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GALERI SENI MERBOK UITM KEDAH

Edisi "Versatility"



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  "Pembangunan Madani, Rakyat Disantuni"
  Penulis:
  Normaziana Hassan dan Juaini Jamaludin

- **KPSK UiTM Kedah ke Jepun**
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- **Sirih Junjung Sebuah Keindahan Seni Kreatif Dalam Perkahwinan Melayu Moden**
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- **Program Aktiviti Kreatif:** *"Grooming Artistic Talents Through Sharing"*
  Penulis:
  Abu Hanifa Ab.Hamid, Fadila Mohd Yusof, Zaidi Yusoff dan Shuhaila Md Shahid



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Galeri Seni Merbok

"Versatility"

Alhamdulillah Buletin Galeri Seni Merbok kembali dengan Edisi "Versatility" bagi bulan Januari hingga Oktober 2023. Pembelajaran secara bersemuka telah dijalankan semula. Sesi hybrid juga telah dikelolakan oleh Universiti Teknologi MARA bagi memenuhi keperluan university seiring dengan keperluan semasa. Oleh yang demikian, Galeri Seni Merbok, Kolej Pengajian Seni Kreatif UiTM Cawangan Kedah telah menerima banyak jemputan bagi mempergiatkan lagi pendedahan program-pragram di dalam Kolej Pengajian Seni Kreatif di UiTM Kedah serta Batik Merbok.

Sehubungan dengan itu, Kolej Pangajian Seni Kreatif, UiTM Cawangan Kedah turut serta dalam program-program terutama berbentuk ilmiah, penglibatan akademik yang mendapat anugerah di dalam pertandingan bertaraf antarabangsa dan terus maju dalam mencari ruang bagi memperkasakan Kolej Pangajian Seni Kreatif.

Diharap agar Kolej ini beroleh kejayaan yang berterusan di masa-masa akan datang dan semoga bahan penerbitan ini mampu dimanfaatkan oleh seluruh warga kampus UiTM Cawangan Kedah.

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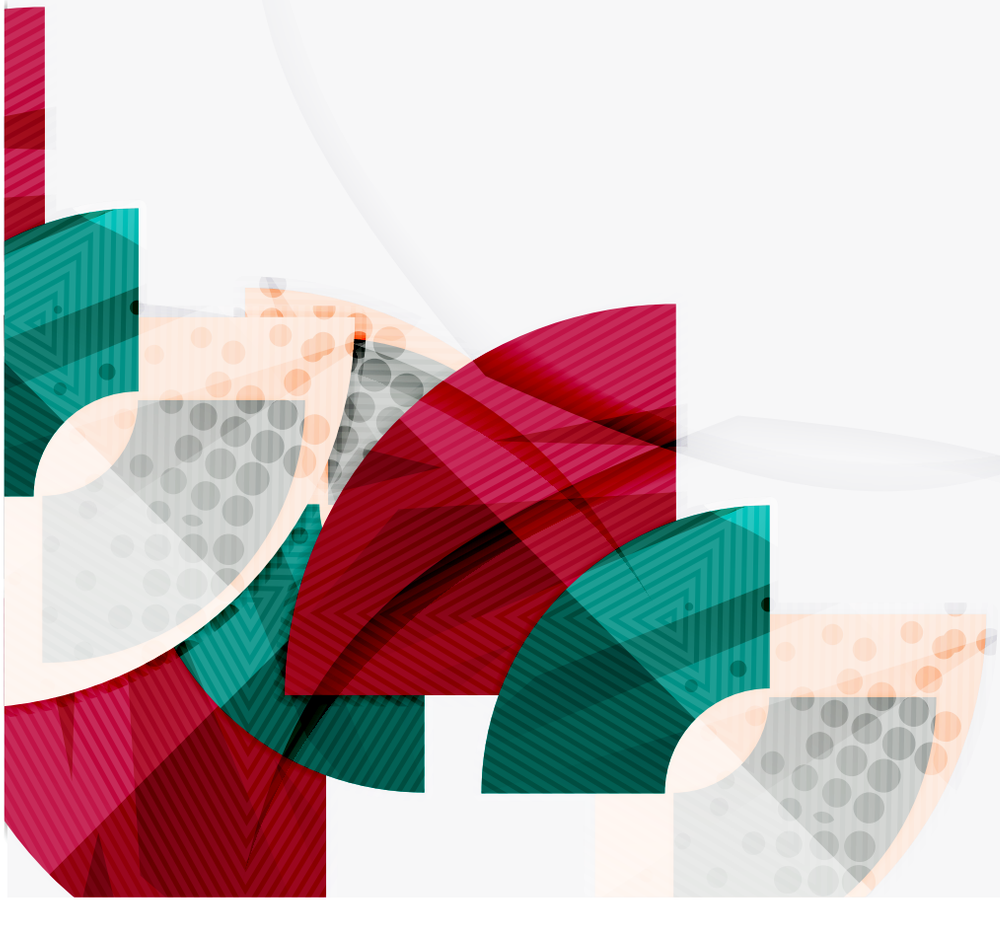
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THE BEAUTY OF ISLAMIC ART

Penulis:
Mohamat Najib Mat Noor

ABSTRACT

Islamic art and architecture have their own identity and influence in any past and modern structure. The beauty of Islamic art came from three main elements that have been proposed by previous scholars according to the Quran. Calligraphy, geometry and floral motifs are three main elements and components in Islamic art. The words and phrases from the Quran or hadith were illustrated in calligraphy. Repeated shapes such as squares and circles are among the geometry used in the decoration. Meanwhile, floral motifs were used to represent nature. This paper's objective is to briefly discuss these three elements that showed the beauty of Islamic art.

Introduction

Islam is not simply a religion but Islam is a way of life. This religion is unique enough to portray the culture not only in life but also in art and architecture throughout the Muslim world. Islamic art describes the characteristics of the art and architecture historically created by Muslim artists in Muslim land and it also has spread widely to the entire world. According to (Rahman et al., 2011), Islamic art can be defined as art that shows the concept of tawhid and Islamic sensibility without copying Allah's creation and accepting tawsir. In general, Islamic art and architecture is an architectural characteristic that is used by Muslims to represent themselves (Dariyadi et al., 2022). Islamic art styles can be seen at the mosque, the castle, the tomb, the fort, the school and also in the current urban structure. Their styles are also famous in ceramics, pottery and tiles.

To date, a lot of research has been done to study Islamic art be it in the past or in the modern world. Many architects and designers have applied Islamic art in their work including Malaysian architects. One major structure that applied Islamic architectural elements in Malaysia is Putrajaya. If Korea has the Blue House, in Malaysia there is Putrajaya, a city where the administration of Malaysia is centered at. Putrajaya is also known as an Islamic city. A thorough research on the construction of Putrajaya has been done by Dariyadi et al., 2022 to study the Islamic components that have been applied to the buildings around Putrajaya. This study found that the designers and architects managed to apply all elements of Islamic art on most of the buildings but they missed one important element which is calligraphy.

There are three main elements or components in Islamic art: calligraphy, geometry and floral motifs. These elements are influenced by principles in the Quran. This article will briefly discuss each element with examples showing those elements that have been applied in the past and modern structure.

Concept of Islamic Art

As has been supposed and discussed by previous researchers, there are three important elements that give Islamic art its identity. They are calligraphy, geometry and floral motifs.

Calligraphy

The first calligraphy style was introduced at the end of the seventh century. Kufic, as shown in Figure 1, was the first calligraphy used in the Quran despite being hard to write long texts. Calligraphy displays the words and verses of the Quran to decorate buildings, sculptures, structures, etc. This is why many scholars agree that calligraphy is the most crucial element of Islamic art (Blair 2006; George 2017). In Islam, instead of using the images of people, idols or animals, the words and phrases from the Quran were used as the decorations and inscriptions on the walls such as castles, mosques, and houses. The words and phrases that are inscribed often carry a meaningful message from the Quran or hadith.



Figure 1 Kufic Calligraphy Style



Figure 2 Calligraphy on the walls of the Alhambra Palace, Granada, Spain

Architectures in Al Andalus are among the structures that embellished calligraphy as their decoration. The mosque or even the walls of the palaces are full of calligraphy.

Geometry

Since Islam has prohibited the usage of figurative images, geometric patterns are used to add more diversity to Islamic art and architecture. The use of geometric patterns in Islamic art is believed to have been inspired by the Quranic verse, "Verily, in the creation of the heavens and the earth, and in the alternation of night and day, there are indeed signs for men of understanding." (Quran 3:190). This pattern is often designed by combining repeated squares, ubiquitous star patterns and circles. It has been said that geometric patterns represent a remarkable amount of freedom. For instance, a circle symbolizes unity and diversity. Other than buildings and structures, a geometric design can also be found on Kilim carpets, Persian girih and Moroccan zellij tilework, muqarnas decorative vaulting, jali pierced stone screens, ceramics, leather, stained glass, woodwork, and metalwork.

The geometric pattern was also combined with calligraphy to add more uniqueness to Islamic art. A scholar once said, quoted: "The pattern of the arabesque, without a beginning or an end, portrays this sense of infinity, and is the best means to describe in art the doctrine of tawhid, or Divine Unity."

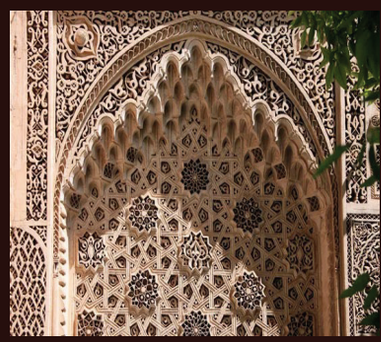


Figure 3 Geometric pattern on a structure

Floral Motifs

Floral or flower motifs were used in Islamic art as a replacement for the usage of human or animal forms. These motifs were also known as arabesque which was used as a representation of nature. Floral motifs can be combined with geometric patterns or come separately but framed with geometry.

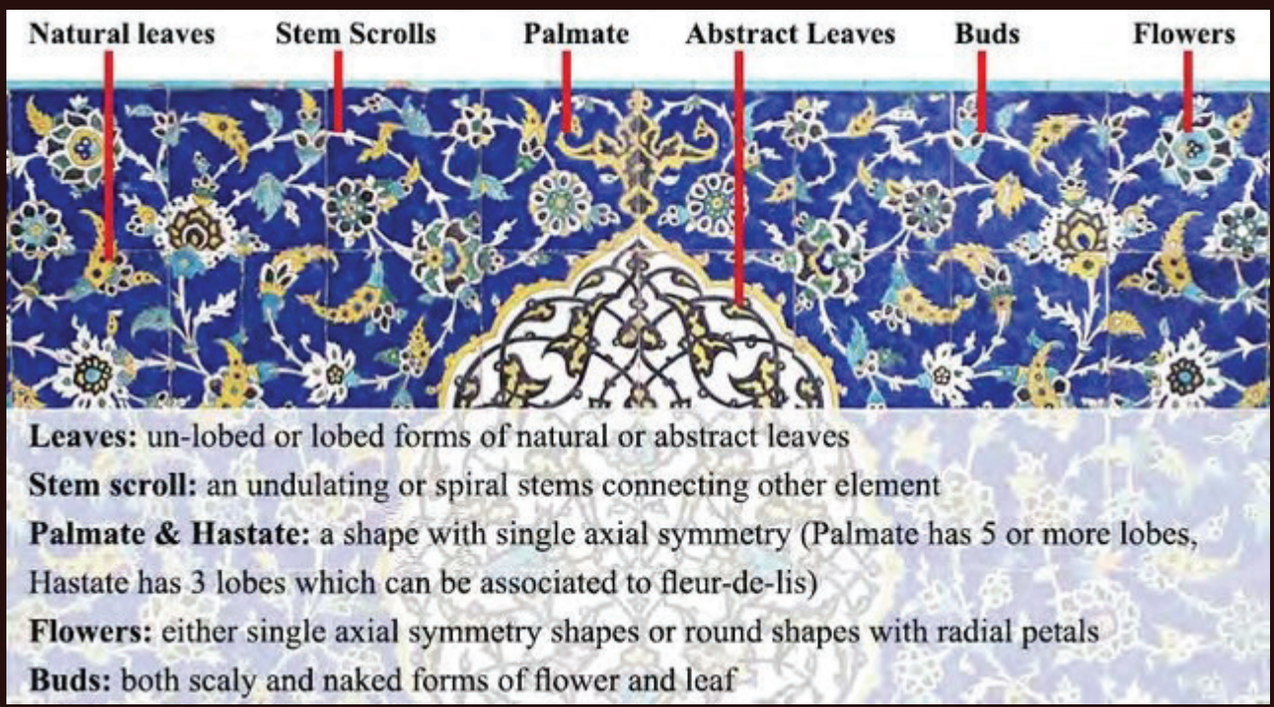


Figure 4 Predominant elements of Islamic floral ornament in Sheikh Lutfallah Mosque
(Source: Mandana Fard, 2008)

Conclusion

Calligraphy, geometry and floral motifs are three elements of Islamic art that have been applied to many Islamic structures for centuries. Not only in Muslim land, these elements also managed to influence Western architects and designers to adopt these elements in their structures. Islam is unique in every way. The elements of Islamic art are not simply created by the previous designers but they proposed the elements according to the Quran. Because of this, Islamic art has created its own identity which makes people instantly know and recognize Islamic art in any structures they found.

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