



# IDEALOGY

JOURNAL



# IDEALOGY JOURNAL

Volume 6, Issue 1, 2021

Published: 28 April 2021

Published by:

©UiTM Press

e-ISSN 2550-214X

**MUHAMAD ABDUL AZIZ AB GANI, ISHAK RAMLI  
MOHAMMAD HAFIZ YAHAYA, NURUL SHIMA TAHARUDDIN  
HASLINDA MD NAZRI, MUHAMMAD REDZA ROSMAN  
NIZAR NAZRIN**

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### PUBLICATION FREQUENCY

Biannual Frequency: Two (2) issues per year (April and September)

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2550-214X

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## Editorial Preface

Muhamad Abdul Aziz Ab Gani<sup>1</sup>, Ishak Ramli<sup>2</sup>

<sup>1,2</sup>Universiti Teknologi MARA, Perak Branch, Seri Iskandar Campus, 32610 Seri Iskandar, Perak,  
MALAYSIA

aziz354@uitm.edu.my<sup>1</sup>, ishak991@uitm.edu.my<sup>2</sup>

Published: 28 April 2021

We are delighted to present the sixth volume of this scholarly publication, *Ideology Journal for Arts and Social Sciences*' platform of academic discussion. This journal covers a wide range of arts and social science topics, from theoretical aspects to application-dependent studies and the validation of new technologies in the arts. This journal is created to serve the growing needs of arts and social science as an evolving and critical field. It aims to become a voice of the arts and social science community, addressing researchers and practitioners in fields ranging from arts to applied arts, from design to technology in design, from humanity to social science, presenting verifiable arts methods, findings, and solutions. We hope the readers are making frequent use of this valuable resource and are finding it helpful in their art and design practice. We hope that this journal serves to stimulate a robust understanding of art and design as well as social sciences with the long-term aim of improving the community. The Journal is intended as a forum for practitioners and researchers to share arts techniques and solutions in the area, to identify new issues and to shape future directions for research. We believe that high-quality research conducted concurrently with arts transactions can disseminate many opportunities, including the facilitation of theoretical foundations and the application of the arts to everyday life in the masses.

**Associate Professor Dr Muhamad Abdul Aziz Ab Gani**

**Ishak Ramli**

*Chief Editor*

*Ideology Journal*

ideologyjournal@gmail.com





## Editorial Foreword

Muhamad Abdul Aziz Ab Gani<sup>1</sup>, Ishak Ramli<sup>2</sup>, Mohammad Hafiz Yahaya<sup>3</sup>, Nurul Shima  
Taharuddin<sup>4</sup>, Haslinda Md Nazri<sup>5</sup>, Muhammad Redza Rosman<sup>6</sup>, Nizar Nazrin<sup>7</sup>  
<sup>1,2,3,4,5,6,7</sup>Universiti Teknologi MARA, Perak Branch, Seri Iskandar Campus, 32610 Seri Iskandar,  
Perak, MALAYSIA  
aziz354@uitm.edu.my<sup>1</sup>, ishak991@uitm.edu.my<sup>2</sup>, hafizyahaya@uitm.edu.my<sup>3</sup>,  
nurul026@uitm.edu.my<sup>4</sup>, hasli550@uitm.edu.my<sup>5</sup>, redza508@uitm.edu.my<sup>6</sup>,  
nizarnazrin@uitm.edu.my<sup>7</sup>

Published: 28 April 2021

We are extremely excited to announce our *Idealogy Journal* for its 6th volume and 1st issue. The journal allows academicians to publish interventions and viewpoints on arts and social sciences field that are interest to the academic community and are likely to spark a vibrant discussion among the journal's readers about various perspectives. The close relationship with Indonesia, Pakistan, Saudi Arabia, Bangladesh and other countries has been invested. As a result of which, we received outstanding quality papers of research.

Contemporary research questions in arts and social sciences have been a great strength of the journal. Thus, we believe this is the best place for these five researchers to share their thought with us through their writing. We appreciate it and look forward to continuing to be your platform for submitting your research paper. We welcome submissions from researchers with a variety of theoretical and analytical methods, including detailed qualitative and quantitative analysis, in the broad field of art and social sciences.

The first paper in this issue investigates the effects of patterns and types of communications on husband and wife self-esteemed, focusing on a case study among local authorities in Johor Bharu, Malaysia. The results reveal that the communication patterns of spouses have played a role in the significant integrity. Surprisingly, the findings of the study show that contact patterns, rather than communication styles, have a substantial impact on husband-and-wife esteem. Spouses can overcome the inevitable issues that exist in their relationship through communication.

Next, the second issue explores the effect of Colonial architecture on local culture through glass sculpture. The approaches use to observe the design are critical self-reflection and workshop experimentation. According to the findings of the investigation, adaptation style, eclectic, and art deco are three architectural styles that inspired commercial buildings and shop house.

The third paper of this issue entitled 'Studio project on the sculpture entitled retrospection and prodigy series. This article discusses the process of sculpture that applies via the studio-based research method of which the study has integrated data investigation, progression of idea, fabrication of artwork and art criticism. Furthermore, to incorporate the critical issue in the sculpture, the studio project investigated the sculptor's centre of discussion that has been used in the phenomenological study approach.

The fourth paper of this issue discovers printmaking techniques that focuses on incising metal surfaces such as copper, steel or zinc plate. By using intaglio technique in producing printmaking artworks, that includes etching, dry point or even mezzotint approach, the only thing that matters is the development of form through the understanding of lights and dark which leads to the exploration of value in art and design.

The final paper addresses how technological innovation has revolutionized the education landscape, resulting in the introduction of Online Distance Learning (ODL) at the tertiary level to meet the demands of different groups of individuals. This article described how Online Distance Learning (ODL)

was implemented in the teaching and learning (T&L) process of the Graphic Design Field at a Malaysian Tertiary Institution. The findings revealed the challenges and how it can be used to enhance the implementation of ODL in the relevant field of study in the future.

As we were aware at the first issue, a journal needs commitment, not only from editors but also from editorial boards and the contributors. Without the support of our editorial board, we would not dare to start and continue. Special thanks also, go to the contributors of the journal for their trust, patience and timely revisions. We continue welcome article submissions in all fields of arts and social sciences.

## **Kesan Corak Dan Jenis Komunikasi Terhadap Keestiman Suami Isteri: Kajian Kes Di Kawasan Pihak Berkuasa Tempatan (PBT) Majlis Bandaraya Johor Baharu**

### ***Effects of Patterns and Types of Communication on Husband and Wife Esteemed Regard: Case Study in the Area among the Local Authorities (PBT) of Johor Baharu City Council***

Kamarul Azman Jamaluddin<sup>1</sup>, Hussin Salamon<sup>2</sup>, \*Ahmad Kilan @ Ahmad Kilani Mohamed<sup>3</sup>,  
Nasrul Hisyam Nor Muhamad<sup>4</sup>, Abdul Halim Zulkifli<sup>5</sup>

<sup>1,2,3,4,5</sup>Fakulti Akademi Tamadun Islam, Universiti Teknologi Malaysia, MALAYSIA

\*Corresponding author e-mail: kilani@utm.my

Received: 19 February 2021, Reviewed: 25 February 2021

Accepted: 16 April 2021, Published: 28 April 2021

#### **ABSTRAK**

Masalah komunikasi antara suami isteri memberi kesan terhadap keestiman kedua pasangan, sehingga akhirnya merenggangkan hubungan dan mengakibatkan penceraian. Oleh itu, kajian ini dijalankan untuk mengkaji kesan corak dan jenis komunikasi terhadap keestiman suami isteri. Responden yang terlibat adalah (286) orang penjawat awam di empat (4) buah kawasan Pihak Berkuasa Tempatan (PBT) Majlis Bandaraya daerah Johor Bahru yang beragama Islam. Konstruk-konstruk yang terlibat adalah Corak Komunikasi, Jenis Komunikasi, Corak Keestiman, dan Jenis Keestiman. Analisis lanjutan membezakan faktor yang paling menyumbang (dominan) kepada Keestiman. Ujian dinilai berdasarkan Pekali Standard,  $\beta$  (Standardized Coefficients,  $\beta$ ). Dapatan menunjukkan konstruk Corak Komunikasi Suami Isteri memberi sumbangan besar yang signifikan kepada Keestiman ( $\beta=0.144$ ,  $p<0.016$ ). Kajian juga mendapati bahawa Jenis Komunikasi Suami Isteri dengan Keestiman adalah tidak signifikan ( $p>0.05$ ). Dapatan ini menjelaskan bahawa corak komunikasi dapat memberi kesan terhadap keestiman suami isteri. Kajian ini memberi panduan terhadap pasangan yang mendirikan rumah tangga secara empirikal, terutamanya elemen-elemen komunikasi berkesan dan keestiman antara pasangan.

**Kata Kunci:** corak komunikasi, jenis komunikasi, keestiman suami isteri.

#### **ABSTRACT**

Communication problems between husband and wife affect both spouses' esteem, strained relationships, and divorce. Therefore, this study was conducted to examine the effects of communication patterns and types on spouses' esteem. The respondents involved are (286) Muslim civil servants in four (4) areas of Local Authorities (PBT) Johor Bahru City Council. The constructs involved are Communication Pattern, Communication Type, Esteem Pattern, and Esteem Type. The further analysis distinguishes the most contributing (dominant) factor husband and wife esteemed. The test is evaluated based on Standardized Coefficients,  $\beta$ . The finding shows that Spouses' Communication Pattern construct has contributed to the significant Integrity ( $\beta=0.144$ ,  $p<0.016$ ). The study also shows that Spouses' Communication Type and Esteem relationship was insignificant ( $p>0.05$ ). These findings indicate that communication patterns, excluding the communication types, significantly contribute to husband and wife esteem. This study can be a guidance to married couples empirically, especially on the elements of effective communication and the feeling of esteem and respect between spouses.

**Keywords:** communication pattern, communication type, spouses' reverence.

## 1. PENGENALAN

Kehidupan di dunia memerlukan hubungan saling bantu-membantu antara suami dan isteri. Kesempurnaan dan keseimbangan akan dicapai apabila masing-masing bertanggungjawab melayari bahtera kehidupan bersama. Wanita dijadikan Allah SWT sebagai penenang suami (Surah al-Nisa', 4:34 dan Al-Rum, 30:21). Suami dan isteri yang bergaul mesra dan hormat menghormati antara satu sama lain seumpama membina sendi negara. Pergaulan seperti ini menghasilkan keluarga yang harmoni dan zuriat yang berakhlak mulia. Oleh itu, suami dan isteri semestinya berfikir panjang bagaimana mereka harus bertoleransi menghidupkan persefahaman di antara mereka (Hamka, 1976).

Objektif Kajian (2), (3) dibentangkan dan dibincangkan seperti berikut:

(2) Mengenalpasti Corak Komunikasi dan Jenis Komunikasi Suami isteri dalam kalangan Suami isteri di pejabat Pihak Berkuasa Tempatan (PBT) Majlis Bandaraya Johor Bahru.

(3) Mengenalpasti Tahap Keestiman suami isteri dalam kalangan suami isteri di jabatan Pihak Berkuasa Tempatan (PBT) Majlis Bandaraya Johor Bahru

Suami isteri perlu menggerakkan fungsi komunikasi dua hala di antara mereka untuk menghindari keruntuhan sistem komunikasi dan ketidaksampaian maklumat sehingga mengakibatkan ketidaksefahaman. Antara sebab perhubungan institusi pasangan tidak lagi mempunyai jiwa dan semangat kehidupan bersama adalah disebabkan oleh persepsi yang wujud akibat salah faham hasil daripada komunikasi yang kurang berkesan. Hingga akhirnya, syak wasangka timbul walaupun terhadap kesalahan yang kecil sehinggakan keseluruhan personaliti yang baik selama ini, dilihat buruk (Devis, 1999).

Perkahwinan memerlukan persetujuan suami isteri yang masing-masing mempunyai kepuasan yang tidak berbelah-bagi. Antara perbuatan-perbuatan yang dapat meningkatkan komunikasi yang baik antara suami isteri adalah seperti berjenaka dalam bualan dan bergurau senda dalam keintiman. Mencintai seseorang yang akhirnya menjadi pasangan hidup meningkatkan harga diri dan keseronokan sendiri. Mohd Hatta (2001) menegaskan bahawa suami isteri perlu mempunyai sifat bersimpati, berempati, berlapang dada dan rendah diri agar dapat mengelakkan sifat-sifat negatif seperti beban emosi, desakan psikologi dan stres pemikiran.

Komunikasi suami isteri yang baik juga dituntut dalam Islam. Islam menitikberatkan komunikasi dua hala kerana ianya bukan sahaja dapat merapatkan hubungan, malah dapat memperbaiki hubungan yang renggang. Ekman et al. (2015) menyatakan bahawa untuk berkomunikasi dengan baik, pasangan perlu memandang satu sama lain secara berhadapan dan mata perlu tepat ke arah pasangan. Bahasa badan yang tepat dalam menyampaikan mesej yang tepat kepada pasangan (Bacon, 2000). Komunikasi dua hala seperti yang dinyatakan oleh Hamka (1976) memberi ruang kepada suami isteri untuk bersuara dan menjamin keadilan bagi kedua-dua pihak.

Corak komunikasi suami isteri yang bermasalah menunjukkan kegagalan pasangan berkomunikasi dengan baik. Malah, ianya juga menunjukkan jenis komunikasi yang diamalkan oleh pasangan tersebut. Menurut Mohd Nasir (2006), halangan kepada komunikasi yang berkesan antara suami isteri bersifat sementara dan kerap, dan contoh penggunaannya dapat dilihat dalam perkataan yang kurang difahami oleh pasangan seperti penggunaan akronim apabila menghantar pesanan ringkas. Penggunaan loghat juga merupakan salah satu daripadanya. Contohnya, jika pasangan bukan merupakan orang Johor, penggunaan perkataan seperti bera, mengeteh, menggaruk, dan endut akan menimbulkan salah faham.

Kepentingan berkomunikasi kepada pasangan juga disarankan oleh al-Quran dan Sunnah. Malah, balasan yang berat seperti mendapat laknat Allah SWT dan disempitkan rezeki dijatuhkan ke atas suami isteri yang tidak berkomunikasi seperti yang disarankan dalam Islam.

*“Mana-mana suami isteri yang berkomunikasi tidak berpandukan kepada Sunnah & al-Quran, akan mendapat laknat Allah dan rezekinya disempitkan, atau dibiarkan sahaja mereka melampaui batas akan tetapi akan disiksa di akhirat kelak kerana keingkaran dan kesombongan mereka kepada Allah.”*

(Hamka, 1976)

Penghujung hujah ini, pengkaji berpendapat objektif (2) dan (3) tercapai sudah.

## 2. CORAK DAN JENIS KOMUNIKASI SUAMI ISTERI

Komunikasi Suami dan Isteri mestilah mantap dan menghormati antara satu sama lain. Beberapa kajian menyarankan perhubungan Corak ataupun Jenis Komunikasi dilihat sebagai satu proses membentuk pasangan bahagia dengan Corak merangkumi empat sifat utama iaitu: Dinamik, berterusan, tak boleh undur, dan kompleks. Sementara Jenis komunikasi pula terbahagi kepada enam (6). Faktor utama ialah Interpersonal, Intrapersonal, Komunikasi kelompok kecil, Komunikasi massa, Komunikasi keluarga / Perhubungan awam, dan Komunikasi dalaman organisasi.

Bagaimanapun, ia tidak menjelaskan bagaimana perlakuan suami isteri itu dapat di atasi jika mereka curang, cinta monyet, kahwin berlainan agama, tiada ketaatan komunikasi jika berkomunikasi sehala sahaja, melainkan panduan berdasarkan Al Quran. Hamka (1976) menyuruh membaca Al Quran, di mana di dalam bukunya Pasangan Intim, memberi amaran supaya pasangan Suami Isteri wajib mematuhi cara Jenis komunikasi, antara lain contohnya, dalam surah seperti Surah Saad, Al Israk, Al A'raf, selalu berpandu kepada Al Quran dan baca hadis Rasul Allah, supaya rezeki dan keberkatan Allah sentiasa melimpah kepada pasangan yang inginkan kebahagiaan. Hamka menegaskan lagi, pasangan dilahirkan dalam kejadian manusia, dua orang manusia, seorang lelaki dan seorang perempuan. Mereka hidup setelah dijab kabul dengan ikatan nikah kahwin. Ia sebagai fitrah daripada Allah supaya mereka tidak hidup berseorangan, beroleh ketenangan dan berkonsi kegembiraan .

Oleh yang demikian objektif seterusnya ialah:

- (3) Mengenalpasti Tahap Keestiman suami isteri dalam kalangan suami isteri di jabatan Pihak Berkuasa Tempatan (PBT) Majlis Bandaraya Johor Bahru. Bermula dengan Pembentukan konsep komunikasi. Keestiman dibincangkan meluas secara ilmiah, dengan rujukan buku-buku dari penulis-penulis Timur dan Barat dan juga pengarang tempatan. Hubungkait kemesraan suami isteri difokus secara terperinci dan dihalusi satu persatu. Akhirnya satu rujukan untuk suami isteri mahupun penulis-penulis peringkat lanjutan dapat menyelami lubuk hati ikatan perkahwinan suami isteri supaya kekal hingga ke anak cucu.

Surah Al Quran Al Rum : 30:21

*“Sebahagian daripada tanda Kekuasaan dan kebesaran Allah SWT dia menjadikan untuk mu jodoh (Suami/Isteri) daripada jenis mu sendiri, agar kamu memperoleh sakinah (Ketenangan/Kegembiraan) padanya dan kemudian Dia mencipta antara kamu berdua cinta berahi dan kasih sayang. Sesungguhnya itu menjadi tanda bagi mereka yang mahu berfikir.”*

Rueben (1997) telah memperkenalkan Teori Corak Komunikasi:

*“Healthy types of communication can be established by physical approach, beyond reproach and devoid of deceit albeit with sincerity. The strength therein also lies in a two way communication, unforced marriage, shanting blind jealousy...”*

(Bannett dan Rivers, 1996).

Corak hubungan komunikasi, terbahagi kepada beberapa sifat. Menurut Rueben (1996), corak komunikasi terdiri daripada fikiran terbuka, komunikasi kuat, dan risiko rendah, seperti berikut:

i) Komunikasi terbuka

Komunikasi terbuka merujuk kepada keadaan suami isteri yang berlapang dada, mempunyai fikiran positif dan berserah diri kepada keperluan masing-masing. Ia juga bermaksud menerima keadaan pasangan seadanya dan mencapai persefahaman apabila membuat keputusan, walau pun terpaksa mengorbankan kepentingan sendiri. Dari persepektif Islam, komunikasi terbuka ini merujuk kepada sifat akur kepada takdir, asalkan tidak bercanggah dengan prinsip agama.

ii) Komunikasi kuat

Komunikasi kuat (KK) memberi menunjukkan bahawa komunikasi antara suami isteri mestilah jelas dan jujur. Komunikasi dilihat kuat kerana apa saja yang dituturkan antara kedua pasangan mendapat kepercayaan satu sama lain. Benar bermaksud keterangan percakapan dilihat terang dan nyata. Pasangan boleh melihat air muka antara satu sama lain sama ada percakapan atau tingkah laku pasangan mempunyai motif tersembunyi atau ikhlas melafazkan sesuatu berita.

iii) Komunikasi berisiko rendah

Menurut Reuben lagi, Risiko Rendah (RR) merujuk kepada keadaan pasangan yang tidak mengambil risiko berbohong, menipu, merancang sesuatu tanpa pengetahuan pasangan dan melindungi fakta sebenar. Membohong merupakan satu tindakan berisiko tinggi dan apabila kebenaran terbongkar, ianya akan menggugat hubungan suami isteri. Pengkhianatan hanya akan mencemarkan kehidupan bahagia suami isteri yang seharusnya dibina atas kejujuran dan dasar kepercayaan.

Bagi membina hubungan suami isteri yang harmoni, pasangan tersebut perlu mengamalkan corak komunikasi bersifat terbuka dengan menerima keadaan pasangan seadanya, mengamalkan corak komunikasi kuat dengan bersikap jujur apabila berkomunikasi, dan mengamalkan corak komunikasi berisiko rendah dengan mengurangkan tindakan yang mengundang risiko tinggi terhadap perkahwinan.

Oleh itu, bagi membentuk corak komunikasi suami isteri seperti yang dinyatakan oleh Reuben (1996), pasangan perlu memilih jenis-jenis komunikasi yang dapat membina corak komunikasi tersebut. Menurut Bennets dan Rivers (1996), pasangan suami isteri perlu ikhlas dan jujur dalam berkomunikasi. Suami isteri perlu berhubung secara berterus terang tanpa berlindung di sebalik kenyataan yang sebenar. Keikhlasan dan kejujuran wujud apabila percakapan dan perbuatan pasangan dilakukan hanya kerana Tuhan. Love dan Stoney (1998) pula melihat keikhlasan dalam hubungan dengan merujuk kepada sifat timbal balik. Komunikasi antara pasangan secara dua hala dilakukan menerusi sikap memahami satu sama lain, memberi ruang kepada perkongsian idea, berhujah dengan harmoni disamping penggunaan bahasa yang baik dan percakapan yang mesra. Blake (2000) bersetuju bahawa komunikasi dua hala memberi pengiktirafan kepada pasangan suami isteri untuk menyuarakan pendapat masing-masing tanpa sikap prejudis atau prasangka. Komunikasi dua hala memperlihatkan keterbukaan kedua-dua pasangan untuk berkompromi.

Hamka (1976) menegaskan bahawa Islam meletakkan akhlak Islam sebagai dasar kepada hubungan suami isteri. Oleh itu, mendalami ilmu agama adalah sangat penting bagi pasangan suami isteri. Haron Din (1990) pula menjelaskan bahawa perundangan Islam sepatutnya difahami oleh setiap pasangan suami isteri untuk menjaga keharmonian perkahwinan. Kassim Salleh (1999) menegaskan bahawa bab nikah kahwin merupakan kesinambungan pertalian perkahwinan, dan sepertimana yang dilafazkan semasa akad nikah di depan kadi, ilmunya hendaklah didalami dengan pasangan. Kejahilan tentang bab nikah kahwin menjurus kepada perselisihan pendapat dan juga menggeruhkan suasana keharmonian pasangan suami isteri.

Corak dan jenis komunikasi suami isteri dapat menghasilkan keestimaan dalam perkahwinan. Brommel (1996) menyatakan bahawa keestiman lahir daripada perasaan cinta yang ikhlas terhadap satu sama lain dan keterbukaan untuk berkongsi rahsia. Cinta yang ikhlas melambangkan kemesraan pasangan yang menyayangi pasangan kerana Tuhan. Ianya lahir dari hati dan tidak disogok atau dipaksa secara lahiriah. Keikhlasan cinta terpancar dari sanubari kepada kelakuan pasangan mempamerkan kesetiaan dan keceriaan cinta pasangan. Perasaan sayang terhadap pasangan juga adalah jujur dan tidak berpura-pura. Kejujuran dalam berkomunikasi membawa kepada sikap terbuka untuk berkongsi rahsia. Malah, terdapat pasangan berkongsi rahsia yang mereka tidak kongsikan dengan orang lain. Islam menitikberatkan perkongsian rahsia dan sikap amanah untuk menjaga rahsia suami isteri, terutamanya rahsia kelamin. Kebocoran rahsia pasangan bukan hanya mengaibkan dan mengundang fitnah, malah ia juga akan mengundang bahaya, contohnya dengan mendedahkan keadaan kewangan pasangan.

Menurut Christiansen (2003) pula, keestiman terdiri daripada dua sikap, iaitu sikap berkorban dan kasih sayang abadi. Sikap rela berkorban menunjukkan bahawa pasangan suami isteri rela berkompromi dalam hampir semua situasi. Ianya memberi implikasi bahawa kesetiaan kepada pasangan tidak boleh dijual beli, malah rela berkorban nyawa demi keselamatan pasangan. Dengan sikap ini, kasih sayang abadi dapat dipupuk. Kasih sayang akan terus berkekalan kerana ianya melibatkan pengorbanan dan kesetiaan. Sikap berkasih-sayang ini dapat dilihat melalui perbuatan, contohnya kemesraan dalam berkomunikasi. Blake (2000) melihat kasih sayang sebagai satu anugerah Tuhan. Ianya bukan berasaskan kepura-puraan dan dapat dilihat dengan jelas melalui air muka dan isyarat badan. Malah, terdapat juga pasangan yang masih mengekalkan kasih sayang walau pun tidak berkongsi perkahwinan lagi. Selain daripada itu, Blake melihat sifat sabar dan bersikap peka sebagai tambahan kepada jenis keestimaan, selain daripada sikap rela berkorban dan berkasih sayang. Kesabaran melambangkan ketinggian budi pekerti dan sifat tolak ansur di antara suami isteri. Kesabaran adalah darjat yang tertinggi yang dicapai dengan bersifat rendah diri, sanggup menahan hati, dan rela mengalah demi menjaga pendapat-pendapat berbeza. Sabar juga adalah sifat menahan diri daripada percakapan dan pertuturan yang boleh menyentuh perasaan pasangan. Bersikap peka terhadap pasangan juga keharmonian berkomunikasi, iaitu dengan bersikap mesra dan mengelakkan tindakan yang boleh menimbulkan salah faham antara pasangan.

Pengkaji telah pun menganalisis objektif ke-tiga (3) isu ini dengan teliti melalui sorotan kajian yang lepas di dalam konteks dalam negeri dan luar negara dengan rujukan dibuat di perpustakaan UTM dan perpustakaan sendiri.

Pengkaji juga berpendapat bahawa objektif ke-tiga (3) telah pun tercapai.

### **3. METODOLOGI KAJIAN**

Bab ini menjelaskan objektif pertama (1) iaitu menilai instrumen yang menyukat Corak dan Jenis Komunikasi yang sah dan boleh dipercayai dalam kalangan suami isteri di jabatan Pihak Berkuasa Tempatan (PBT) Johor Bahru.

Kajian kuantitatif ini melibatkan reka bentuk kajian tinjauan. Kaedah tinjauan dilaksanakan dengan menggunakan soal selidik sebagai instrumen utama. Soal-selidik merupakan pengumpulan data daripada sekumpulan besar populasi (Campion, 2001). Najib (2009) dan Marguerite (2016) mengatakan bahawa soal selidik merupakan salah satu kaedah yang paling popular dalam kalangan penyelidik kerana mudah ditadbir selepas dibina dengan baik dan data juga mudah diproses untuk dianalisis.

Konstruk-konstruk kajian dibina oleh pengkaji sendiri. Ianya terdiri daripada beberapa sumber utama yang berkaitan dengan corak dan jenis komunikasi, komunikasi dalam Islam, serta jenis dan corak keestiman. 13 subkonstruk telah dibina berdasarkan keempat-empat konstruk ini. Jadual 1.0 menunjukkan pembinaan konstruk dan subkonstruk berdasarkan sumber-sumber seperti yang dinyatakan seperti berikut.

**Jadual 1: Corak Komunikasi**

Konstruk	Sub-Konstruk	Sumber
Corak Komunikasi	1. Terbuka (T) 2. Kuat (KK) 3. Risiko Rendah (RR)	David Rueben (1997)
Jenis Komunikasi	1. Ikhlas & Jujur (IJ)  2. Dua Hala (DH)	Bennett & Rivers (1996)  Love & Stoney (1998) & Robert Blake (2000)
Jenis Komunikasi Akhlak Islam	1. Faham Syariah dalam Aspek Komunikasi Islam (FS) 2. Perundangan Islam  3. Bab Nikah Kahwin	Hamka (1976)  Haron Din (1990)  Kassim Salleh (1999)
Corak Keestiman	1. Cinta Ikhlas (CI) 2. Kongsi Rahsia (KR)	Gavin Brommel (1996)
Jenis Keestiman	1. Rela Berkorban 2. Kasih Sayang Abadi 3. Sabar & Peka Terhadap Pasangan Masing-Masing (SP)	Jill Hanna Christiansen (2003)  Robert Blake (2000)

Setelah item-item dikenal pasti dan kesahan muka dan kandungan dijalankan, soal-selidik ini diedarkan kepada 30 orang responden untuk kajian rintis. Kebolehpercayaan instrumen (soal selidik) diukur dengan menggunakan kaedah statistik iaitu indeks Alpha-Cronbach yang dihasilkan melalui analisis Statistical Package for Social Science (SPSS) versi 16.0 untuk melihat korelasi antara item yang satu dengan item yang lain yang setara dengannya dalam suatu konsep. Di samping itu, kebolehpercayaan instrumen (soal selidik) juga dilihat berasaskan kebolehpercayaan individual dan kebolehpercayaan item yang dinilai dengan menggunakan analisis model pengukuran Rasch. Dapatan analisis kebolehpercayaan soal selidik adalah seperti Jadual 2.0.

**Jadual 2: Nilai Kebolehpercayaan Item dan Individu.**

Konstruk	Nilai Alpha Cronbach
Corak komunikasi Suami Isteri	0.981
Jenis komunikasi Suami Isteri	0.959
Jenis hubungan Keestiman Suami Isteri	0.972
Corak hubungan Keestiman Suami Isteri	0.978

Jadual 2.0 menunjukkan pemboleh ubah keempat-empat pembolehubah mempunyai nilai kebolehpercayaan yang sangat tinggi dan melebihi nilai Alpha Cronbach 0.90. Instrumen dinilai kebolehpercayaan yang sangat tinggi secara keseluruhan iaitu 0.981.

Populasi kajian ini terdiri daripada 1100 pasangan suami isteri yang beragama Islam, juga merupakan staf di Jabatan Pihak Berkuasa Tempatan (PBT), Majlis Bandaraya Johor Bahru. Mengikut jadual Krejcie dan Morgan (1970), seramai 400 orang responden (54%) memadai untuk kajian yang signifikan. Walau bagaimanapun, penyelidik memilih, Modul Rasch (1980) yang akhirnya hanya menetapkan 250 orang responden sahaja yang diperlukan. Daripada 300 keping soal selidik yang telah diedarkan hanya 286 soal-selidik sahaja yang dipulangkan.



Kajian ini dijalankan berpandukan objektif yang berikut:

- i. Mengenalpasti corak dan jenis komunikasi dalam kalangan suami isteri responden
- ii. Mengenal pasti tahap keestiman dalam kalangan suami isteri responden
- iii. Menilai hubungan antara corak dan jenis komunikasi dengan keestiman suami isteri.
- iv. Membina Model Keestiman Suami Isteri Regresi Berganda yang Signifikan berdasarkan Corak dan Jenis Komunikasi.

Pengkaji merasakan bahawa objektif pertama (1) telah pun tercapai.

## 4. DAPATAN KAJIAN DAN PERBINCANGAN

Objektif bab ini adalah seperti berikut:

- (4) Menilai hubungan di antara Corak Komunikasi dan Jenis Komunikasi dengan Keestiman suami isteri.
- (5) Mengenalpasti perbezaan yang signifikan terhadap Corak Komunikasi, Jenis Komunikasi dan Tahap Komunikasi berdasarkan umur, kelayakan akademik dan pekerjaan (perjawatan).

Dapatan kajian ini dibincangkan berpandukan tiga objektif kajian yang telah dinyatakan oleh pengkaji.

### i. Mengenalpasti corak dan jenis komunikasi dalam kalangan suami isteri responden

Terdapat tiga subkonstruk di bawah konstruk Corak komunikasi Suami Isteri yang diukur iaitu Terbuka (T), Komunikasi Kuat (KK), dan Risiko Rendah (RR).

**Jadual 3:** Corak Komunikasi

Subkonstruk	Logit	Min. Skor / Peratus	Status
Terbuka (T)	0.94	71.9%	Tertinggi
Kuat (KK)	0.61	64.7%	-
Risiko Rendah (RR)	0.56	63.6%	Terendah
<b>Keseluruhan</b>	<b>0.64</b>	<b>65.4%</b>	

Jadual 3.0 menunjukkan bahawa Corak Komunikasi Terbuka (T) mempunyai skor yang tinggi iaitu 71.9% berbanding Corak Komunikasi Kuat sebanyak 64.7% dan Risiko Rendah sebanyak 63.6%. Nilai purata kebolehan responden dalam Corak komunikasi Terbuka (T) ialah 0.94 logit, diikuti dengan Corak komunikasi Kuat (KK) iaitu 0.61 logit dan Risiko Rendah (RR) 0.56 logit.

Bagi konstruk Jenis Komunikasi pula, tiga subkonstruk yang diukur adalah; Ikhlas dan Jujur (IJ), Dua Hala (DH), dan Fahami Syariat (FS).

**Jadual 4:** Jenis Komunikasi

Subkonstruk	Logit	Min. Skor / Peratus	Status
Dua Hala (DH)	0.92	71.5%	Tertinggi
Faham Syariah (FS)	0.81	69.2%	-
Ikhlas & Jujur (IJ)	0.63	65.2%	Terendah
<b>Keseluruhan</b>	<b>0.64</b>	<b>66.8%</b>	

Jadual 4.0 menunjukkan bahawa skor tertinggi bagi konstruk Jenis Komunikasi adalah subkonstruk Dua Hala iaitu sebanyak 71.5% dengan nilai purata kebolehan 0.92 logit. Purata logit kebolehan yang rendah adalah Ikhlas dan Jujur iaitu 0.63 logit bersamaan dengan skor kebarangkalian sebanyak 65.2%. Manakala, subkonstruk Faham Syariat ialah 0.81 logit bersamaan dengan 69.2%. Secara

keseluruhannya, nilai purata kebolehan Jenis Komunikasi adalah 0.64 logit bersamaan dengan skor kebarangkalian 66.8%.

Berdasarkan dapatan kajian, purata keseluruhan Corak Komunikasi menunjukkan kebolehan 0.64, atau skor kebarangkalian 65.4%. Walaubagaimanapun, konsep komunikasi suami isteri bersifat keterbukaan adalah corak komunikasi yang terbaik. Ketiga-tiga konstruk Corak Komunikasi diambil dari tulisan David Rueben (1997) selaras dengan penulisan Mohd Nasir (2000) di dalam Rajah Ruang Lingkup Akhlak Komunikasi Islam. Penulis lain iaitu Al-Hakimi juga berpendapat bahawa konstruk yang diutamakan oleh David Rueben tidak bercanggah dengan penulisan Hasnan (2010) serta penulisan Azhar (2008) dan Al-Ghazali (2007).

## ii. Mengenal pasti tahap keestiman dalam kalangan suami isteri responden

Keestiman Suami Isteri diukur berdasarkan lima konstruk iaitu; Cinta Ikhlas (CI), Kongsi Rahsia (KR), Rela Berkorban (RB), Kasih Sayang Abadi (KSA), dan Sabar dan Peka (SP).

**Jadual 5:** Tahap Keestiman

Subkonstruk	Logit	Min. Skor / Peratus	Status
<b>Rela Berkorban (RB)</b>	1.88	86.7%	V (Tertinggi)
<b>Cinta Ikhlas (CI)</b>	1.22	77.2%	IV
<b>Kongsi Rahsia (KR)</b>	1.20	76.8%	III
<b>Kasih Sayang Abadi (KSA)</b>	1.09	74.8%	II
<b>Sabar &amp; Peka (SP)</b>	1.03	73.6%	I (Trendah)
<b>Keseluruhan</b>	0.97	72.5%	

Berdasarkan Jadual 5.0, Rela Berkorban (RB) mempunyai skor kebarangkalian yang tertinggi iaitu 86.7% dengan kebolehan responden dalam Rela Berkorban (RB) ialah 1.88 logit. Cinta Ikhlas (CI) dan Kongsi Rahsia (KR) mendapat nilai kebolehan yang hampir sama iaitu 1.22 logit dan 1.20 logit bersamaan dengan skor kebarangkalian sebanyak 77.2% dan 76.8%. Konstruk Kasih Sayang Abadi (KSA) mendapat skor kebarangkalian sebanyak 74.8%, diikuti oleh Sabar & Peka (SP) 73.6%. Secara keseluruhannya, kebolehan responden dalam konstruk Keestiman ialah 0.97 logit bersamaan dengan skor kebarangkalian sebanyak 72.5%.

Dapatan kajian menunjukkan tidak ada logit yang rendah sekali gus menggambarkan bahawa responden kajian ini berkomunikasi baik dengan tumpuan semasa berinteraksi. Suami isteri perlu mempamerkan sifat yang lebih agresif, lebih bersosial dalam komunikasi.

## iii. Menilai hubungan antara corak dan jenis komunikasi dengan keestiman suami isteri.

Hubungan di antara Corak Komunikasi dan Jenis Komunikasi dengan Keestiman dianalisis menggunakan Korelasi Pearson,  $r$ . Menurut Cohen (1988), nilai  $r$  daripada 0.10 sehingga 0.29 ialah kecil, 0.30 hingga 0.49 ialah sederhana, manakala, 0.50 sehingga 1.0 adalah besar.

**Jadual 6.0** Hubungan antara Corak Komunikasi dan Jenis Komunikasi dengan Keestiman

Keestiman	Corak Komunikasi	Jenis Komunikasi
Pearson 'r'	* 0.149	0.056
* Correlation		
* Significant (2 –tailed)	0.012	0.349
	P < 0.05	P > 0.05
N	286	286

\*Korelasi adalah signifikan pada tahap 0.05 (2-tailed)

Berdasarkan Jadual 6.0, terdapat hubungan positif yang lemah dan signifikan antara Corak Komunikasi dan Keestiman ( $r=0.149$ ,  $n=286$ ,  $p=0.012$ ). Manakala hubungan di antara Jenis

Komunikasi dan Keestiman juga sangat lemah dan tidak signifikan ( $r=0.056$ ,  $n=286$ ,  $p=0.349$ ). Walau bagaimana pun, subkonstruk Cinta Ikhlas (CI) dan Kongsi Rahsia (KR) mempunyai hubungan korelasi yang baik ( $r=0.012$ ,  $p<0.05$ ), lemah tetapi signifikan. Ini bermakna pasangan suami isteri boleh mengaplikasikan subkonstruk ini untuk menjalin kesempurnaan berkomunikasi yang memberi kesan kepada keestiman hubungan.

**iv. Membina Model Keestiman Suami Isteri Regresi Berganda yang signifikan berdasarkan Corak dan Jenis Komunikasi.**

Bagi tujuan analisis model ini, kaedah Model Keestiman Regresi Berganda digunakan di mana semua pemboleh ubah tidak bersandar dimasukkan ke dalam analisis sekaligus.

**Jadual 6:** Model Keestiman Suami Isteri berdasarkan Corak dan Jenis Komunikasi

Model	Sum of Squares	df	Mean Square	F	Sig. P	Dapatan Signifikan	
1	Regressi	6.331	3	3.165	3.397	0.035 <sup>b</sup>	p < 0.05
	Lebihan	263.741	283	0.932			
	Jumlah	270.072	286				
	<b>R</b>	<b>R<sup>2</sup></b>	<b>Adjusted R<sup>2</sup></b>	<b>Keseluruhan Signifikan</b>			
	0.153 <sup>b</sup>	0.023	0.17	p < 0.05			

a. Pemboleh ubah Bebas: Keestiman (Independent)  
b. Ramalan: (Konstan), Corak\_Komunikasi, Jenis Komunikasi (dependent)

Jadual 6.0 menunjukkan bahawa hasil dapatan keseluruhan Regresi adalah signifikan;  $R=0.153$ ,  $R^2=0.023$ ,  $Adjusted R^2=0.17$ ,  $F(3,283)=3.397$ ,  $p=0.035$  ( $p<0.05$ ). Ini bermaksud, Keestiman dapat diramalkan oleh Corak Komunikasi dan Jenis Komunikasi sebanyak 15.3%. Model ini menunjukkan Regresi Keestiman yang Signifikan, dan analisis lanjutan yang dijalankan mengenalpasti faktor yang menyumbang berdasarkan Pekali Standard,  $\beta$  (*Standardized Coefficients*,  $\beta$ ). Nilai Beta,  $\beta$  menunjukkan Corak Komunikasi Keestiman adalah penyumbang terbesar dan signifikan kepada Keestiman Suami Isteri iaitu  $\beta=0.144$ ,  $p=0.016$  ( $p<0.05$ ), manakala, Jenis Komunikasi adalah penyumbang yang tidak signifikan kepada Keestiman Suami Isteri, dengan  $\beta=0.037$ ,  $p=0.532$ . ( $p>0.05$ ).

**Jadual 7.0** Pekali Penyumbang Kepada Keestiman

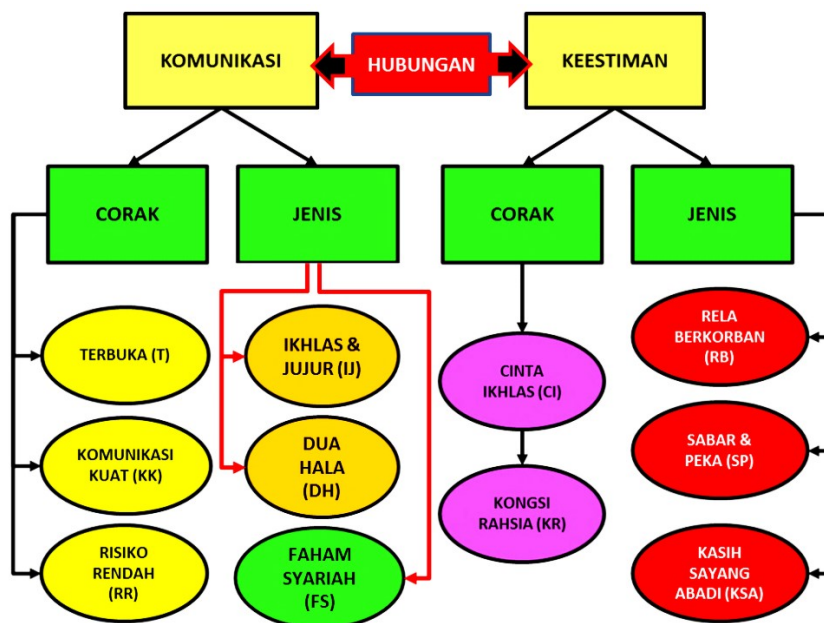
Model Keestiman	Coefficients <sup>a</sup>				t	Sig.
	Unstandardized Coefficients		Standardized Coefficients	Beta		
	B	Std. Error				
1	(Constant)	0.719	0.119		6.049	0.000
	Corak_Komunikasi	0.319	0.131	0.144	2.429	0.016
	Jenis_Komunikasi	0.066	0.106	0.037	.625	0.532

a. Pemboleh ubah Bebas: Keestiman (Independent)  
b. Ramalan: (Konstan), Corak Komunikasi, Jenis Komunikasi (dependent)

Jadual 7.0 menunjukkan faktor yang paling banyak menyumbang kepada Keestiman. Ianya dinilai berdasarkan Pekali Standard,  $\beta$  (*Standardized Coefficients*,  $\beta$ ). Nilai Beta,  $\beta$  menunjukkan Corak Komunikasi penyumbang terbesar dan Signifikan kepada Keestiman,  $\beta=0.144$ ,  $p<0.016$ . Manakala, Jenis Komunikasi adalah penyumbang yang tidak signifikan iaitu  $\beta=0.037$ ,  $p>0.532$ .

Rajah 1.0 berikut menunjukkan Model Keestiman Suami Isteri berdasarkan Corak dan Jenis Komunikasi. Pembinaan model ini selaras dengan model David Rueben (1996) di mana beliau

mengenengahkan keseriusan sifat pasangan suami isteri itu semestinya mempunyai perasaan keterbukaan, berkomunikasi dengan sempurna, dan mengambil jalan berisiko rendah. Gavin Brommel (1999) pula menegaskan teori beliau, di mana beliau menanamkan sifat manusia yang ikhlas dan jujur, dan berkomunikasi timbal balik sesama pasangan.



**Rajah 1:** Model Keestiman Suami Isteri berdasarkan Corak dan Jenis Komunikasi

Pengkaji berpendapat objektif ke-empat (4) Menilai hubungan Corak Komunikasi dan Jenis Komunikasi dengan keestiman suami isteri terlaksana.

Objektif ke-lima (5) pula iaitu Mengenalpasti perbezaan yang signifikan terhadap Corak Komunikasi, Jenis Komunikasi dan Tahap Komunikasi berdasarkan umur, kelayakan akademik dan pekerjaan (perjawatan) dalam bab 4 sudah terjawab dan nyata pencapaiannya.

## 5. KESIMPULAN

Sebagai rujukan bab ini merujuk kepada objektif kajian iaitu:

- (6) Membina model Keestiman regresi yang signifikan untuk suami isteri berdasarkan Corak dan Jenis komunikasi.

Pengkaji berhasil menyediakan satu model yang dinamakan 'El-Selju' untuk memberi kecerahan kepada suami isteri yang dahagakan jalan alternatif memperbaiki mutu dan kesejahteraan hidup berpasangan sehingga akhir hayat.

Keseluruhan kajian ini mendapati bahawa pasangan suami isteri perlu mengamalkan corak komunikasi yang bersifat terbuka, kuat berkomunikasi, dan mengamalkan risiko rendah dalam berkomunikasi. Corak komunikasi sebegini dapat mempengaruhi corak keestiman pasangan, terutamanya dalam bentuk keikhlasan cinta dan perkongsian rahsia.

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# Colonial Architecture on Local History Through Glass Sculpture

\*Mahizan Hijaz Mohammad<sup>1</sup>, Aznan Omar<sup>2</sup>

<sup>1,2</sup>Department of Fine Art, Faculty of Art and Design, Universiti Teknologi MARA,  
Perak Branch, Seri Iskandar Campus, 32610 Seri Iskandar, Perak, MALAYSIA

\*Corresponding author e-mail: hizan020@uitm.edu.my

Received: 1 January 2021, Reviewed: 7 January 2021

Accepted: 16 April 2021, Published: 28 April 2021

## ABSTRACT

The aim of this paper is to study the aspect of colonial building that relates to local history. The history of tin mining is to be acknowledged and understand as important to the local. Local history has been part of important aspect in a developing community. It signifies engagement of the link between the present and the past. It helps the community to learn about the events that has happened and in the Malaysian context, the history of the British colonial is the most relevant for it is visibility due to the architectural ruin that is on location. The method applied is Critical Self reflections and studio experimentation. Samples and images of location on site retrieved to study the visual aspect of the buildings and applied as part of the artwork. Artwork explorations are conducted to relate the material and techniques to the context of the study. The British occupation existed in Malaysia for more than two hundred years from 1795 until 1957. In Malaysia generally there are four typical colonial styles of architecture which are Moorish, Tudor, Neo Classic and Neo Gothic (A Ghafar Ahmad, 1997). The tin mining industry has brought merchant and workers to Central Perak such as Gopeng and Batu Gajah. According to (Syed Zainol Abidin Ibid,1995), during 1900 till 1940s, there are three architectural style that influenced the construction of commercial building and shop houses which are adaptation style, eclectic and Art Deco. However, after time the Colonial buildings have decayed and turn into ruins. The beauty and style of the Colonial architecture has inspired the researcher to study the building since it is visible in the surrounding central Perak and keeps an interesting story of the past. Working with glass, the researcher will fabricate the idea of colonial building and glass as a work of art.

**Keywords:** Colonial building, Local History, Tin Mining area, Glass, sculpture.

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## 1. INTRODUCTION

Living in Perak Tengah, most of its old town area has the background as tin mine location in the past. During the era of the British colonial, the area was booming with trades of tin and has brought the Chinese to the Perak region. The area consists of Tronoh, Lahat, Papan, Pusing and Batu Gajah. In the past there was a railway track that connects this area to Ipoh until it was destroyed by the Japanese. My everyday experience driving passing through the historical colonial buildings inspired the question on local history of the area that were once glorified with industry of tin ore. The discovery of tin has changed the Perak Tengah into a gold mine. However, that was in the past for the towns are now mostly abandoned and turn into ghost town. This has interested researcher to create an artwork that was based on the designated area.

The objective of this study is to learn about presenting the colonial building as an object of art for glass sculpture. The study needed to manipulate images retrieved from colonial building and fabricate

with glass objects. From the visit to the designated area data collection of images on colonial shop houses are then manipulated and re composed to suggest the blending of images on the past and the present. The study also explores glass as a material of art work. Glass blocks are then fired in the kiln to react with heat and produced a new form. The images of manipulated colonial buildings are then fabricates on to the glass.

## 2. CONTEXT

### 2.1 Local History: Colonial Building

The British occupation existed in Malaysia for more than two hundred years from 1795 until 1957. In Malaysia generally there are four typical colonial style of architecture which are Moorish, Tudor, Neo Classic and Neo Gothic (A Ghafar Ahmad, 1997). Moorish designs are inspired by the Moghul architecture in Northern India. This is portrayed on the building of Sultan Abdul Samad (1894) in Kuala Lumpur. Tudor style of colonial architecture could be seen in the design of Selangor Club Building in Selangor. Neo classic style could be seen in the design of Penang State of Council building (1897) and the Neo Gothic style are portrayed in the design of Holy Rosary Church (1903) in Kuala Lumpur.

The tin mining industry has brought merchants and workers to Central Perak such as Gopeng and Batu Gajah. According to (Syed Zainol Abidin Ibid, 1995), during 1900 till 1940s, there are three architectural style that influenced the erection of commercial building and shop houses which are adaptation style, eclectic and Art Deco. The British abduction has brought changes to the local townscape. The towns are more structured and well plan to benefit the local. The designs are unique and western oriented however there is also influence by the eastern design that contribute towards combining both designs to represent the value of the locals. With the arrival of the British, Moghul Islamic design and Handasah knowledge on method to erecting dome, also clay bricks and roofing tiles as construction material were brought through British architects (Wan Ramli wan Daud, 2000).

### 2.2. Artist Reference

The artwork was influenced and referred to Jeremy Lepisto, a contemporary glass and sculpture artist. In this *Water tower Series*, he created unique artwork featuring photographs carefully merged with hand-blown glass.

The amazing collection is produced through an elaborate process, where Lepisto took average, everyday urban scenes of factories, deserted streets, and construction sites, and applies the images to the glass. Through this inventive technique, the artist invites his viewers to look at the world with a fresh perspective.

Set on top of a steel frame, each hand-blown piece of glass looks like a small water tower. The project visually transforms a complicated water tank, often overlooked in daily life, into a fragile and creative piece of art. The artist says that he intends to highlight the ordinary components and simple workings of everyday life and situations to capture the complex in the common. He strived to create from these themes his own objects that have an intricacy of construction yet have simplicity of form. He wants the viewer to look into the surrounding with new understanding.





**Figure 1:** Jeremy Lepisto. ‘Water tower series, 2015.

This work is being referred to for its possessed aspect of presentation that relates the townscapes and local history. It also portrayed usage of architecture applied based on three aspects;

1. Reflecting the surrounding that is informatively for public interest.
2. Sharing awareness on historical site and knowledge which is non profitable.
3. Changes of townscape that were documented as reference to artwork.

### 3. STUDIO INVESTIGATION AND ANALYSIS

#### 3.1. Methodology

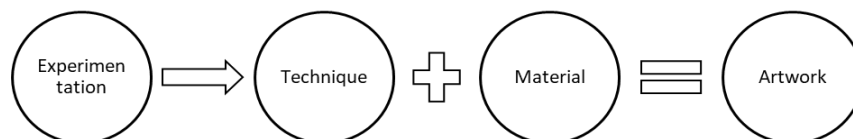
This paper consists of research as studio practice discussed and analyzed based on three main aspects which are 1. Critical Self-Reflection; 2. Studio Experimentations; and 3. Critic sessions.

Self -Critical reflection according to Mezirow (1990) is a method of reflection that includes critic from assumption that was created in referring to the application of trust in making definition, analysis, execution, discussion and decision. The method of art making is based on the application of Feldman approach in Method of Art Criticism (Feldman, 1994).

Feldman (1994) has introduced a guideline applied in evaluating an art work based on four principles, which are:

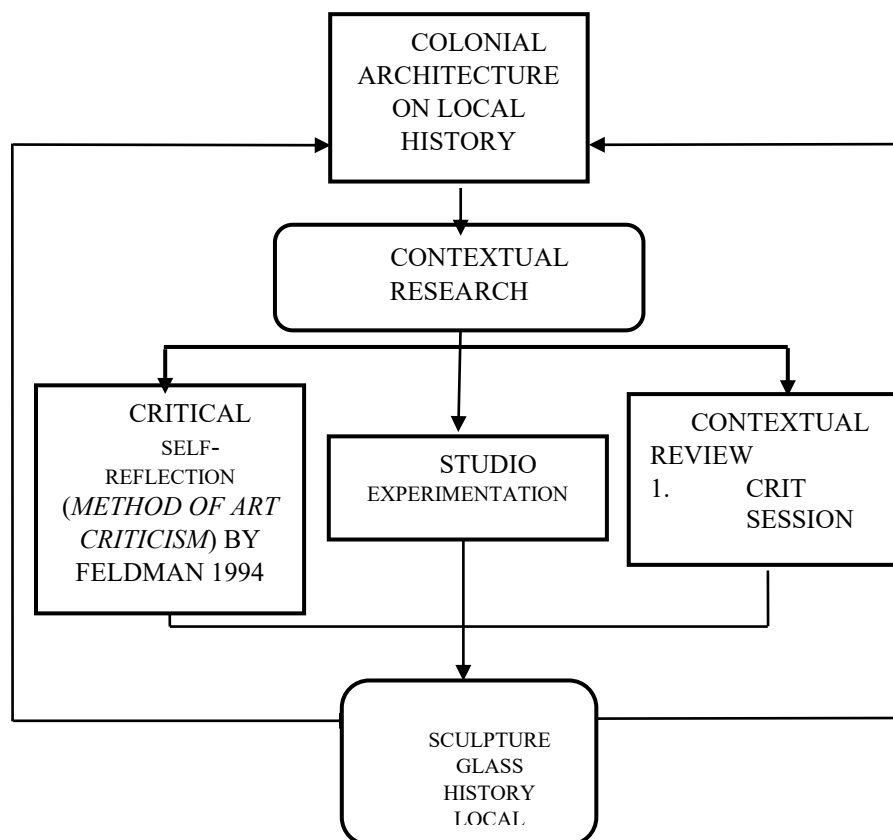
1. Description,
2. Analysis,
3. Interpretation,
4. Judgement.

The second method focused on the context of research that includes series of studio experimentations that has been executed. Studio experimentation is a process of development to justify the research objective by doing exploration through the process of manipulations on the art work subject matter and material (Paul, 2018, Sjolholm, 2013). According to McNiff (2008), researches which are done directly or 'on hands' which include physical contact is the best way to understand certain aspect in creative practices.



**Figure 2:** Studio Experimentation process

The third method consists of contextual review that includes critic session among peer practitioners and fellow artists or academicians in order to gain general opinion on new ideas that could benefit in the process of art making (Ward & Shortt, 2020). This session will contribute beneficial data and ideations to develop the artwork from time to time. The conceptual structure framework for the process of art work production is as shown below.



**Figure 3:** Conceptual Framework Structure

### 3.2 Field research – Site visit

According to Malayan history, Perak Tengah has been recognized as main location of tin ore in States of Malaya. The discovery of tin ore was once recorded as the story of Long Jaafar who discovered the mineral during the journey with his patron along the Larut Matang area. The elephants that they were riding were covered with layer of mud and shiny mineral that was soon discovered as tin. Other areas were also discovered as tin area since. Among the main areas that were tin mining zone include Papan, Lahat, Gopeng, Batu Gajah, Kampar and Tronoh. The main focus of this research is to retrieve visual data of designated location on colonial building that were link to the discovery of tin or tin mining town.

The images of colonial building of designated tin mining area will be used as images to be portrayed on glass sculptures. These images are manipulated to restore the originality of the buildings and also to suggest the changes that it has been through after ages of negligence.

During my visit to this area the building were neglected and display effects of decay on the structure and surface of the building. Only a few buildings are renovated and refurbished however some buildings are abandon and left to decay. Photographs are taken and selected collectively as subject matter for wall sculpture production.



Figure 5: Samples of images on colonial shop houses in Tronoh and Papan.

### 3.3. Visual Research - Data Collection of Colonial architecture in Perak Tengah

The main focus is to retrieve visual data of designated location on colonial building. Living in the central of Perak I have to travel twenty kilometers daily, to my workplace in UiTM Seri Iskandar, passing through old towns such as Batu Gajah, Lahat, papan and Tronoh. These old town were once an important location of tin mining in the past. In fact, there were traces of rail track that were built which connecting this town to Ipoh that was the capital of Tin Mining in Perak, before it was demolished by the Japanese during its occupation in Malaya. The researcher has documented images of old colonial building and shop houses to portray local history and manipulated the images. These images are significant to portray the occupation of the British in Malaya since early 1900.

For data collection, researcher has traveled towards this location on my folding bike pursuing the historical townscape of central Perak. Among the site that interest me including the Batu Gajah Town Council building, the shop houses in Lahat, the Istana papan, resident of Malay tin tycoon in Papan, Shophouses in Tronoh.

Visual research includes observation and social interaction during visit. From the findings we learn that colonial buildings are abandoned for the owner had passed away and inheritors have moved to new town. The building are rented to local and are still in use as premises of business and commercial but lack of customer or only nearby customer for the attraction of nearby area such as Seri Iskandar and Station 18 have over shadow the shop houses that were once were the main attraction during the tin mining era.



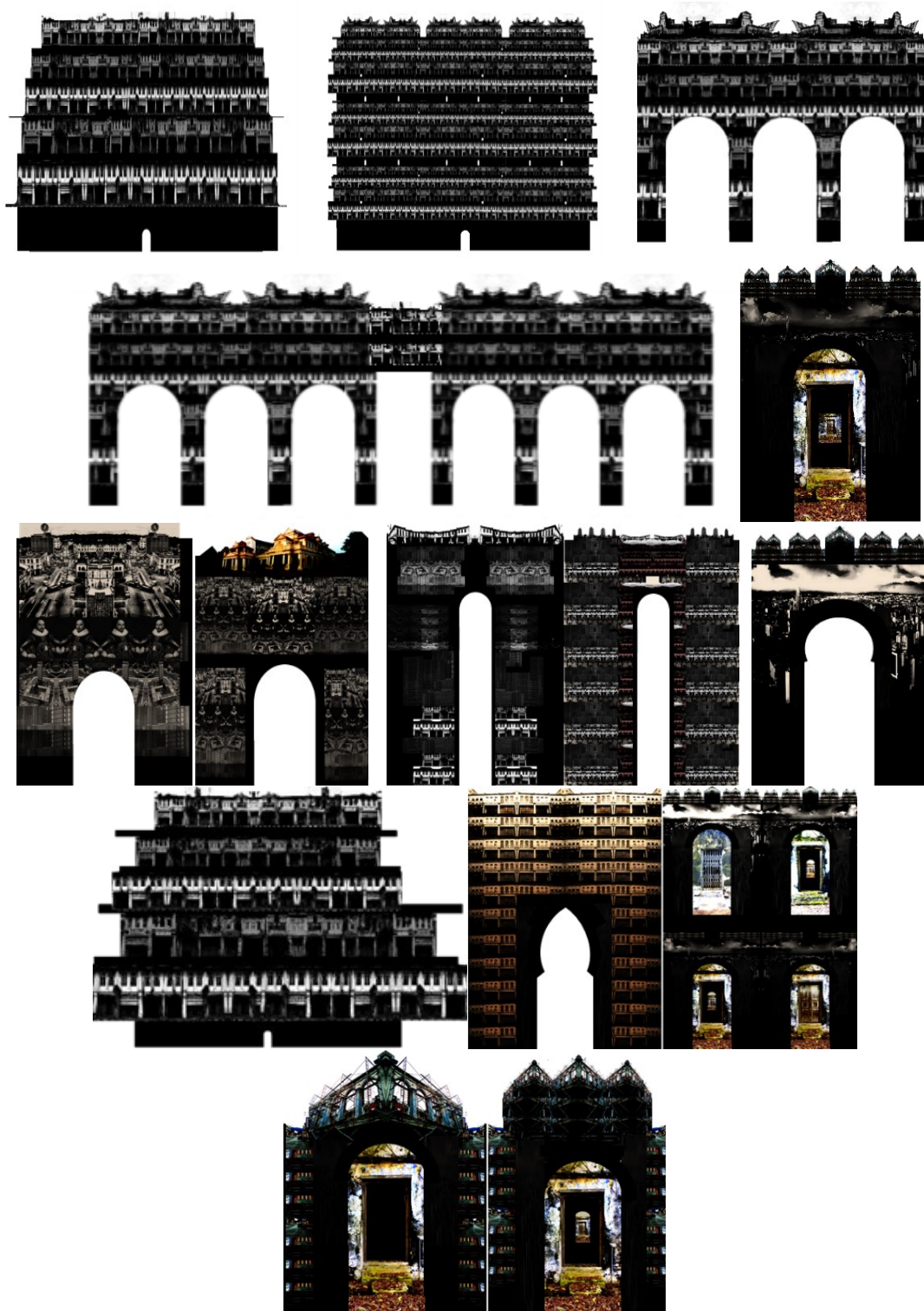
**Figure 6:** images of shop houses that are located in Pusing and Papan.

### 3.4. Art work Exploration

The researcher has worked with different material and glass always excites him due to its transparency and purity. It is also a material that is challenging to work with since it reacts to heat and gravity. For this work, researcher has used factory produced glass block that will portray the industry or modern-day technology that were rigid and geometrical. These glasses were created using mixture of ingots that were fired and then blown into molded shape form, produced in mass figuration. These glasses are used as a part of architectural structure for natural lighting purposes such as indoor area or as a divider.

The idea is to coordinate the images of colonial building in manipulated images with blocks of glass surfaces. The images of arch or an entrance or a door seems appropriate to portray the transition that it has become from a flamboyant architecture during its colonial era to become decayed and abandon structure of the past. The entrance also signifies the door to the past or knowledge of the past that is by looking beyond this entrance we will learn the important of local history towards the future generation. The door is the pathway to learn about the glorious past that this old town was related to during the past. We learn how the important of tin ore for the world industry was taken by the invention of metal and stainless steel.

The images of manipulated buildings are then place on the glass by using decal technique. Glass blocks are then arranged in structure to form suggested as an erected monument that suggest the awareness of appreciating local history and knowledge of the past. These images are then manipulated and compose to align with the glass block that was used as the body of the artwork.



**Figure 9:** Diagram of the process on manipulating and composition images for glass sculpture production.

Processes are further developed by duplicating images of colonial shop houses retrieved from central Perak and combining them into mirrored images. This is to suggest the idea of looking back into the past and remembering history. The images are multiplied and composed together in a symmetrical order. This is to portray as suggested that during the colonial period township are well plan and structured to benefit the locals. The images of rectangle oval shape suggest an entrance or a doorway or perhaps a mouse door at the very bottom part of the images to suggest the doorway to knowledge of

the past or exploration of happenings in history during the tin mining era. The tonal and value of black and white are applied to portray the nostalgic and memorable aspect of the colonial era.



**Figure 10:** Mahizan Hijaz Mohammad. 'Tunjuk langit', 2020. Kiln formed glass block, 120cm x 120cm X 80cm.

#### 4. CONCLUSION

In conclusion, the colonial building signifies the glorious past of central Perak. From the findings we learn that central Perak that was once an important landmark in tin mining area are now abandoned and washing away through history. The images of abandoned shop houses signify the glorious past decayed persist towards the test of time. Local history as reflection of the glorious venue of past, is presented as glass sculpture. This process consists of visual compositions of images retrieved from the historical site and manipulated and fabricated on to glass blocks. The glass block are arranged to compliment the idea of colonial building and composed in symmetrical balance to portray structured and well planned local town in the olden days.

Even tough, the area was and still rich with ore and mineral however, the changes of world industry into metal and stainless steel have condemned the area into abandoned old town.

Glass as a material to convey meaning of fragility as a material also contributed towards similar aspect in life. Align with the findings retrieved from the making process we learn that the tin town are short lived and vanished through the test of time. The application on shapes of entrance or a doorway suggested the pathway to the truth of the past. Like everything in life none is everlasting.

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## **ABOUT THE AUTHORS:**

**Author 1** Mahizan Hijaz Mohammad is a Senior Lecturer at Universiti Teknologi MARA. Awarded Master in Art & Design Network in 2000. Expertise in three dimensional studies and specializes in glass & sculpture. Currently holding position as a corporate leader at Faculty of Art and Design, university Teknologi MARA Perak Branch

**Author 2** Dr Aznan, Senior Lecturer at Universiti Teknologi MARA. Awarded Doctor Philosophy in 2019. Expertise in fine art studio practice and specialization in sculpture contemporary. Curently holding management position as a Curator at AL-Biruni gallery, Universiti Teknologi MARA Perak Branch





## Studio Project on the Sculpture Entitled Retrospection and Prodigy Series

Mohd Khairi Baharom<sup>1</sup>, Siti Ermi Syahira Abdul Jamil<sup>2</sup>

<sup>1</sup>Department of Ceramic, Faculty of Art and Design, Universiti Teknologi MARA, Perak Branch, Seri Iskandar Campus, 32610 Seri Iskandar, Perak, MALAYSIA.

<sup>2</sup>Department of Art Trivium, Faculty of Art and Design, Universiti Teknologi MARA, Perak Branch, Seri Iskandar Campus, 32610 Seri Iskandar, Perak, MALAYSIA.

Email: <sup>1</sup> mohdk135@uitm.edu.my, <sup>2</sup>sitiermi@uitm.edu.my

Received: 1 January 2021, Reviewed: 4 January 2021

Accepted: 16 April 2021, Published: 28 April 2021

### ABSTRACT

An artwork creation requires a particular process which involves knowledge, creativity and skill. The process demands the artist's comprehension of the work's issue that is usually incorporated in the artwork. This article discusses the process of sculpture that applies via the studio-based research method of which the study has integrated data investigation, progression of idea, fabrication of artwork and art criticism. This study determined a series of sculptures titled Retrospection and Prodigy made by Mohd Khairi Baharom (2012) which practiced the studio-based research method. To incorporate the critical issue in the sculpture, the studio project investigated the sculptor's center of discussion that has been used in the phenomenological study approach. The sculptor's childhood memory lives in rural areas with limited accessibility causing the expansion of his imagination and craft skills. This matter has motivated him to use his childhood reminiscence for the aesthetic content in the sculpture. The sculpture process involved several phases of studio projects such as data compilation, concept and form development, and artwork fabrication. The additional data of sculpture criticism has also been included in the article for better interpretation.

**Keywords:** Studio-Based Research, Sculpture, Ceramic, Phenomenology

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## 1. INTRODUCTION

A studio-based research is another type of research method used to study a process of artwork fabrication, which investigates related information, scrutinising the value of associated theories, and producing creative artwork. The artwork production is processed using the research method that has counted the essential part of the analysis result to ensure that the outcome is obtained from the originality aspect of the artwork. This article has discussed the ceramic sculpture entitled *Retrospection and Prodigy* of which the sculptor's name is Mohd Khairi Baharom, who has used the studio-based research method in his fabrication of artwork.

The sculpture fabrication was adapted from the phenomenological study from the sculptor's experience, who has used his childhood play with the self-made toys as the main focus for the studio project (MK, 2014). This studio project used a studio-based research method that displayed a slightly different research approach compared to others—the sculptures established through the creative processes which are derived from the analysis outcome of the based artworks. Petelin (2011) explained that any artwork is derived from the theories and ideas, then the process continues forming into the tangible art object, which happened in the art studio. To produce an artwork, the systematic

investigation of the established work requires a specific methodology to ensure the quality of artwork fabrication.

Regarding the sculpture issue, the selection of subject matter symbolises the relationship between the idea and the sculptural form. Experience always serves as an interesting form of development for an artwork. The problem within the self-experience awakes the personal touch in the creation of sculpture which may progress the form with artistic exploration. Despite this, to clarify the process of idea development is a crucial task (McNiff, 1998). Most artists justify the viable notion unified with the applicable method that is possible for the artwork establishment. This studio project incorporates the issue with the related subject matter and shows the essential connection for the sculpture visual interpretation.

This studio project has used a phenomenological study on the sculptor experience in childhood that has developed his adulthood. According to the Merriam-Webster Dictionary (n.d.), the term phenomenology is about researching experiences and how we perceive them. The word phenomenology is described as an individual's awareness of his/her life history or mindfulness, such as events or occurrences that occur in our life, visual artefacts or the mechanism of natural occurrence that we use to include or the recollection of things that we have encountered (Smith, 2013). Regarding this, the sculptor's experience in childhood has played with certain self-made toys that consisted of vital elements of individual personality, such as indicating his socio background, emotion, creativity, relation and memory. Besides, the sculptor's childhood experience living in the rural area has been brought into the artwork that enhanced the artistic expression. The clarity of personal memory in childhood with happiness, sadness, a life of simplicity, difficulties, and active lifestyle develops the sculptor's adulthood.

The self-made toys that were used to be played with during childhood will always bring back the memories that seem like the potential subject matter of phenomenological study. Edmund Husserl (the German phenomenology philosopher) explained the essence of the phenomenology study should thoroughly observe an investigation on the subject to identify its purpose and meaning. Another German philosopher Martin Heidegger agreed that the phenomenology study on a particular subject matter should be analysed in detail (Zahavi, 2019). According to this, the study has investigated the core of the selected subject matter; flute toys made of coconut leaves, that gave potential reminiscence of the sculptor's childhood. The toy relates by representing the metaphor of the sculptor's childhood life journey.

When the initial study founded the pertinent subject matter of the sculpture, the sculptor began to progress the artwork idea. Questions were raised, such as what is the appearance of the final work of art? And why would the form be fabricated in such a way? So, the answers have made a sculpture with a metaphorical diversity form that is related to the issue of the sculptor's phenomenological childhood experience. The final sculpture form was fabricated using the physical elements of the toy, which is to ensure that the work of art visualized the subject matter identity. Thus, the artwork brought quality allegory as the sculptor's intention and simultaneously, displays the sculptor's expression of the work's issue.

## **2. RESEARCH INFLUENCE**

Any studio project requires a reference to the established work of art for determining its novelty of ideas and processes. Sometimes the sculptural forms have a parallel look with the established artworks but the details reference visualized the form's originality. So, the research influence pervades the innovative attributes with the justification of the reference direction such as a conceptual approach,

style, materiality and technicality. In addition, the research influence supports the study to explore new ideas, justify, guide and position of artwork.

The study demonstrates that four established artworks have given significance to the studio project. The artworks are the comic titled *Kampung Boy: Yesterday and Today* by Dato' Lat (2014), *Wrapped Reichstag* by Christo (in collaboration with his wife Jeanne-Claude) (1995), *Soho Horse* by Richard Goodwin (1984), and *Truck* by Yvonne Kendall (2007). These prominent works contribute exceptionally to the studio project such as the idea, sculptural approach, and process.

The Dato' Lat's comic, titled *Kampung Boy: Yesterday and Today* (2014), mainly portrays children and community lifestyle in rural areas in the early 60's. The community has visualized a low socioeconomic status because of the majority of people working in rural agriculture (Lat, 2014). The panoramic of children's lifestyle in the work shows an analogy to the sculptor's childhood in the 80's. Many toys that used to be played in previous eras are difficult to find in the present time. This work supports the study in the phenomenology of the sculptor's childhood which played with self-made toys that evokes the correlation data of the sculptor's memory. The data also contributes to the study in the elaborate sculpture conceptual approach that has enhanced the sculptor's expression in artwork.

The installation work titled *Wrapped Reichstag* (1995) by Christo and Jeanne-Claude arouses audiences' perception and curiosity behaviour. The work wrapped the historical building; Reichstag in Berlin, Germany using 100,000 square meters of silver fireproof plastic material and using miles long of ropes displayed by the building contours (Schmied, 1977). This spectacular installation work lasted 14 days and had attracted around five million visitors all over the world (Reucher, 2020). The audiences' curiosity about what lies beneath the fold made them try to peek inside although they knew what it was. The way the installation work provoked the audience concern was brilliant and influenced the studio project. The project sees the provocative perception of the audience and could bring an artistic communication between a sculpture and the viewer. However, at that moment, the studio project was still searching for the art form that might give the similar perception of intention.

For the art form, the study has found an installation work titled *Soho Horse* (1984) by Richard Goodwin. The work displayed the intertwining of fabric around the artwork which gave the artist's expression. The fabric on the work had created a design-like horse torso which gave a compelling attention to the viewer. Thus, the installation work is subtle to the study, especially to process the work and visualize the subject quality attributes. The study has used the subject matter process which has featured the parallel forming process.

To obtain the work novelty visual, the studio project had furthered the study to determine if the other sculptures used a similar concept of childhood memory. The study found a sculpture titled *Truck* (2007) by Yvonne Kendall that visualised the notion of toys as a main subject matter in her sculptures. The artwork utilized home materials that signifies her childhood apprehension. In childhood, her family moved around causing her to feel uncomfortable and experience difficulty to get used to the new environment and friends. She expressed her concern in the form of a truck toy using her home curtain which visualizes the connection of the childhood matter with the sculpture form. The project pinpointed her sculpture notion and the way she was associated with the artwork. Materiality also played an essential role in advocating the work's issue. The studio project found this affiliation between her childhood memories and the artwork which was appropriate and visual metaphorical which should be conformed in this project.

### 3. METHODOLOGY

The studio project methodology had involved several phases of study. The first phase is visual research and literature data collection. The second phase is visual concept development and research

influences. Then, the third phase is forming the method development and the fourth phase is maquette creation and analysis. The final phase is the fabrication of sculptures.



**Figure 1:** Flute toy made of coconut leaves

The first phase has identified that the sculptor's childhood memories data was crucial for the project. The sculptor's childhood study that had played with self-made toys were categorized and determined as vigorous toys related to the sculptor's phenomenological study; flute made of coconut leaves (Figure 1). The toy poses indispensable features that support the studio project such as the form and surface texture. The toy form (cone) and intertwined line texture incorporated in the sculpture has visualized the artistic connection between the sculpture and the flute.

The studio project has intended to fabricate a sculpture that is expressed from the sculptor's interpretation on his childhood memories and that played with the self-made toy. Within the interpretation, the sculpture is unplayable like a toy. However, the toy's play concept lies in the sculpture's form of development. To realize the progression form, the technical process of the sculpture and material was projected into the visual concept development that was acquired based on the analysis of the research influence. The visual concept acting as the hypotheses of the fabricated sculpture at the end would perhaps experience some technical changes during the work progress. The research influence data was obtained and analysed for progressing the artistic form of the studio project using identified established artworks that drove the development of the sculpture in several ways such as the form expression, narrative content and subject matter correlation, which are the crucial features in the studio project.

A creative output is one of the critical outcomes for the studio-based research. To obtain the creative output in the studio project, the study has demanded the progression of ideas that has encouraged the sculptor to produce multiple forms of drawings. Then, the final drawing of forms was selected before the sculpture fabrication process began. The sculptor has analysed the selected drawing and has arranged the fabrication process such as materials, tools, and workspace. Next, the sculptor experimented with new material development for determining the sculpture's artistic impact related to the conceptual artwork. To achieve the sculpture's subject matter connection, the intertwining process (Figure 2) of the flute toy is applied in the sculpture's forming method using the new material development.



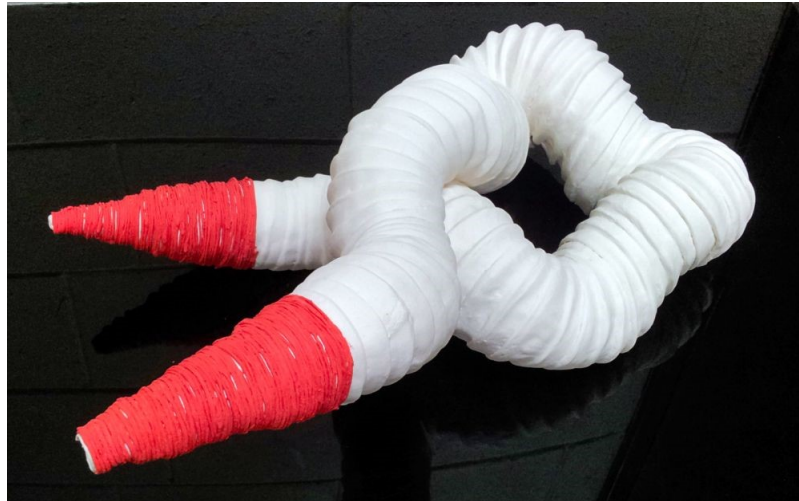
**Figure 2:** Intertwining Method

The new material development involved two forming substances (hybrid materials) and one supporting substance. The two forming substances are clay slip and fabric (fiber). The supporting substance is made out of a combustible material such as foam (pool noodle) and cardboard. These two forming substances are imperative for the studio project that has progressed the expected outcome. The hybrid materials of the clay slip and fiber created the parallel sculpture's method much like the flute toy. The supporting substance has reinforced the hybrid materials to keep in form and would burn off in a high temperature of a ceramic firing process (Figure 3). The sculpture was unglazed to attain the metaphor of the artwork conceptual approach.



**Figure 3:** Ceramic firing process

To obtain another symbolism of the sculptor's childhood artistic visual, the hybrid of the clay slips and strings were incorporated into the sculpture that represented the sculptor's complicated life in childhood. The combination of the features supported the studio project in a way to enhance the sculpture aesthetic content. Thus, the finished sculpture was reviewed using Feldman's model of art criticism for a better sculpture clarification.



**Figure 4:** Mohd Khairi Baharom, *Retrospection and Prodigy Series #8*, porcelain, 20.5cm (height) x 55cm (length) x 31cm (width), 2012.

#### 4. STUDIO PROJECT CRITICISM

The studio project created a series of sculptures that visualises the sculptor's interpretation of childhood memories. The sculptures series were given the title *Retrospection and Prodigy* portrayed by the sculptor's childhood memory, talent and creativity. The title would be the metaphorical focus in the sculpture series. To position the sculptural conceptual perception, the artwork used Feldman's model of art criticism. The model gave a depth description of the artwork which supports the sculpture aesthetic context in a systematic way incorporating our knowledge, understanding and investigation. The model contains four stages; description, analysis, interpretation and judgement (Feldman, 1992). This article discusses one of the sculptures series titled *Retrospection and Prodigy Series #8* (Figure 4) using the model of art criticism.

The model of art criticism that contains four stages which is demanded to discuss properly in sequence. It begins with a description that is required to list down the obvious features of the sculpture (Feldman, 1992). The sculpture consists of two points formed with intertwined red strings on the white surface. The whole sculpture body is formed vigorously using an intertwining method and crosses in the middle. There are two ends and a point in slightly different directions. Each bending in sculpture displays a wrinkle of intertwining. The visible line surrounding the sculpture visualises a consistent intertwining process and movement form. Beside the sculpture title, the artwork caption stated that the sculpture size is almost two feet long (55cm) and made of porcelain material. The dynamic of body work visualizes the sculpture created by the hand-building method.

The second stage is analysis. The analysis discusses the sculpture's arrangement based on elements and principles of art to articulate in an appreciative style that visualizes in the artwork (Feldman, 1992). The white colour in artwork demonstrates the raw porcelain body and unglazed surface. The sculpture is presented with the both points' ends lifted from floor and enveloped with the red line of porcelain strings. The movement form in the sculpture shows rugged motion. The crossing form shows that the below point is the beginning process of intertwining using porcelain material, which it is enveloped in until it finishes on the top point.

The third stage is interpretation. This stage, the assessment of the artwork is to determine the comprehensive explanation of the work based on the description and analysis (Feldman, 1992). Regarding the sculpture's title, the sculptor has incorporated his self-memory and childhood skill in crafting and expressed them in the artwork. The jagged form symbolized the sculptor's experience

journey which was possible after facing difficulty and challenge. The red string intertwined on both points represents the skill of children, perhaps similar to the spinning top toy of which it is required to intertwine the string around the toy before throwing it to spin. To make a good spin using the spinning top, it needs a child's skill, practice and experience which consumes time. The sculpture overall form looks similar to the rigged long tube with both pointed ends.

The final stage is judgement which is deliberately to assess the artwork originality and quality which support the others appreciation (Feldman, 1992). The sculpture conveys the metaphor of the sculptor's concern on his memories and journey experience during childhood playing with self-made toys that had awakened his consciousness on self-development. His childhood background life that lived in rural areas with low socio-economy family background and the fancy commercial toys were something incapable to be bought, which encouraged a child like him to use his imagination and learn to create self-made toys. The childhood is reminiscent of varieties of difficulties, enjoyment and sadness that is visualized through the rugged and movement form in the sculpture. His childhood creativity and skill lie in the sculpture's fabrication process that parallel to the self-made toy; flute made of coconut leaves. The uniqueness process of porcelain using the hybrid materials of the clay slip and fiber visualized the authenticity of sculpture creation which is comparable to other established artworks nowadays. Moreover, the sculpture was made by the intertwining method of the hybrid materials combining the supporting substances (combustible materials) as such unlikeness artwork can be found. The combustible materials burnt off during the ceramic high firing process (1200° Celsius) left the sculpture hollow and dense, which enhanced the artistic work as represented as the sculptor's childhood time had already passed. The exceptional sculpture succeeds to capture the sculptor's expression on childhood memories will forever be remembered through the petrification process of the ceramic form.

## 5. CONCLUSION

Thus, the sculpture is progressed based on the studio-based research indicating the viable method to produce aesthetic artwork. This article discusses the process of the studio projects that are applicable to be used as an academic reference for the art and design production areas. This studio project study shows the possible method from the beginning until the development of art criticism on the sculpture which is also coherent for guiding an artist for commencing a new research on an artwork. The phenomenology study seems interesting to be a focus study as it is possible to obtain much data through the artist's experience and concern. The studio-based research is a new kind of research method for Malaysian academics and it should be well established in Malaysian Higher Education. Nowadays, through this studio-based research, many artists can document their artwork research in a proper way which could be convenient for art and design academics and students to refer. In addition, the documentation proves the artist's artwork intellectual property and promptly determines the novelty of the artist's artwork

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# Art Appreciation: The Expression of Etching in Printmaking through Mohd Fawazzie Arshad's Artwork

Noor A'yunni Muhamad<sup>1</sup>, Azian Tahir<sup>2</sup>, Noor Enfendi Desa<sup>3</sup>

<sup>1,2,3</sup>Department of Fine Art, Faculty of Art and Design, Universiti Teknologi MARA, Perak Branch, Seri Iskandar Campus, 32610 Seri Iskandar, Perak, MALAYSIA  
Email: <sup>1</sup>noora691@uitm.edu.my; <sup>2</sup>azian572@uitm.edu.my; <sup>3</sup>enfendi@uitm.edu.my

Received: 31 December 2020, Reviewed: 4 January 2021

Accepted: 16 April 2021, Published: 28 April 2021

## ABSTRACT

In art world, Intaglio is one of the printmaking techniques that focuses on incising metal surfaces such as copper, steel or zinc plate. By using intaglio technique in producing printmaking artworks, that includes etching, drypoint or even mezzotint approach, the only thing that matters is the development of form through the understanding of lights and dark which leads to the exploration of value in art and design. On 14th September 2020, an artwork exhibition titled SI+SA was held at Galeri Shah Alam, with the aim of this exhibition is celebrating art from the different backgrounds of artistes during Covid-19 pandemic phenomenon. Mohd Fawazzie Arshad is one of the featuring artistes who participated in this exhibition and presented his remarkable intaglio artwork which emphasises the value of element and principle in arts. In this writing, the author was granted with the opportunity to conduct an interview with Mohd Fawazie Arshad to discuss the insight in his artworks and how does his artwork embark a different perspective in intaglio printmaking. This interview scrutinised on what are the elements that inspired the artist to produce his artwork and what are the references that artist has used in terms of developing idea and style in his artwork making. In this writing also, Mohd Fawazie Arshad will also explain the process of his artwork making based on his studio practises. It is important to understand the artist's studio environment in order to explore the techniques and medium which has been practised by the artist in his artwork making. Findings from this research will produce a complete exclusive write up about Mohd Fawazie Arshad past and present artwork. It will enliven the art industry and academic writing especially in the field of Malaysian Printmaking art scene.

**Keyword:** Art Appreciation, Expression, Intaglio Printmaking, Mohd Fawazie Arshad's Artwork

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## 1. INTRODUCTION

### 1.1 History of the Intaglio Printing Art

In exploring the world of printmaking, the most important thing is to understand the definition of print art itself. The art of printing focuses on the process of transferring ink from the printing matrix to surfaces such as paper that involves the process of repeated printing to produce a variety of printing results (Stewart, 2020).

The art of printing is mentioned to originate from China, and it dates back up to the first century of the Han Dynasty (Hill, 2018). Since then, the ability of printing art in producing multiple copies of images at once has created a distinct visual quality and from that moment on, it has had a tremendous influence on the publications of books (Hill, 2018).

In the art of printing, the term 'Intaglio' refers to the process of scratches that occur on hard surfaces such as iron or copper plates where it involves the activity of placing ink on the surface of the plate using printing tools and the ink will be left in the scratch to be transferred to on the surface of paper

(Nunan, 2014). Intaglio printing is believed to have started as early as the year of 1430s in Germany and it has further developed in Italy (Stidjman, 2000). There are also sources that have discussed and mentioned about this art of submerged printing where it first started from the production of Sumerian jewellery, based on the evidence on from their sculptures that have been presented on metal surfaces such as gold, silver and copper. During the Sumerian era, goldsmiths conducted metalwork in the manufacturing of shields, musical instruments, and religious objects with engravings on the surfaces (Ballou, 2012). In line with the current circulation of the art world, Intaglio printing techniques also goes through a process of transformation from being conventional to being more alternative in line with the development of contemporary art.

## 1.2 About the Artist



**Figure 1: Mohd Fawazie Arshad**

Mohd Fawazie Arshad was born in Pendang, Kedah in the year of 1985 and received his education at Sekolah Kebangsaan Padang Pusing. He then furthered his study at secondary level at Sekolah Menengah Kebangsaan Syed Ibrahim, Kedah. In 2003, he continued his study at the diploma level at Universiti Teknologi MARA Kelantan Branch, majoring in Fine Arts. He then continued his study at Universiti Teknologi MARA, Shah Alam Selangor in the bachelor's degree level in the same field. His interest and desire to acquire knowledge has motivated him to further his studies at the Masters level at the Faculty of Art, Universiti Sains Malaysia, Penang and he is now a doctorate student at the same university. His first art exhibition was held back in 2006, entitled Royal Belum at BSLN with artists Hamidi Hadi, Hamdan Shaarani, Johan Marjonet, Daud Rahim, Jaafar Taib and several other artists. In this exhibition, he produced print artwork in the form of wood pieces or in the print terms known as 'woodcut' printing technique. Apart from being actively participating in art exhibitions in the country, he also actively participates in international art exhibitions including MasterInk Australia 2016, Jogja Exhibition 2016 & '2018 Art Binnale'.

## 2. LITERATURE REVIEW

### 2.1 Reference Artists

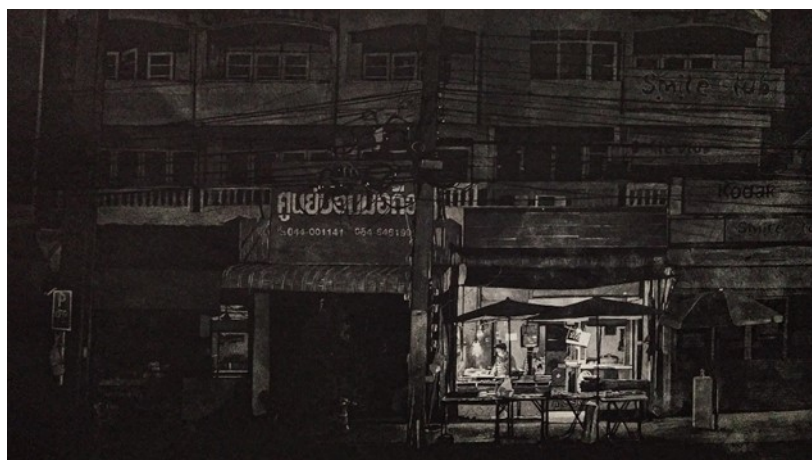
In producing an artwork, the existence of reference artists also plays an important role in the development of artwork production. For Mohd Fawazie Arshad, there are two reference artists who have always been the motivational catalyst to produce his artwork, namely Ilse Noor who is a local printing artist and Totsapon Pakdesakun, a print artist from Thailand.

Ilse Noor is one of the most prominent printing artists in the print art scene in Malaysia. Ilse Noor is also a graphic designer, has been producing many works of print arts with 'Etching' and 'Aquatint' techniques (Ilseonor.com, 2020). According to Mohd Fawazie Arshad, Ilse Noor's works has inspired him a lot because the element of 'Surrealism' which is featured adapts a lot of black and white colour play as well as emphasising on the relationship between light and shadow. According to him, Ilse Noor's artworks has their own uniqueness that they have profound impacts on art enthusiasts. Not only the style and presentation of her artwork being unpretentious, even every detail of the subject being used in the composition play of Ilse Noor's artwork also plays an important role in the narrative presentation of her artwork.



**Figure 2:** Ilse Noor's artwork being displayed at the All-Time Printing Art exhibition, Bank Negara Museum, Kuala Lumpur in 2018.

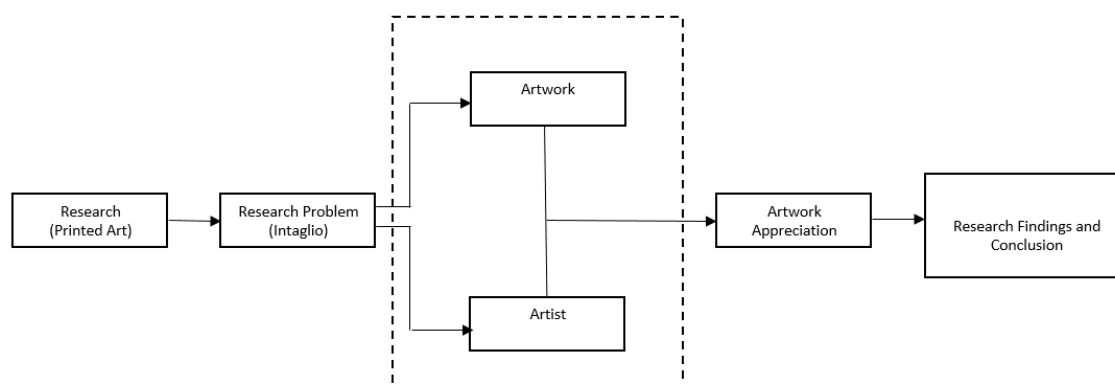
While maintaining the context of the reference artist Mohd Fawazie Arshad himself, Totsapon Pakdesakun, a Thailand based print art artist who is being actively involved in the production of Intaglio's art prints. His art works encapsulate many daily activities and routines of the local community and it focuses more pertaining to the image of living in the city. According to Mohd Fawazie himself, Totsapon Pakdesakun's art works have huge impacts on him because in the production of Totsapon's art works, the most remarkable and prominent element focused on is the scale change of shadow tone from the darkest tone to brightest tone. The application of black and white tones produces a dramatic element in the overall production of Intaglio artwork considering that the impact in Totsapon's artwork which plays an important role in the development of artwork which reflects the realist elements.



**Figure 3:** Totsapon Pakdesakun's artwork measures 45x80cm in size which incorporated the 'Aquatint' approach in the Intaglio Print Art.

### 3. RESEARCH METHOD

The method of artwork appreciation used in this writing is based on a qualitative research method that focuses more on the aspect of theoretical understanding.



**Figure 4:** Flowchart of the Write-up Production Process of Mohd Fawazie Arshad's Intaglio Artwork Appreciation

This writing will follow the guidelines for artwork reading that was introduced by Edmund Burke Feldman. Edmund Burke Feldman (1987) is one of the art philosophy scholars who has built a few simple steps in the process of analysing artworks which includes the process of description (Description), Analysis (Analysis), Interpretation (Interpretation) and Evaluation (Evaluation) (Boachie, 2015).

Description process is an observation process of what the author sees in the selected artwork. Observations which are made are objective observations without the interference of individual personal evaluation. Observations on the artwork are more into basic observations such as the object or subject being used, the description of the work in writing, the title of the work and a brief statement of the artist's background (Subramaniam, Hanafi, White, 2016).

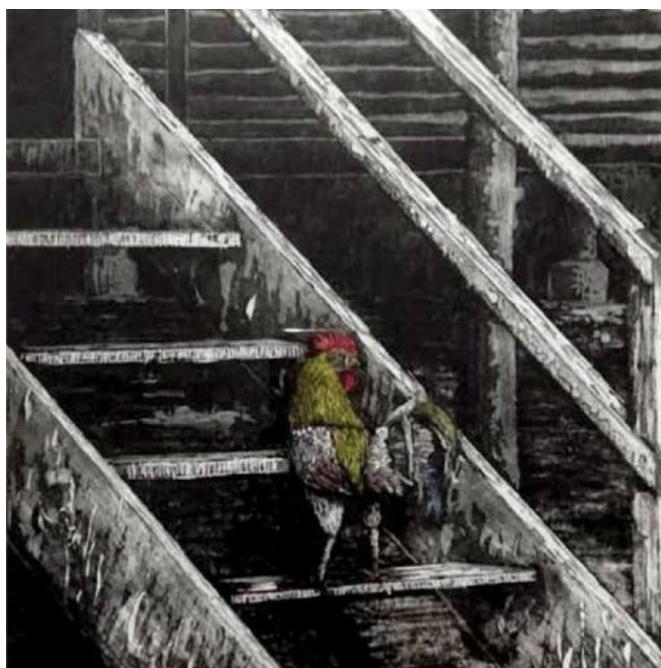
According to Feldman (1987), analysis (Analysis) is a phase where it emphasizes on the understanding of elements and principles of artwork design and thus combines the understanding with the information that is tried to be conveyed in the artwork itself. It is more towards describing on how the work is organised in the whole process of producing the artwork by referring to the similarity and diversity as well as identifying the emphasis and focus of the artwork (Jones, 2008, Subramaniam, Hanafi, White, 2016).

Interpretation (Interpretation) is the third phase in reading the artwork according to the theory introduced by Edmund Feldman (1987). Interpretation is related to the description of the question of what artist is trying to convey in the production of his artwork. It is a phase of understanding the expressive language presented by the artist in visualising the narration of their artwork. It is closely related to the exploration of ideas or understanding the relevance of certain events in the narrative of the artwork (Jones, 2008, Subramaniam, Hanafi, Putih, 2016).

Finally, the step of reading an artwork in the theory introduced by Edmund Feldman (1987) includes the process of evaluating (Judgment). In this evaluation phase, the author will describe the quality of the selected artwork in terms of weaknesses or strengths of the artwork. This evaluation process aims to identify whether the artwork produced has successfully creates its own identity or its authenticity is doubted (Jones, 2008, Subramaniam, Hanafi, Putih, 2016).

## 4. STUDIO STUDIES AND ARTWORK ANALYSIS

### 4.1 'Hero Kampung' Artwork



**Figure 3:** Mohd Fawazie Arshad's Artwork entitled 'Hero Kampung'

The artwork of 'Hero Kampung' is a print artwork of Intaglio produced by Mohd Fawazie Arshad which uses the 'Aquatint' technique with measurement of 25cm x 25cm. This artwork was produced for the SI + SA 2020 exhibition which was held on September 14, 2020 at the Shah Alam Art Gallery, Selangor. In producing this artwork, the artist used the image of a rooster and wooden ladders that adapt the characteristics of village houses. This artwork also showcases a small image of the wooden house wall through the suggested board wall imagery as a background which strengthens the narrative of the village atmosphere in the production of this artwork. As explained at the beginning of this writing, Mohd Fawazie's artwork uses the 'Aquatint' printing technique approach on the surface of the iron plate. The process of producing this artwork is a gradual process because the 'Aquatint' technique is known as the technique of building tones and shadows, layer by layer.

In the analysis of this artwork, the artist has integrated the elements and principles of art in order to complete the whole storytelling presentation of the artwork. Among the most prominent elements are the elements of line that are detailed out in the development of the appearance and form of the main subject. Lines are seen to play important roles in shaping the appearance of rooster as well as being the main structure of the construction of geometric shapes of stairs and wooden walls. In this artwork, the artist emphasises on the understanding of values by focusing on the relationship between dark tones and bright tones. It is important to highlight the elements of space in ensuring that the formation of the study subject form is perfectly built. The inner space is built through light and dark understanding while portraying the importance of shadows. Apart from that, the artist has managed to attract the attention of art enthusiasts by creating a counter element using colour elements as the main medium. When the basic colours such as yellow and red are applied to the subject of this study, it automatically brings the audience attention to focus and appreciate the element of emphasis which is tried to be conveyed in this Aquatint artwork.

In discussing about the interpretation of the artwork itself, according to Mohd Fawazie Arshad, 'Hero Kampung' is a conventional print artwork where it tells a story about the artist's migration to his own hometown. This work also was produced as a result of a series of pandemic phenomena that hit

the country at present time. In this work as well, according to him, the usage of the rooster image is a symbol for artists who are considered as 'champions' in the art world and termed as 'champions' as well in his hometown. As described at the earlier part of this writing, the use of images such as village stairs and board walls reinforce the storytelling of the village atmosphere that the artist tries to highlight apart from using limited colours but sufficient to create a visualisation that is closely related to the theme. According to him, the use of basic colours as an emphasis in this artwork also shows a fresh element and thus portrays the other side of 'Aquatint' printing world. This is because, based on the author's observation, most of the 'Aquatint' print arts are more popularly produced in black and white forms than colour adaptation.

The 'Hero Kampung' artwork truly has its own strengths. The use of the rooster image becomes the narrative strength of the artwork itself and it is assisted by the usage of secondary images such as the stairs of the village house has produced a story that is easily understood by art enthusiasts of various backgrounds. His unique style of presentation makes this Aquatint artwork as a special gift produced by Mohd Fawazie Arshad. This print artwork can be used as a great reference to other print artists because it exhibits very good tones and shadows handling techniques, especially in the formation of the appearance and form of the subject being studied.

## 4.2 'Human Nature II' Artwork



**Figure 4:** Mohd Fawazie Arshad's artwork entitled 'Human Nature II'

'Human Nature II' is another piece of artwork produced by Mohd Fawazie Arshad where this work also uses the Aquatint printing technique approach. This work measures 7.7 cm x 14.6 cm and was produced back in 2019. This artwork was exhibited in the art exhibition '*Kuala Lumpur International Miniprint Exhibition 2019*' at the *Segaris Art Center* gallery. In the production of this Aquatint artwork, the artist used a single object which is a figure of a fully dressed man, along with bag-pack accessories and a hat. The background part was produced casually with the spots effect as a result of acid immersion technique from the Aquatint printing process.

In the analysis of this work, the elemental approach and principles of art are successfully embedded, especially in terms of building tones of the main subjects of the artwork. The figure produced from the combination of organic shapes and shadows reinforce the style as a result of this Aquatint printing technique. In whatever realist style artwork that is produced, a complete tone plays an important role in the formation of the subject being studied. It is closely related with the relationship between shadows with dark tones and shadows with bright tones. As a result of being comfortable with using the Aquatint printing technique, he did not face any problems in every production of his subject formation. Despite adapting the concept of shallow space in the production of the 'Human Nature II' artwork, Mohd Fawazie has successfully managed to create an emphasis in this artwork only based on the difference in black and white tones on the main subject of the artwork. The composition of the male figure which is used also creates a difference from the artwork composition that is conventionally used. The position

of the figure being visualised from the back creates a dynamic character in the entire storytelling of the artwork.

The process of interpreting this artwork is quite challenging to the author's credibility in understanding the meaning of the actual storytelling due to the limited placement of the main subject of the artwork. According to Mohd Fawazie Arshad, Human Nature II carries the theme 'Lumrah' which is part of his personal life narrative where he travels to gain knowledge in scope of academics and printmaking. The dramatic visualization of figures along with supporting subjects such as hats and duffel bags also are not indifferent with the theme of migration that he tries to convey in the production of next year's artwork. Art observers can feel the artist's heavier emotional expression in the idea of 'independence' and 'living life alone' based on the presentation of a single figure in this 'Aquatint' artwork. It automatically brings art enthusiasts to delve into the whole presentation of the artwork and associate it with the 'returning home norm' narrative just by relying solely on the use of a dramatic figure and casual shallow space.

Overall, the production of this artwork deserves praises because the artist has successfully conveyed his personal messages only by using limited study subjects and printing techniques. Although the size of this print was produced in a small size, the construction of black and white tones has been successfully controlled, thus, highlighting the character of the study subject with some specific details. Although this work is only presented in black and white colours, the emotions and storytelling of the work can be translated well because special effects produced by the Aquatint printing technique has helped to evoke the 'feel' in the visualization of the artist's emotions.

## 6. CONCLUSION

From the findings of this writing, it was found that one of the most important elements in understanding of the world of print art is to conduct studies on the works of print art produced by print artists particularly in Malaysia. This writing does not only manage to approach the print artist, Mohd Fawazie Arshad, but it has also built a detailed study of the Intaglio artworks he has produced. Artwork appreciation can contribute to the world of academic writing as well as be used as a reference in the scholarly writing of Malaysian printmaking in the future.

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# Online Distance Learning New Norm in Undergraduate Graphic Design Education

Mohamad Quzami An-Nuur Ahmad Radzi<sup>1</sup>, Shahrnizam Sulaiman<sup>2</sup>

<sup>1,2</sup>Department of Graphic and Digital Media, Faculty of Art and Design, Universiti Teknologi MARA, Perak Branch, Seri Iskandar Campus, 32610 Seri Iskandar, Perak, MALAYSIA  
Email: <sup>1</sup>quzami@uitm.edu.my, <sup>2</sup>shahrnizam@uitm.edu.my

Received: 1 January 2021, Reviewed: 4 January 2021

Accepted: 16 April 2021, Published: 28 April 2021

## ABSTRACT

Technology advancement has revolutionized the education environment, resulting in Online Distance Learning (ODL) being introduced at the tertiary level to meet the demands of various groups of individuals. While the academic environment embraces technology advancement and ODL, the world was hit with the devastating Covid-19 pandemic, putting the whole world at freeze and greater challenges. This created further challenges towards the ODL implementation, especially in the fields requiring hands-on practical lab and studio practices such as art and design. Despite the technology advancement and flexible platform, the Teaching and Learning process faces unprecedented challenges which required investigation towards its implementation and effectiveness. This article discusses the implementation of Online Distance Learning (ODL) in the teaching and learning (T & L) process of the Graphic Design Field in Malaysian Tertiary Institution. The result from the finding identified what were the challenges and can be used to further improve the implementation of ODL in the related field of study in the future.

**Keywords:** *Graphic Design Education, Online Distance Learning, New Norm, Tertiary Education*

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## 1. INTRODUCTION

The revolution of Technology in recent years has reshaped the education environment, changing the delivery of teaching and learning content to the convenience of interactive multimedia technology (Abdul Aziz, Abdul Salam, Ariffin, & Ismail, 2016). Significantly, Online Distance Learning (ODL) was then introduced and became one of the practices in delivering teaching and learning content. Tertiary institutions began to offer online distance learning programs for their students to embrace this development. Zaborova, Glazkova & Markova (2017), asserted that distance learning is capable to provide more flexibility to the students, which further reduced costs and provide flexibilities for students to manage their study. This proves the positive impact which provides more opportunity among the public to further their tertiary education.

The implementation of ODL is strongly associated with E-Learning, as it implements the digital communications and delivery of lessons, capable to provide better flexibility and access for students (Levy, 2017). However, the establishment of E-Learning is being confused either as an informal setting or as an educational setting within its practice as defined by (Aziz & Muhammad, 2017). Despite the positive impact, scholars in distance learning, Allen at. Al (2004) argued the effectiveness of online distance learning, where he asserted the need for a face-to-face session on the process of teaching and learning in a learning environment. This was further supported by (Akhter, 2017) who reported that a

learning process cannot take place just by using online technology alone. This has shown that Online Distance Learning has its own advantages and disadvantages, where the right learning method need to be chosen based on the needs, situation, subject and program.

## **2. EXISTING DISTANCE LEARNING IN MALAYSIA**

Distance learning in Malaysia has been a practice in some tertiary institutions, providing a platform to promote their institutions and programs. Furthermore, it opens up opportunity among the students to upgrade their skills and qualification, and future career advancement. A good example would be Open University Malaysia (OUM), had offered student with online distance learning, where students were required to fulfil certain requirements before furthering their studies here. They provide platforms such as an online forum, face-to-face class, self-study and fully online mode study. This flexibility further provides opportunities for the student to keep themselves on track of their study with the support and effective communication with their lecturers and peers. However, some modules are still required to be delivered using face to face method. Further towards this, there is a need for the Ministry of Education to look into its relevant which add better value and quality to the Malaysian education ODL environment as the examination is still being carried out in the traditional method where students are required to choose nearby Open University campus to seat for a final exam.

### **2.1 Covid-19 Pandemic and the Learning Environment**

In early 2020, the world was struck with the spread of the Covid-19 virus which soon was declared a pandemic. This devastating pandemic has resulted in the Movement Control Order to suppress the spread of Covid-19 among the public, with only essential services were allowed to operate. This has affected the current education landscape with new norm practice which sees the challenge of Distance Learning in the education environment. Further towards this, the Malaysian government continuously run the campaign to promote and the new norm among its citizen. The Prime Minister, Tan Sri Muhyiddin Yassin further stressed the need for Malaysian citizen to understand and follow this new norm with the standard operating procedures (Mohamed F., 2020).

To ensure the teaching and learning process is delivered at its best, tertiary education providers such as University Tun Abdul Razak (UNITAR) and Taylor's University has moved their teaching and learning method to online mode (Karim, 2020). In carrying out these activities, UNITAR uses the Microsoft Team platform as their main online distance learning method, while Moodle e-Learning System is used by Taylor's University. Both to achieve a more interactive and fun delivery method to their students through their online distance learning method.

The application for online distance learning might be slightly different for each course and programs, depending on the situation and requirement. Those applications available in the market comes in its feature, interfaces and capabilities. In regards to these, scholars have discussed and identified the usage of ODL. The summary of applications that had been discussed from existing writing is illustrated in the table below.

**Table 1:** Existing writing about ODL application

<b>Author</b>	<b>Title</b>	<b>Application</b>
Sugianto (2020)	The Utilization of Google Classroom in Implementing Distance Learning in Islamic High School Al Azhar 9 of Yogyakarta During Covid-19 Pandemic	Google classroom
Herbimo (2020)	Application of the moodle application as one of the distance learning models in the pandemic period	Moodle
Biradar (2020)	Webinar: The New Way of Continued Medical Education	Cisco Webex/ Zoom/Microsoft Teams

The summary above illustrates that there are varieties of application that can be used for online distance learning purpose.

### **3. ODL IN THE GRAPHIC DESIGN COURSES DURING THE COVID-19 PANDEMIC**

In meeting the MCO challenge, University Teknologi MARA (UiTM) as the largest public university with campuses in every state in Malaysia embarked on the ODL practice. According to its Vice-Chancellor, Professor Emeritus Datuk Dr Mohd Azraai Kassim, UiTM will implement both the combination of face-to-face and online learning environment in its teaching and learning process (Syuhada, Nur & Yusri, 2020). This combination was found to be the best solution during the movement control order, as there is a large number of programs with hands-on practical labs, studios and workshop in its teaching and learning process.

The graphic design program, as one of the major arts and design courses along with photography and digital imaging, fine art, ceramic design, fashion design and others requires a studio hands-on practical face to face teaching and learning process. In the current environment, it is majorly containing digital media and was identified to be ODL ready, hence the program runs on a full ODL mode as the new norm. However, the challenges surface during the teaching and learning process with some predicted and unpredicted situation and hiccups. This was based on the authors' experience themselves and some colleagues' feedback in UiTM Perak Branch, Seri Iskandar Campus. Some of the major expected challenges were time management, network coverage and stability, hardware capability and internet data restrictions. On the other hand, the unpredicted challenges and difficulties faced by both lecturers and students were work progress critique sessions, submission of large files graphic assignments, reduced understanding level of the learning content due to limited communications to name a few. The summary of challenges and difficulties faced in the ODL process of Undergraduate Graphic Design Program at tertiary level in UiTM Perak Branch, Seri Iskandar Campus is outlined in the table below

**Table 2:** Challenges and Difficulties Faced in the ODL Process of Undergraduate Graphic Design Program at Tertiary Level in UiTM Perak Branch, Seri Iskandar Campus during MCO.

	<b>Predicted Challenges and Difficulties</b>	<b>and Unpredicted Challenges and Difficulties</b>
Students	Network Coverage Wifi / Mobile internet Data capacity Logistics and transportations Time consumption	Lightning damaging wifi Reuter Laptop or Smartphone Crash/ Broken  Laptop/ camera/ art materials left in Campus/ Rented House Unexpected errands required by parents Burn out, too much task on the same day. Limited resources and materials to do assignment Increased stress level due to culture shock Incapable to cope with required technology in meeting module task requirements
Lecturers	Mobile internet Data capacity Time Management Home wifi capacity	Limited resources, laptop/ printers left in office Slow network speed Students not committed Student cannot focus for too long Students became more passive Students missing, cannot be traced Difficulties in downloading students' assignment for progress check due to file size Family member interruptions due to unexpected situations

From the findings in the table above, it can be explained that even though technology infrastructure is in place, other external factors were beyond the students' and lecturers' control and cannot be avoided. This has further created challenges in the teaching and learning process of ODL during the MCO.

#### 4. CONCLUSION

Online distance learning was not a new practice in the education environment, which includes the tertiary level and various programs of studies. The covid-19 pandemic has further opened a fresh chapter in the education sector, which forces education sectors to become more creative with friendly technology. Educators significantly were required to accept this new norm which required the support of both students and parents in going through this new norm. However, few factors must be looked into in regards to the implementation of online distance learning. This includes the consideration of infrastructure readiness, students' and lecturers' readiness, from technological and technical knowledge, individual's well-being and other factors. This is to ensure, the existing subjects which require hands-on studio and lab practical mentioned especially, and more subjects and programs that are being offered by the respected faculties in the tertiary institutions fully benefits the technology and method through ODL. More relevant research and idea from scholars and experts of the related field are also required in addressing the issues faced in the online distance learning of the particular modules with hands-on studio and lab practical such as graphic design as mentioned, and other art and design majors, specifically in Malaysia.

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## Pengalaman Pameran Muzium Islam Di Muzium Semasa: Satu Pengenalan

### *Islamic Museum's Exhibition Experience: An Introduction*

\*Ahmad Farid Abd Jalal<sup>1</sup>, Rahimin Affandi Abdul Rahim<sup>2</sup>, Muhd Imran Abd Razak<sup>3</sup>  
& Awang Azman Awang Pawi<sup>4</sup>

<sup>1,2</sup>Jabatan Fiqh dan Usul Akademi Pengajian Islam, Universiti Malaya, 50603 Lembah Pantai,  
Kuala Lumpur, Malaysia

<sup>3</sup>Akademi Pengajian Islam Kontemporari (ACIS), Universiti Teknologi MARA, Cawangan Perak  
Kampus Seri Iskandar 32610 Seri Iskandar, Perak, Malaysia

<sup>4</sup>Akademi Pengajian Melayu, Universiti Malaya, 50603 Lembah Pantai,  
Kuala Lumpur, Malaysia

Email: <sup>1</sup>farid.muzium@gmail.com, <sup>2</sup>faqir\_ila\_rabbih@um.edu.my, <sup>3</sup>imranrazak@uitm.edu.my

Published: 28 April 2021

#### **ABSTRAK**

Muzium sering dikaitkan sebagai tempat menyimpan dan mempamerkan sesuatu khazanah yang bernilai terhadap tamadun manusia untuk dipelajari serta dihayati. Justeru, artikel ini membincangkan tentang institusi muzium Islam dan pengalamannya. Berpandukan metode kajian kualitatif sepenuhnya, para pengkaji melihat kepentingan konsep muzium menurut perspektif Islam dan peranan institusi muzium terpilih terhadap umat Islam semasa. Kajian mendapati konsep dan aplikasi muzium Islam amat penting diutarakan dalam kehidupan umat Islam walaupun terdapat sebilangan umat Islam berfahaman ekstrem yang menentangnya. Kajian ini juga telah mendedahkan dua pengalaman muzium Islam yang di amalkan di barat dan Perbadanan Muzium Negeri Pahang. Pengalaman tersebut dilihat begitu signifikan bagi memperkasakan institusi muzium Islam semasa.

**Kata kunci:** Pameran, muzium, Islam, barat, semasa

#### **ABSTRACT**

Museums are often associated as a place to store and display a treasure that is valuable to human civilization to be studied and appreciated. Thus, this article discusses the Islamic-museum institution and its experience. The study employs a qualitative research method by which the researchers looked at the importance of the museum concept according to the Islamic perspective and the role of selected museum institutions towards Muslims in present. The study found that the concept and application of Islamic museums are very important to be highlighted in the lives of Muslims even though there are a number of extremist Muslims who oppose it. This study has also revealed two experiences of Islamic museums practiced in the west and the Pahang State Museum Corporation. The experience is seen as significant in strengthening the current Islamic-museum institution.

**Keywords:** Exhibition, museum, Islam, west, contemporary

## 1. PENGENALAN

Budaya muzium dapat dikategorikan sebagai budaya tinggi milik sesuatu bangsa yang menjadi asas wujudnya sesuatu tamadun. Mengikuti sarjana peradaban, sesuatu tamadun itu wujud apabila sesuatu masyarakat itu memiliki budaya ilmu, sistem tulisan dan tamadun berkerajaan. Ketiga elemen ini kemudiannya akan dijaga oleh institusi muzium. Antara lainnya fungsi muzium adalah pertama, usaha menghargai kepentingan sejarah dalam kehidupan manusia. Kedua, usaha merakam dan mendokumentasikan warisan *tangible* dan *intangible* milik bersama sesuatu bangsa. Ketiga, usaha mempelajari warisan yang terhasil daripada proses pendokumentasi ilmu.

Mengikuti pandangan Eliot (1984), Douglas dan Isherwood (1979), muzium merupakan simbol ketamadunan dan kemunculan budaya ilmu yang dimiliki oleh masyarakat barat. Ia hanya wujud dengan usaha budaya ilmu membabitkan pencarian ilmu yang berterusan. Ia dalam bentuk penjelajahan bangsa eropah ke kawasan luar dan pengumpulan artifak dan specimen alam botani, zoology, mineral dan sosio-budaya masyarakat. Atas dasar itu, koleksi yang dimiliki oleh muzium barat merupakan bukti sah yang dapat dipertontonkan kepada masyarakat umum. Terdapat lebih daripada 30 ribu buah muzium di mana 13,500 terdapat di Eropah sementara di Britain mempunyai lebih kurang 5 ribu buah. Jumlah koleksi dan spesimen yang dikumpul di seluruh dunia adalah lebih daripada 100 juta dan dipercayai Natural Histor Museum di London merupakan muzium yang mempunyai koleksi terbesar iaitu sebanyak 67 juta spesimen (Kamarul, 1999). Ia secara langsung membuktikan bahawa muzium merupakan pusat sumber atau gedung ilmu untuk mempelajari aspek- aspek warisan budaya dan tamadun yang perlu disimpan.

## 2. MAKSUD DAN KERANGKA KONSEPTUAL MUZIUM ISLAM

Muzium Islam dapat ditakrifkan sebagai suatu organisasi-sistem Islam yang bersifat tetap, tidak mencari keuntungan dalam melayani masyarakat, terbuka untuk umum, memperoleh, mengawetkan, mengkomunikasikan dan memamerkan barang-barang atau artifak kearifan tempatan Islam untuk tujuan pendidikan, pengkajian dan hiburan.

Dalam takrif ini, Kita perlu melihat muzium sebagai suatu sistem kerana beberapa sebab utama. Pertamanya, untuk memperlihatkan kepentingannya dalam kehidupan manusia. Kedua, sifatnya sebagai suatu institusi yang saling berkait *integrated* antara satu sama lain. Ia dapat ditakrifkan sebagai sebuah set bagi unit-unit atau elemen yang sering berinteraksi yang membentuk sebuah hubungan integrasi bertujuan untuk menjalan sebuah fungsi yang tertentu (Ahmad Badri, 2017).

Pada dasarnya, institusi muzium bersesuaian dengan prinsip asas Islam. Hal ini dapat dijelaskan melalui beberapa perkara.

### 2.1. Islam Sebagai Agama Yang Menekankan Budaya Ilmu Dan Kepentingan Sejarah

Elemen kepentingan budaya ilmu dan subjek sejarah ini memang terdapat penegasan utama dalam al-Quran. Sarjana Islam menyatakan bahawa sebahagian besar kandungan al-Quran membabitkan pengajaran sejarah membabitkan sejarah umat nabi-nabi terdahulu (al-Quran 42:13). Ianya amat penting untuk diambil iktibar oleh umat Islam bagi merangka program



perancangan masa hadapan dengan lebih baik dan terancang (Abdul Rahman, 2001). Secara strukturalnya, demi untuk menghidupkan budaya ilmu dan kepentingan sejarah ini diperlukan mewujudkan institusi pendidikan Islam dan muzium. Keduanya berjalan seiring sejalan saling memperkuat antara satu sama lain.

### **2.1.1. Islam Sebagai Agama Yang Menekankan Penghargaan Dan Konservasi Terhadap Warisan, Monumen, Dokumen, Artifak Sejarah**

Sejak awal lagi, Islam menekankan agar semua dokumen sejarah penting untuk dijaga dan dicatatkan - perlu dikonservasikan. Hal ini terbukti apabila sistem isnad diperkenalkan demi untuk menjaga autoriti dan kebenaran sesuatu dokumen dalam Islam (Siti Fahimah, 2014).

Mengikut kerangka pemikiran muzium (*museumology*) sesuatu objek yang dipilih untuk dipamerkan memiliki beberapa ciri khusus, antaranya (Karp & Lavine, 1991);

1. Ia dibuat berteraskan prinsip Islam teras Islam iaitu prinsip tauhid dan patuh syariah.
2. Ia mempunyai nilai sejarah dan mewakili era yang dipilih.
3. Ia terhasil akibat kemahiran yang tinggi.
4. keunikan objek.
5. keindahan - dalam aspek bentuk, fungsi, hiasan dan simbol.

Muzium dapat bertindak sebagai institusi semi pendidikan yang mampu menerapkan kesedaran sejarah kepada masyarakat (Hodjat, 1995). Ia tidak harus dilihat sebagai institusi gajah putih yang terpisah daripada falsafah sejarah Islam. Sebaliknya ia harus dilihat secara mendalam membabitkan elemen falsafah khususnya apa yang disumbangkan oleh institusi terbabit. Maksudnya, ia harus dapat menjana pemikiran sejarah bagi setiap pengunjungnya.

Pendidikan Islam moden akan menjadi lebih berkesan apabila digunakan melalui mekanisme muzium. Pengkaji moden telah mengakui hal ini sehingga mereka menekankan peri pentingnya diterapkan pedagogi pendidikan berasaskan muzium. Keberkesanan ini berpunca daripada kelebihan pendidikan berasaskan muzium yang memungkinkan pengunjung memahami sesuatu fakta melalui pembuktian objek/artifak dan bukannya secara teori abstrak sepertimana dipelajari di sekolah (Badrul, 2017).

Setiap galeri muzium mesti menerapkan pemikiran sejarah kepada pengunjungnya. Secara umumnya, kemahiran Pemikiran Sejarah ini merujuk kepada proses berfikir secara analitis, kritis dan kreatif bertujuan memahami peristiwa yang berlaku pada masa lalu untuk dihubungkan dengan masa kini dan sebagai persediaan untuk masa akan datang.

Terdapat lima kategori pemikiran Sejarah yang ditetapkan oleh Kementerian Pendidikan Malaysia;

1. *Memahami kronologi*: Ia bermaksud memahami kronologi perjalanan sejarah masa lalu, kini dan masa akan datang mengikut urutan tentang sesuatu peristiwa Sejarah yang berlaku. Ia adalah kemahiran memahami konsep masa mengikut kemajuan sesuatu tamadun, memahami peristiwa mengikut zaman tanpa menyatakan tahunnya.
2. *Menerokai bukti*: Ia adalah kemampuan meneroka bukti atau sumber sejarah mengikut hiraknya, membuat perbandingan antara sumber dan mendapatkan maklumat daripadanya. Seorang guru Sejarah berperanan membimbing murid untuk menerokai bukti melalui kajian gambar, dokumen Sejarah dan surat khabar untuk membuat pertimbangan menggunakan akal fikiran mengesahkan sesuatu pernyataan atau sebab sesuatu peristiwa Sejarah.

3. *Membuat interpretasi*: Ia adalah kemahiran membuat ulasan dan kupasan terhadap sesuatu peristiwa Sejarah supaya memahami perkaitan antara fakta Sejarah dan tafsiran Sejarah. Kemahiran membuat interpretasi ini juga bermakna masa lalu difahami melalui pemerhatian dan interpretasi yang sistematik sehingga dapat membantu individu hidup dengan lebih baik pada masa hadapan.
4. *Membuat imaginasi*: Ia adalah kemahiran menghayati secara visual dan empati sesuatu situasi dalam peristiwa silam Sejarah. Ia mampu membuat imaginasi dalam bentuk menghayati peristiwa Sejarah, menyatakan perasaan, memainkan peranan watak dan membayangkan diri berada dalam peristiwa Sejarah.
5. *Membuat rasionalisasi*: Ia adalah penggunaan akal dalam membuat pertimbangan yang wajar bagi menyelesaikan sesuatu permasalahan. Ia membabitkan proses mengumpul data, membuat hipotesis, menentukan signifikan bukti dan membuat inferens daripada data yang di kumpul dapat membimbing dalam untuk membuat keputusan yang lebih baik pada masa hadapan. Membuat rasionalisasi bermaksud membuat pertimbangan yang sewajarnya dalam menyelesaikan masalah, menjelaskan sebab-sebab sesuatu peristiwa Sejarah, kesan, dan akibat setelah mencari bukti, membuat imaginasi dan membuat interpretasi sesuatu peristiwa Sejarah.

## 2.2. Prinsip Asas Muzium Islam

- i. Tauhid – prinsip transenden anti syirik.
- ii. Budaya ilmu – muzium Islam perlu menekankan kepada ciri-ciri budaya ilmu ini.
- iii. Ihsan – niat yang betul / mengetahui Allah melihat apa yang dilakukan sesuai dengan kehendak syarak.
- iv. Itqan – gerakkerja yang cemerlang.
- v. Iktibar – belajar dan mengambil manfaat daripada peristiwa sejarah.
- vi. Pemikiran kritis Islam secara langsung dan tidak langsung.

Mengikut sudut pandang Islam, tidak salah untuk kita menerima pakai institusi muzium. Hal ini ditegaskan berdasarkan beberapa perkara utama. Pertama, kita boleh mengekalkan institusi muzium ini dengan syarat falsafah yang terkandung di dalamnya ditapis agar bersesuaian dengan prinsip Islam. Hal ini memang ada *precedent* atau duluanannya dalam sejarah tamadun Islam. Sarjana Islam telah mewarisi tamadun ilmu milik tamadun Yunani yang ditapis dan disintesis dengan *world-view* Islam.

Apa yang jelasnya, kita boleh mempelajari budaya ilmu dalam bentuk gerakan permuziuman yang diusahakan oleh masyarakat Barat. Ia antara lainnya adalah kesungguhan manusia Barat meneroka alam untuk mendapatkan ilmu pengetahuan. Ia dibuat dalam bentuk mengumpul dan mendokumentasikan semua warisan, artifak, manuskrip samada dalam bentuk *tangible* dan *intangible* milik tamadun masyarakat seluruh dunia, khususnya masyarakat tanah jajahan.

Hasil daripada gerakan permuziuman ini telah melahirkan pelbagai perkembangan ilmu kemanusiaan dan sains yang cukup memberangsangkan. Ia telah menjadi asas kepada perkembangan pelbagai pendekatan kajian ilmu kemanusiaan dan sains yang mendominasi perkembangan tamadun dunia – menjana munculnya penjajahan dan revolusi industri.

### 3. SIKAP UMAT ISLAM DENGAN INSTITUSI MUZIUM

Muzium adalah warisan kolonial yang boleh dimanfaatkan oleh masyarakat Islam. Ia merupakan budaya eropah abad kel16 yang diperkenalkan dan kemudiannya ditiru oleh kebanyakan negara bekas tanah jajahan. Dalam menilai konsep muzium, sarjana Islam terbahagi kepada 3 jenis;

*Pertama*, golongan sekularis yang terima konsep muzium barat tanpa apa-apa penambahan yang perlu dilakukan. Mengikut Syed Hussin Al-Attas, golongan ini dilanda penyakit watak mentaliti tertawan yang menerima semua perkara daripada barat secara membuta tuli, - kerana kononnya semuanya moden dan patut ditiru (Al-Attas, 2005).

*Kedua*, golongan reformis yang mengambil sikap pertengahan (*wasatiyyah*). Mereka sedar bahawa selain konsep muzium barat membawa elemen positif untuk masyarakat Islam, ia juga mengandungi falsafah dan *world-view* sekularisme. Jadi sebelum ianya boleh diterima pakai oleh umat Islam, ia perlu disemak semula, dibersihkan dan diterapkan dengan *world-view* Islam.

*Ketiga*, golongan ekstremis (salafi jihad) yang menolak institusi muzium secara mutlak kerana ia berasal daripada budaya barat. Golongan ini berpegang pada falsafah *iconoclasm* (N. May, 2012). Ia memang dipegang kuat oleh sesetengah penganut Islam, Kristian dan yahudi. Bagi penganut Islam, aliran wahabi adalah golongan terawal menganut falsafah *iconoclasm* ini (Isakhan, 2018). *Iconoclasm* adalah merujuk kepada tindakan;

- i. Memusnahkan semua objek, ikon, imej dan monumen sejarah samada di pusat ibadat, kubur, pusat pendidikan dan tempat awam.
- ii. Mengharamkan hasil seni yang berupa usaha melukis atau meniru objek hidup dalam bentuk haiwan atau manusia. Lebih penting lagi, ia turut mengharamkan sebarang usaha melukiskan elemen alam metafizik seperti Allah, syurga, neraka, Nabi dan sebagainya. Kesemua perbuatan ini diharamkan dalam Islam kerana ia bakal menjadikan seseorang itu terjerumus ke lembah syirik. Lebih khusus lagi, ia termasuk kepercayaan atau pendewaan terhadap fahaman politik bukan Islam dan menolak kedaulatan hukum Allah.

Hujah utama falsafah *iconoclasm* yang digunapakai oleh wahabi dan Daesh adalah untuk mengelakkan berlakunya pendewaan melampau kepada tokoh-tokoh sejarah yang telah meninggal dunia. Bagi mereka, tindakan pendewaan ini akan menyebabkan berlakunya usaha menghidupkan berhala baru yang secara pastinya bakal menyebabkan amalan syirik berkembang secara tidak langsung dalam masyarakat (Elaskary, 2017).

Sejarah telah menyaksikan tragedi pemusnahan artifak dan monument sejarah yang dilakukan oleh gerakan wahabi-salafi jihad. Secara kronologinya, hal ini dimulakan oleh gerakan wahabi di Arab Saudi di perkuburan al-Baqi' antara tahun 1802 dan 1925. Pada tahun 1802, tentera wahabi telah memusnahkan telaga zam zam, perkuburan syuhada' Uhud, masjid dan kubur saidina Hamzah bin Abdul Muttalib dan Fatima al-Zahra.

Daesh sebagai waris penerus fahaman wahabi-salafi jihad kemudiannya turut memasukkan beberapa idea baru. Ia terdiri daripada (Armendariz, 2017);

- i. Mengaplikasi konsep takfir yang lebih luas dengan mengistiharkan kafir serta halal darah bagi setiap golongan yang tidak menyokong pandangan mereka. Mereka mengaitkan penentangan terhadap ideology salafi jihad dengan ideology barat moden merangkumi demokrasi, nasionalisme, sosialisme dan sebagainya. Hal ini dijelaskan

sendiri oleh Abu Bakr al-Baghdadi dalam ucapan pengistiharan diri sebagai khalifah di Masjid Mosul pada bulan Jun 2014.

- a. *The Muslims today have a loud, thundering statement and possess heavy boots. They have a statement to make that will cause the world to hear and understand the meaning of terrorism and boots that will trample the idol of nationalism, destroy the idol of democracy and uncover its deviant nature* (Dabiq 2014, p. 8)
- ii. Memusuhi monumen dan artifak sejarah milik penganut Islam dan bukan Islam-termasuk pusat ibadat golongan bukan Islam.
- iii. Memusuhi manuskrip dan arkid lama yang memiliki intipati ajaran yang bertentangan dengan Daesh.
- iv. Berusaha menghapuskan dan merosakkan semua tinggalan sejarah bukan Islam dan Islam sendiri yang menjadi lambang keunggulan sejarah sebelum kewujudan Daesh. Mereka memahami bahawa bukti artifak sejarah menjadi identity sejarah golongan bukan Islam. Tindakan merakam usaha pemusnahan artifak dan monument sejarah telah dibuat dengan cukup sistematik dan disebarakan ke seluruh dunia melalui media social. Ia secara terang-terangan menunjukkan Daesh sengaja mencabar dan melukakan hati musuhnya dengan merosakkan tinggalan sejarah yang menjadi bukti dan identiti sejarah yang dibanggakan. Mereka mahu menghapuskan semua lambang sejarah sebelum Daesh yang bakal diwujudkan sejarah Islam baru di bawah Daesh yang lebih bernuansa semangat Islam sejati. Hal ini dijelaskan dalam majalah Dabiq;
  - a. *The kuffār [unbeliever] had unearthed these statues and ruins in recent generations and attempted to portray them as part of a cultural heritage and identity that the Muslims of Iraq should embrace and be proud of. Yet this opposes the guidance of Allah and His Messenger and only serves a nationalist agenda* (Dabiq 2015a, p. 22).
- v. Berusaha meraih keuntungan dengan proses penjarahan dan penjualan artifak sejarah di pasaran antarabangsa (Blannin, 2017).

#### 4. PENGALAMAN PAMERAN ISLAM DI MUZIUM BARAT

Pihak muzium barat telah terlibat melakukan pelbagai pameran tentang Islam. Ia sering menjadi rujukan pelbagai pihak, antaranya terdiri daripada;

##### 4.1. Pameran Berkaitan Subjek Dan Artifak Keagamaan

Usaha ini telah dilakukan oleh British museum dan muzium Volkenkunde (Ilgen, 2013). Ia membabitkan agama Kristian, budhha dan Islam. Bagi agama Islam, ia membabitkan pameran yang berkaitan institusi haji (Steph, 2015). Pameran Haji ini dilakukan pada 26 Januari 2012 hingga 15 April 2012 oleh *The British Museum* dengan kerjasama *the King Abdulaziz Public Library*, Riyadh, Arab Saudi.

##### 4.2. Pameran Kesenian Dan Tamadun Islam.

Mengikut Melissa Mary Forstrom (2017), antara pameran dan galeri kesenian Islam ini adalah;

*Pertama, Temporary Islamic Art Exhibitions* membabitkan *Metropolitan Museum of Art New York*:

- *1001 Inventions: Discover the Muslim Heritage in Our World, New York Hall of Science* (traveling exhibition) (7 Disember 2010-24 April 2011)
- *Three Faiths at The New York Public Library* (22 Oktober 2010-27 Februari 2011)

- *Change: Architecture and Engineering in the Middle East 2000-kini*, Center for Architecture (22 Februari-23 Jun 2012)
- *Crossing Borders: Manuscripts from the Bodleian Libraries*, The Jewish Museum, New York (14 September 2012-3 Februari 2013)
- *Doris Duke's Shangri La: Architecture, Landscape and Islamic Art*, Museum of Art and Design, New York (7 September 2012-6 Januari 2013)
- *Byzantium and Islam: Age of Transition*, Metropolitan Museum of Art, New York (14 Mac-8 Julai 2012)
- *Treasures of Islamic Manuscript Painting from the Morgan*, The Morgan Library and Museum (21 Oktober 2011-29 Januari 2012)
- *Iran Modern*, Asia Society, New York (6 September 2013-5 Januari 2014)
- *America to Zanzibar*, The Children's Museum of Manhattan, New York (13 Februari 2016-kini)

Kedua, pameran membabitkan *British Museum*, *British Library* dan *Victoria & Albert Museum*, London.

- *Sacred*, The British Library, London (April-September 2007)
- *Arabick Roots*, The Royal Society, London (9 Jun-11 November 2011)
- *Haji: Journey to the Heart of Islam at the British Museum*, London (26 Januari-15 April 2012)
- *The Horse from Arabia to Royal Ascot*, British Museum, London (24 Mei-30 September 2012)
- *Light from the Middle East*, V&A, London (13 November 2012-7 April 2013)
- *Mughal India*, The British Library, London (9 November-2 April 2013)
- *Pearls*, Victoria & Albert Museum, London (21 September 2013-19 Januari 2014)
- *Jameel Prize 3*, Victoria & Albert Museum, London (2014, 2012, 2010)

Usaha muzium barat ini telah dipelajari sehingga melahirkan sejumlah muzium Islam samada di negara umat Islam ataupun di negara barat. Antaranya yang terkenal adalah *Aga Khan Muzium*, *Museum of Islamic Art Dhoha* di Qatar, *Islamic Antiquities Museum of Kuwait*, *Islamic Museum of Tripoli*, *Istanbul Museum of the History of Science and Technology in Islam*, *Museum of Islamic Art (MIA)* di Kaherah, *The Sharjah Museum of Islamic Civilization* di United Arab Emirates, *The Turkish and Islamic Arts Museum*, *Museum Istiqlal Indonesia* dan *Muzium Kesenian Islam Malaysia*.

### **4.3. Analisa Terhadap Pengalaman Pameran Islam Oleh Muzium Barat**

Tidak keterlaluan dikatakan kita perlu belajar dengan muzium barat dalam soal mengadakan pameran tentang Islam. Terdapat beberapa elemen positif yang dimiliki oleh muzium barat seperti *British Museum*, *British library* dan *Victoria & Albert Museum*, London, *Metropolitan Museum of Art New York*, muzium *Volkenkunde* dan banyak lagi. Antara elemen positif ini;

#### **4.3.1. Penetapan Tema (Frame) Pameran Islam Kepada Tema Yang Positif.**

Pihak muzium barat memang mewarisi koleksi artifak dan manuskrip Islam yang sangat banyak. Ia terhasil daripada usaha *collecting* daripada era kolonial (Abdul Jalal, 2017). Tema asasnya setiap pameran tentang Islam menekankan sifat Islam sebagai agama yang damai dan menentang ekstremism; Islam dan dialog peradaban (keperluan saling mengenali dan interaksi antara tamadun Islam dengan tamadun barat) dan pengaruh tamadun Islam memang wujud dalam tamadun barat (Klas, 2018).

Pihak kurator muzium telah menetapkan tema ataupun frame pameran Islam dalam bentuk yang positif. Mereka cuba mendidik masyarakat barat tentang sumbangan Islam kepada tamadun dunia dan menolak fahaman ekstremism. Selepas peristiwa 11 September memang terdapat beberapa usaha positif yang dilakukan oleh pengiat muzium antarabangsa untuk menolak sifat Islamophobia yang dikaitkan dengan Islam (Forstrom, 2017). Mereka telah mempergunakan galeri kesenian Islam untuk tujuan ini. Apa yang jelasnya, mereka telah mempergunakan karya seni Islam dalam bentuk dan bahasa yang bebas daripada pengaruh politik yang rata-ratanya anti Islam (Ryan, 2015).

Mereka memahami bahawa seni Islam adalah karya insani yang mengungkapkan keindahan dalam dua bentuk. *Pertama* mengekspresikan intuisi dan imajinasi seniman Islam. *Kedua* merefleksikan pandangan dunia (world-view Islam) yang lebih holistic. Hal ini ditegaskan oleh Will Durant: “*Islamic art overrode all limites of place and time, laughed at distinctions of race and blood, developed a unique and yet varied character, and expressed the human spirit with a profuse delicacy never surpassed*” (Durant, 1950).

Dalam bahasa lainnya, proses penciptaan seni Islam itu sendiri adalah sebahagian daripada proses pengabdian atau ibadah kepada Allah ; Di dalam setiap proses penciptaan seni Islam mengandungi unsur-unsur pengagungan (*takbīr*), pemujian (*tahmīd*), dan penyucian (*tasybīh*) kepada Allah dan penghormatan (*salawāt*) untuk Rasulullah serta penyebaran perdamaian (*salām*) bagi seluruh mahluk-Nya (Santoso, 2018). Dengan kata lain, dalam proses penciptaannya, seni Islam mengandungi nilai (*tazkiyah*) sebuah upaya pembersihan spiritual, yang merupakan intipati dari ibadah itu sendiri (Mahzar, 1993).

Mengikut kurator muzium moden, setiap maklumat untuk galeri Islam yang dipamerkan perlu disertakan dengan penerangan tentang siapa, untuk apa, daripada mana dan terpenting sekali falsafah ia dihasilkan (Ryan, 2015). Dalam setiap galeri ini, antara lainnya mereka berjaya menonjolkan sifat ajaran Islam sejati yang berbentuk *rahmah*, *wasatiyyah*, *tauhid* dan *maslahah* berasaskan bukti sejarah dalam bentuk *tangible* dan *intangible*. Antara bukti ini adalah teks manuskrip klasik, hasil seni dan artifak sains yang membuktikan sumbangan Islam kepada tamadun dunia.

Kedua bentuk pameran ini telah mendapat sambutan yang baik daripada kalangan pengunjung barat. Untuk pameran haji di bawah *British Museum*, kuratornya iaitu Venetia Porter menegaskan ia sebagai usaha memahami Islam dengan sudut yang berbeza, memandangkan masyarakat barat sebelum ini terlalu didedahkan melalui media dengan pandangan negative tentang Islam. Ia sebagai usaha memperbetulkan sudut pandang negatif ini. (The National, 21-07-2011). Hal yang sama disuarakan oleh kurator *Volkenkunde Museum* yang mahu menonjolkan Islam secara neutral dan objektif tanpa sebarang *bias* yang berat sebelah.

#### 4.3.2. Keterbukaan Kurator Muzium Dengan Falsafah *New Museum*

Kurator muzium barat memang terbuka dengan perkembangan falsafah/pendekatan baru seperti falsafah *new museum* yang tergolong dalam pendekatan pasca kolonialisme. Antara intipati falsafah *new museum* ini;

- menolak fakta bahawa kurator klasik sebagai asas autoriti dan kebenaran untuk sesuatu galeri muzium. Kurator klasik ini berpegang kepada falsafah *euro-centric* ang menganggap bahawa tamadun bangsa kulit putih yang paling tinggi dan patut dikekalkan. Manakala tamadun bukan kulit putih adalah tamadun bertaraf rendah yang tidak layak untuk hidup.

Untuk itu, golongan kulit putih berhak dan perlu memikul tanggungjawab mengajar tamadun kepada golongan bukan kulit putih melalui kempen penjajahan (Sarah, 2018).

- peranan kurator moden adalah sebagai sarjana, penyelidik dan pendidik kepada masyarakat. Beliau perlu menjadi sarjana-penyelidik dengan sentiasa melakukan penyelidikan perpustakaan dan lapangan sebelum melakukan pemilihan tema dan objek yang ingin dipamerkan. Setiap kurator sebagai pendidik masyarakat dapat dilakukan dengan menyampaikan pengajaran dalam bentuk sistem nilai baik dan data terkini kepada pengunjung (Hooper-Greenhill, 2000).

Maksud terbuka disini merujuk kepada keterbukaan pihak curator muzium barat yang sanggup menerima pandangan masyarakat tanah jajahan yang tidak bersetuju dengan paparan kolonial sebelumnya (Ahmad Farid *et al.*, 2019). Sarjana-kurator muzium barat mengakui pihak kolonial British dan Belanda terlibat dalam bentuk perdagangan yang agak negatif yang mementingkan keuntungan melebihi perkara lain, sehingga sanggup menindas dan menjejaskan kemanusiaan itu sendiri (B. Allen, 2009). Mereka terlibat dalam perdagangan senjata, candu dan hamba (Rik, 2008). Mereka lebih suka memaksa pihak pemerintah tempatan di Tanah Melayu dan Indonesia memberikan hak monopoli hanya kepada mereka. Sebagai respon kepada kesedaran new muzium ini, kurator muzium barat semasa menuntut agar artifak berharga milik masyarakat tanah jajahan dipulangkan balik kepada pemilik asalnya iaitu masyarakat bekas tanah jajahan (Van Beurden, 2016).

#### 4.3.3. Keterlibatan Pasukan Kuratorial Professional Dalam Sesuatu Pameran.

Muzium barat seperti British Museum mempunyai pasukan kuratorial profesional khusus yang merancang dan mengkaji keberkesanan sesuatu pameran tentang Islam (Suarez, 2008). Pasukan ini yang dikenali sebagai *The Interpretation team* telah terlibat dalam mengkaji pameran Islam di bawah British muzium (Mederer *et al.*, 2019);

*The Interpretation team carries out gallery evaluations to determine “how successful an individual project has been in meeting its objectives, and to inform the development of future displays”. The Interpretation team formed in 2005 to develop new galleries in the British Museum with the purpose of “encourag[ing] visitors to actively engage, to look closer at objects and to reveal something relevant that they might otherwise have missed”*

Ia amat dinamik dilihat kepada beberapa aspek utama; *Pertama*, ia kerap melakukan proses review koleksi/ pameran lama diganti dengan galeri baru. Contohnya, pada 18 Oktober 2018, atas nasihat daripada pasukan penyelidik khusus, galeri Islam *John Addis Gallery* di British Muzium telah diubah dan diganti dengan galeri *The Albukhary Foundation*.

*Kedua*, ia mendapat kerjasama dengan NGO atau yayasan luar negara yang menaja galeri terbabit. *Ketiga*, ia didokong dengan pasukan profesional yang terlibat dalam semua peringkat kuratorial. Mereka telah terlibat melakukan penyelidikan, cadangan penambahbaikan serta penerapan teknologi terkini dalam pameran Islam. Contohnya, hasil kajian rintis pasukan kuratorial british muzium di galeri *The Albukhary Foundation* mendapati terdapat beberapa kelemahan galeri John Addis;

- Lokasinya agak jauh daripada pintu masuk ke muzium yang menyebabkan ia kurang dikunjungi oleh pelawat. Kalau adapun pelawat yang mengunjungi galeri ini, ia bukan didorong dengan kehendak sendiri untuk mempelajari tamadun Islam, tetapi lebih kepada tindakan tidak disengajakan.
- Pelawat tidak berpuashati dengan maklumat di panel pameran. Ia dikatakan terlalu panjang dan hanya dalam Bahasa Ingeris semata-mata.
- Kandungan galeri hanya terbatas kepada kawasan Timur Tengah dan tidak kawasan luar timur tengah.

Sebagai gantinya, pasukan penyelidik ini telah mencadangkan beberapa penambahbaikan, antaranya;

- Galeri Islam Al-Bukhari telah diletakkan di lokasi tengah bahagian bawah muzium.
- Kandungan galeri ditambah bukan setakat tamadun Islam Timur Tengah, bahkan dimasukkan sama tamadun Islam di Asia Tenggara.
- panel pameran dibekalkan dengan peralatan interaktif dalam pelbagai bahasa.

#### 4.3.4. Objektiviti Dalam Pembentukan *Layout* Dan *Storyline* Pameran Haji.

Berpandukan falsafah *new museum*, pameran Haji anjuran *British Museum* dan *Volkenkunde Museum* telah mengambil kira penyertaan ahli masyarakat. Ia secara khusus membabitkan pengalaman masyarakat Islam yang pernah mengerjakan ibadat haji di Mekah. Ia disusun mengikut piawaian bagaimana ibadat haji sebenar dikerjakan tanpa memasukkan pandangan pihak muzium sendiri. Lebih menarik lagi, program ini dibuat secara kerjasama dengan pelbagai pihak iaitu penganut Islam-Jemaah haji, *University of Leiden*, *British Museum*, *Volkenkunde Museum* dan kerajaan Arab Saudi. Semua objek dan gambar turut diperolih secara pinjaman daripada jemaah haji dan pihak berkuasa Arab Saudi. Jalur cerita pameran ini agak holistik membabitkan 7 perkara (Ilgen, 2013):

- i. Pengenalan kepada ibadat haji dan rukun Islam.
- ii. Persiapan untuk mengerjakan Haji.
- iii. Perjalanan mengerjakan Haji.
- iv. Proses transisi pemakaian pakaian ihram.
- v. Ritual Haji semasa di Mekah dan Madinah.
- vi. Cenderamata Haji.
- vii. Proses jemaah Haji kembali ke tanah air.

Hasil pameran haji ini ternyata amat positif khususnya dapat mendedahkan falsafah kenapa ibadat haji dikerjakan. Hal ini dirakam oleh Laura Ilgen yang menyertakan komen daripada pengunjung bukan Islam (Ilgen, 2013);

- *“This is an understandably didactic exhibition, addressing a subject which will probably be quite unfamiliar to many visitors – the story comes first, with the objects exhibited becoming illustrations, and means through which that story is told.”*

- *“Implicitly challenging us to examine our own faith, this exhibition is a must for Christians wanting to learn about Islam, whether or not already involved in inter-faith contacts”.*

- *“The British Museum’s Hajj: Journey to the Heart of Islam finds its biggest strength as not just an educational look at the Muslims practice of pilgrimage, but more importantly as an act of cultural diplomacy, one that invites both Muslims and non-Muslims to come together in experiencing an otherwise very private world”.*

- *“Amidst a rapid news culture where speedy headlines are dominant, the exhibit is one where visitors can go to slow down, encounter new artworks and artifacts, erase their misconceptions, and leave having made, to some degree, their own pilgrimages towards a greater sense of cultural understanding and engaged dialogue”*

Akhir sekali, pihak kurator muzium barat sentiasa akur dengan prinsip Islam dalam pameran. Mereka memang memiliki koleksi gambar dan artifak nabi dan tokoh-tokoh Islam tetapi kerana faktor falsafah *iconoclasm*- mereka menolak tindakan melukis/ menggambarkan Nabi Muhammad secara visual (Grinell, 2019).



## 5. GALERI ISLAM DI MUZIUM ABU BAKAR PEKAN PAHANG.

Muzium Negeri Pahang telah ditubuhkan oleh Kerajaan Negeri Pahang pada tahun 1975 melalui Enakmen Lembaga Muzium Negeri Pahang Bil. 1/1975. Pada 21 Oktober 1976, Istana Kota Beram terletak di Bandar Diraja Pekan secara rasminya telah dijadikan Muzium Negeri Pahang dengan nama Muzium Sultan Abu Bakar. Pada tahun 2007, Muzium Negeri Pahang yang mengandungi lima galeri utama telah mengalami bukan sahaja proses transformasi inovatif tetapi juga telah mengharungi arus pembangunan yang pesat yang sewajarnya diberi penumpuan yang khusus. Transformasi tersebut juga melibatkan penghijrahan konsep Muzium Negeri Pahang daripada konsep tradisional kepada konsep muzium dalam taman; “*The Intellectual Garden*” sinonim dengan perkataan German, *freiraum* yang bermaksud ruang yang luas untuk fikiran yang terbuka, idea, imaginasi dan kreativiti yang membawa kepada keyakinan, wawasan serta penyebaran dan perkongsian ilmu. Ini bermakna konsep baru yang diterapkan oleh muzium menekankan dengan jelas tiga era trajektori Pahang; sebelum, semasa dan selepas penjajahan. Apa yang lebih penting lagi, rangka kerja ini memberi panduan kepada pembinaan muzium yang komprehensif dengan memberikan penekanan kepada identiti, agama dan isu global yang menjadikannya unik dan kontemporari.

Pada 21 Oktober 2016, Muzium Masjid Sultan Abdullah; salah satu komponen utama dalam Perbadanan Muzium Negeri Pahang telah dirasmikan oleh Kebawah Duli Yang Teramat Musta'in Billah. Selain mengekalkan struktur dan fungsi masjid yang sedia ada, Muzium Masjid Sultan Abdullah turut mempamerkan koleksi-koleksi sumbangan Islam dalam membina tamadun bangsa termasuklah manuskrip-manuskrip berharga seperti kepelbagaian jenis al-Quran, kitab-kitab pengajian agama Islam dan Hukum Kanun Pahang. Muzium Negeri Pahang juga menyimpan 178 buah manuskrip dalam genre yang pelbagai seperti Hikayat Pahang, Himpunan Cerita Sejarah, surat-surat raja, pembesar-pembesar Melayu, teks titah ucapan diraja, catatan Sir Frank Swettenham, Diari Hugh Clifford dan surat pemberitahuan pihak kerajaan British yang ditulis menggunakan tulisan jawi. Muzium Masjid ini juga berfungsi sebagai pusat pengumpulan maklumat dan menjadi akses penting kepada masyarakat khususnya bagi non-Muslim untuk mengetahui tentang Islam dengan lebih dekat dan menyeluruh.

Bagi memenuhi fungsi barunya, Muzium-Masjid, ia telah dibahagikan kepada dua ruang iaitu, ruang pameran dan ruang solat (Nabila Iqbal, 2015). Tidak terdapat perubahan besar yang dilakukan kecuali menukarkan kemas lantai kepada marmar putih bagi menggantikan lantai sedia ada yang rosak teruk. Bagi memenuhi fungsinya sebagai muzium, masjid ini telah dipasang dengan siling kapur pada keseluruhan bahagian dalamnya dan panel gelas bagi menutupi semua ruang terbuka untuk tujuan penghawa dingin. Ini penting untuk keselamatan dan mengelakkan kerosakan kepada artifak yang dipamerkan terutamanya artifak-artifak yang mudah terkesan kepada perubahan suhu seperti tekstil dan manuskrip.

Keluasan seluruh kawasan masjid juga telah bertambah daripada 0.469 ekar kepada 2.632 ekar termasuk menutup jalan untuk menuju ke Pekan Lama. Pertambahan keluasan kawasan ini amat penting bagi menyediakan taman awam yang lebih selesa kepada para pelawat. Seni taman ini juga mengambil beberapa ciri utama dalam seni taman Islam seperti unsur air dan pokok-pokok.

Pada fasa berikutnya, Muzium Negeri Pahang bercadang untuk membina beberapa buah arca sebagai tarikan tambahan kepada pelawat dan ebagai tambahan kepada ruang pameran serta untuk aktiviti seperti kelas pengajian al-Quran dan mempelajari seni Khat. Muzium-

Masjid ini mempunyai keunikan yang tersendiri dengan konsep taman terbuka (*The Intelektual Garden*) kesinambungan daripada Muzium Sultan Abu Bakar, selain menggabungkan fungsi masjid dan muzium dalam satu masa yang sama. Keindahan Muzium Masjid Sultan Abdullah ini terserlah dengan gabungan warna putih, seni bina Moorish dan binaan kolam yang memanjang di hadapannya. Ia seolah-olah *miniature* Taj-Mahal yang terkenal di Delhi, India. Muzium Masjid Sultan Abdullah adalah lambang tertegaknya syiar dan kegemilangan Islam di Pahang selain daripada menjadi mercu tanda dan tarikan kepada industri pelancongan.

### **5.1. Galeri/ Tema Pameran**

Ia mempunyai tiga tema/galeri utama. Pertama; tentang Islam di Pahang, kedua; Peranan Istana atau raja-raja Melayu dalam penyebaran Islam serta koleksi-koleksi Islam Diraja Pahang, dan ketiga; sumbangan Islam kepada tamadun manusia

### **5.2. Gabungan Pameran Seni Dengan Kaidah Teknologi Moden**

Galeri Islam di Muzium-Masjid ini dibuat bertepatan dengan dapatan kajian yang memperincikan kehendak dan kecenderungan masyarakat terhadap galeri muzium. Kajian ini mendapati;

- Budaya melawat muzium di Malaysia amat lemah berbanding dengan negara eropah. Keluarga di Malaysia dalam program percutian lebih suka membawa ahli keluarga ke shopping mall dan kawasan peranganin.
- Walaupun Malaysia memiliki lebih daripada 150 muzium di bawah pihak kerajaan, tetapi ia gagal menarik pelancong kerana kaedah galerinya yang tidak menarik dan bersifat tradisional. (New Strait Times Press, March 2012).
- Keperluan kaedah pameran diterapkan dengan teknologi digital yang lebih menarik.

Atas sebab itu, Muzium Masjid Sultan Abdullah berpendapat pameran objek perlu dibantu dengan bantuan teknologi untuk menjadikannya lagi menarik. penggunaan teknologi moden berkonsepkan interaktif telah dilaksanakan. Muzium Masjid Sultan Abdullah dilengkapi dengan *Multi Table Touch Screen* bagi membolehkan pengunjung mendapatkan maklumat tambahan berkaitan dengan objek yang dipamerkan. Antara maklumat yang diperolih menggunakan peralatan ini adalah sumbangan Islam dalam Tamadun Dunia, Sirah Rasulullah SAW dan persoalan-persoalan asas agama Islam. Ia bersesuaian dengan pandangan sarjana muzium moden yang menegaskan setiap objek yang dipamerkan perlu disertakan dengan penerangan tentang siapa, untuk apa, daripada mana dan terpenting sekali falsafah ia dihasilkan.

Pengunjung juga boleh mendapatkan maklumat tambahan melalui iPad yang disediakan selain informasi tertera di sekitar ruang pameran. Ia disediakan bagi merangsang daya fikir pengunjung andai digunakan teknologi baru untuk tujuan penerangan ini. Hal ini dibuat kerana selalunya seseorang pengunjung akan gagal memahami maksud seni Islam. Sedangkan matlamat sebenar ia dihasilkan adalah untuk tujuan meraih keredaan Allah.

### **5.3. Dokongan Galeri Dengan Projek Penyelidikan Ilmiah Oleh Pakar Sejarah**

Muzium Negeri Pahang berusaha menerapkan falsafah New Museum dalam setiap setup fizikal dan koleksi yang dimiliki. Falsafah ini antara lain menekankan aspek pendidikan kepada masyarakat, menjadi pusat ilmu dan perlu terlibat secara aktif dalam mewujudkan pencerahan

serta pemikiran kritis yang kondusif dengan realiti zaman global. Atas dasar itu, Muzium Negeri Pahang menetapkan bahawa dalam setiap galeri dan koleksi artifaknya perlu ditunjangi dengan penyelidikan ilmiah.

Polisi ini telah dilakukan dengan menaja tiga penyelidikan yang dilakukan oleh serangkaian penyelidik Institusi Pengajian Tinggi Awam. Ketiga projek ini adalah;

- i. Merekonstruksi sejarah Islam pahang.
- ii. Ilmu kolonial Dan Impaknya Pada Masyarakat Melayu.
- iii. Tulisan Jawi: Karya Intelektual Melayu.

Hasil kajian penyelidikan ini telah diterbitkan ataupun dibentangkan dalam beberapa penerbitan dan seminar yang khusus. Lebih penting lagi, hasil dapatan kajian ini dipergunakan untuk melengkapkan koleksi maklumat dan literature untuk ketiga-tiga tema pameran.

Selain itu, pihak muzium Negeri Pahang telah mengadakan beberapa siri Kolokium Islam Pahang yang dibuat dalam bentuk wacana ilmiah dan pembentangan kertas kerja oleh sejumlah penyelidik Institusi Pengajian Tinggi Awam. Hasil kajian ini telah dikumpulkan untuk dijadikan bahan sokongan untuk setiap galeri Islam. Contohnya, pada 27 hb April 2017 Kolokium Islam Pahang telah diadakan. Ia menggunakan tema Tarikh 1874 Dan Pengaruh Ilmu Kolonial di Tanah Melayu. Hasil dapatan kajian ini kemudiannya menghasilkan bahan utama untuk pameran kolonial ini. Muzium ini mempunyai tiga tema/galeri utama. Pertama; tentang Islam di Pahang, kedua; Peranan Istana atau raja-raja Melayu dalam penyebaran Islam serta koleksi-koleksi Islam Diraja Pahang, dan ketiga; sumbangan Islam kepada tamadun manusia.

## **6. Galeri Sumbangan Islam Kepada Tamadun Manusia**

Bagi galeri sumbangan Islam kepada tamadun manusia, terdapat paparan yang menjelaskan bahawa selepas Nabi Muhammad S.A.W wafat, penganut Islam telah mara dari Semenanjung Arab ke Utara, Timur dan Barat. Dalam jangkamasa yang pendek mereka telah berjaya mengembangkan Islam dari Sepanyol di Barat hingga ke negeri China di Timur. Sebuah empayar yang terbesar dalam sejarah dunia telah didirikan oleh orang Islam melalui tindakan dakwah, ketenteraan dan pemerintahan yang cekap.

Di wilayah-wilayah Islam terdapat cerdik-pandai yang cekap dalam bidang pentadbiran, pembangunan, pertanian, industri, kejuruteraan, pertahanan, ilmu sains dan hisab tinggi, ilmu falak dan pelayaran, perubatan dan bermacam-macam lagi ilmu selain daripada agama Islam, hukum-hukum dan tafsirannya. Institusi-institusi pengajian tinggi bertaburan dari Sepanyol hingga ke Asia Tengah, lengkap dengan kutub-khanah dan makmal. Ilmu-ilmu lama dari tamadun yang telah luput seperti Greek dan Rome dikaji, ditokok-tambah dan dibukukan secara teratur. Orang daripada suku-kaum Turki di Asia Barat dan Asia Tengah telah menerima agama Islam dan sekali lagi mereka telah menjadi bangsa yang maju dan dapat memperluaskan wilayah Islam ke Eropah Timur. Wilayah yang ditadbir oleh mereka dibangunkan dengan pesat, lengkap dengan jalan-jalan, saluran air, bangunan, tembok dan menara, pusat membeli-belah, rumah tumpangan dan berbagai-bagai lagi kemudahan yang menandakan sebuah tamadun yang tinggi.

Islam telah berjaya melahirkan ramai pakar sains dan tokoh ilmuwan agung satu ketika dahulu. Tokoh-tokoh seperti Abu Al-Qasim Az-Zahrawi - Bapa Bedah Moden (936-1013M), Abu Ali Hasan Ibn Al-Haitham - Bapa Optik Moden (965-1040M), Ibn Sina - Tokoh Perubatan Islam (radang selaput otak) (980-1037M), Jabir Ibn Haiyan - Bapa Kimia Moden (meninggal

803M), Mohammad Bin Musa Al-Khawarizmi - Pengasas Ilmu Algebra (meninggal 840M), Yaaqub Ibn Ishaq Al-Kindi - Penetapan dos dalam penggunaan ubat (800-873M), Abu Abdullah Al-Battani - Ahli Matematik dan Astronomi (868-929M), dan Mohammad Ibn Zakariya Ar-Razi - Ahli Kimia dan Perubatan (864-930M). Inilah di antara tokoh yang menjadi pemangkin pemodenan dan kemajuan yang dikecapi pada hari ini. Tokoh-tokoh yang disembuntukan di atas adalah pengkaji dan penganalisa al-Quran yang hebat. Pemikiran, kajian dan penemuan mereka mendahului zaman. Mereka menjadikan al-Quran sebagai rujukan penting dalam membangunkan teknologi manusia. Tanpa Islam dan al-Quran sebagai asas rujukan, kemajuan dan zaman di mana ilmu pesat berkembang seperti Zaman Pembaharuan (*Renaissance*) dan Zaman Kesedaran (*Enlightenment*) pastinya tidak akan berlaku di Barat.

## 7. RASIONALITI PEMILIHAN TEMA SUMBANGAN ISLAM PADA TAMADUN DUNIA

Kurator Muzium Masjid Sultan Abdullah Pekan Pahang memilih tema Sumbangan Islam Pada Tamadun Dunia kerana beberapa sebab;

*Pertama*, ia sebagai cara menjawab pandangan negatif dan simplistik tentang Islam yang ditonjolkan dalam ilmu kolonial. Dalam paparan ilmu kolonial, ditonjolkan;

- i. Orang Melayu kurang menerima Islam yang ortodok (sejati) tetapi penuh dengan elemen sinkretism. Islam hanya kulit luar sedangkan isi dalaman adalah kepercayaan pra Islam.
- ii. Orang Melayu sebagai bangsa primitif kerana faktor oriental despotic (dasar zalim yang dibuat oleh raja-raja Melayu). Kezaliman ini mendapat pengesahan daripada Islam seolah-olah di mana sahaja Islam berkembang pasti ada sifat pemerintahan raja yang menindas rakyatnya.
- iii. Artifak tentang orang Melayu disesuaikan dengan teori evolusi yang menunjukkan orang Melayu bangsa primitif yang perlukan bantuan British untuk mentamadunkan mereka. Atas sebab itu, artifak yang digunakan menunjukkan sifat buruk fizikal orang Melayu seperti tidak berbaju, kotor, hitam, wajah ganas dan bebas membawa senjata.
- iv. Menonjolkan ethonografi orang asli yang dianggap ringkas dan jujur. Mereka dianggap penduduk asal sebenar tanah Melayu, etnik tertindas di bawah penguasaan orang Melayu selepas kedatangan Islam

*Kedua*, keperluan menonjolkan bahawa asas tamadun sains barat moden sebenarnya berasal daripada tamadun sains Islam. Pihak barat telah mengambil asas tamadun sains ini - yang ditokok tambah dengan falsafah sekular. Mereka juga melupakan jasa tamadun sains Islam.

*Ketiga*, keperluan menonjolkan Islam sebagai agama Rahmah yang membawa banyak kebaikan pada manusia sejagat. Ia perlu bagi menolak citra negatif tentang Islam. Hal ini berlaku akibat munculnya ideologi ekstremism agama yang dibawa oleh Jemaah Islam dan Daesh.

## 8. KESIMPULAN

Rumusan akhirnya, konsep dan aplikasi muzium Islam amat penting diutarakan bagi memperlihatkan kesesuaian institusi muzium dalam kehidupan umat Islam. Hal ini perlu ditonjolkan kerana memang ada golongan ekstremis atas nama Islam yang menentang keras kewujudan institusi muzium, walaupun ianya memang bertentangan sama sekali dengan *world-view* Islam. Kajian ini telah mendedahkan dua pengalaman muzium Islam yang di amalkan di barat dan Perbadanan Muzium Negeri Pahang. Apa yang jelasnya, kita boleh mempelajari

banyak perkara daripada pengalaman keduanya, yang bakal digunakan untuk memperkasakan institusi Muzium Islam semasa.

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