



JOC: Journal of Calligraphy

Available online at:

<http://journalpps.um.ac.id/index.php/joc/> E-ISSN: 2797-8788

Vol. 2 No. 1 – June 2022

DYNAMICS OF THE ART OF CONTEMPORARY ISLAMIC CALLIGRAPHY ARCHIPELAGO: Comparative Analysis of Malaysian and Indonesian Works

Makmur Harun, Dian Cita Sari, Nur Faaizah Binti Md Adam, Sulaiman Dorloh,
dan Mohd Kasturi Nor Abd Aziz, ^{a,b,c,d,e}

^{a,c,d} Kulliyah Of Architecture and Environmental Design

Faculty of Tarbiyah and Teacher Training, Univeritas Islam Negeri (UIN), Sulthan Thaha Saifuddin (STS)
International Islamic Universiti Malaysia

Center for Liberal Sciences, Faculty of Applied and Human Sciences, University Malaysia Perlis

¹makmur@fbk.upsi.edu.my, ²diancita1@gmail.com, ⁵kasturi@unimap.edu.my

ARTICLE INFO	ABSTRACT
<p>Article History: Received: September 1, 2021 Revised: March 28, 2022 Accepted: June 29, 2022 Published: June 30, 2022</p> <p>*Corresponding Author: Name: Makmur Harun Email: makmur@fbk.upsi.edu.my</p>	<p>The dynamics of contemporary Islamic calligraphy in the archipelago have experienced rapid development after the emergence of institutions and foundations that developed the art, in addition to being often competed at many levels. This is supported by the existence of foundations and institutions, such as the Restu Foundation in Malaysia and the Al-Quran Calligraphy Institute (LEMKA) in Indonesia. In addition, various computer applications and increasingly sophisticated digital systems complement the completeness and beauty of contemporary Islamic calligraphy works of art. The objective of this study is basically to compare the contemporary Islamic calligraphy works produced in the archipelago. Among the aspects that are focused on are the applications and works of contemporary calligraphy that are developing in Malaysia and Indonesia through educational institutions and also their calligraphers. In addition, it describes the types and forms of his works in the two places of study, in addition to the influence, aesthetic value and the use of painting materials through the artist. Focus is also given to the forms and mediums used in producing calligraphy works of art. Furthermore, this study is also expected to find study findings such as a complete discussion of the similarities and differences of contemporary calligraphy art that exists in Malaysia and Indonesia, in addition to a discussion of the subtlety of artistic taste and sharpness of thinking, the artists and their calligraphers. Furthermore, the understanding of the Islamic community in the archipelago gives high respect to this artistic heritage as the best Islamic art for its people. It is also hoped that through this comparative study will manifest Islamic civilization that has been raised through the art of Islamic calligraphy based on the Qur'an and al-Sunnah in Southeast Asia.</p>
<p>Keyword</p>	<p>Dynamics of the art, Contemporary Islamic calligraphy, Archipelago Malaysia and Indonesia.</p>

مستخلص البحث

شهدت ديناميكيات الخط الإسلامي المعاصر في الأرخيبيل تطوراً سريعاً بعد ظهور المؤسسات والمؤسسات التي طورت الفن ، بالإضافة إلى التنافس في كثير من الأحيان على مستويات عديدة. ويدعم ذلك وجود مؤسسات ومؤسسات ، مثل مؤسسة Restu في ماليزيا ومعهد القرآن للخط (LEMKA) في إندونيسيا. بالإضافة إلى ذلك ، فإن تطبيقات الكمبيوتر المختلفة والأنظمة الرقمية المتطورة بشكل متزايد تكمل كمال وجمال الأعمال الفنية للخط الإسلامي المعاصر. الهدف الأساسي من هذه الدراسة هو مقارنة أعمال الخط الإسلامي المعاصر المنتجة في الأرخيبيل. من بين الجوانب التي يتم التركيز عليها تطبيقات وأعمال الخط المعاصر التي يتم تطويرها في ماليزيا وإندونيسيا من خلال المؤسسات التعليمية وكذلك الخطاطين. بالإضافة إلى وصف أنواع وأشكال أعماله في مكانين من الدراسة ، بالإضافة إلى التأثير والقيمة الجمالية واستخدام مواد الرسم من خلال الفنان. يتم التركيز أيضاً على الأشكال والوسائل المستخدمة في إنتاج الأعمال الفنية الخطية. علاوة على ذلك ، من المتوقع أيضاً أن تتوصل هذه الدراسة إلى نتائج الدراسة مثل مناقشة كاملة لأوجه التشابه والاختلاف في فن الخط المعاصر الموجود في ماليزيا وإندونيسيا ، بالإضافة إلى مناقشة دقة الذوق الفني والحدة في التفكير والفنانين. وخطابهم. علاوة على ذلك ، فإن فهم المجتمع الإسلامي في الأرخيبيل يعطي احتراماً كبيراً لهذا التراث الفني باعتباره أفضل فن إسلامي لشعبه. ومن المؤمل أيضاً أنه من خلال هذه الدراسة المقارنة ستظهر الحضارة الإسلامية التي نشأت من خلال فن الخط الإسلامي القائم على القرآن والسنة في جنوب شرق آسيا.

بيوت، المخطوطات العربية، الديكورات المعمارية

كلمات أساسية

Introduction (المقدمة)

The history of the development of art in the archipelago can to some extent include painting, photography, printing and painting. In the field of construction, art activities include architecture and sculpture while in the field of handicrafts, art activities involve various types and forms of crafts such as ceramics, textiles, and weaving, so on. The field of performing arts also includes activities such as drama, theater, music and dance (Ahmad Roshidi Hasan, 2001: 1). While this study will discuss the basics from the point of view of visual art that includes the dynamics of the development of contemporary Islamic calligraphy in the archipelago. The art of calligraphy or the art of writing beautiful Arabic letters is one of the greatness of Islamic cultural art that originates from the Qur'an and al-Hadith by having special patterns and types in the development of Islamic culture from the golden age of Islam to the present.

The existence of this development, then the art of Islamic calligraphy is one of the Islamic arts and culture that can shape the civilization of the local community, including in the archipelago. So in fact, the study of the development of contemporary Islamic calligraphy in the archipelago with a field study as a comparative study between the works of Malaysian and Indonesian calligraphers, is one of the efforts to create artistic and aesthetic objects as ideas, inspiration and expression of artistic taste to produce high quality work based on the guidance of the writing of the Qur'an and al-Hadith. This is in accordance with a very clear indication of writing and the pen as something that human beings must learn as manifested through the Qur'an surah al-Alaq, as follows:

إقرأ وربك الأكرم هو الذي علم بالقلم هـ

Meaning: "Read, and your Lord is the Most Gracious, the One who teaches (mankind) by the pen."

The existence of Yayasan Restu can determine the development of the art of calligraphy in Malaysia, while in Indonesia it is less influenced by the Qur'anic Calligraphy Institute (LEMKA), as one of the informal and non-formal educational institutions with emphasis on the development of Islamic calligraphy in all aspects including development contemporary calligraphy art. In addition, it serves as a means to write either the holy verses of the Qur'an, al-Hadith, prayers and so on. The dynamics of the development of Islamic calligraphy can also be studied through the writings on tombstones, stone inscriptions, warqah, palaces, houses, leather, paper, cloth, weapons, coins, rehal and so that are widespread in the archipelago. Various types of calligraphy that have been applied, such as Kūfi calligraphy, Thuluth, Naskhi, Dīwāni, Fārisi, Riq'ah, Ta'līq, Rayhan are also used to bring forth the beauty of these writings in Islamic architecture from time to time (Muhammad Bukhari Lubis, 1998: 33).

In addition, the dynamics of the development of contemporary Islamic calligraphy in the archipelago through this study, will be proven through various activities, very lively exhibition training styled by calligraphers in Malaysia and Indonesia, to enhance and develop this very unique art, it can also be diversified through local decorative art objects with the support of the expertise of Muslim artists in both countries, it is hoping to produce perfect and high-quality research results in the future as well as increase the creativity of contemporary calligraphy in the future. Then, the discussion of this study will also discuss in more detail some important objectives and problems in the reality of the dynamics of the development of contemporary Islamic calligraphy in the archipelago or the existence of other Islamic art preserved in many places in Malaysia and also developed in Indonesia. In addition, will also be discussed about many things related to the art of contemporary calligraphy that exists in both countries throughout the course of its development in their respective countries in Malaysia and in Indonesia.

In this case, the art of Islamic calligraphy has always been an art that has a history of a home installation in addition to the art of painting. The art of calligraphy itself dances beautiful writing or characters. Usually identical to Islamic art, because most of what is home decoration is the art of calligraphy written in Arabic. While the meaning of calligraphy itself is a science that introduces the forms of single letters, their locations and ways of applying them to a structured writing. Along with the development of the art of Islamic calligraphy there has been the currents of change in society. This pattern of calligraphy emerged as a contemporary form of calligraphy that has been diversified by calligraphers. viewed If as a change of art pattern. Thus, the art of contemporary Islamic calligraphy is more rebellious than a change from the original writing, which is to form certain rules that are no longer the same as the pure rules of the art of classical Islamic

calligraphy. This calligraphy goes hand in hand with its development exploring various media in various forms and categories. So, that the emergence of a school in the art of calligraphy, a contemporary school. The sect tries to get out of the norm of pure calligraphy or calligraphy. Usually the art of pure calligraphy is more held by calligraphers in many Islamic boarding schools and colleges, but the art of contemporary Islamic calligraphy is more developed by the painters of the country.

Methods (منهجية البحث)

The calligraphers argue that the “parent” of the art of calligraphy in Islam is the Thuluth and Naskhi calligraphy. While the Persians, especially among artists and calligraphers, many developed another pattern called Ta'līq (hanging) which is actually a further development of the Riq'ah and Taūqī 'patterns after being modified and done carefully and earnestly (Hasan Muarif Ambary, 1998: 172). The parent of this writing evolved into a wide variety of flow types and patterns. There are eight patterns of calligraphy art that are commonly used in general in the Islamic world until today. But this was not the basis of the calligraphers who developed the art of contemporary calligraphy. Each of these types, although they have their own differences and writing techniques, but there is still a connection with each other. Examples of Kūfi calligraphy have a lot of influence on other types of calligraphy such as Riq'ah and Dīwāni and even perfect the pattern. While the art of contemporary Islamic calligraphy has always made painting as the main basis for producing works of art, so it often departs from the rules of the art of calligraphy that have been set by the earlier calligraphs.

The development of the sect and the art form of contemporary calligraphy has a style that leads to the appropriateness of the theme of the painting sketched by a calligrapher, which is a two-dimensional work and is currently more prevalent with the presence of three-dimensional and even four-dimensional art. This three- or four-dimensional art is able to present the elements of calligraphic art against the background of the elements of aesthetic unity that features an interesting style of expression, media, and techniques that are more unique. This characteristic of contemporary calligraphic art is also sometimes influenced by region or region. However it does not stand out, whether it is the art of Islamic calligraphy, the art of archipelago letters, the art of Japanese or Chinese letters and so on. But this does not mean that the work of the calligrapher's, the designation for the calligrapher does not show a variety of patterns. In fact, a category should be set on the characteristics of contemporary calligraphy art in the Islamic world, most of these styles are divided into five categories, as stated by Ismail Raji al-Faruqi in his book *The Art of Tawhid, the Essence and Expression of Islamic Aesthetics*. These categories, namely:

Traditional Calligraphy Writing

This type is produced by contemporary Muslim calligraphers in various styles and writings that have been known to previous generations of calligraphers. The use of the word "traditional" indicates art with the tradition of calligraphy in classical times. The messages place more emphasis on the beautiful arrangement of the letters rather than featuring calligraphic drawings in the form of natural frames. However, there are also traditional calligraphers who paint calligraphy in foliage patterns or floral motifs and geometric patterns to make their work more artistic. However, the overall effect of the contemporary work of traditional calligraphers is abstract.

Formation of Figural Calligraphy

The art of contemporary calligraphy is referred to as "figural" because it combines figural motifs with elements of calligraphy through various ways and styles. Figural elements are usually limited to leaf or flower motifs that are painted to better suit the abstract nature of Islamic calligraphy. Human or animal figures are usually rarely found in Qur'anic texts written in calligraphy, in the decoration of mosques or madrasas. This type is more widely used on household appliances. In the figural type, there is often a "fusion" of letters in past and contemporary painting. In fact designs like these, the letters are sometimes lengthened or shortened, widened and inserted, or detailed with circular expansions, additional signs and other inserts made to fit non-calligraphic, geometric, floral, fauna, or human figures and so on.

Depiction of Expressionist Calligraphy

Expressionist calligraphy is the third type of contemporary calligraphy art in the Islamic world today. This style is related to major developments in Western aesthetics. Although the expressionist calligraphers use the "Vocabulary" of Islamic artistic heritage, they work further as if moving away from the actual example of the original "Grammar" of the original calligraphy that already exists. Even this form of expressionist calligraphy, needs to be tried to convey emotional messages, visuals, and personal responses to the objects, people or events depicted.

Philosophy of Symbolic Calligraphy

The fourth category of contemporary Islamic calligraphy includes so-called "Symbolic" calligraphy by imposing "unity through a combination of meanings", the role of letters as the delivery of a message has been diminished. The evidence is because this kind of work has been acculturated which is very prominent in contemporary calligraphic designs that use certain Arabic letters or words as a symbol of a complex idea or ideas that sometimes confuse its fans. For example, the letter sin is associated with sayf (sword) or sikkin (knife) which is usually juxtaposed with the description of the associated objects to convey "special messages". For some circles, almost all letters can be understood symbolically, although others disagree.

Abstract Calligraphy Formation

The fifth style of contemporary Islamic calligraphy is nicknamed "false calligraphy" or "absolute blurred calligraphy" because it shows art patterns that resemble letters or

words but do not contain any meaning that can be associated with it. By denying linguistic meaning, the letters are only an element of a pattern and for the "purposes" of art alone. Through the use of such changing elements of the alphabet, abstract calligraphers use letters as patterns, not as elements of a meaningful message.

Thus some of the diversity of patterns from some of the categories of contemporary Islamic calligraphy art mentioned above, both want to present (create) a work of art as a form of expression of Islamic aesthetics and ethics for an artist or calligrapher. The most salient differences lie only in the characteristics sought to be displayed and the media used by each artist as a calligrapher. The flourishing Islamic contemporary art in Malaysia and Indonesia includes the art of calligraphy painting which can surprise the public and arouse various views among Muslim artists, due to its suddenly popular presence in the 1970s now. In fact, it can be said that its expansion is now more vibrant and has been diversified into more diverse patterns.

Results & Discussion (نتائج البحث ومناقشاتها)

Arabic writing developed much later than the writing that developed in Egypt, Babylonia and China that had developed systematically over the past thousands of years. In pre-Islamic times, Arabic writing was very slow in its development, even writing and reading was not a daily activity but accustomed to oral communication, except for those who had settled in the cities. While the new writing is known for its widespread use in the times after the advent of Islam (Ali Akbar, 1993: 12).

After the advent of Islam in the Arabian Peninsula, then the Arabic writing developed and then beautified rapidly so that it exceeds the types of letters written by other nations. Arabic writing eventually became better known as the art of Islamic calligraphy or also referred to as calligraphy. This calligraphy is a beautiful writing from the embodiment of the subtlety of art and the sharpness of human thinking as the creator of the writing as a trigger of expression, symbol of speech and spoken words. The difference with other letters is in terms of beauty, easy to change, always based on religious matters in the form of writing the holy verses of the Qur'an and Hadith as well as words of wisdom.

Similarly, the calligraphy that developed in the archipelago. Nusantara calligraphy plays an important role for the use of all aspects of life, used in Jawi writing and book writings in addition to being utilized in aspects of individual interests, society, science and technology, religion and the importance of aesthetic values. The art of calligraphy that developed in the archipelago can be seen from some relics of calligraphy and Jawi in various tombstones, stone inscriptions, wood carvings and so on.

The Meaning of Khat and Islamic Calligraphy

The meaning of calligraphy can be seen in two senses, namely the meaning of etymology and terminology. Etymologically, the word khat is more popular and better known as the art of Islamic calligraphy which is a simplification than the word calligraphy. The meaning of calligraphy is "the art of writing beautifully, handwriting that produces beautiful letters or writing as an art; khat" (Dictionary of the Council Fourth Edition, 2015: 522). The meaning of calligraphy is "the art (skill) of writing Arabic writing or Jawi writing

with a special or unique style so as to produce beautiful writing." Another meaning of this art is "the art of writing beautifully with a pen" (Kamus Dewan Edisi Keempat, 2015: 1245).

Terminology, the term al-khat (الخط) has several meanings that are quite different views among calligraphy experts, this depends on the angle of observation of each. According to Ibrahim ibn Muhammad al-Shaibani, saying that:

الخط لسان اليد وبهجة الضمير وسفير العقول ووصي الفكر وسلاحه وأنس الاخوان عند الفرقة ومحادثتهم على بعد المسافة و مستودع الشر وديوان الأمور.

Meaning: Khat is the tongue of the hand, the beauty of taste, the motivator of the mind, the advisor of the mind, the weapon of knowledge, the glue of brotherhood when quarreling and the discussant when apart, the preventer of all evils and the treasure of various problems of life (Aiman Abdul Salām, 2002: 9).

The calligrapher Yaqut al-Musta'shimi (698 H/1298 A.D.), has laid down the condition of the meaning of calligraphy, that: a writing will be called beautiful when the work radiates the influence of its beauty to the heart, soul and mind, like the influence of da'wah reflected from painting beautiful calligraphy. " In addition to the popular expression, he also stated that:

الخط هندسة روحانية ظهرت بألة جسمانية

Meaning: Khat is the art of spiritual architecture born through material furniture (Didin Sirojuddin, AR,1995: 71).

These definitions show that calligraphy when it is written on any object, then it will produce a written text that is very impressed with the meaning and depth of meaning in the spiritual element, so as to provide unique aesthetic value and sacred value. Thus, through these descriptions will also show that the art of calligraphy was born and developed through a long journey process, by crossing various continents and countries until it became a perfect writing, by embracing various views and opinions as seen now, this also shows how calligraphy has a positive and valuable impact on cultural and civilized life and living.

Calligraphy is of the opinion that the "mother" of calligraphy is Thuluth and Naskhi calligraphy. While the Persians, especially among the artists, developed another pattern called Ta'liq (hanging) which is actually a further development of the pattern of Riq'ah and Taūqī 'after modification was done carefully and earnestly (Hasan Muarif Ambary, 1998: 172). The parent of this writing evolved into a wide variety of flow types and patterns. There are eight patterns of calligraphy that are commonly used in the Islamic world until now. Each of these types, although having their own differences and writing techniques, but there is still a connection with each other. Examples of Kūfi calligraphy have a lot of influence on other types of calligraphy such as Riq'ah and Dīwāni and even perfect this pattern.

APPLICATION OF CONTEMPORARY ISLAMIC CALLIGRAPHIC ART IN MALAYSIA

The application of calligraphy in Malaysian society, became more and more colorful after the establishment of Yayasan Restu. The existence of this Foundation in Shah Alam Selangor, wants to strive to realize in order to produce the art of calligraphy

with a vision of the archipelago, in addition to more fans, whether khattat or Muslim artists who are authoritative and expert in this field. In addition, the expansion of this foundation through a long journey to stand majestically, in its own building in the Selangor Islamic Art Park Complex by storing various collections of calligraphy and mushaf, under one roof near the Shah Alam Selangor State Mosque. The approach that the foundation tries to apply is through courses, teaching, colleges, exhibitions, publications, competitions, galleries, seminars and workshops. Through this method, Yayasan Restu can create its ambitions and goals, in addition to being able to produce innovative artistic creativity by characterizing the art and culture of the Islamic archipelago.

The year 2000 was a special and blessed year for Yayasan Restu, as it published and distributed al-Quran Mushaf Malaysia to the public. A comprehensive and positive response after its production, in addition to encouraging him to publish a special edition of the Quran, the Quran Mushaf Malaysia Taba'an 'Ain al-Taqwa in 2003. Yayasan Restu also held a series of exhibitions in 1998 to date, inside and outside Malaysia to open the interest of Muslims towards Islamic art is increasingly evident, as well as further strengthen the creative work that he carries out. It also received support and concern from the Prime Minister of Malaysia, former Prime Minister and the Selangor State Government to continue to be involved in the field of Islamic art. Currently, there are 11 (eleven) different branches of Islamic art, including an Islamic college, Restu College.

Various other recognitions that the foundation has gone through include holding exhibitions at selected venues and Institutions of Higher Learning, such as the International Conference of Islamic Countries (OIC), Exhibitions at the invitation of State Governments, exhibitions at Kuala Lumpur International Airport (KLIA).) Sepang, National Science Center (PSN), Universiti Sains Malaysia (USM), Universiti Kebangsaan Malaysia (UKM) and others. Apart from that, it has also organized a series of seminars and training workshops at Restu College and also in external locations for government bodies, private and educational institutions such as UNITEN, Dewan Bahasa dan Pustaka (DBP), Kuantan Municipal Council (MPK), Council Ipoh City (MBI), Perda Pulau Pinang, students and Islamic groups from several states in Malaysia, Singapore and others. Here is an example of the interior design of the foundation in the form of beautiful decoration that fills the central space with Islamic features, in addition to the exterior design of the foundation which is filled with various elements of Islamic art.

REALIZATION OF CONTEMPORARY CALLIGRAPHIC ART IN INDONESIA

The realization of the application of calligraphy in society is increasingly in demand, this is in line and in line with the reality of the reality of life that influences the need for Islamic art and culture. The existence of the LEMKA al-Quran Calligraphy Board in Jakarta and the LEMKA al-Quran Calligraphy Center in Sukabumi, West Java, would like to answer and as an effort in realizing this in order to produce many more quality and authoritative fans, artists or khattat. In addition, the development of this institution went through a long historical process so that it became what it looks like today. While the approach that LEMKA tries to apply is through courses, teaching, exhibitions, staging, competitions, seminars and comparative studies. In this way, LEMKA can produce fans, artists and khattat generation who are more creative and more innovative by mastering the art of Islamic culture in depth. Through this section, the debate will discuss in more

detail some important problems in the reality of the existence of calligraphy for students, fans and observers of Islamic art in the LEMKA al-Quran Calligraphy Board in its community.

So the idea of Didin Sirojuddin to establish an institution or association of calligraphy made Salim Fachry's heart and mind open, he even felt excited again, after decades of leaving education in Cairo. Then the idea of this idea made him have to urge Didin Sirojuddin to immediately implement the plan well and maturely. But unfortunately again the plan was not implemented well that year, so two years later there was no bright spot and no way out, due to various constraints including financial problems. Therefore, research continues to be made as to why the idea of creating a calligraphy institution and its assembly always fails, and even some times the words "don't blame the pregnant mother" come out if the plan continues to be repeatedly delayed. Finally, little by little, the cause is also answered, among others related to the problem of who are the people who will be gathered, how technical, what program will be implemented, who are the calligraphy tutors, where is the development organization after the idea is realized. , what difficulties will be borne after its realization, where is the direction, if the organization is really born how the mechanism works and so on.

After the name of the Quranic Calligraphy Board was agreed, it was first abbreviated to LEKAR. But it is feared to remind the public of Lekra, an underbow arts organization of the PKI (Indonesian Communist Party) in the Old Order era. Then it changed to LKI and finally the abbreviation was retained as LEMKA. Once this acronym was found to be a very appropriate word, the three friends shook hands with each other very strongly, as a sign of the starting point of starting an important deal towards more successful success in the future. Then at the time of the consolidation of LEMKA as a sign of early inauguration, on 20th April 1985, the purpose of LEMKA was clearly displayed without hesitation, namely "Development of talent and introduction of Islamic treasures" with efforts, among others, "Accelerate the process of socialization of Islamic calligraphy or calligraphy. to all walks of life, especially young people, in the country." such as the following picture:

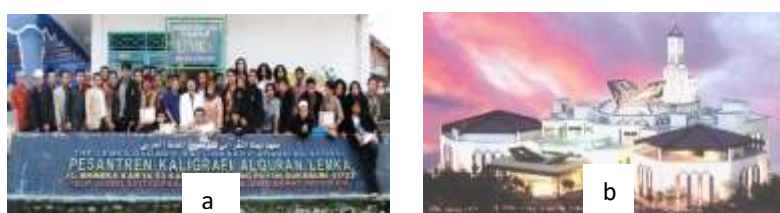


Illustration 1: a. The picture of all the student, calligraphers and artists posed together in front of the boarding school of LEMKA, Suka Bumi, West Java, Indonesia. And b. pictures of exterior decoration written various types of beautifully decorated calligraphy of the building of Yayasan Restu, Shah Alam, Selangor, Malaysia (Profile of Yayasan Restu, 2009).

REALIZATION OF THE COMPARISON OF CONTEMPORARY CALLIGRAPHIC ART BETWEEN YAYASAN RESTU (MALAYSIA) AND LEMKA (INDONESIA)

The art of Khat is one of the writings used in the Mushaf al-Quran as the greatest miracle of the Prophet SAW to be used as a guide for Muslims on this earth. Beautiful and attractive calligraphy, has a variety of patterns and decorative motifs and illuminations. The use of calligraphy in various Mushaf al-Quran, Manuscripts, Metals, Currency and

other objects in the archipelago in particular and the Islamic World in general, where it continues to grow by not only serving as a medium of scripture writing and guidance of artists or khattat alone- eyes, it can even be a reference for scientists, writers, culturalists, lawyers and even engineers. It also reveals the field of art and other decorations that are very deep both through writing, punctuation, motifs, patterns, types, exterior decoration and interior decoration.

The role of Yayasan Restu (YS) and Lembaga Kaligrafi al-Qur'an (LEMKA) makes the use of calligraphy in various Mushafs, Manuscripts, Metals or other objects become more vibrant, especially it is further diversified so that it can be as da'wah media, artistic channels, aesthetic decoration and even a pattern of life in shaping the symbols of art in coloring the spiritual and physical body of a person or the surrounding society. The various types of calligraphy stored and developed in these four institutions, have also been used as an artistic depiction experimented through natural phenomena and cosmology and Malay culture, through a depiction of the life of its civilized society to give a glimpse of its growing influence in the archipelago.

This section tries to highlight the application and development of calligraphy that is stored and developed in YR and LEMKA, so as to make these two institutions an important reference in the problems of Islamic art and culture in the archipelago, with emphasis on one institution in Malaysia and another institution in Indonesia. In addition, all these institutions try to unravel the beauty of calligraphy as writing and decoration whether it is the mushaf al-Quran or other beautiful and interesting artifacts by using different approaches but the purpose remains the same. In addition to elevating the philosophy and symbols of art contained in the creation of calligraphy, it also aims to make calligraphy a writing that is easier to appreciate, more interesting to read, more in-depth to study and more open to use.

The process of writing mushaf al-Quran Malaysia, which uses calligraphy has started since the 17th century AD (first century AH). The first seven copies of the Qur'an during the time of Caliph Uthman bin 'Affan, which were sent to several Islamic regions in 651 A.D., later became the standard text for the copying of the Qur'an called Rasm' Uthmani. Based on the text, all copies of the Qur'an were made (Yasin Hamid Safadi, 1978: 9). Copying of the Qur'an in the archipelago is believed to have begun since the end of the 13th century, when the Kingdom of Pasai at the northeastern tip of the island of Sumatra, became the first coastal kingdom in the archipelago to formally embrace Islam through the conversion of the king (Annabel Teh Gallop, 2004: 127). Nevertheless, the writing of mushafs, whether written traditionally or modernly, continues to take place in various areas in the archipelago until now, including in Malaysia.

Therefore, there is a Mushaf al-Quran in the archipelago, which is the focus of this study, namely the Mushaf al-Quran Malaysia in Malaysia. Various important aspects of this manuscript need to be studied, until now not much has been researched, whether it is about the history of its writing, the side of its patterns and motifs, its illumination and calligraphy. All of that is very interesting to study, yet the researcher will only focus on aspects of the use of his calligraphy. Apart from that, the production of the mushaf through the efforts of Yayasan Restu has formed its own calligraphy and decoration, but there are still some special features that result so that the realization of the value of calligraphy can boost the development of Islamic art and culture in this country which is

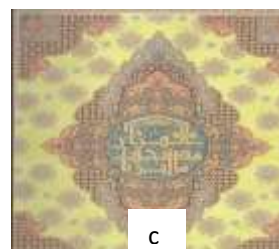
priceless.

These are some of the advantages possessed by Mushaf al-Quran Malaysia, so that it is possible for this mushaf to be the leading reference mushaf al-Quran in the archipelago in the future. In addition to the diversity, it can provide its own advantages for this Mushaf al-Quran, as well as adding another great Islamic treasure that needs to be taken care of and preserved down to posterity. This Mushaf al-Quran, is a noble work in preserving the treasures of Islam in the Malay world, through the mushaf al-Quran handwritten by the local Malays whose each page is illuminated with illumination and motives of the community and the environment. The writing method used is Rasam Uthmani, while the reading signs are based on the mushaf al-Quran which has mostly been

day. Now
Malaysia
in
in the
world in
the pages
following example:



used by Muslims to this the mushaf al-Quran is in the hands of Muslims Malaysia in particular and archipelago and the Islamic general. The description of of the Qur'an is like the



a

b

c

Illustration 2: a. The logo of Mushaf al-Quran Malaysia is from Kufi calligraphy as the main decoration on the front of this mushaf. b. The front cover of Mushaf al-Quran Malaysia is full of beautiful and beautiful patterns and motifs. And c. The front page of Mushaf Malaysia contains surah al-Fatihah verses 1-7 with Naskhi calligraphy written in line right and left, decorated with Malay cultural motifs illuminated by plants and flowers.

The development of calligraphy that continues to grow even never knows the word stop, with that belief then LEMKA also never stopped to diversify the education and learning system in learning this calligraphy, thus creating a learning that is considered the best way to promote this art in Indonesia in particular and in the archipelago in general. Learning the LEMKA course, this process is implemented at LEMKA with a focus on mastering calligraphy skills. This goal is the main activity and goal that must be achieved among the entire program. This is related to the effort to build talent with the aim of being able to produce skilled khattats, or expert and authoritative calligraphers, or calligraphers who master the entire type of calligraphy and its teaching system.

After trying various courses that were implemented in waves, then from so many times held, only then showed the results with more and more fans of the course studying at LEMKA. This is due to the continuous efforts of teachers, as well as studies by conducting comparative studies, creating a solid subject scheme to be taught, determining the curriculum pattern to be applied and formulating disciplines that must

be carried out by participants and teachers during learning. . LEMKA also continues to strive to work professionally, so that it can implement a good learning system, have an adequate learning system as expected. The expected result is one of them is to have a systematic learning and can be used as a follow -up, the course system applied can be used by all parties, especially to school and higher education students. This statement is taken in preparation for accepting various challenges and obstacles in the future.

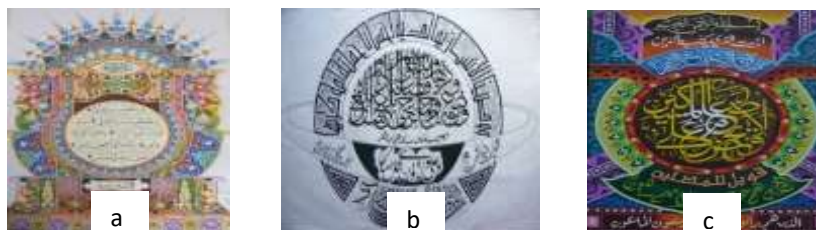


Illustration 3: a. Example of Mushaf al-Quran sheet collection of MKQ committee in the XXII National level MTQ in 2009 in Banten Province, the designer of this work is a former student of LEMKA. b. Examples of the writing of the Manuscript section of various types of calligraphy are Khat Kūfi, Thuluth, Fārisi, Dīwāni and Dīwāni Jali. And c. Example of Decoration or Decoration work from the collection of MKQ committee in the XXII National level MTQ in 2009 in Banten Province which is the work of a former LEMKA student.

CONCLUSIONS (الخاتمة)

Such is the dynamics of the development of contemporary Islamic calligraphy in the archipelago that continues to grow due to the development process that supports, the existence of historical evidence as evidence for the existence of calligraphy in Malaysia and Indonesia as evidence of the early entry of Islam into the archipelago. Apart from that, calligraphy is also an innovative activity that is widely used, diversified in various activities, expanded in various fields, this is none other than because it is supported by the expertise, creativity and professionalism of the khattats. In addition, it is hoped that through this art to be able to reconstruct and preserve what has been inherited by the previous Muslims so that it can become a cultural heritage and Islamic civilization that can last down to posterity. In addition, the application of calligraphy in the Islamic community of the archipelago has been tried to be realized through the Restu Foundation in Shah Alam Malaysia and the LEMKA al-Quran Calligraphy Board in Jakarta, Indonesia. It is an effort to produce many fans, artists and khattat. The approach that YR and LEMKA try to apply is through courses, teaching, exhibitions, staging, competitions, seminars and comparative studies. In this way, YR and LEMKA can produce fans, artists and khattat generation to be more creative and more innovative by mastering the art of Islamic culture in depth in Indonesia and the archipelago.

The existence of Yayasan Restu as the manager of various Islamic works of art, especially the use of calligraphy, and then apply it in various mushafs, especially Mushaf al-Quran Malaysia which is one of the masterpieces of local Islamic artists that are fine and beautiful as a reflection of the richness of Islamic art in Asia Southeast. This mushaf is an Islamic heritage that has its own dedication and is an authoritative mushaf resulting

from the efforts and hard work of this foundation. This is a very valuable gift for the Muslim community in Malaysia in particular and in the archipelago in general. The use of calligraphy and other illumination is not only depicted in each sheet of this mushaf, but there are also other efforts in creating its facilities and storage in the form of foundations and colleges. Therefore, with the existence of this mushaf will be used as a catalyst among the regional Muslim community to continue to dig and further cultivate the potential of art, culture and the environment to become a great and great work.

The application of calligraphy in the Islamic community of the archipelago has been tried to be realized through LEMKA in Jakarta, Indonesia. This is an effort to produce many more fans, artists and khattat in this field of calligraphy. The approach that LEMKA tries to apply is through creating works that can be used as a feature of the development of calligraphy in Indonesia. In this way, LEMKA can produce many more to provide a more creative and innovative learning system by depicting regional Islamic art and culture. Furthermore, it can also develop the art of calligraphy in various types and varieties so that it is known by all sections of society. In addition, it is hoped to describe the unity of various motifs, patterns, styles and forms that can give birth to its own characteristics as a masterpiece that exists in the form of symbolism or symbolism, beautiful decoration and artistic in various art forms with the background of art and culture of Southeast Asian Muslims.

References (المراجع)

- Al-Quran dan Terjemahannya. Jakarta: Departemen Agama Republik Indonesia, 2017.
- Al-Nadim dalam Bayard Dodge. *The fihrist of al-Nadim*. New York: Columbia University, T.Th.
- Ambary, Hasan Muarif. *Menemukan Peradaban Jejak Arkeologis dan Historis Islam Indonesia*. Jakarta: Logos Wacana Ilmu, 1998.
- Abdul Djalil Pirous. *Menulis itu melukis*. Bandung: Penerbit ITB, 2003.
- Ahmad Rashidi Hasan. *Sejarah seni lukis sepintas lalu*. Shah Alam: Karisma Publication. Sdn. Bhd, 2001.
- Ali Akbar. *Kaedah menulis kaligraf dan karya-karya master*. cet. iii. Jakarta: Pustaka Firdaus, 1995.
- An Nemie Schimmel. *Islamic calligraphy*. Leiden: E.J. Brill, 1970.
- Baba-al, Kamil. *Ruh al-Khath al-'Arabi*. Beirut: Dar al-ilm li al-Malayin, 1988.
- Brosur Yayasan Restu (2009). *Restu foundation*, Shah Alam: Yayasan Restu.
- Daghir, Sharbal. *Al-Huruf al-'Arabiyyah: Fann wa Huwiyyah*. Beirut: Syarikat al-Mathbu'at li al-Tauzi' wa al-Nashr, 1990.
- Didin Sirajuddin, AR. "Al-Qur'an dan Reformasi Kaligrafi Arab" dalam *Ulumul Qur'an*. No. 3 Vol. I, Th. 1989.
- Didin Sirajuddin, AR. *Dinamika Kaligrafi Islam*, (terj). Jakarta: Pustaka Panjimas, 1985.
- Didin Sirajuddin, AR. *Seni Kaligrafi Islam*. Jakarta: Pustaka Panjimas, 1985.

- Fauzi Salim Afifi. *Haul manahij ta'lim al-khat al-Arabī*. Mesir: Maktabah Mamduh, 1994.
- Hasan Muarif Ambary. *Kaligrafi Islam di Indonesia: Telaah dari data arkeologi*. Jakarta: Departemen Pendidikan dan Kebudayaan, Pusat Arkeologi Nasional, 1990.
- Hasyim Bin Musa. *Sejarah perkembangan tulisan Jawi*. Kuala Lumpur: Dewan Bahasa dan Pustaka, T.Th.
- Hasyīm Muhammad al-Baghdādī. *Qawā'id al-khat al-'Arabī*. Baghdād: Wazarah al-Maarif al-Iraqiyah. Isma'il Raji al-Faruqi dan Lois Lamya` al-Faruqi (1986), *The Cultural Atlas of Islam*. New York: Macmillan Publishing Company, 1381 H/1961M.
- Isma'il Raji al-Faruqi dan Lois Lamya` al-Faruqi. (terj. Hartono Hadikusuma). *Seni tauhid: Esensi dan ekspresi estetika Islam*. Yogyakarta: Yayasan Bintang Budaya, 1999.
- Israr, C. *Dari teks klasik sampai ke kaligrafi Arab*, Jakarta: Yayasan Masagung, 1985.
- Jainal Sakiban. *Seni khat: Keindahan dalam kepelbagaian sejarah, tokoh dan karya*, Kajang Selangor: Synergymate, 2005.
- Kamil Baba. *Ruh al-khat al-'Arabī*. Beirut: Maktab al-Nahdah, 1983.
- Kamus Besar Bahasa Indonesia*. Jakarta: Departemen Pendidikan dan Kebudayaan Republik Indonesia, 2015.
- Kamus Dewan, edisi keempat*. Kuala Lumpur: Dewan Bahasa dan Pustaka, 2015.
- Mahmud Buchari. *AD. Pirus*, Bandung: Galeri Decenta, 1985.
- Makmur, "Seni kaligrafi Islam Jambi: Satu kajian kes" (Thesis, Alam dan Tamadun Islam, Universiti Kebangsaan Malaysia), 2006.
- Muhammad Quraish Shihab. *Wawasan al-Quran*. Bandung: Mizan, 1986.
- Noorzahidah binti Mohd. Zain, et.al. "Peranan muzium kesenian Islam Malaysia dan Yayasan Restu dalam Tamadun Melayu" (Kertas Kerja, Jabatan Sejarah dan Tamadun Islam, Akademi Pengajian Islam, Universiti Malaya), 2009.
- Oloan Situmorang. *Seni rupa Islam, Pertumbuhan dan Perkembangannya*. Bandung: Angkasa, 1993.
- Othman Mohd. Yatim. *Seni khat warisan Islam*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 1989.
- Othman Mohd. Yatim. *Batu Aceh; Early Islamic gravestones in peninsular Malaysia*. Kuala Lumpur: Muzium Negara, 2006.
- Persatuan Seni Khat Kebangsaan, *Pesona Seni Khat*. bil. Pertama. Petaling Jaya: PSKK, 1998.
- Pirus, A.D. *Pameran seni khat antarabangsa Hamid al-Amidi*, (Alih Bahasa Sharifah Fatimah Zubir). Kuala Lumpur: Balai Seni Lukis Negara, 2001.
- Pusat Dakwah Islamiah. *Koleksi peraduan menulis khat ASEAN (tahun 1985-2004)*, Brunei Darussalam: Kementerian Hal Ehwal Ugama, 2005.
- Syahrudin. *Kaligrafi al-Quran dan metodologi pengajarannya*, Jakarta: Sabit Kaligrafi, 2001.
- Syahrudin. *Teknik pPengolahan kaligrafi dekorasi*. Jakarta: Yayasan Kalimah, 1421 H/2000 M.
- Wan Ali Hj Wan Mamat. *An introduction to Malay paleography, a Report for Master of Arts, School for Library, Archives and Information Studies*. London: University of College, 1987.

- Yasin Hamid Safadi. *Islamic calligraphy*. London: Thames and Hudson Limited, 1978.
- Yayasan Dakwah Islamiah Malaysia. *Ensiklopedia Islam untuk pelajar*. Kuala Lumpur: Era Visi Publication. Sdn. Bhd, 2003.
- Yayasan Restu Kompleks Taman Seni Islam Selangor, <http://www.restu-art.com>.
<http://www.mushaf.com.my>. <http://74.6.146.127/search/cache/yayasan-restu-malaysia>, 2010.
- Yunus Yamanie, *et.al*. *Seni rupa kontemporer Istiqlal*. Jakarta: Yayasan Festival Istiqlal, 1996.
- Hikayah*. Edisi thn ii, Mei 2004 dan *Hidayah*. Edisi thn vi, Januari 2002.
<http://panduankaligrafi.com>.
<http://www.galeri-nasional.or.id/koleksi>.
<http://www.panduankaligrafi.com>.
<http://hilyatulqalam.wordpress.com>.
<http://www.calligraphydesign.com>.
<https://barisan.co/madzab-kontemporer-5-kategori-seni-kaligrafi>.
<https://kaligrafi--islam.blogspot.com/2017/03/kaligrafi-kontemporer-muhammad-amzil.html>
- Wikipedia, <http://id.wikipedia.org/wiki/Malaysia> & Indonesia.