the orphans director, there are especial classes for the orphans onevery Saturday and Sunday. If they organize any seminar or talk; they would be renting conference rooms outside the mosque. This is because Mosque doesn't have all the facilities to cater all Muslim demands.

Figure 26: During the interview with imam and director

Figure 27: Classroom for the class with orphans

5.3.3 Social and Cultural Centre

In Durres, it is common that the family from both sides invite the Imam of the mosque to conduct the *aqadnikah*. It is a tradition of the Muslims in Albania to organize such events in the mosque, while the wedding ceremony is usually conducted in the restaurant not in the mosque compound. The *Aqadnikah* is a simple ceremony with the closest family members. Apart from that, the mosque provides trips for its *jemaat* around Albania, in order to expose the Muslim community the culture of different part of Albania. In 1973 this Mosque served as a Cultural centre as well. The male prayer hall acted as a stage for the performances, and the female prayer hall acted as spectator area. It served as a cultural centre until 1993.
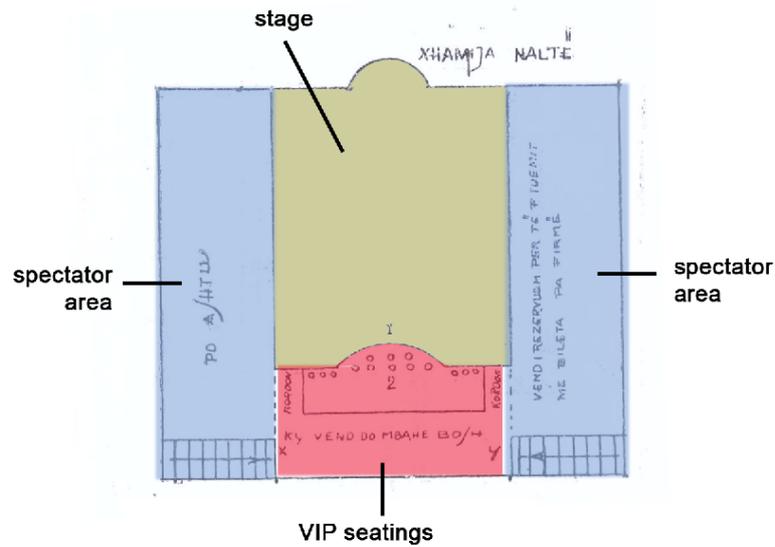
Figure 27: Mosque layout during communist regime

5.3.4 Celebration of religious festivals

During the holy month of Ramadan, Muslims would break their fast at the restaurant in the Mosque complex. During *eid al-fitr*or other religious festivals, the mosque opens its doors to the community of Muslims and welcomes them with many events and programmes arranged in the Mosque. The *Eid* prayers would be conducted in the prayer hall. During *Eidul-Ad'ha* the *Qurban*activities are conducted and the same is distributed among Muslim Community.

Figure 28: Muslim worshiper during *EidulAd'ha*

5.3.5 Funeral services

Another purpose of the mosque is to manage funerals for deceased Muslims. The mosque used to provide a small office located in front of the mosque within its compound. The *Janazah* prayer will be conducted congregationally in the prayer hall or in the graveyard to pay respect to the deceased before he or she is buried. Nowadays the office is closed and there is no clear reason why it stopped its services.

Figure 28: View of the funeral office

5.3.6 Welfare Centre

Besides that, the mosque acts as charity centre for the Poor community. There will be food distribution during the Month of Ramadan, or if there is any financial support from the donators, or they will organize *iftar* and *suhur* meals for the worshipers. During *EidulAd'ha*the Qurban meat slaughtered by Mosque administrators will be distributed to the community in order to celebrate their *Eid.*

5.3.7 Commercial component

The two shops; part of the mosque are rented as a fast-food that serves *Halal* food specifically for the Muslims and as a Boutique with Muslim clothes.

Figure 29: Boutique shop

Figure 30: *Halal* fast food is closed during prayer time

5.3.8 Administrative Centre

Attached to the Mosque there is Durres *Myftini (City Muslim Council)*.Until 2008 it functioned as high school for boys called *madrasah*. After 2008 Albanian Muslim Council decided to close the school and the building is given to Durres Myftiny which works under Albanian Muslim Council. At the ground floor of the building is housed a poor family since they don't have a house.

Figure 31: View of *Myftiny* building

6. Data Analysis and Findings

It is observed that the grand mosque had a very significant role to the Durres community. Firstly its location in the middle of the city makes it standing as a socio-cultural place for the Durres community. Its architecture has also amazed not only the Durres citizens but to the visitors from Albania and overseas.

During communist regime it acted as a cultural centre. Thus' it contributed towards community cultural development during that time.

The functions offered nowadays are mostly limited for the Muslim community. The mosque management occasionally organize different seminars and conferences. Due to the lack of facilities provided in the mosque compound the administration has to rent spaces for big events outside Mosque complex.

There is also a need to have some commercial activities within a mosque to generate income for maintenance of the mosque.

From the interviews conducted, especially with the director of Durres *Myftini*, Mr.Redin. He stated that the Mosque doesn't have much influence on the overall community apart from Muslims. According to him, Muslims nowadays are also isolated in their island and they don't dare to involve fully themselves with the rest of the community.

However the social survey resulted that the mosque based on the data collection and interviews conducted it is understood that, it has continuously served to the community for its spiritual services, such as daily congregational prayer and to some extent other religious and cultural celebrations.

Figure 31: View from the mosque plaza

7. Conclusion

- The Grand Mosque Durres though still carries on most of the functions that a community mosque should have. However, its services don't accomplish all the current community

needs. This is due to the lack of the facilities offered in the mosque, such as limited number of classrooms, no hall for community activities especially for mass gathering and space for exhibition.

- Currently it has been observed that the majority of Muslim society of Albania is fragmented due to western influence in Albania.

- If Grand Mosque fulfils all the present requirements of a Durres Muslim Community, it will not only improve the ethical values of the Muslim society but will also enhance their spiritual development due to active interaction of the community in the Mosque.

- Even non Muslims could be encouraged to participate in the "Dawa" programs if to be conducted by Muslims in the Mosque.

- Finally it is hoped that these results would lead a hand for a better model design for the future community mosque design proposals in Albania and will educate the future architects, engineers and planners to produce effective design model for community mosques.

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As-Tsaqafah (Islamic Socialization) in Planning Public Spaces – Malaysian Experience

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Abstract

Of late it is noticeable that public spaces have considerably become a significant element in urban fabric as it relates very much with the quality of life of community. A meaningful planning and design of public spaces is crucial as it encourages positive activities for communities to make it more active and lively. Public spaces like parks, pocket gardens, outdoor seating and eating areas, and pedestrian malls are among the trend of this contemporary era among city dwellers globally. Unfortunately, most of the current ideas of planning and designing the public spaces are simply focused to provide spaces for people to do their leisure without respect to Islamic human moral and behavior. Thus, this paper addresses the importance of incorporating the element of *as-tsaqafah* (Islamic socialization) in planning public spaces. The Islamic perspective is far different from the Western adaptation and modernity style in the social activities. The issues of the right of women, children, family law, security, privacy and gender relationship are seldom being considered and observed in planning public spaces. As such, this paper discusses this issue in the context of Malaysian experiences. Observation on the selected case study was undertaken and analysis indicates that the element of *as-tsaqafah* is not a priority in planning and design public spaces. It is hoped that this paper could promote some Islamic values and approaches in planning public spaces, taking into consideration the importance of *as-tsaqafah* values.

Keywords: public space; urban planners; communities; Islamic socialization (as-tsaqafah).

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1. Introduction

" O mankind! Allah created you from a single (pair) of a male and a female, and made you into nations and tribes, that you may know each other (not that you despise each other). Verily the most honored of you in the sight of Allah is (the who is) the most righteous of you. And Allah has full knowledge and is well acquainted (with all things)" Nobel Al-Qur'an (49:13)

Based on the nobel'*ayat* above, it is clearly explained that Allah has created the earth for specific purposes. More importantly, as the *khalifah* (vicegerent) of this universe, men are responsible for the various obligations, mainly as the leader or vicegerent on earth. Therefore, large spaces reserved on earth are the gifts from Allah to the man for their activities in life. One of the aims is for the men to know each other in order to know their creator through the different creations on earth. As the large spaces provided on the earth, they will look death without activity and movement. In order to make spaces lively and dynamic, itis essential to inject 'the soul of place' to make it more active and lively.Currently, public spaces design has greatly attracted the interest of planners and designers in creating spaces to fulfill human basic needs. This is due to the effectiveness results experienced from the past. In the urban planning field,public spaces design is crucial for the urban places in Malaysia.

The rapid development in this era has successfully brought a place into a developed place with the urban elements like public spaces design. It has been seen positively that the success development of a place is good for the society in the socialimpacts perspectives. Besides knowing each other, social activities in public spaces have also encouraged to the closer *ukhuwah* (relationship) and cooperation between people in a modern society. However at same time, it cannot be disputed that social activities in public spaces has also eventually invited immoral activities in a society. This issue should not be ignored by planners, as the impact of public spaces is the result of their intelligent masterpiece. Moral and social activities are seldom being the consideration among the planners and designers.
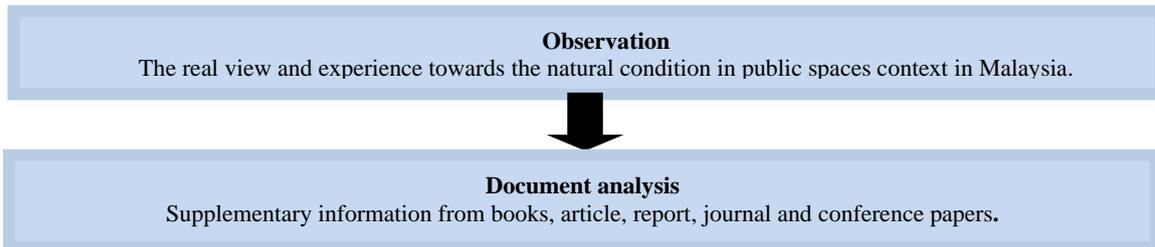
The decreasing issues regarding moral problem among teenagers especially is the main issues attracting the authors to study on the public spaces design in Malaysia. Today, it has been quite obviously that the design of large numbers of public spaces has resulted into serious immoral problems in this country. The negligence among planners and designers during the planning and design process is one of the contributing factors to this social issue. Though the initial purpose of the public spaces design is to bring activities to a place to the people, ithas always embarked to the moral and social problems involving youngsters as the threatened generation. Providing too many activities with no formal and informal surveillance is also one of the contributing factors.

Considered as a developing country, Malaysia has been experiencing the spill-over development throughout the whole country starting from the early 1980's. The development has been focusing on the urban areas, besides developing the rural at the same time. The public spaces design in Malaysia has usually brought to the success development of a place as it involved activities among people. As such, the paper addresses the various justifications from the public spaces design quality and impacts in Malaysia. The focus of this paper is to study how the public spaces designs in Malaysia can offer into the success of public spaces, besides observing and analyzing the other impacts of public spaces design mainly to the society.

2. Research methodology

This paper applied the qualitative method as it relied on the researchers' observation and experienced through the public spaces design in Malaysia (Figure 1). This is based on the various researchers' experiencesat the various public spaces design in Malaysia, including urban and rural areas. In this research, the focus area was given to the urban areas as it consists of many public spaces at different levels. To avoid bias to the personal perspectives, some discussion has been done among the researches to get the rationalandrelevant perspectives towards their own experiences on the public spaces design in Malaysia.

Besides conducting field observation, the data were also collected and analyzed through the document analysis on the facts that relate to the public spaces development and issues in Malaysia. Through the documents analysis, some discussion were also held among the researchers in order to get the precise view towards the result of public spaces design in Malaysia through their readings and understanding.

Observation
The real view and experience towards the natural condition in public spaces context in Malaysia.

Document analysis
Supplementary information from books, article, report, journal and conference papers.

Figure 1: The sequence of methods used in the study

3. Literature review

There are two terms exposed importantly in this research, which are 'public spaces' and 'socialization'. Before embarking seriously to the further discussion, it is essential to explain on the definition of those two terms mentioned above. Public spaces can be described as a place that offers area for open activities. Some examples of public spaces are park, garden, courtyard, waterfront, or any open areas that served areas for open activities like eating, chatting, playing and many more. These areas can be utilized by everyone regardless to gender, race, ethnicity, age or socio-economic level.

In addition, a thorough explanation on the public spaces definition can be referred to the American Planning Association interpretation towards public spaces, 2011:

"A pubic space may be a gathering spot or part of neighborhood, downtown, special district, waterfront or other area within the public realms that help promote social interaction and a sense of community. Possible example must include such places as plazas, town squares, parks, market places, public commons ad malls, public greens, piers, special area within convention centers or grounds, sites within public buildings, lobbies, concourses, or public spaces within private buildings"

In the general sense, parks and public spaces are primarily designed for recreation and can give enormous benefits to the neighbourhood and community by improving health, social well-being and enhancing enjoyment of the local environment. Similarly, benefits of leisure also cover physical health, psychosocial well-being, self-actualization, spirituality and self-identity, family bonding, child development, environmental education and social skills development (Veal and Lynch, 2001; McRobie, 2000; Christiansen, Conner, and McCrudden, SUPER group, 2001). The important role of these urban open spaces is recognized both in the character and the life they bring to towns and cities around the world.

As a rapidly urbanizing country, the Malaysian Government has continuously given attention to avoiding environmental degradation from over development while seeking innovative ideas to build sustainable cities. The sustainable development agenda was set out in the National Vision Policy 2020 where the mission is focused on the thrusts of moving the economy up the value chain, raising the capacity for knowledge, addressing socio-economic inequalities, improving the quality of life and strengthening the institutional and implementation capacity of the country.

Similarly, the department of Town and Country Planning of Malaysia has prepared a planning guideline and standard on open space and recreation in relation to cater the needs for public spaces in Malaysia. Requirement for open space and recreation is generally planned in the provision of Structure Plans, Local Plans and development layout plans by local and state authorities. However, the issues of open space and public recreation had frequently risenin term of its unsuitability of location, size that is not functional and inconsistent policies. It seems that the physical component is the major concern rather than the implication of it towards the social aspect of the society.

On the other hand, the term 'socialization' derived an interpretation as a continuation process whereby it acquires identity, knowledge, social skill in experiencing the norms, values, behavior and social process. In a simple word, socialization can be defined as the process of making social among people in society.

Syed Hamid Waqar (2009) stated that Islam is a socio-political region which no one can separate between the social and political belief. He also added that, there are also commands to be obeyed and followed by Muslim who wants to involve in the social activities. Moreover, guidelines havebeenalready prepared by the ancient scholars to affirm and emphasize the social behaviors in the human life. He also urged that Islam is not an individualistic religion as it always considers the present of others in their lives as well as the effects of every single activities of the others.

3.1 Sociological views in the Islamic and the other religions perspectives

Religion is the most important part of many individual's life. At the same time, it is also the most powerful tool in shaping society's behaviors and ways of life. It is also functioning as a measuring element to differentiate the variety socialization aspects between religions in the world. It is for sure that the different religions have delineated the different guidelines with the different culture and behavior. Religion has the power to shape a society's relationship in the context of socialization. In this regards, socialization in Islam derived the different meaning and concept compared to the other religion in the West. Significantly, religion is an important aspect in developing social life, while social dimension is part of religion. Clearly, Islam does not reject socialization, however, there are some limits guided in this religion in order to ensure that this process would not leave negative impacts to the society.

In the real situation, the concept of socialization is Islam and the West can be compared differently in many aspects. In Islam, the guidelines for socialization has been prepared strictly in order to ensure the success of the process to the society's life without no harm and negative societal impacts in the Muslims' lives. Table 1 presents the comparison aspects between Islam and the West in term of socialization:

Table 1: Different sociological values between Islam and other religions

No.	Aspect	Islam	Other religion
1	Encouragement to the socialization	Strongly encouraged to be developed with some guidelines to be followed.	Strongly encouraged with no strict guidelines as it is considered as a normal and natural process.
2	Free mixing between gender	It is permitted with some limits, whereby free mixing between male and female is strictlyprohibited.	Always permitted, but the free mixing between male and female is considered typical situation.
3	Public spaces design	Encouraging socialization between people in society while emphasizing on the aspects of gender, security, safety. There is some element of open spaces design for female in private for the sake of their safety and security.	Encouraging socialization between people, also emphasizing on the issues of safety and security. However, there is no specific design provided to separate socialization activities between male and female.
4	Alcoholic drinks	Strictly prohibited in Islam in any conditions.	It is allowed in the other religion. Some social activities required alcoholic drinks for celebration.
5	Music	Allowed in the cool and calm condition, as long as it is not hard music.	All types of music are allowed as it is the symbol of happiness and joyful.
6	Aurah	There are guidelines for male and female socialization in public. Required to cover the aurah.	No strict guidelines for the aurah and clothing, though some norms has be prepared as the guideline.

3.2 Social problems and issues related to public spaces

According to Crase and Shortel (2011), social problems happened undesirable to people and it causes impacts to the society or community. He also suggested that, in order to control this problem, it requires mutual cooperation and participation among the society or community members, as it cannot be solved by individual alone. Social problem may threaten the value of society, social cohesion and stability. Besides, it may also bring to the violations of law and order which function as the base of a social structure. Community and social problems are both socially constructed by man and it needs the responsibility of all.

Carr (1993) stated that urbanization is one of the contributing factors of social problem. The dense population might cause many problems regarding moral and social. Development of urban areas will usually encourage activities among people to make the place lively. Moreover according to him, social problems may also cause by these following factors: Source: Carr (1993)
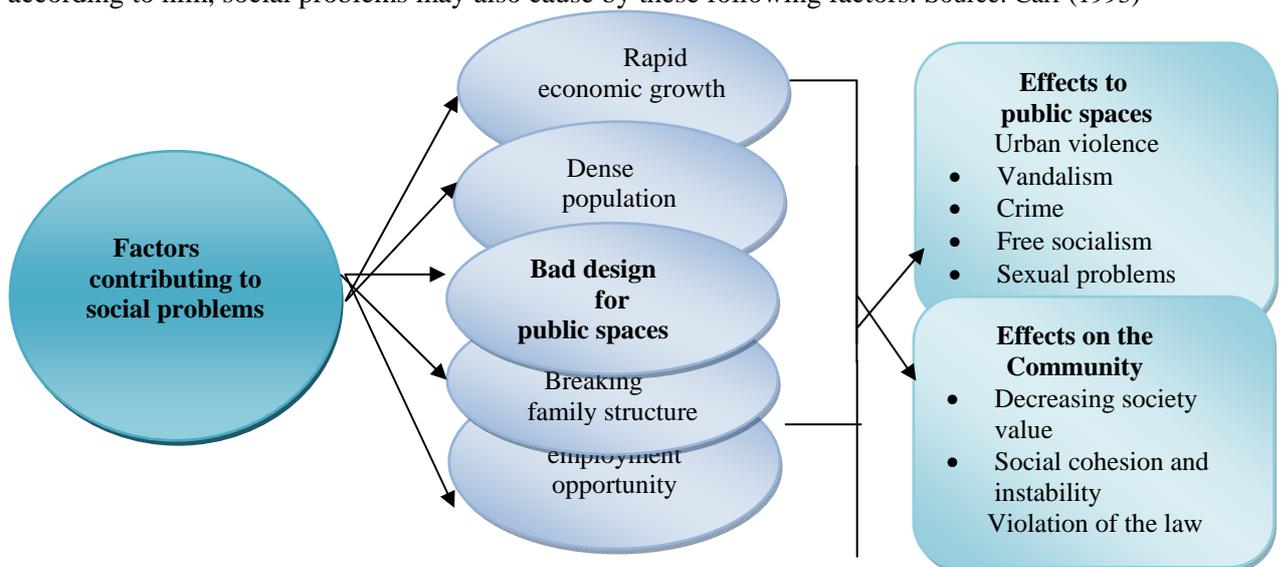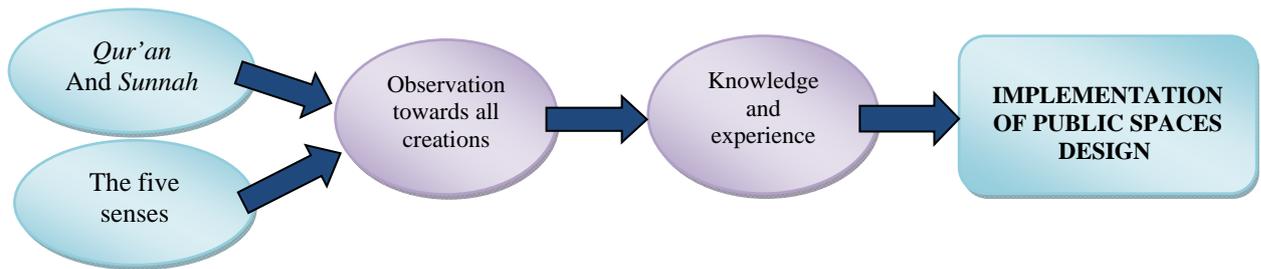

Figure 1: Interrelated connection between the factors contributing to issues in public spaces
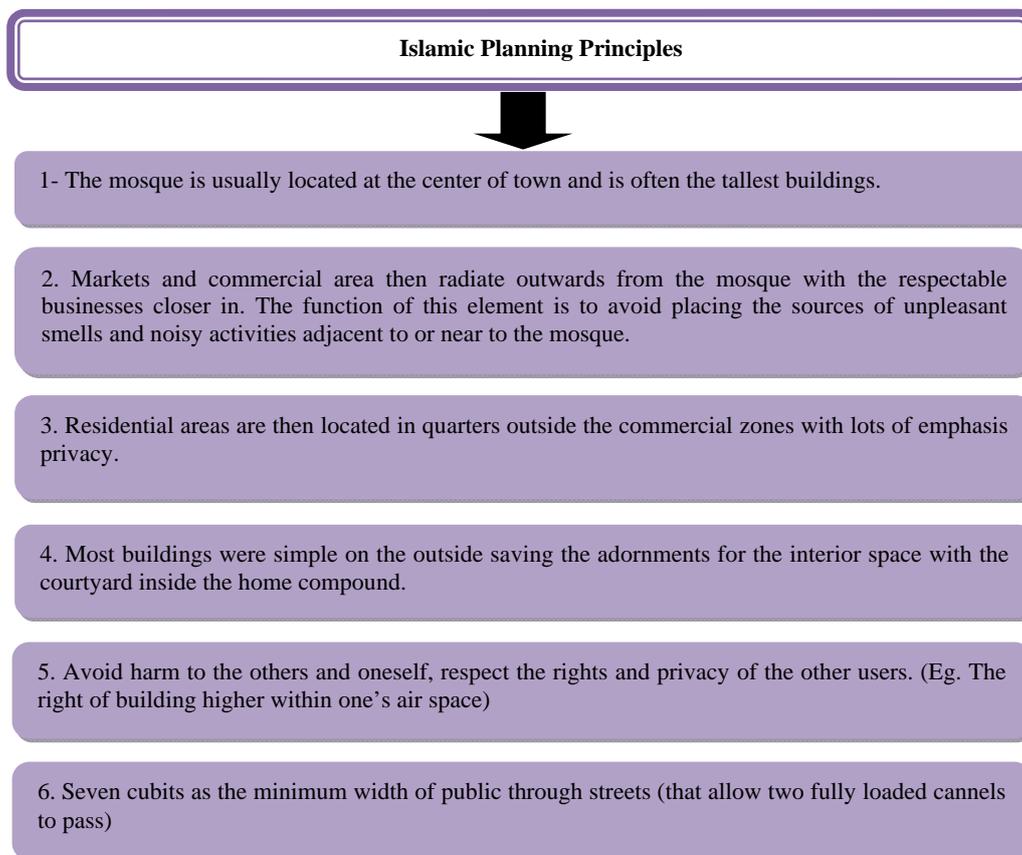
3. Physical planning: Incorporating Islamic Values

Based on a study by Salvatore (2004), he stated that Islam was born in a 'city'. In this context, city may be referred to places where people meet for their activities. The meeting points for human activities function as the meeting point where everyone gathers in one places for the different purposes. Originally, the nucleus of Islamic civilization in microcosm was formed in two holy towns; Makkah and Madinah. Eventhough the *Qur'an* and *Sunnah* do not offer any specific design or technical guidelines, the two cities have been developed successfully in all aspects of life. This is the best evident that the principles and approaches in *Qur'an* and *Sunnah* are the best references for a community planning, specifically in the socialization process.

Rather than *Qur'an* and *Sunnah* as the references, it is also essential for men to make use of their senses for observing the nature and human behavior as the best example of Allah's creation. The nature in Islamic context has been assumed as the book of nature (*Kitab* al-Akbar) from which we all maylearn and within which we are all part of the story. It is actually, the basic foundation for architecture and urban planning field begin with our senses; observing nature, climate, landscapes, local buildings materials, fair use of labor and sound economy, and objectives of the design. From the senses experiences, then we can lead to the implementation of those experience to our own design and organization.

Figure 2: Learning process in the Islamic perspectives

According to Spahic (2011), in order to get more '*barakah*' or bless in life, the elements of Islamic planning must be followed in the community surrounding environment. Those guidelines are as the following figure:

Islamic Planning Principles

1- The mosque is usually located at the center of town and is often the tallest buildings.

2. Markets and commercial area then radiate outwards from the mosque with the respectable businesses closer in. The function of this element is to avoid placing the sources of unpleasant smells and noisy activities adjacent to or near to the mosque.

3. Residential areas are then located in quarters outside the commercial zones with lots of emphasis privacy.

4. Most buildings were simple on the outside saving the adornments for the interior space with the courtyard inside the home compound.

5. Avoid harm to the others and oneself, respect the rights and privacy of the other users. (Eg. The right of building higher within one's air space)

6. Seven cubits as the minimum width of public through streets (that allow two fully loaded cannels to pass)

Source: Spahic (2011)

Figure 3: The basic planning principles in Islam during the Prophet's time

Based on the basic planning principles wrote by Spahic above, some of the elements can be a suitable adaptation for the public spaces design for other Islamic country, like Malaysia. One of the elements is essential, as elements number four related very much to the topic discussed in this paper.

In Islam, there are few other factors listed as the main consideration to the public spaces design. There are the issues relating to freedom, security, and safety. Theses all elements should be focused as they are playing the major role in ensuring the success of a public space.

4. Discussion on the importance of Islamic value in public spaces

4.1 The Incorporation of *As-Tsaqafah* in Planning Public Space

Islam is an easy religion. Allah has made things easy for his caliphs to perform their responsibilities. Everything that pleases the human being, without transgressing the boundary of Quran and *Sunnah* are considered as acceptable. Therefore, it is our job as urban planners to integrate the Islamic socialization elements in the public space design.

In the perspective of Islamic town planning, the practice of providing adequate public spaces, eg. green areas is very essential to incorporate the environmental elements in the society. Many Islamic scholars recognized the importance of public spaces, for instance, Abu YusoufYacub (r.a.) a renowned scholar said that: "If there exist an open space within a built-up area and no use has been allocated to it, then a hypothetical use will have to be found for it, as this piece of land needs to be reserved for public benefit".

We can relate the Islamic socialization elements in public spaces by various components, such as:

i. to improve the accessibility, connectivity and quality of road and pedestrian network. This is where we should consider a gateway enhanced with landscaping to create the sense of welcoming. Besides that, a pedestrian network to the urban park, town center and other main areas in order toimprove the streetscape and landscape which can act as buffer and for safety purposes.

ii. to highlight the heritage values at the town center and improve the city look. Building at the town center will be conserved by enhancing the façade of the buildings and provided with activities like pedestrian mall. This will encourage the concept of walk able town within the areas to improve health and reduce congestion.

iii. to plan the city to make it alive and easy for interaction within the communities by providing an open space to become a hub for communities like library, museum, river front areas and also recreational parks. Allah S.W.T. loves if we can communicate and lead a harmonious living environment.

5. Proposed Elements in Planning Public Space

This paper discovers that Islam has included the elements of planning public space in its values whereby as the *khalifah* on this earth, human should demonstrate these values into physical planning. The followings are some basic components which could be applied in improving the current practice of planning public space with the incorporation of Islamic values.

5.1 The Urban Park (Al-Hadai'q Al-Hadhariyah)

Parks strengthen communities. It is wonderfully encouraging the places to be the best of all, find least crowded and most restful. Whyte (1980) has mentioned that good parks provide a place for rest and relaxation, but more importantly they are places for spontaneous social interaction. Social interaction is the basic building block for "social capital" which is stable and prosperous places for people.

The Initiative to cater for safer and quality urban environment was highly mentioned in our National Urbanisation Policy - NUP (2006) as well as the Kuala Lumpur Structure Plan 2020 by City Hall Kuala Lumpur (2003) where it is said to be at the right time to have an assessment tool in evaluating the quality of green spaces to ensure livable environment for the users (Sreetheran Maruthaveeran, 2010).In the Malaysian context, a quality of public open spaces and parkscan be defined as a successful and excellent public green open space that conforms to the needs and requirements of the people including various techniques in using the space and upon agreed standard that is beyond the usual outdoor recreation and leisure expectations (Nurhayati et al, 2010).

The parks may provide wonderful chances for children of all ages to build skills and participate in any organized events. The importance children and youth need for healthy development fall into four major areas: physical, intellectual, emotional, and social and parks

can offer programs that are not only fun, but also help kids acquire assets in one or more of these domains. Secondly, the parks should be a good way to engage in healthy exercise. Park programs can be particularly useful in promoting healthful exercise among youth and the elderly.

The application of Islamic garden in park traditionally is a concept of reminder of paradise. It gives sense of calm and treatment to the visitor. According to Wescoat (2003), the *Qur'an* describe about paradise which are includes cool gardens with shade, fruit trees, sweet scents and running water. Those elements respond to the ecological sustainability and improve environmental awareness and social ethics for people to take care of nature.

5.2 The River of Life (*Nahrul Hayat*)

The project of utilization of water bodies indeed community participation and social interaction. Robert (1985) states that, the international study on social activities defined leisure as consisting of number of occupation in which the individual may indulge of his desire – either to rest, to amuse himself, to add his knowledge and improve skills, and to increase his volume of participation in the life of the community after discharging his professional, family and social duties.

Many cities in the world have their river front project as one of tourism attractions. Generally, it contributes to the quality of life of the local community and encourages diversity of attractive activities. Tourist will come to experience the cruise and fishing while the local people will accommodate them with services and beverages. The interaction between those groups of people improves *ukhuwah* and *silaturrahim* as Islam really encourage activities among other religious. The holy Al-Quran has mentioned in surah *Al-Hujurat* (49:10); "*Muslim people should have two dimensional relationships which always have to be protected between communities in order to lead to good behavior*".

Water is image of Islamic paradise. It is a symbol of purity, righteousness and God's mercy. It flows beneath and through them, bringing coolness and greenery. (Quran 47:15) states about river in paradise "rivers of unstagnant water; and rivers of milk unchanging in taste, and rivers of wine delicious to the drinkers and rivers of honey purified". This describes the importance of water bodies and reflects the human life.

Figure 4: The river of life or as known as the water front project, eg, in Melaka danKuantan, Malaysia

In order to beautify the river and its cleanliness, the communities should stress out bonding activities and organize a campaign to maintain and improve the quality of water. Cleanliness is prerequisite to beautification or appearing in the way most loved by Allah and His Prophet. The Prophet (Peace be upon him) said, "Allah is Beautiful and He loves beauty".

5.3 The Town Center (*RuhulBalda*)

The concept of *RuhulBalda* which means "the town with a soul" invites five senses of human which is sight, hear, smell, touch and taste. It responds to the five pillars of Islam that guide Muslim in their daily activities which are to perform *ibadah* with interaction of good deeds with others.

Another feature of public spaces is at the intersection of main streets. The open space called as *rahba*for purpose of commercial and public activities. The area should have elements of water fountain and other softscapes for people to enjoy and observe the visual character of the town. In particular, water supply is stressed in Islam as importance for basic needs of human and because of its importance to ablution. Infrastructure was also concern of the city's Islamic builders. The needs of *musolla* to perform *ibadah* must take into serious matter because many public spaces in this country not considered suitable area to build *musolla*. This facility should be very comfortable and inviting to Muslim people to perform *solah*where ever they are. The town also should provide one space for public gathering especially for a big occasion of Islam's great religious festivals, *EidulFitri* (celebration after *Ramadhan*) and *EidulAdha*(during the yearly pilgrimage to Makkah).

The main streets should be constructed based on user's requirements. The width of the streets is determined to cater loaded vehicles or people to pass. Tawfiq (1996) has mentioned in his article, the design of streets should be accessible for the pedestrian and also vehicles from the housing areas to the *souk* at the town center. The streets design should consider the safety by providing railings along the pedestrian networks and also proper signboards with aesthetical Islamic decoration to guide the visitor.

Figure 5: Town center with enhancement of façade and installation of pocket gardens and *souk*

6. Conclusion

Results of this study indicates that the element of *as-tsaqafah* is emerging in the Malaysian context, addressing the incorporation of Islamic values and teaching in planning public spaces. The Islamic societies in Malaysia do acknowledge the importance of conforming to the Islamic teaching and they observe among others the *aurah* and *ukhuwah* in utilizing the public spaces. This paper has highlighted some potential areas to be further improved within the city areas such as the elements of as*Nahrul Hayat (*the river of life) and *Al-Hadai'q Al-Hadhariyah (the urban park)*. Despite the fact that the importance of encompassing the Islamic great values in planning public spaces, the physical arrangement of public spaces must consider the impact towards the social aspect so as to avoid any wrongdoings in the public areas. With some injections of Islamic culture and behavior, public spaces in Malaysia can be saved from moral and social problems that are always hitting the urban areas in Malaysia. It is really essential to consider these issues since the early development, thus problems can be easily controlled and managed. The research perhaps can be a reference to today's planners since this issue is seldom being the concern in designing public spaces. It is hoped that this paper has contributed to the body of knowledge in Islamic studies in relation to the field of built environment in the Muslim worlds.

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Heritage Research Collaboration Between Malaysia and Iran Universities

Asiah Abdul Rahim[*] Fatin Zahida Abu Hassan[**]

Abstract

Iran has a long history on heritage, history and civilization, the Department of Architecture, Kulliyyah of Architecture and Environmental Design of the International Islamic University Malaysia, took the opportunity to bring lecturers and students to work on Haghighi House, a traditional residential Iranian house, to do Heritage Study in collaboration with Art University of Isfahan and Shahid Beheshti University in Tehran. The trip was led by Prof Dato Ar. Dr. Asiah Abdul Rahim, together with Asst. Prof Dr Noor AziahMohd Ariffin and Assoc. Prof. Dr. Mandana Barkeshli. The total number of students was 34 from the third year students from the Department of Architecture, Session 2010/2011 including three research assistants. Iran was chosen as the destination of the Heritage Study due to an earlier trip led by Emeritus Prof DrIsmawi Zen and his team from KAED Universal Design Unit to find research collaborators and other opportunity to enhance teaching and learning, research and development, consultancy, publication and future collaboration with the outstanding universities in Iran, especially areas related to heritage, art, tourism and architecture. The significance of this paper is to revive the importance of reconsideration and reimplementation of unique traditional architectural elements into contemporary house designs which are in compliance with Islamic housing preference and guidelines, socially and culturally responsive to its local context and need. The methodology that had been used in this research isbased on historical research, case studies and interviews with the experts and locals. The final findings are recorded in the form of report, technical and multimedia documentation and cataloguing of the Haghighi House's full set of drawing, photos, video and 3D model. From the findings, it was found that Iranian used to apply Veil Architecture that reflects Islamic values and principles of Islamic architecture that prioritize the importance of balanced relationship between man and his God, other fellow human and the environment which had manifested in the design of traditional courtyard house in Iran; in terms of the planning, construction, utility and functionality.

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Introduction

Architecture and Islam is clearly inseparable as architecture is one of human's manifestations in providing a shelter and structure for human living and development by providing comfortable place for human devotion and gratitude towards God. Architecture facilitates human's implementation of the mission on earth of being the representative of God (Omer, 2008). However, the intensive social and technological changes which occurred because of modernization in the Islamic world nowadays are somehow appear to be associated with uncertainty with its compatibility with the Islamic tradition, in compared to the traditional architectural elements that is still applicable and practical to be re-implemented into modern design at present time, so does for the future.

Islam as a comprehensive religion has signifies sufficient guidelines and teachings regarding men's living in here and the preparation for the hereafter. Islam covers each and every aspects of men's life that is to be applied in every action, not only concerning religious matter, but also gives guidance related to applied science for humankind. The Islamic framework are the commitments and responsibilities that is governed by *shari'ah*that consists of guidelines and principles concerning all aspects of life of human being regardless of different religions and society unit comprehensively, that is supposed to be accepted as faith by the Muslim and expressed in every action of daily life, with no exception in architecture.

According to Abdul Rahim (2004), there are various approaches to identify the criteria of Islamic architecture and built environment and in many cases some of the approaches were found to have many similarities with the universal approach applied by the western architects or designers: privacy, orientation, social interaction, communal facilities, gardens and others. It is an architecture that exemplifies hidden architecture of unveiling the beauty, rarely change its forms easily, but rather tends to portray purity, simplicity, privacy, coherence, & spontaneous signification of the needs and vacations adapt with the original function and existing environment, even at making it better.

Islamic Architecture in Iran

Iran has a long history on heritage, history and civilization and is well-known of having strong sociocultural elements. Islamic architecture in Iran, Kambiz Haji Ghassemi (nd), in his journal article, '*Searching for meaning in Persian Islamic Architecture*', stated that this architecture aims at bringing out an environment or nature that is suitable for humans, by respecting his beliefs, personal ambitions, thoughts, and high spirited by producing art which is beyond the earthly world and instills external spirit which is compatible to the human soul. It is an architecture that exemplifies hidden architecture of unveiling the beauty, rarely change its forms easily, but rather tends to portray purity, simplicity, privacy, coherence, & spontaneous signification of the needs and vacations adapt with the original function and existing environment, even at making it better.

Asghar Mohammad Moradi and Mahdi Akhtarkavan (2008) indicated that the application of Islamic architecture has been heavily adopted in the Iranian house designs. Architecture of the veil or introverted design is a reflection to this Islamic architecture principle. Moradi and Akhtarvan (2008) further added that it is the architecture of the veil that Islam is promoting; by producing designs which are introspective, disguised and obscure on the outside whereas the interiors were heavily decorated and ornamented. Traditional residential architecture of the Iranian seeks excellent order, focuses on centralism and emphasize upon axes and symmetry, which appears to have so much in common with Islamic architecture principles. Iranian buildings usually made up of such a simple forms the designs are profoundly full of meaning by representing figures of perfection, freedom, prosperity and power with basic shape with the absence of any exaggeration.

In the twentieth century, after gone through the transitional period (Qajarian era) (Soltanzade, as cited in Nabaviand Goh, nd) towards modernization, great social, economic and cultural changes in Iran had drastic impact in different aspects of Iranian life. However, this

stage of modernization is concentrated on the physical aspects of life, leaving unchanged most of the cultural norms and values that constitute living habits. New apartment buildings, which are the most commonly used residential pattern in big cities, are completely different from older traditional houses that they have in heritage texture of many traditional cities in Iran (Assari and Mahesh, 2011). This new type of residence has introduced modern facilities for more comfortable living, but departed greatly from the familiar traditional houses.

Design elements in contemporary house now have led to privacy intrusion in a certain level. As Bianca (2000) conveys in Arjmandi et al., (2010), there are some structural conflicts between traditional Islamic concepts and modern Western architectural methods. Traditional architecture of Iran is enriched of variegate openings, apertures and meaningfulness of the space. In contrast, contemporary architecture in the field of dwelling apartments is mostly empty of any spatial meaning. Some examples of the conflict are different concepts of community structure, planning, and architectural forms. The cultural conflict is the most important one. Most of Iranian people are Muslim and their habits and beliefs are mostly Islamic; however their appearance has changed, due to the new style adopted into the Iranian culture and architecture.

Research Methodology

The heritage fieldwork took place from 18th April to 1st May 2011. The potential building were firstly identified from the research of few books and resources from the Art University of Isfahan and with the help of the research leader, Prof DatoArDrAsiah Abdul Rahim, who made an earlier visit to Iran in 2010. The selection of Haghighi House was recommended by the Vice Chancellor of the Art University of Isfahan which happened to be a traditional courtyard house indigenous to the architecture of Iran. The house also portrays the Islamic Architecture influences from the Qajar period. Consideration such as the size, age, accessibility, complexity and its historical value were taken into account.

The methodology used in this heritage study involved the preparation before the fieldwork, including the division of working teams; into the technical, multimedia, report and cataloguing teams. Study on the available reference of Iran and workshops for each working teams were done beforehand to capture some general idea and planning the task efficiently. During the fieldwork on the site, historical research and interview was undertaken with the help from the ShahidBeheshti University, Tehran and the Art University of Isfahan's library sources, lecture inputs and interviews with the lecturers and students. Later,case studies were done in three traditional houses in Kashan; the Abbassian House, Borojourdihar House and Tabatabaei House, which have similar architectural influences to the Haghighi House. Observations were made on the houses and the information was documented through photos, videos, sketches, voice records and notes.

| Figure 1 (a) | Figure 1 (b) |

Figure 1. (a) and (b): Each team working on their tasks for the final outcome of the findings.

On site, building measurement was done by the technical team and the measurement was based on the general overview of the building and surrounding. The preparation of the draft drawing was taken into account to capture every single component and the architectural elements of the studied house. The final findings were recorded in the form of short and long report, full set of Haghighi House measured drawing, sketches, multimedia presentation, and 3D model of the studied house and cataloguing of photos, drawing and data.

Analysis From the Case Studies of Iranian Historical Houses

Before the fieldwork of Haghighi House was started, three case studies were carried out in three traditional houses in Kashan; the Abbassian House, Borojourdihar House and Tabatabaei House in order to study the characteristics of the Iranian architecture especially on space planning, building form, materials, construction methods and its functions, as well as to study the influence of Safavid and Qajar dynasty along with the influences of European arts on Iranian residential architecturewhich have similar architectural influences to the Haghighi House. Observations were made on the houses and the information was documented through photos, videos, sketches, voice records and notes.

In all Persian building types the courtyard appears as a core. The mosque, madrasa, caravanserai and house are all enclosed space built around a garden which allowed the owner to see a portion of sky above. In the house, the *eivan* or the small veranda, mediates the passage between the sky and room. According to an interview with Montazer (2011), *panj-dari*or *seh-dari*, defines in terms of the number of doors opening to the courtyard, expresses cheerily that courtyard is the place to refer to. Numbers of habitable rooms and other spaces usually surround the courtyards. Thus, the houses were entirely inward-looking with courtyard providing a cool space in summer. Entering through the door, a vestibule, bent entrance or*hashti* is a stopping point and could be used as a temporary reception room for the guest who did not need to enter the house. It is usually octagonal in plan with a place for people to sit. In some houses, *hashti* contained the main entrance and even serves as a direct access to the upper floors and roof and to the corridor heading to the courtyard.

Selection of private quarters could be determined, or reinforced by the shape of the passageway which connected the entrance to the courtyard. The intention was to block direct sight to the interior. In a linear form the passageway usually lead to a corner of the courtyard, where there was no household activity (Memarian and Brown, 2006). The *birooni-andarooni* concept of spatial organization is widely been applied in this type of houses in Iran. The private spaces (*andarooni*) were arranged in such a way that is away from the public spaces (*birooni*). Public spaces especially spaces to entertain guests would probably be located in the front of the house, which is near or adjacent to the entrance while the private spaces dedicated for the female households usually will be strategically located at the rear part of the houses.

With hot summers and cold winters, houses in Kashan facing a few problems in maintaining its thermal comfort. Thus, a few systems were invented to cater the need of the house and people inside it. Other than courtyard as the main cooling factor, one of the most significant methods found in these houses is its unique summer cellar. It was built opposite the winter room and a few metres lower from the ground level. However, each house has different height of summer cellar as it depends on the household decision to dig it. Some houses have 2 or 3 level of summer cellar with the last level reach the water stream. In result, the cellar temperature was 18˚-19˚ lower than the outside temperature. The cellar helps the inhabitant of the house to avoid the heat from sun.The summary of the characteristics of these three houses are as follows;

Characteristics	Boroujerdihar House	Tabatabaei House	Abbasian House
Courtyard	2 courtyards	4 courtyards	6 courtyards
Summer room	Underground cellars	Underground cellars with old seats for elderly	2 levels of underground cellars
Winter room	Room at ground level, facing the sun	Room at ground level, facing the sun	Room at ground level, facing the sun
Wind towers	3 towers	4 towers	6 towers
Storage/refrigerator	Underground storage with no refrigerator	Underground storage with no refrigerator	Underground storage with refrigerator from cool air from the water
Ornamentation	Mirror work, painting, chark (plasterwork)	Mirror work, painting, chark (plasterwork)	Mirror work, painting, chark (plasterwork)

Figure 2: Analysis on comparative studies on historical courtyard houses.

the study of haghighi house

The Haghighi House is located in the eastern side of the ChaharBaghPae'in Street inside the Pardis Alley. It is considered as one of the luxurious houses during the early Qajar in Isfahan (Abdul Rahim, 2011) and located at one of the oldest quarter in Isfahan which is called the "*Posht e Barou*". During the Safavid era, the quarter was a very lively quarter and has many glorious and luxurious traditional houses during that time. However, nowadays there are not that many historical houses remaining in Isfahan.In the neighbourhood context of the Haghighi House, there are many residential houses and many significant architectural buildings located near the house. The house is located in the heart of Isfahan, Iran's historical buildings which dates from many centuries ago. The historical buildings are still existed and preserved until today and had become a tourist attraction area of Isfahan, Iran.

Space Planning

The orientation of the house is also important to achieve the human comfort of the house. During an interview with Montazer (2011) a lecturer from the Art University of Isfahan stated that the sun orientation is important to provide heat for winter and coolness during summer. The house is divided into 2 houses; the summer house and the winter house. The winter house is designed to maximize the use of sunlight for heating where the sun orientation has been analysed to orient the house according to sun orientation so that the sun can pass through the interior of the winter house. On the other hand, the summer house is designed to provide shade and coolness inside the house. This is achieved by the design of courtyard with pond in the centre of the house. The concept of symmetry is very apparent in the Haghighi house planning and design.
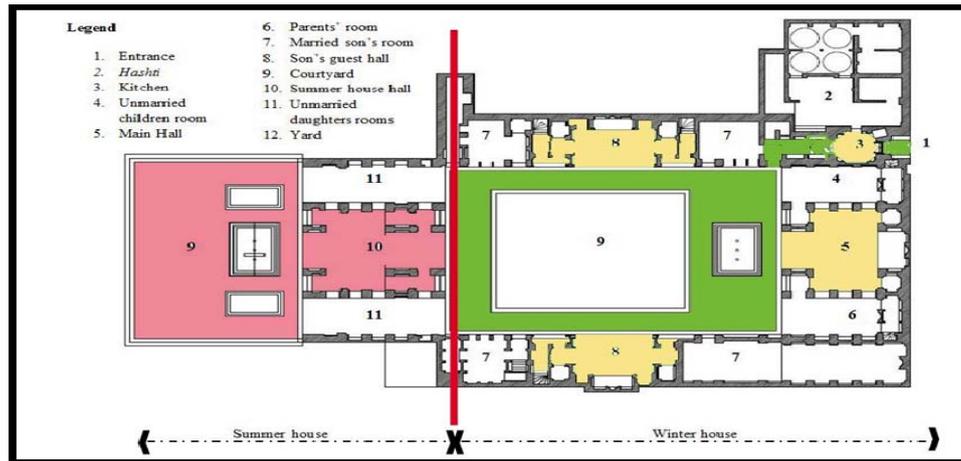
Figure 3: The courtyard makes distance between public (yellow rendered space) and private area (red rendered space) in the concept of birooni-andarooni in traditional Iranian courtyard house.

The *birooni-andarooni* (Figure 3) concept of spatial organization is widely been applied in this type of houses in Iran. The private spaces (*andarooni*) were arranged in such a way that it is away from the public spaces (*birooni*). Public spaces are generallyspaces to entertain guests and would probably be located in the front of the house, which is near or adjacent to the entrance while the private spaces dedicated for the female households usually will be strategically located at the rear part of the houses.

This double storeyHaghighi House, just like the other three houses selected for the case studies, specify their use of rooms accordingly to the family hierarchy and space division in assisting the intention of controlling the accessibility and limiting social integration within a house for privacy provision. Every habitable space in the house is dedicated to its specific users and intricately decorated, where the parents, married children, sons and daughters have their own specific rooms and guest entertaining spaces which located around the courtyard or on two or three sides of the house. Other than that, spaces mainly for the guest and male family members are located nearer to the entrance and vestibule (*hashti*) so that there will be no interference of family business in the presence of guests. Whereas the female domain; kitchen is usually been located in the rear part of the house with an alternative entrance door.

The courtyard is one of the prominent elements in this house, located in the middle of the house, where it serves as the courtyard and symbolized as the representation of heaven or paradise according to the Iranian Islamic belief. The courtyard however helps in the circulation of fresh air by the help of increasing the humidity by the pond (Figure 4 (a)). The pond also increases the evaporative cooling effect to increase comfort for the occupants especially during the hot summer months. Fountains are usually featured in the water elements to give a sense of physiological cooling when one looks at the water. Iranians use decoration (Figure 4 (b) and (c)) made of abundant symbolic geometry in the interior with pure forms in the designs of *muqarnas, qatarbandi*and flowery motif pattern, the *arabesques*, unlike in the exterior; simple plain exterior façade made of adobe which also reflects Islamic principle of humility and prevention of self-advocating (Mortada, 2003).
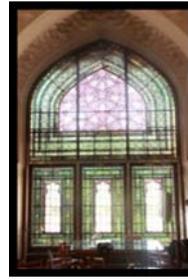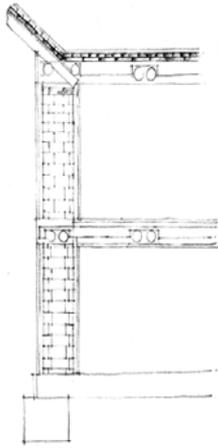
Figure 4 (a)

Figure 4 (b)

Figure 4 (c)

**Figure 4: Window geometrical pattern frame (left), highly decorated wall and
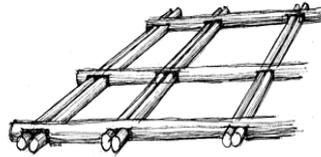dome with *muqarnas* decoration (middle)and adobe wall (right).**

All the doors in the house are made from solid timber and are used to provide access between interior spaces in the house and also access from the courtyard into the interior spaces. According to Montazer in his interview, most of the doors in the house are still the original state from two hundred (200) years ago. There is only one entrance door into the house which is located in the front side of the house. Coloured stained glass is grilled and framed with geometrical pattern, resulting in a limited visual access from the courtyard and outside world towards the private inner space, thus gives the ability of visual access from the inside to the outside, as well as to decrease the interior temperature and excessive glare.

Methods of Construction and Structural System

The structural unit of the Haghighi House consists of several main elements; the foundations, beams, floor structure, load bearing wall and roof structure. The load from the house is supported by the wooden beams and the load bearing walls. The foundation used in the Haghighi House construction is the solid stone strip footing foundation. The use of solid limestone as the strip foundation is also to prevent any water or dampness penetration into the foundation and the floor structure of the house. The floor structure is the horizontal surface of a space which supports the live and the dead load such as people and furniture. There are two types of floor construction used in the Haghighi House; the mud brick floor construction on the ground level and the use of timber beams to support the upper level floor structure. The load bearing wall (Figure 5) constructed in this house is a continuous vertical construction of a building which encloses and defines the interior spaces as well as to divide a space from other spaces in a building. The wall used in the Haghighi House is the load bearing wall which is constructed along the perimeter of the ground floor.

Figure 6: Beam system.

Figure 5: Roof to foundation structural

system cross section drawing.

Figure 7: Dome on the roof.

All of the beams used in the Haghighi House are made from timber. Structural systems of beam (Figure 6) to beam and beam to the load bearing wall were connected with jointing systems by the use of timber wedges or tongue and groove system In addition, the beams system is also covered and protected by mud and straw that will help to reinforce and strengthen the beam system. The Haghighi house used flat roofs and domes (Figure 7) where the roof is supported by timber beams. The roof beams is then covered with clay brick whereas the roof finishes is made by mud and straw. The roof eaves are inclined upwards to prevent any water from falling to the ground in a large capacity. The water drainage on the roofs will then flows through the water downpipe on the roof.

Architectural Elements

In achieving preferred and expected level of privacy few architectural elements implemented by the Iranian appears to be assisting the intention of controlling the accessibility and limiting social integration within a house. Iranian used to provide two different knockers, mainly for both genders of the guests, on their entrancedoor that will acknowledge the owner of the house with the gender of their guests by the different sounds produced by the knockers (Figure8 (a) and (b)).

Figure 8 (a)

Figure 8 (b)

Figure 8 (c)

Figure 8: Male knocker (a) and female knocker (b) makes different sounds to acknowledge

the occupants of the guests' gender. *Muqarnas* as a ceiling decoration (c).

Conclusion

The study reveals the heritage and knowledge of buildings of the past which has been explained in a very comprehensive and systematic way, including building construction and how they are preserved. It was found that veil architecture applied in Traditional Iranian Courtyard houses appear to have a reflection of the Islamic values and components of Islamic

architecture. From the findings, it was found that Iranian used to apply veil architecture that reflects Islamic values and principles of Islamic architecture that prioritize the importance of balanced relationship between man and his God, other fellow human and the environment which had manifested in the design of traditional courtyard house in Iran; in terms of the planning, construction, utility and functionality.

Traditional Iranian residential architecture is actually assisting the Iranian in achieving a more balanced environment in spite of the modernization the world has brought to Iran. By re-considering these unique elements into modern designs, invention and innovation can still exist together with tradition, the authority and authenticity of the precedents. It reflects its regional culture and climate condition with the owner's social and economic status while still observing dwelling from Islamic perspectives on Islamic dwelling. From the research and studies done on the Haghighi House, it has provided many information as well as understanding on the traditional Iranian architecture particularly in traditional housing in Iran. Detailed technical drawings, report, photographs and video documentary on the Haghighi House has been produced to gather all the detailed information about the house for future references and for the house preservation.

It is hoped that this collaboration will foster future collaborations and opportunitiesbetween IIUM and Iranian Universitiesespecially in areas related to heritage, art, tourism and architecture, organizing conferences and seminars, exchange students programme for both undergraduate and postgraduate, visiting professors from both universities, and lecturers' sabbatical research.

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Some Observations on Islamic Architecture and the Role of Education in Reviving it

Dr. Spahic Omer[*]

Abstract

This paper discusses the meaning of Islamic architecture, some of its salient characteristics, and the role of education in reviving it today. The discussion is divided into the following sections: (1) What is Islamic architecture?; (2) Islamic architecture as a means, not an end; (3) Two examples: the Islamic house and the mosque; (4) Pragmatism, education and Islamic architecture today; (5) Towards the revival of Islamic architecture. The paper seeks to enhance the awareness, both of the professionals -- including educationists -- and general readership, as to the importance of correctly conceptualizing and practicing Islamic architecture. The nature of the paper, along with its content, methodology and conclusions, is conceptual and philosophical, rather than empirical. The paper concludes that Islamic architecture is an architecture that embodies the message of Islam. It both facilitates the Muslims' realization of the Islamic purpose and its divine principles on earth, and promotes a lifestyle generated by such a philosophy and principles. At the core of Islamic architecture lies function with all of its dimensions: corporeal, cerebral and spiritual. The role of the form is an important one too, but only inasmuch as it supplements and enhances function. In Islamic civilization, architecture, the lives of people and education are inseparable. They constitute an "existential trinity".

Keywords: Islamic architecture, the Islamic house, the mosque, education, form and function

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Introduction: What is Islamic Architecture?

Islamic architecture is a type of architecture whose functions and, to a lesser extent, form, are inspired primarily by Islam. Islamic architecture is a framework for the implementation of Islam. It facilitates, fosters and stimulates the *'ibadah* (worship) activities of Muslims, which, in turn, account for every moment of their earthly lives. (Sinan, 2006) Islamic architecture only can come into existence under the aegis of the Islamic perceptions of God, man, nature, life, death and the Hereafter. Thus, Islamic architecture would be the facilities and, at the same time, a physical locus of the actualization of the Islamic message. Practically, Islamic architecture represents the religion of Islam that has been translated onto reality at the hands of Muslims. It also represents the identity of Islamic culture and civilization.

Ibn Abdun, an Andalusian judge from the 12th century, is reported to have said, as quoted by Stefano Bianca (2000): "As far as architecture is concerned, it is the haven where man's spirit, soul and body find refuge and shelter." In other words, architecture is a container of people's lives.

Also, Ibn Qutayba, a Muslim scholar of the 9th century, compared the house, as quoted by Afif Bahnassi (http://www.isesco.org.ma), to a shirt, saying that just as the shirt should fit its owner, the house too should suit its dwellers. That is to say, the aesthetic and utilitarian ends of the house must correspond to the needs and capabilities of its users. The two must perfectly suit each other.

Central to Islamic architecture is function with all of its dimensions: corporeal, cerebral and spiritual. The form divorced from function is inconsequential. This, however, by no means implies that the form plays no role in Islamic architecture. It does play a prominent role, but its relevance is a supportive one supplementing and enhancing function. The form is important, but in terms of value and substance it always comes second to function and its wide scope. There must be the closest relationship between the ideals that underpin the form of buildings and the ideals that underpin their function, with which the users of buildings must be at ease. A rift, or a conflict, between the two is bound to lead to a conflict of some far-reaching psychological proportions in the users of buildings. This way, the roles of the form become equivalent to the roles of function.

Islamic Architecture as A Means, not an End

Islamic architecture exists because of the existence of Islam. Moreover, in so many ways it serves the noble goals of Islam. Islamic architecture serves Muslims too, in that it aids them to carry out successfully their vicegerency (*khilafah*) mission on earth. Islamic architecture aims to help, rather than obstruct, Muslims in fulfilling that which they have been created for. Islamic architecture is Islam-manifested. Islamic architecture, Islam and Muslims are inseparable. Islamic architecture originated with the advent of Islam on the world scene. It never existed before, even though the peoples that became instrumental in molding and perpetuating its conspicuous identity lived where they were for centuries before embracing Islam and possessed the cultures and civilizations of their own. Indeed, studying Islamic architecture by no means can be separated from the total framework of Islam: its genesis, history, ethos, worldview, doctrines, laws and practices. While exemplifying Islamic beliefs and teachings through the hierarchy of its diverse roles and functions, Islamic architecture evolved a unique soul. Such a soul is best recognized and appreciated only by those whose own lives are inspired and guided by the same sources as is Islamic architecture. (Afif Bahnassi, http://www.isesco.org.ma)

Due to this, Alfred Frazer, as reported by M. A. J. Beg (1981), said about the fundamental nature of Islamic architecture: "The architecture of Islam is the expression of a religion and its view of the world rather than that of a particular people or political or economic system."

In the same vein, Titus Burckhardt (1976) also wrote that it is not surprising, nor strange, that the most outward manifestation of Islam as a religion and civilization reflects in its own fashion what is most inward in it. The same author further remarked: "If one were to reply to the question 'what is Islam?' by simply pointing to one of the masterpieces of Islamic art such as,

for example, the Mosque of Cordova, or that of Ibn Tulun in Cairo, or one of the *madrasahs* in Samarqand….that reply, summary as it is, would be nonetheless valid, for the art of Islam expresses what its name indicates, and it does so without ambiguity."

Islamic architecture means a process that starts from making an intention, continues with the planning, designing and building stages and ends with achieving the net results and how people make use of and benefit from them. Islamic architecture is a fine blend of all these stages which are interlaced with the tread of the same Islamic worldview and Islamic value system. It is almost impossible to single out a tier in the process and regard it more important than the rest. It is because of this conspicuous spiritual character of Islamic architecture, coupled with its both educational and societal roles, that the scholars of Islam never shied away from keenly addressing a number of issues pertaining to various dimensions of residential, mosque and communal architecture within the scope of Islamic jurisprudence (*fiqh islami*). (Al-Hathloul, 2002) The relevant issues are discussed under different headings such as: legal rulings in connection with neighbours and neighbourhoods (*ahkam al-jiwar*), reconciliation (*al-sulh*) between immediate neighbours and all the people in a neighbourhood, people's individual and collective rights, prohibition of inflicting harm (*darar*), legal rulings pertaining to building (*ahkam al-bina'*), and public services and facilities (*al-marafiq*). All these issues undoubtedly play a significant role in shaping the identity of Islamic architecture. They are either directly or indirectly related to conceiving, designing, forming and using Islamic architecture. Since architecture is people's art greatly influencing their moods and the day-to-day life engagements, the same issues concerning architecture are studied as part of exhaustive encyclopaedic works on Islamic jurisprudence (*fiqh islami*).

Islamic architecture accepts no rigidity, formalism and literal symbolism, especially in relation to its structural domains. What makes an architecture Islamic are some invisible aspects of buildings, which may or may not completely translate themselves onto the physical plane of built environment. (Bianca, 2000) The substance of Islamic architecture is always the same, due to the permanence of the philosophy and cosmic values that gave rise to it. What changes are the ways and means with which people internalize and put into operation such philosophy and values to their own natural and man-generated circumstances. Such changes or developments could simply be regarded as most practical "solutions" to the challenges people face.

Islamic architecture thus promotes unity in diversity, that is, the unity of message and purpose, and the diversity of styles, methods and solutions. (Al-Faruqi, 1985) The identity and vocabulary of Islamic architecture evolved as a means for the fulfilment of the concerns of Muslim societies. Islamic architecture was never an end in itself. It was the container of Islamic culture and civilization reflecting the cultural identity and the level of the creative and aesthetic consciousness of Muslims. Architecture, in general, should always be in service to people. It is never to be the other way round, that is to say that architecture should evolve into a hobby or an adventure in the process imposing itself on society while forsaking, or taking lightly, people's identities, cultures and the demands of their daily struggles. Architecture, first and foremost, should remain associated with functionality. It should not deviate from its authentic character and stray into the world of excessive invention and abstraction.

Two Examples: the Islamic House and the Mosque

To clarify further the previous points, we shall briefly discuss the examples of the Islamic house and the mosque.

The Islamic House

Islam did not instruct Muslims how to build houses, but it did instruct them how to carry out a number of tasks directly or indirectly associated with the house and housing phenomena. Some of such tasks are: privacy protection against the outside world, among the family members, and between the family members and visitors, respect for the rights of guests and visitors, respect for the rights of neighbours, the relationship between men and women, the implications of carrying out religious obligations, cleanliness, peaceful coexistence with the

natural environment, safety, security, recreation, modesty, Islam's aim to preserve the life, religion, mental and psychological strength, descendants and wealth of its people.

The net result of this strategy is that there are many types of the Islamic house, such as those in the Middle East, the Indian Subcontinent, Turkey, Iran, the Islamic West (*al-maghrib al-Islami*), etc., but the soul and fundamental nature of all those housing types are always the same and are easily recognizable by those familiar with the character of Islam and the character of its civilization. What those different-yet-same, or same-yet-different, houses represent are, in fact, people's solutions to the challenges of living their family lives in line with their religious guidelines while, at the same time, complying with the requirements of the climate, geography, traditions, economy and building technology of the places where they live. While creating Islamic architecture, Muslims betray neither their religion nor their living conditions. This challenge Muslims see as a source of motivation, ingenuity and strength. They do not see it as a problem, hindrance or an impediment. They see it as a service to Islam, society and mankind as a whole.

Eventually, what became to be known as the language of Islamic residential architecture, such as the courtyard, partly or fully screened windows, raising windows above the eye level, bent entrances, double circulations inside houses, inward looking designs, guest rooms near main entrances and away from houses' core, certain decorative systems, etc., such must be seen as sets of best solutions that people have evolved over centuries for themselves. (Fathy, 1986; Hakim, 1988; Spahic, 2009) They are to be seen as no more than that. Such structural solutions must not be seen as the prescribed language of Islamic residential architecture that cannot be revised, enriched, improved, altered and even abandoned, to a certain extent or completely, if necessary and in favour of some other equally or more viable solutions presented by advances made by science and technology, and generally by the implications of the time and space factors. Likewise, such structural solutions are not to be held as religious symbols with some ontological significance.

However, there is only one thing that must be honoured at all times and that cannot be compromised under any circumstances in housing, that is, the sanctified functions of the house which render it a place to rest, relax the body and mind, enjoy legitimate worldly delights, worship, teach, learn and propagate the message of Islam, and which makes the house a restricted sanctuary where privacy, protection, safety and security are ensured. In other words, the house is to function as an institution with a potential to take up the role of an educational and training center able to produce, in concert with other societal establishments, individuals capable of transforming the whole communities they belong to. If the family is the basic and most important societal unit, then the same can be said about the house which is the physical locus of the former. Indeed, without the two, the total realization of the divine purpose on earth becomes impossible. (Spahic, 2010)

The Mosque

Another example is concerning the mosque institution, by far the most easily identifiable element of Islamic architecture. Islam did not instruct the Muslims how to build mosques, but it did instruct them to build mosques and to make them function as places of collective worship and community development centres. The Prophet (pbuh) built quite a number of mosques in Madinah, which was the prototype Islamic city and played the role firstly as the city-state and later as the capital of the ever-expanding Muslim state. The functions performed by mosques built by Prophet Muhammad (pbuh), particularly his mosque in Madinah, were so powerful that they epitomized the multifaceted societal dimensions of Islam. The primary aim of all the mosques built afterwards was to emulate the Prophet's example in this regard.

Nevertheless, the form of the mosques built during the Prophet's era was very simple. His mosque in Madinah, for example, when firstly built consisted of an enclosure with walls made of mud bricks and an arcade on the *qiblah* side (towards Makkah) made of palm-trunks used as columns to support a roof of palm-leaves and mud. There were initially three entrances in the east, west and southern walls. The fourth, i.e., the northern wall, was the *qiblah* side facing the

al-Masjid al-Aqsa, the first *qiblah* which lasted about one year and a few months. However, as the *qiblah* was changed to face south towards Makkah, the southern entrance was subsequently bricked up and a new one on the northern side constructed. Before the *qiblah* changed, there was, in all likelihood, no roofed area in the mosque, but after it, an arcade on the southern side facing Makkah was created.

The Prophet's mosque had a few rudimentary facilities. However, before the Prophet's death and as the Madinah community and its needs considerably grew, the shape of the mosque underwent more than a few notable structural modifications, such as its enlargement, the introduction of he pulpit (*minbar*) and illuminating the mosque by oil lamps. Thus, the impact that changes in human living conditions can have on the form of architecture has duly been recognized. This causal relationship between the evolution of the language of mosque architecture and Islamic architecture, in general, and the improvement of the living standards of Muslims went on till Islamic civilization attained its apogee and with it the language of Islamic architecture achieved its conspicuous sophistication and excellence.

However, when the rich and versatile language of mosque architecture evolved, the new developments signified people's answers and solutions to the challenge of maintaining mosques to function as the centres of Islamic collective worship and as the centres for community development, while, at the same time, conforming to the requirements of the climate, geography, traditions, economy and building technology of the places where they lived. The net result of this approach is that there are many ways of building mosques, such as those in the Middle East, the Indian Subcontinent, Turkey, Iran, Morocco, Malaysia, China, etc., but the soul and fundamental nature of all those mosque types are always the same and are easily recognizable by those familiar with the character of Islamic worship and the character of Islamic cultures and civilization. (Al-Faruqi, 1985)

Eventually, what became to be known as the language of mosque architecture, such as the minaret, courtyards, the *minbar* (pulpit), the *mihrab* (praying niche), domes, arches, *iwans*, certain decorative styles, etc., must be seen as the best solutions and facilities that people have evolved over centuries for themselves so that the projected roles of mosques are ensured. Such solutions and facilities must not be seen as religious symbols containing some ontological bearing. Nor are they to be held as the prescribed language of mosque architecture that cannot be revised, enriched, improved and adjusted, thus accommodating the provisions presented by the advances made by science and technology, and generally by the implications of the time and space factors. After all, what matters most is making the mosque institution with its demanding civilizational mission as effective, dynamic, relevant and attractive as possible through various means and methods. This is exactly what Muslims were up to while evolving the rich and colourful language of mosque architecture, in particular, and Islamic art and architecture, in general.

Pragmatism, Education and Islamic Architecture Today

Islam is a complete way of life. Its values and teachings, together with the teachings of Prophet Muhammad (pbuh), whose primary task was to explain to mankind and put into practice the precepts of Islam, are universal and timeless. The significance of Islamic architecture is universal and permanent too, in that the philosophy that it embodies is the Islamic one. However, such is the nature of Islamic architecture that it is receptive to both advances in science and technology and the dictates of people's living conditions.

It is an imperative that Muslim architects always remember this verity while trying to revive and sustain the concept of Islamic architecture. In so doing Muslim architects are bidden to, firstly, identify the general Islamic guidelines and principles pertaining to the enterprise of building. Next, they must be fully aware of the implications of the dilemmas and challenges their time and the diverse regions in which they live entail. They cannot be trapped in a historical episode, overly romanticizing it and attempting to emulate the architectural solutions the Muslims of that particular period successfully evolved. If something was the norm during a period and in a particular ecological setting, such by no means can be the same in every

subsequent period and in different ecological settings. Technological advancements rapidly change; demands of different eras fluctuate, even under the same ecological conditions; climate exigencies must be painstakingly heeded; and, lastly, human psychology also changes with the change of time and space posing a number of exigencies of its own. No architectural plan and design which served as a solution for an age and place can be simply "parachuted" to another age and place without properly modulating it to its rigorous environmental and socio-cultural requirements. (Fathy, 1986; Akbar, 1988) To do that is to betray the dynamic spirit of both the common sense and the perpetual message of Islam. Blind and ignorant imitations and following, even in sheer religious matters, are categorically rebuked by Islam.

While taking hold of the general Islamic guidelines and principles with reference to creating an Islamic architecture, on the one hand, and while studying the needs of different times and situations so that the former can be accurately understood and applied, on the other, Muslim architects in reality perform a degree of *ijtihad*, i.e., forming an independent opinion or judgment within the framework of an available text. In doing so, if one excels one receives two rewards from God, but if one for whatever reason fails to deliver, after he had tried his best, one is bound to receive one reward from God, as propounded by the Prophet (pbuh) in one of his traditions. (Sahih al-Bukhari, Hadith No. 6805) Based on this tradition, in no way can a serious, enlightened, accountable and willing person be a loser as far as the execution of matters ordained by God is concerned. Verily, this divine assurance should serve to the Muslim architects and designers as a starting point to look carefully and critically at the state of architecture and how buildings in the Muslim world are planned and designed, as well as to start contemplating the prospects of finding much better solutions which will be inspired by and infused with the values of Islam, and will be responsive to the exigencies of different times and regions.

At the start, Muslim architects ought not to be bound by a single historical structural model, device or solution. The past is to be viewed all the time as such, i.e., the past. It is to be neither excessively venerated or idealized nor completely disregarded. (Akbar, 1988) The past must be put in its true perspective with such notions as wisdom, pragmatism and practicality leading the way. In their daunting search for contemporary Islamic architecture, Muslim architects and designers must be driven by a clear principled vision, a free spirit and an insatiable thirst for ingenuity, which must be shrouded in strong determination, self-belief and quest for excellence. However, should some modern structural devices or solutions appear to bear a resemblance, partly or totally, to the ones used in the past, one is not to shy away from reviving them within the existing contexts. The history of Islamic architecture is not to be looked down at as entirely outmoded and worthless. As we are against blind and ignorant imitation of the past, we are likewise against disengaging ourselves from it and completely ignoring the numerous lessons that we can learn therefrom. Indeed, much can be learned from history because the protagonists of any historical episode while solving their problems possessed the same vision and objectives as we do today while solving the problems of our own. On the other hand, however, we have to be extremely mindful and selective as to what exactly to benefit from history, in which areas and how far we are to emulate our predecessors, because most of their problems were the product of the circumstances under which they operated, whereas our problems are the product of the circumstances under which we operate. Hence, seldom can their solutions be utterly ours.

There is no such thing as a standardized Islamic architecture which can be reproduced anytime and anywhere. If truth be told, there is nothing as such in the whole body of the Islamic built environment. Therefore, Muslim architects and designers should not hesitate to unleash their burning Islamic spirit, desire, imagination and creativity in order to conceive and create such an architectural tradition that will be compatible with the requirements of both the religious message and modernity. Undoubtedly, the given solutions will have to vary from one region to another, somewhere more and somewhere less. But the essence of all the possible designs, including those adopted as the best solutions in history, will remain one, because of the same worldview and the same religious spirit and foundation that underpin the presence of Muslims and bind all the Muslim peoples regardless of their different geographical locations, cultures and historical appearances. (Al-Hathloul, 2002) Whatever conception and form are eventually given

to such an architecture, the same is absolutely qualified to be branded as "Islamic". On account of its location, sheer exterior, or association with a historical moment, no building can be more Islamic than others. What matters, imperatively, is the total function and utility, that a building is imbued with the soul and purity of Islam, and that it stands for an embodiment of the Islamic values and principles insofar as the fulfilling of a building's functions and roles is concerned.

Thus, perceiving and creating Islamic architecture is a very serious task. It is about giving people some of their fundamental rights, executing a religious obligation, and contributing to an appropriate or an otherwise implementation of the message of Islam. The corollary of all this is that Muslim architects, and all the other professionals in the field of built environment at large, must enhance considerably their knowledge of Islam: its *Sharia'h* and worldview. This may appear as a daunting task to many, however, needless to say that it is incumbent upon every Muslim, male and female, to know the rulings of Islam pertaining to the obligations and teachings they have to adhere to in their life.

While Islamizing the notion of architecture in both theory and practice, Muslim architects and engineers can draw on their own familiarity with the rulings of Islam, provided the same is adequate. Otherwise, trustworthy religious scholars, who are both qualified and broad-minded, should be consulted and engaged as many times as needed. It goes without saying that unremitting inter and cross-professional studies and research activities appear to be inevitable. This is bound to lead gradually to narrowing down the glaring gap separating the religious scholars and their fields of interest from the secular ones and their own fields of interest. This way, every scholar will become aware as to his/her role in society and his/her obligations toward society, nature and God. Certainly, the religious scholars will have to widen their interests and concerns, becoming what they are actually always meant to be: the guardians of societies. But to secure that accolade they ought to reevaluate themselves and their undertakings, striving to be a more practical, approachable, people-friendly, and less dogmatic and idealistic lot. Whereas the secular scholars will have to think of Islamizing their knowledge, wherever there is a conflict of interests and as much as possible, realigning their scientific goals and aspirations with the goals and aspirations of the Muslim community to which they belong.

Certainly, it is a high time that a serious and scientific initiative of integrating the Islamic worldview and value system into architecture takes off in the Muslim world. However, such a scheme ought to constitute but a segment of a broad Islamization project aimed at bringing about a total harmonization between the education systems of Muslims and the teachings of Islam. It is not only that architecture should be targeted by the scheme, but also the whole of built environment professions. The process of integration will yield best results if it were embarked on gradually, after people have become convinced of its relevance and urgency.

In universities and colleges where students undertake architecture programs, some in-depth and deemed most needed programs on Islamic studies can be taught. Lecturers and tutors must be well-educated, well-trained and must lead by example. Their role is critical. The mission of Islamization is a massive and complex one so students will always look up at their teachers for inspiration and guidance. The programs can be taught independently or they can be integrated into the syllabus of other courses. The latter option is an excellent one, as it is spontaneous and natural, hence more effective. Due to the obvious relevance and applicability of the integrated subject matter, the students will have little or no reasons to develop any aversion to what they are subjected to. The former option, however, if applied alone is not really a helpful one, as it is suggestive, nominally though, of perpetuating the existing rift between the religious and architectural sciences. At best, the same can be seen as just an addendum to the existing curriculum, to which the students are bound to develop much indifference. Definitely, the best and most workable solution would be a feasible combination of both options. In the process, either option can be given more emphasis on the expense of the other, subject to the dictates of different situations. However, no matter what model is eventually developed, this aspect of Islamization process can become effective only if students are constantly urged to incorporate what they have learned in the classroom into their practical work in studios and laboratories. Above all this, furthermore, intensive workshops, seminars and trainings can be periodically organized for those who have already graduated and are actively involved in construction sector

professions, so that continuity is ensured and if considered necessary with some professionals, enthusiasm for the mission renewed.

It would be even better if education systems of Muslims are such that all students come to colleges and universities with a reasonable amount of knowledge about Islam and its culture and history, which they have obtained beforehand at the lower levels of their study. What would then transpire in colleges and universities is that no time will be wasted on clarifying basic concepts and on dealing with introductory issues. Rather, straight from the beginning the core issues could be seriously approached from perspectives that suite the level of students' study, aptitude and interests. It could then be hoped that within the prescribed timeframe which students spend in colleges and universities, a significant set of objectives with respect to Islamization and integration of knowledge can be successfully achieved. Then, the whole enterprise will in due time become a serious, sought-after and productive scientific project, rather than a superficial, superfluous and decorative diversion.

Figure 1: Architectural conflicts, or incompatibilities, between yesterday and today are evident virtually everywhere in the Muslim world. An apartment building with several "traditional" elements and features reflected on the glass façade of a nearby "modern" commercial building in Jeddah, Saudi Arabia.

Towards the Revival of Islamic Architecture

Islamic architecture is a fine blend of loads of conceptual and practical factors which are interwoven with the treads of the belief system, teachings and values of Islam. In order to expedite and give more sense to the process of reviving, revitalizing and Islamizing the architecture of Muslims today, the following observations and suggestions could be taken into account:

• Reviving Islamic architecture is an extremely serious and demanding task. It requires major contributions and high-spirited concerted efforts of many parties from across the wide spectrum of society: government, educators, practitioners, professional bodies, NGOs, members of the business community, students and the general public. Certainly, relevant governmental departments, colleges and universities, private architectural firms and institutions are identified as the most relevant agencies and their people as the most important protagonists in spearheading and managing the Islamization of the architecture project. The responsibilities of these parties are the biggest on account of their roles in society. It follows that in case of failure, especially if such happens due to deliberate mediocrity, lack of interest and apathy, their share of blame will be the biggest one as well.

• Defining and clarifying the necessary concepts and terminology such as "Islamic and Muslim architecture", "Muslim architect", "Islamic aesthetics", "Islamic built environment", "Islam and building", "the Qur'an and the Prophet's *sunnah* as the sources of Islamic architecture", "Islam and the environment", "*ihsan, itqan* or excellence", "man as *khalifah* or the vicegerent on earth", "Islam as a comprehensive way of life", "Islam as the final and universal revelation", "Islam and culture", "Islam and civilization", "Islam and society", "Islam and history", etc. A great many problems in the Muslim world today stem from a lack of understanding of some fundamental religious and civilizational concepts and ideas and how they are related to each other.

- Developing a comprehensive code of conduct for Muslim architects based on general Islamic ethics and teachings. It can be called "Islamic architectural ethics".

- Expounding and invalidating the popular errors and misconceptions about all the aspects of Islamic architecture. The causes of such errors and misconceptions are to be carefully investigated so that the conditions conducive to breeding confusion and misunderstanding towards Islamic architecture are forever wiped out.

- History of Islamic architecture, commencing with the time of Prophet Muhammad (pbuh) till the present, to be critically surveyed and examined. This is so because in order to properly diagnose the present predicaments plaguing Islamic architecture and to be able to chart a better future course with regard to the same, the Muslims must be acquainted with the history of their Islamic societies, in general, and the history of Islamic architecture, in particular. History of Islamic architecture is to be neither excessively venerated nor totally discarded. A middle path is thus to be pursued and adopted. History is to serve as a source for shaping a better present and for forecasting a better future. Ignorance about history means ignorance about the presence and a doubt and insecurity about the future.

- Developing and advancing the Islamic architectural theory based on the most authentic sources of Islam: the Qur'an and *sunnah*, i.e., revelation.

- Studying and paying due respect and appreciation to all the Muslims who excelled in architecture from the dawn of Islam till the present. The roles, reputations and contributions of those persons to society are to be at the core of this type of studies.

- Comparative studies between Islamic architecture and other architectural systems and theories to be undertaken. Unifying and diverging points to be clearly spelled out and scrutinized.

- Since the religion of Islam is the foundation and moral fiber of Islamic culture and civilization, including architecture, Islam likewise is to be the foundation and moral fiber of Muslim educational systems. It is only with a genuine Islamic mindset, passion and purpose that Islamic culture and civilization, including architecture, can be revitalized and restored. Thus, Muslim educational systems must aim to produce generations whose members will be acquainted with, feel affection for, practice, care and live for Islam: its ideology, peoples, history, culture and civilization. Only in such a dynamic, conducive and engaging intellectual environment, genuine Islamic architecture is and can be taught and learned.

- Encouraging, facilitating and supervising a research culture on various issues in relation to the theme of Islamic architecture. This is in order to significantly enrich libraries and bookshops with genuine references on the subject in question so that propagating, teaching and practicing Islamic architecture becomes a viable proposition.

- Promoting architecture as a multidisciplinary branch of learning and a profession much wider than routinely held.

- Encouraging and promoting creative, critical, global, unbiased, unprejudiced and tolerant thinking.

- Advocating strict following in religion and unbound inventing in architecture.

- Promoting a culture of comprehensive excellence in Muslim architectural education and practice.

- In Muslim colleges and universities to integrate the Islamic worldview, the belief system, teachings and values of Islam into the architecture curriculum. The integration is to be executed in a spontaneous and natural way at both the theoretical and practical levels. The religious and architectural technical components are to be viewed as the equivalent parts of a whole with no clear demarcation lines separating them. This way, students will have little or no reasons whatsoever to develop any aversion to the notion of integration between the religion of Islam and architecture. Religious components if properly integrated will not be deemed as an addendum to the existing curriculum, or as an extra burden imposed on students. Both religion and architecture will thus be seen in their true light.

- As regards the implementation of the Islamization of architecture project, policy-makers in particular to prepare measures and mechanisms for the implementation and to develop indicators of performance.

Conclusion

Islamic architecture is not concerned about the form of buildings only. Islamic architecture signifies a process where all the phases and aspects are equally important. It is almost impossible to identify a phase or an aspect in that process and consider it more important than the others. The Islamic architecture process starts with having a proper understanding and vision which leads to making a right intention. It continues with the planning, designing and building stages, and ends with attaining the net results and how people make use of and benefit from them. Islamic architecture is a subtle balance of all these factors which are interwoven with the treads of the belief system, principles, teachings and values of Islam.

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Professional Ethics of the Quantity Surveying Profession from the Islamic Perspective

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Abstract

The quantity surveying profession in Malaysia is important in ensuring that the clients of the construction industry get value for money in the construction of their buildings. They are either employed by the clients as consultants or they are employees of contracting organizations. When dealing with the financial aspects of projects, quantity surveyors are regularly exposed to temptations to misuse their positions for personal interest. Therefore, good ethical conduct in this profession is very crucial. Accordingly, this research focuses on the concept of professional ethics from the Islamic perspectives. This paper reviews the literature on professional ethics from Islamic perspectives, to identify the Islamic Work Ethics principles that are important to the quantity surveying profession. The literature review highlights that Islamic Work Ethics principles covered a wide scope and more far reaching since it also involves accountability to God, not just to the clients. In addition, interviews with experienced academics as well as quantity surveying professionals were conducted to explore the issues of unethical conducts in the construction industry. The findings reveal that there are many grey areas in the work of the quantity surveyors, that only professionals who practice Islamic Work Ethics principles will be truly ethical. Finally, the paper concludes with limitations and implications of the findings that provides directions for future research.

Keywords: Quantity surveyors, Professional Conduct, Islamic Work Ethic principles.

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1. Introduction

Unethical conducts in construction industry have caused huge damages to the growth of nations. Abu Hassim et al., (2010) quoted that the Malaysian government has suffered from the project failures in 2005 which is about 17.3% of 417 Malaysian government contract projects are considered "sick" and within that percentage, some of them are recognized to have the ethical issue in the procurement stages (Malaysia Work of Ministry, 2005).

In one case, unethical conducts were found to be the cause of the collapse of the Kuala Terengganu Stadium roof structure. The investigation of the tragedy showed that the project management team did not meet the level of competence required for the complexity of the project. Besides that, the investigation also revealed that the company that designed the structure of the roof is not registered with CIDB and the lack of ethical behavior is seen when a certificate of partial completion stated that the roof is "completed with satisfactory results".

Despite all the unethical conducts that occurred in the construction industry and recognized by most of the society, the prevention methods that has been taken by various parties seems to have very little effect.

Abu Hashim et al., (2010) explains the various measures taken by the Malaysian government in its efforts to improve the ethical conducts in the construction industry including establishing the Anti Corruption Agency. In January 2009, the Malaysian Anti Corruption Commision Act 2009 was enacted, to further enhance the effectiveness in fighting corruption. Apart from that, Construction Industry Development Board (CIDB) has also launched the Construction Industry Master Plan (CIMP) in 2004 and one of its establishments is to increase the monitoring mechanism upon award of the tender and enhance transparency in procurement stage of the construction process. CIDB also prepared the principles of *Code of Ethics* for practitioners in the construction industry, which was launched in 2008.

However, with all the unethical conducts that happen in the construction industry, the religious aspect on ethics may become the key to prevent this problem. Abdul Rahim (2003) in his paper on ethics in accounting education debates that ethics need to start with values and responsibilities, not on the codes of professional conduct and not on the rules and regulation by any organization. The direction of ethics should be on religious ethical development and values rather than focusing on the secular aspect of ethics and professional code of conduct.

1.1 Research Objectives

The aim of this research is to gain a clear understanding on the concept of professional ethics from the Islamic perspectives as ethical solutions for the unethical conducts in construction industry.

In order to achieve the above aim, the following objectives have been identified for this research:

i. to review the literature on professional ethics from the Islamic perspectives.
ii. to identify the Islamic Work Ethics principles that are important to the quantity surveying profession.

2. Literature Review

2.1 Ethics from Islamic Perspective

In exploring the importance of ethics, the priority of understanding the ethics lies within the meaning itself. Helicon (2004) states that ethics in Latin known as "ethica" and it is said that the words come from the Ancient Greek that brings out the meaning of "moral philosophy". Ethics is the major branch of philosophy that study the values and customs of a person or a group that covers the analysis and employment of concepts of right and wrong, good and evil, and the responsibility of a human being. Doran (2004) defined ethics in several ways:

• The discipline that deals with what is good and bad about moral duty and obligation.

- A set of accepted moral principles and values and what must been done.
- A theory or system of moral principles that provide guidelines and govern the suitable conducts for an individual or group.
- A set of code of morality.

Similarly, in the context of Islam, the term ethics is related to *khuluq* which is the singular term of *akhlak* in which it brings out the meaning of the high standard of character as stated in the *Quran* (Beekun, 1996). According to Hilole (2008), the characteristics of the ethics in the context of Islam can be explained as summarized in table 1.

Table 1. Characteristics of Islamic Ethics (Hilole, 2008)

Characteristics	Descriptions
Absolute	The Islamic ethics is based on the revelation as *Al-Quran* and *As-Sunnah* as the primary sources. Hence, the validity of the Islamic ethics is for eternity, absolute and universal.
Kindness	The ethical values that are set by God (*Allah*) are sacred and applicable to individuals, families and community as He is merciful and kind to human being. Besides that, in the *Quran* also stated that the Muslims has to be kind among them and to all the humanity.
Rationality	The book of revelation (*Al- Quran*) is the guidance for mankind in this world hence it must be sensible and comprehensible in any kind of society and race and any unbelievable ethical values and principles is rejected by Islam.
Comprehensive	Islam is the religion that covers all aspects of life and it cannot be denied that the Islamic ethics must cover all aspects of life in all the environments and situations. The basis of right and wrong has already been revealed through *Al-Quran* and with the power of reasoning (*'aql*), it is the obligation of the Muslims to differentiate the right and wrong in their daily lives.
Practicality	Islamic ethics is based on the ethical decision and conducts performed. For example, if the actions taken are good actions, good character is attributed to the person. It shows clearly that Islamic ethics is practical since the judgment of its values is based on the intentions and ends of actions and deeds.

2.2 Professional Ethics

Professional ethics is described as the moral responsibility that emphasise not only the individual, but to the whole professionals in a particular profession (Abdul Rahman et al., 2010). Fellows et al., (2004) also mention that professional ethics focuses on the relationship between experts and 'lay' person where the professionals are to ensure not to take advantage over the lay person due to knowledge differential is some specific field.

It is very important for the professionals to acquire a high level of ethics in their professions as it is said that a high level of ethical performance pictures a high level of professional performance and produces a low level of client dissatisfaction and negative reflections of the public towards the professionals (Poon, 2003).

2.3 Factors Affecting Professional Ethics in Islam

Beekun (1996) in his book entitled *Islamic Business Ethics* explained that there are a few factors that influence the ethical behavior in Islam:

1. Legal Interpretations

The first factor is said to be the legal interpretations. Basically, in secular societies legal interpretations are rather flexible as it is the momentary and contemporary values and standards which mean that as it changes the ethical behaviors of the individual also might changes.

However, in the Islamic society, *Shari'ah* and *fiqh* has become the base judgment for these values and standards, so, no matter how the values and standards are changed and altered, *Shari'ah* is always used as the base for the ethical considerations.

2. Organizational Factors

The second factor that can influence the ethical behavior is the organizational factor. Beekun (1996) explains that the organization can influence the behavior through the degree of commitment of the organization's leader towards ethical conducts.

3. Individual Factors

The third factor according to Beekun (1996) is the individual factor, which consist of stage of moral development, personal values and morals, family influences, peer influences, and life

experience. Stage of moral development is elaborated by two stages which are the minor or pubescent stage and the adulthood stage.

Family and peer influences are also said to be the factors that determine the ethical behaviors. It is said that individual starts to form their ethical standards since one is a child.

Last but not least, Beekun (1996) also expresses that life experiences whether negative or positive can become one of the determinant of the individual ethical belief and behaviors. It cannot be denied that, the result of one of the events in the experiences of life of the individual can become the base for ethical standards.

2.4 Profession of Quantity Surveyor

Quantity surveyors are defined as the construction industry's economist. Most of the functions of the quantity surveyors are to manage and control costs within projects, involving the use of a variety of management procedures and technical measurement tools (RICS, 2012). RICS (2006) stated that quantity surveyors are initially involved with the capital expenditure phase of a building or facility, which is the feasibility, design and construction phases, but they can also be involved with the extension, refurbishment, maintenance and demolition of a facility and available to work in all sectors of the construction industry worldwide. Quantity surveyors is required to understand all aspects of construction over the whole life of a building as it is an obligation for the quantity surveyors to manage cost effectively, equating quality and value with individual client needs.

The Association of South African Quantity Surveyors (2011) states and explains that firm of the quantity surveyors usually offer services such as:
1. Estimating and cost advice.
2. Cost planning.
3. Property development advice.
4. Advice on tendering procedures and contractual arrangement.
5. Advice on the procurement selection of the project such as negotiation, lump-sum, managed and cost plus contracts, package deals, and turnkey.
6. Valuation of work in progress
7. Cash flow of the budgets
8. Final account in respect of the contract
9. Act and disputes
10. Material list and values
11. Project management and property economies

2.5 Unethical Conduct in the Profession of Quantity Surveyor

Vee and Skitmore (2003) conducted a survey for the purpose of pursuing the views of experts on the main ethical issues that has been haunting the construction industry. Basically, the research was conducted in Australia where the survey involved 19 architects, 5 contractors, 5 project managers, and 2 construction managers. It was identified from the survey, there are 5 conducts happening in construction industry that are considered as "grey area" and they are:
1. Collusive tendering such as:
   a. Cover-pricing.
   b. Bid-cutting.
   c. Hidden fees and Commissions.
   d. Compensation of Tendering Costs.
2. Bribery in various form such as:
   a. Cash inducements.
   b. Gifts and favors.
   c. Entertainment.
   d. Other types of incentives such as round robins, work to private homes, additional work from clients and free travel.
3. Negligence such as:
   a. Deprived quality document.

    b. Deprived workmanship.
    c. Deprived material quality.
    d. Poor safety standards on site.
    e. Poor information flow.
    f. Poor construction techniques.
4. Fraud such as:
    a. Covering the deprived workmanship and material quality during inspections deliberately.
    b. Materials used for construction is not included in their quotations.
    c. Excess ordering of materials.
    d. Interfering of signed contract documents.
    c. Changing of the content of construction documents.
    e. Misinformation from the client
5. Dishonesty and unfairness that involves in various process in construction such as:
    a. Tendering process.
    b. Administrative or government procedure.
    c. Fee of the consultants and the cost of the projects.
    d. Design and build contractual agreements.

2.6 Code of Ethics for Quantity Surveyor in Malaysia

The Board of Quantity Surveyors Malaysia has come up with a comprehensive list in the Do's and Don't in the Code of Professional Conduct for Registered Quantity Surveyors that they prepared for Registered Quantity Surveyors in Malaysia. The aim is to ensure that the Professional Quantity Surveyors in Malaysia are very professional and ethical in their conduct, for the interest of the profession as well as the general public who use their services. The following are just two examples taken from the above said Code of Conduct:-

Example 1: *A registered Quantity Surveyor shall discharge his duties to his employer or client, as the case may be, with complete honesty.*

Example 2: *Except with the permission of his employer or client, as the case may be, a registered Quantity Surveyor shall not accept nor allow any member of his staff to accept remuneration for services rendered other than from his employer or client, as the case may be.*

2.7 Islamic Work Ethics (IWE)

According to the Hilole (2008), the objectives of the implementation of Islamic Work Ethics in the human lives are:
1. To show the love of the God and to His messenger as the loyalty to the Allah is the most essential elements of the worshipping as mentions in the *Quran.*
2. To enhance the love for humanity as Muslims is obliged to love the humanity as all the human in the context of Islam comes from the same root and the servants of the God.
3. To help every human to discharge their obligations to the God in the right manner. The Islamic context considers every human as the *"mukallaf"* in which ethics will help them to accomplish their obligations towards God and towards the society.
4. To protect the unity, harmony of the community and protection of the individual rights.
5. To help the human to achieve *'al-falah'* in which the main objective of Islamic Work Ethics is to create a better human being and to achieve success in this world and the hereafter.

2.8 Islamic Work Ethics Principles

Based on the concept and perspective of Islamic Work Ethics above, Hilole (2008) conclude that the main principles of the Islamic Work Ethics are elaborate into three parts in which it covers:
1. The pre-requisite values in which it is the ethical values that are required before the commencement of any ethical decision and there are:

a. The will (*al- Iradah or Niyyah*) or the intention of the person to behave ethically.

b. Azzhud: This is to abandon all things that may obstruct the work in which someone give his best effort and full concentration of the work that he will do later.

c. The Fear (*al-Khashyah/ khowf*) in which it has been elaborate into two aspects which are the fear of the accountability to the society and the fear to the God. This fear relates to the consequences of the every ethical decision making made in facing all the situations.

d. Trust (*tawakkal*), which is to trust and surrender, to the God after giving all the effort to the work in the.

2. The values of presentation in which these are the values that one must observe while execute his duties such as:

a. Sincerity (*Ikhlas*).

b. Trustworthiness (*al-amanah*

c. Patience *(as-sabr)*

d. Excellence (*al-itqan*)

e. Innovation *(al- Ibda)*

f. Progressive (*at-tajdid).*

3. Ethical values require after completing work. There are numbers of ethical values to be noted after the completion of any action which are;

a. Thankfulness (*ash- shukur*) is a must for every Muslims after performing every act. It is a sign of thankful to God for the good outcome of the work.

b. Satisfaction (*al-qana'ah/ arridaa*) of the outcome of the work no matter how it is in the end.

c. Repentance (*at-towbah*) is a must for every Muslims and it is also the significance that someone always remember God and realize for their mistake so that they will not repeat the same mistake in the future.

3. Research Method

This research adopts qualitative approach as this type of research usually allows flexibility in the objectives, design and sample of the research (Kumar, 2005). In addition, the qualitative approach focuses on the meanings as well as knowledge of the respondents (Naoum, 2007). Thus, qualitative approach is seems to be more appropriate as to explore the topic of ethics in the Islamic perspectives specifically for the quantity surveying profession.

The findings from the literature review forms the basis in developing the questions for the interview. The targeted respondents are the Islamic scholars with the knowledge of the construction industry as well as practitioners especially quantity surveyors in the construction industry. The main reason for such selection is because the main focus of the research is the ethical behavior of the quantity surveyors. The academicians were interviewed to extract information and to gain understanding regarding the Islamic Work Ethics and its application in the profession of quantity surveyors. Meanwhile, the practitioners were interviewed to explore the current unethical issues in the construction industry and the current practices of ethical behavior among quantity surveyors. Altogether there are six interviews involving three academicians and three practitioners representing three different work cultures (government, consultant firm and lastly the contracting firm). All six interviews were conducted in the area of Kuala Lumpur and each lasted for about one hour.

4. Results and Analysis

4.1 Unethical Conducts in the Quantity Surveying Profession

First and foremost, the findings from the interview reveal various unethical conducts that can occur among quantity surveyors in the Malaysian construction industry. The data collected for the identification of the unethical conducts among the quantity surveyors was analyzed and arranged according to five (5) "grey areas" by Vee and Skitmore (2003). The five grey areas are

common unethical conducts in the construction industry which are collusive tendering, bribery, negligence, fraudulent and dishonesty/unfairness, as summarized in Table 1. All six interviewees mentioned that quantity surveyors at all levels are exposed to this various unethical conducts. However, they believe that not all professionals that are exposed to these unethical conducts tend to practice it.

Table 1: Unethical Conducts in the Quantity Surveying Profession

No	Unethical Conducts	Descriptions
1.	Collusive Tendering	1. Delay in submitting tender analysis. 2. Non-transparency in tender evaluation and under table practices. 3. Under measure/Over measure during preparation of Bills of Quantities. 4. Try to get confidential information from consultants and authorities.
2	Bribery	1. Cash inducements (over payment to the contractor). 2. Gifts and favors such as free meals and hampers. 3. Delay in making interim payment.
3	Negligence	1. Inefficiency in managing the client's interest and resources. 2. Poor site condition and neglecting the surrounding condition of the site. 3. Deprived quality of tender document. 4. Deprived in workmanship. 5. Unprogressive in keeping up with the change in technology. 6. Sub-contract the task to ineligible employees. 7. Lack of professionalism. 8. Delay in final account. 9. Social problem (drug abusive, alcohol and etc.).
4	Fraudulent	1. Cheating in selection of materials. 2. Reducing the cost to increase the profit but neglecting the requirements of the project. 3. Registration of the firm. 4. Conflict of interest. 5. Under payment to the contractor.
5	Dishonesty and unfairness	Dishonesty and unfairness that involves in various process in construction such as: 1. Tendering process. 2. Administrative or government procedure. 3. Design and build contractual agreements. 4. Negotiation and selective tendering process. 5. Feasibility study. 6. Interpretation of the contract between contractor and client by consultant. 7. Collaborate in conducting the unethical conducts. 8. Leakage in the confidential information.

4.2 Islamic Work Ethics for Quantity Surveyors

Based on the interview findings, there are several elements that can cause the professionals particularly quantity surveyor to behave unethically. At the same time, there are many ethical behaviors that need to be observed and practiced by the construction professional. Following

Beekun (1996), these sources of unethical conducts and determinants for the ethical behaviors can be categorized into three which are legal interpretations, organizational factors and individual factors.

4.2.1 Legal Interpretations

The legal context in the construction industry sometimes can be one of the sources for the ethical behavior in the profession of quantity surveyor. The legal context that is identified to be the source for the unethical behavior among quantity surveyors is the method that has been used in the construction industry in paying the services of the consultants. Basically, the percentage of the contract is used as the basis for the payment to the consultant. Therefore, it is not in the interest of the consultant to minimize the cost and manage the interest and resources of the client efficiently as increased in the contract sum means increase in the payment for the consultant. This type of behavior is basically not in accordance with the roles and functions of professionals in the context of Islam that encourage the professionals to sustain the nature and to use the natural resources with moderation, balance and conservation (Spahic Omer, 2009).

Besides that, the nature of the profession of the quantity surveyor that deals with money make the profession 'valuable' to certain parties thus become the sources for the invitation of the unethical conducts. Generally speaking, most of the respondents agreed that the exposure of the unethical conducts to the profession is because of the role and the line of work of the profession in the construction project. The power of the quantity surveyor such as in dealing with the money in the projects and dealing with the tenders somehow make the profession superior to certain parties. One of the respondents mentions that: *"Where there is power, there is opportunity to abuse"*. Another respondent says: *"The profession of quantity surveyors is very hard as it is hard to work with honey without licking the fingers"*. This shows that the work of quantity surveyors that involve direct contact in managing money makes the professionals have to strive to work ethically.

Moreover, one of the respondents also states that the reason for the quantity surveyors to be unethical is because in the construction industry in Malaysia, there is no contract formed between parties that are based on Shari'ah. The respondents agree that the use of religious elements in the contract between parties can reduce the exposure of unethical conducts for all the professionals in the construction industry. Besides that, the line of work of quantity surveyor that needs to deal with varies of parties which have different interest in the project also made the profession prone to unethical conducts. Moreover, the roles of quantity surveyors that have access to the confidential and valuable information in certain process of construction such as preparing the tender documents, evaluation of tenders and preparing tender reports and payment also makes the profession 'valuable' to certain parties.

When facing the above situation, quantity surveyors must be strict and have a strong self-discipline in avoiding all the unethical conducts. They need to follow the idea that they are bonded with achieving the best in their profession according to the line and flow of their work, not to achieve the best with personal objectives and interest. This statement is supported by Azila (2008) and Abdul Rahim (2003) that mention that the priority of the professionals is supposed to be on the interest of the public. Besides that, the situation if it judge solely from the technical aspects, professionals will tend to be involved in the unethical conducts in order for the progress of the construction to move, however with the interpretation religious aspects, it may help the professionals to consider the later impact of such ethical decision and thus providing fair judgment to all parties in the construction industry. Therefore, the consciousness on the religious aspects must be gained by the professionals such as quantity surveyors when facing this situation.

Above and beyond that, according to the opinions and thoughts by the respondents, when facing such situation, a person with good consciousness and good ethical behaviors must function not only to himself and try as much as possible to be the agent of change and try as hard as he can to change the immoral practices. Basically, this concept has long been practice in the Islamic community which relates to the role of the institution known as *al- Hisbah* in the Islamic community as the institution that focuses on the concept of enjoining what is good and

forbidding what is evil. The concept of Islam state that, every person is responsible to another person. Hence, the concept of *al-Amr bi al-Ma'ruf wa al-Nahy 'an al-Munkar* (promoting good, preventing evil) must play a significant role in the person with good consciousness of the ethical behaviors. Besides that, the concept of *al-Amr bi al-Ma'ruf wa al-Nahy 'an al-Munkar* is some sort of spiritual medication in preventing someone that is leading to corruption. Moreover, in the concept of Islam, it is prohibited for the professionals to be involved in unethical conducts such as bribery as it is mentioned by Prophet Muhammad (pbuh) in his *hadith*: *"The one who give and the one who receive are both in hell."*

Besides that, in order to prevent the quantity surveyors to be involved in the unethical conducts, the quantity surveyors also are recommended to make a collective decision when facing such situations. Collective decision can give fair judgment to all the parties involved in the project and it is highly recommend in Islam. Islam encourages its believers to make any decision based on the agreement of the parties involved and even in serving the God (*Allah*), it is recommend for the Muslims to perform it together (*jammah*). One excellent example was during the time of Prophet Muhammad (pbuh) when he has made a wise and collective decision in the placing the Black Stone (*al-Hajar al-Aswad*) onto the *Ka'bah* thus preventing the war between two tribes during that time.

4.2.2 Organizational Factors

There are also certain elements of organizational factor that may lead to the unethical conducts among quantity surveyors in the construction industry. The role of the quantity surveyors as consultants for the clients also can be the source for the unethical conducts. The abusive of the trust and power given as the representative of the client may force some parties such as contractors to bribe the consultants in order to progress the work.

Furthermore, the organizations structure sometimes can set a limit to the unethical behavior of quantity surveyors as there will be certain actions that are out of hands of the quantity surveyors. Besides that, the role and leadership of the employer in leading the organizations can also influence unethical behaviors of the quantity surveyors (Beekun, 1996). There may be situation may where the employers and the quantity surveyors collaborating in conducting the unethical behaviors. The involvement of the third party such as the contractors in the tender evaluation can be the another source for the unethical conducts such as 'under table' practices. Besides that, conflict of interest in the organizations and project team can lead to the unethical conducts. One of the respondents explains that conflict of interest in the organizations usually happens when one entity have two different interest such as the combination of the consultancy and contractor firm together in one entity.

Basically, when facing such situation, the professionals or the quantity surveyors should not follow any instruction which lead them to unethical conducts. As mentioned by one of the respondents among the scholars, these kind of situation is clearly prohibited in Islam as mentioned by Prophet Muhammad (pbuh) in his *hadith* that: *"There can be no obedience to a created being in disobedience to the Creator"*

However, the denial of the instruction must be done wisely and nicely, as not to hurt the feelings of the person who is giving the instruction such as giving advice and awareness of the unethical conducts that about to be performed. Besides that, the concept of *al-Amr bi al-Ma'ruf wa al-Nahy 'an al-Munkar* (promoting good, preventing evil) must be performed when facing such situation. The professionals must have a strong believe in the God (*Allah*) that there will always be reward waits for those who behave in the pleasure of the God (*Allah*) as quoted by one of the respondents among the scholars of the *hadith* by Prophet Muhammad (pbuh) that: *"Say the truth even if it bitter."*

Nevertheless, it cannot be denied that, common sense and considerations play a significant role in this context as if the unethical conducts will produce a big impact to the projects and suffers to other parties, the quantity surveyors must not follow the instructions.

4.2.3 Individual Factors

According to Beekun (1996) individual factors consists of stage of moral development, personal values and morals, family influences, peer influences, and life experience. These

individual factors can be another sources of the unethical conducts. The research that has been conducted by Abu Hassim et al., (2010) identify that the main problem in achieving the objectives of the execution of the construction project by Malaysian government is the difficulties in managing the projects due to the human behaviors and conflicts especially professionals. Individual behaviors of the quantity surveyors such as egotism and showing off also can be the sources of the unethical conducts.

Furthermore, individual behaviors such as lack of interest in gaining knowledge can cause lack of knowledge which ultimately may become the reason for the professionals to be unethical as they cannot ensure the work that have been done achieve the best possible result. Additionally, self interest can be one of the source for the unethical conducts. This happens because most of the quantity surveyors in the construction industry do not understand the concept of ethics and has their own objectives and interests such as to maximize the profits gained from the projects. For instance, one of the respondents mentions that: *"Delay in finalize the tender analysis sometimes happens because the quantity surveyor who has personal interest has selected a few contractor to submit more information in order to give them advantage in tender evaluation."*

In some situations such as the involvement of the relatives in the construction industry that has personal interest towards the projects can force the professionals to behave unethically. For instance, in tender evaluation, sometimes the quantity surveyors are forced to be bias in the selection of the contractors as the priority for the selection is based on the relationship between friends and family.

Based on the opinion of the respondents, quantity surveyors should not act unethically in this context because in Islam, the Islamic ethics relationship is consider as blind in which it considers all human is at the same level and the obligation to act ethically is applied to all people. The professionals particularly quantity surveyors must make sure that any chances and opportunities for unethical conducts are closed between friends and family. Moreover, in Islam, the commitment to God (*Allah*) is consider the top priority compare to other commitments (Spahic Omer, 2009).

4.3 Instillation of Islamic Work Ethics

Clearly, there is a need to instill Islamic work ethics among quantity surveyors. Based on the opinions and thought by the respondents, there are several methods which have been identified. Most of the respondents believe that the best way to instill the Islamic work ethical is through education. They describe the essential role and function of education in shaping the professionals. According to the interviewees, a proper education that includes the teaching of Islamic ethical principles is needed as the education is the main sources that can shape good professionals and as the root of all the preventive measure of the unethical conducts. Besides that, according to the respondents, the concept of education in Islam is comprehensive and holistic as the purpose is not only to produce good professionals, but also to educate the people to be good in all aspects of life. Islam significantly play a vital role in the prevention methods of the unethical conducts as it will creates the professionals that acquire strong perception toward ethical behavior and have a strong relationship with God (*Allah*) thus making the top priority in every actions is to seek the pleasure of the God (*Allah*).

This finding is supported by Abdul Rahim (2003) that emphasis the importance of the ethics in the education level in the profession of accounting. In addition, Mohammad Shomali (2008) also mentions that the best way to enhance a better environment is by reviving the forgotten and depth understanding of the environment by referring back to the teachings and guidance of Islam. Basically, in Islam every person is accountable for his actions and will be judged in afterlife by God (*Allah*). Moreover, in Islam, the concept of *al-Amr bi al-Ma'ruf wa al-Nahy 'an al-Munkar* also makes professionals to be responsible to each other in promoting good ethical behavior and prevent the unethical conducts. Besides that, by knowing Islam and has a good faith in it also will enhance the professionals to acquire the ability to differentiate the right and wrong in making ethical decision.

Hence, education of the Islamic ethics in the construction industry is needed not only on the short-term but also in the long term strategy which means that professionals in the construction

industry also need the education of the Islamic ethics and not only apply to the professionals-to-be in the construction industry. These may be done through continuous reminder by conducting seminars, conference and through code of conduct. Therefore, long-term education will slowly enhance the self-consciousness among the professionals, thus slowly change their objectives to act as the trustee of God (*khalifah*) and perform the work not only for the financial reward but also for the pleasure of the God (*Allah*).

Besides that, one of the respondents also mentions that the unethical conducts in the construction industry nowadays have become the 'culture'. However, through education, culture can be changed. Basically, education can create new community furnished with Islamic ethical principles in the construction industry. Hence, by creating the new community that is equipped with the Islamic ethical principles, directly the interpretation of the existing culture occurs and with the flow of time, slowly the negative culture in the construction industry will be replace with new culture that is polished with the Islamic ethical principles. Hence, in conclusion, the role of education is very essential in installing the Islamic ethical principles in the professionals and thus cooperation from all the parties are highly recommend even from the family institution.

Above and beyond that, other method of instilling the Islamic ethical principles in the professionals of construction industry is through the creation of Islamic contract or alteration of the existing contract based on the *Shari'ah*. The interviewees believe that through Islamic contract, people will be forced to act ethically as it is stated in the contract. So, this will slowly change the negative culture in the construction industry and slowly all the parties in the industry will accept and treat Islamic ethical principles as universal values.

Lastly, the interviewee also mentioned that in the work environment, it cannot be denied that the role of the leadership is important in determining the ethical behavior of the professionals. Basically, a good leadership will create good ethical behavior of the whole organizations (Beekun, 1996).

5. Conclusions

This study sought to identify professional ethics that are important to the quantity surveying profession. The research interviews have provided useful perspectives about issues of unethical conducts in the construction industry. In addition, all respondents believe that the religious aspects can help the quantity surveyors in the prevention of unethical conducts. Therefore, it is important to instill Islamic Work Ethics among quantity surveyors. Given the importance placed on the topic by academics and construction practitioners, the appropriate strategy to instill Islamic Work Ethics among quantity surveyors is an issue worthy of deeper investigation.

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