



**INTEGRATION OF ASMA'UL HUSNA VALUES INTO INDUSTRIAL
DESIGNERS' PRACTICE**

By

NOR ZIRATUL AQMA BINTI NORZAMAN

**Thesis Submitted to the School of Graduate Studies, Universiti Putra
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Degree of Doctor of Philosophy**

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Abstract of thesis presented to the Senate of Universiti Putra Malaysia in fulfillment of the requirement for the degree of Doctor of Philosophy

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Chairman : Professor Ts. Khairul Aidil Azlin bin Abd. Rahman, PhD
Faculty : Design and Architecture

Asma'ul Husna embodies the concept of *tauhid* in Islam. It is a specific way to remember Allah, promote spiritual and moral enhancement, as well as foster excellent quality of *ummah*. Unfortunately, there are very few studies available on the implementation of *Asma'ul Husna* in human life, especially in the field of design, and its application has not been fully explored. The findings from the survey conducted serve as proof that the majority of Muslim industrial designers have not adopted *Asma'ul Husna* into their design practice due to limited knowledge of the ways to integrate *Asma'ul Husna* into their design process. The Prophet Muhammad s.a.w encouraged Muslims to imitate the moral attributes of Allah, as reflected in *Asma'ul Husna*, and apply them in life. Thus, it is necessary to provide guidelines for designers to integrate *Asma'ul Husna* values into their design process, so that designer attitudes and behaviours will always be line with Islamic ethical values. Designers play a big role in determining what to design and manufacture. Based on the literature review conducted, *Asma'ul Husna* values can help designers to have strong ethical abstraction abilities, be responsible for every decision, and be able to differentiate right from wrong. This study intends to offer a notion of placing Allah at the centre of their work and maximizing Islamic values through the integration of *Asma'ul Husna* into the design practice. The research consisted of extensive sequential mixed methods including semi-structured interviews, focus group discussions, and a survey. Face-to-face interviews were conducted among Islamic scholars to examine the relevance of *Asma'ul Husna*, and discover their views regarding the integration of *Asma'ul Husna* into design practice. Findings from the thematic analysis in Atlas T.I identified correct ways to use *Asma'ul Husna* and highlight the gap of the study. This is followed by focus group discussions among industrial designers and industrial design academicians based in Malaysia. With the assistance of experts in *Asma'ul Husna*, the KJ Method was utilised to match *Asma'ul Husna* with design terminologies and to provide ways for designers to integrate *Asma'ul Husna* in the design practice.

The empirical keywords gained from the focus group discussion were used as the variables to be measured in a survey. A survey conducted among designers and final-year students of industrial design sought to identify the most significant characteristics of an excellent designer, based on designer's point of view. It also analysed the construct validity and measure the model fit of the Designer Value Framework using SEM Amos. The findings suggest that excellent designers should use Designer Value framework in the early stages of the design process in order to become respectful, virtuous and civilised Muslim designers. It will form alternative guidelines for Muslim designers seeking wealth and practising worldly endeavours, while also desiring to build excellent religious and spiritual characteristics through the integration of *Asma'ul Husna* values into designers' practice.



Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia
sebagai memenuhi keperluan untuk ijazah Doktor Falsafah

INTEGRASI NILAI-NILAI ASMA'UL HUSNA KE DALAM AMALAN PEREKA BENTUK PERINDUSTRIAN

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Asma'ul Husna merangkumi konsep tauhid dalam agama Islam. Ia satu kaedah yang khusus untuk mengingati Allah, menggalakkan peningkatan kerohanian dan moral, serta memupuk ummah yang berkualiti tinggi. Malangnya, hanya segelintir kajian yang telah dibuat tentang pelaksanaan *Asma'ul Husna* dalam kehidupan manusia, terutamanya dalam lapangan seni reka bentuk, dan aplikasinya belum lagi diterokai sepenuhnya. Hasil dapatan daripada tinjauan yang dijalankan menjadi bukti bahawa majoriti pereka bentuk perindustrian yang beragama Islam tidak mengintegrasikan *Asma'ul Husna* ke dalam amalan reka bentuk mereka, lantaran ilmu pengetahuan yang terhad tentang cara untuk berbuat demikian. Nabi Muhammad s.a.w menggalakkan umatnya untuk meniru sifat-sifat moral Allah seperti yang terkandung dalam *Asma'ul Husna*, dan mengaplikasikannya dalam kehidupan. Maka, terdapat keperluan menyediakan garis panduan untuk pereka bentuk mengintegrasikan nilai-nilai *Asma'ul Husna* ke dalam proses reka bentuk mereka, supaya sikap dan tingkah laku mereka sentiasa selari dengan nilai-nilai etika Islam. Pereka bentuk memainkan peranan yang besar dalam menentukan apa yang hendak direka bentuk dan dihasilkan. Berdasarkan sorotan kajian yang dibuat, nilai-nilai *Asma'ul Husna* dapat membantu pereka bentuk memiliki kebolehan abstrak etika yang kuat, bertanggungjawab atas setiap keputusan, dan mampu membezakan antara yang betul dengan yang salah. Kajian ini bertujuan untuk menawarkan satu tanggapan yang meletakkan Allah di tengah-tengah dalam pelaksanaan kerja mereka, dan memaksimumkan nilai-nilai Islam melalui integrasi *Asma'ul Husna* ke dalam amalan reka bentuk. Kajian ini terdiri daripada kaedah campuran berjujukan yang terperinci termasuk temu bual berstruktur separa, perbincangan dengan kumpulan tumpuan, serta suatu tinjauan. Temu bual secara bersemuka telah diadakan bersama dengan para sarjana Islam untuk meneliti perkaitan *Asma'ul Husna*, dan mendapatkan pandangan mereka tentang integrasi *Asma'ul Husna* ke dalam amalan reka bentuk. Dapatan daripada analisis tematik dalam Atlas T.I telah mengenal pasti cara-cara yang betul untuk menggunakan

Asma'ul Husna serta menarik perhatian terhadap jurang kajian ini. Ini diikuti dengan perbincangan kumpulan tumpuan dalam kalangan pereka bentuk perindustrian dan ahli akademik seni reka perindustrian yang ada di Malaysia. Dengan bantuan orang-orang yang pakar tentang *Asma'ul Husna*, *KJ Method* digunakan untuk memadankan *Asma'ul Husna* dengan peristilahan seni reka bentuk serta memberi jalan untuk pereka bentuk mengintegrasikan *Asma'ul Husna* ke dalam amalan reka bentuk. Kata kunci empirikal yang diperolehi dari perbincangan kumpulan berfokus akan digunapakai sebagai pembolehubah yang akan diukur dalam tinjauan. Tinjauan yang dilaksanakan dalam kalangan pereka bentuk dan para pelajar tahun akhir reka bentuk perindustrian bertujuan untuk mengenal pasti ciri-ciri paling ketara seorang pereka bentuk yang mantap, berdasarkan sudut pandang pereka bentuk. Ia turut menganalisis kesahan gagasan dan mengukur padanan model Rangka Kerja Nilai Pereka Bentuk dengan menggunakan Pemodelan Persamaan Berstruktur Amos. Dapatan yang diperolehi memberi gambaran bahawa pereka bentuk yang mantap sepatutnya menggunakan rangka kerja Nilai Pereka Bentuk pada peringkat awal proses reka bentuk dalam usaha menjadi pereka bentuk beragama Islam yang dihormati, berakhlak mulia dan bertamadun. Ia akan membentuk garis panduan alternatif bagi pereka bentuk beragama Islam yang berusaha mencari kekayaan dan yang menjalankan pekerjaan berbentuk duniawi, namun turut berhasrat untuk membina ciri-ciri keagamaan dan kerohanian yang cemerlang melalui integrasi nilai-nilai *Asma'ul Husna* ke dalam amalan pereka bentuk.

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This thesis was submitted to the Senate of Universiti Putra Malaysia and has been accepted as fulfilment of the requirement for the degree of Doctor of Philosophy. The members of the Supervisory Committee were as follows:

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CHAPTER 1

INTRODUCTION

1.1 Background

This thesis represents the study of the theory and practice by designers in their conventional design processes to create excellent design products and the embedding of divine attributes of *Asma'ul Husna* in order to produce a framework for the industrial designers in their designing journey. It is hoped this will not only lead to a more fulfilled Muslim with profound *khalifah* attribute, but will enable key stakeholders involved in the whole lifecycle of a design to positively change their behaviours in terms of environmental, social and economic sustainability.

A clear gap in knowledge exists around the effort in integrating *Asma'ul Husna* into conventional design process should not be neglected as the integration in the design practice is believed to be beneficial for mankind. Therefore, the conventional design process must be reexamined and the opportunity must be taken to use *Asma'ul Husna* as one solution that leads to an improved design process.

As being defined by (World Design Organisation, 2017; Yliris & Buur, 2007) industrial designer is an individual who practice professionally, applied secular design approach in designing by placing human in the centre of the designing process. This is due to, business is all about consumer as being claimed by (Churchill & Surprenant, 1982; Keith, 1960) and according to (Hersh MA, 2010; Hicks, 2014; Karadeniz, 2010) focussing on consumer is the best strategies and appealed to be an ultimate aimed in production in order to raised market demand and brand equity.

Since design was born within a business environment Laituri (2013) it is really important to meet a business need or serve a business purposes. Therefore, it is very crucial to understand the concept of customer preference (perceptions toward evaluation of good design product) an in turn to improved profits and gain market demand.

However, implementing user-centred approach in designing good design product to consumer which focuses on profit maximisation and human satisfaction through fulfilling human wants and need, leave designers with no option but to prioritise consumers over Allah. It has been noted that this practice is in fact contradicts with Islamic taught.

Supposedly, everything that we do we should do for the sake of Allah as being pointed out in Quran, surah Al-Fatihah:5;

“It is You (alone) we worship and You (alone) we ask for help.”

Alserhan, (2010) did add in Islam, all action is judged by their intention (*nawaitu/niat*) behind their action. So, re-orientating designer designing approach or designer intention in the design process towards Allah is really crucial.

As being spelt out by Amar Sigh, (2016) regarding the value of the existing design process. The designer may be able to achieve aesthetic excellence but there's no guarantee they'll create something useful or meaningful. Contrariwise with Lundgren, (2017) a good design process will pretty much guarantee a good result. So it's really important to have a special attention on the design process.

At the same time, Aydin, (2013) did added secularism failed to guide human beings how to live a good life and at the same time fulfil Divine mission as vicegerent and earn Allah's pleasure. Al Quran did mention Allah purposely made human as *khalifah* in this world and the create Muslim as the best mankind amongst all.

“And (mention, O Muhammad), when your Lord said to angels, “Indeed, I will make upon the earth a successive authority (*khalifah*),” They said, “Will You place upon it one who causes corruption therein and sheds blood, while we declare Your praise and sanctify You?” Allah said, “Indeed, I know that which you do not know.” (Surah Baqarah, 2:30)

“You are the best nation produced (as example) for mankind. You enjoin what is right and forbid what is wrong (*amar makruf nahi mungkar*) and believe in Allah. If only people of the Scripture had believed, it would have been better for them. Among them are believers, but most of them are defiantly disobedient.” (Surah Ali 'Imran, 3:110)

Furthermore, Sheikh Munawar Haque, (2017) did highlighted Allah purposely creates human being as vicegerent (*khalifah*) and His other creation in this universe to facilitate and *amanah* (trust) given from Allah to mankind, responsibility assigned to human being and need to be properly managed.

Failure to do so will be question later and dishonest with the trust (*amanah*) given to us means disloyal to Allah and His Prophet. According to hadith, later, we will

be questioned later about following *amanah* has been given to us as mention in following verse;

“The hearing, sight and hearts will all be questioned” (Al-Isra’, 17:36)

“O you, who believe, do not betray God and His Messenger, and do not knowingly violate your trusts.” (Al-Anfal, 8:27)

Walker (2013) bring us back to the Industrial Revolution period, where modernity resulted in the development of design practice that enable material good to be mass production through advancement in sciences and industry, seeking for sophisticated technology at that time, inevitably accompanied by degradation of the natural environment in other word pollution.

He also clarified that contemporary design practice segregate spiritual dimension to the private domain, become less important aspect in education, professional practices, public decision-making and “worldly” affairs resulting compassion towards others and the world itself simply fading away.

Whereas in Islam taught us, it is really important to cherish relationship with Allah as well as relationship with others (*hablum minallah hablum minannas*). Significantly being mentioned in Quran seldom in pair, worship to Allah and at the same time accompanied by doing good to others.

“They have been put under humiliation (by Allah) wherever they are overtaken, except for a covenant from Allah and a rope from the Muslim. And they have drawn upon themselves anger from Allah and have been put under destitution. This is because they disbelieved in the verses of Allah and killed the prophets without right. This is because they disobeyed and (habitually) transgressed.” (Surah Ali ‘Imran, 3:112)

“Worship Allah and associate nothing with Him, and to parents to do good, and to relatives, orphans, the needy, the near neighbour, the neighbour farther away, the companion at your side, the traveller, and those whom your right hands possess. Indeed, Allah does not like those who are self-deluding and boastful.” (Surah An-Nisa, 4:36)

“Indeed mankind was created anxious. When evil touches him, impatient, and when good touches him, withholding (of it) except the observers of prayer, and those within whose wealth there is a known right. For the beggar who asks and for the unlucky who has lost his property and wealth, (and his means of living has

been strained) and those who believe in the Day of Recompense” (Surah Al-Ma’arij, 70:19-26)

Have you seen the one who denies the Recompense? Such is the one who drives away the orphan. And does not encourage the feeding of the poor. Woe, then, to those who pray but who are heedless of their prayers. Those who do good deeds (in order) to be seen and withhold (simple) assistance.” (Surah Al-Ma’un, 107:1-7)

While in relation to design education, according to Lawson (2004), an industrial designer need formal instruction and period of academic study where it should be conducted in an educational institution which are now commonly accepted idea and Liu Zhiliang (1991) enlightened designer must equipped themselves with the epistemology of dialectical materialism, various kind of knowledge and be trained in designing school with many kind of practice in order to educate, cultivate and improve the quality of designer work.

Implicitly, designers actually being taught to encourage consumers seek and establishing worldly paradise through materializing in consumption. As being pointed out by (Richins & Dawson, 1992), the Oxford English Dictionary refer materialism as “a devotion to material needs and desire, to the neglect of spiritual matter; a way of life, opinion or tendency based entirely upon material interests”.

(El-Bassiouny, 2014; M.Zarabozo, 2009) claimed that Islam is the way of life since it cover *tauhid* which guided by all prophets to their people part of our *iman* (faith) and *ibadah* (worship), *Shir’ah* (laws of the Shari’ah) and *Minhaj* (way of life to humanity) and as being explained by Ali, (2006) deserting it could lead to negative impact. For example, encouraging customers to pursue satisfaction through materials will turn them into the slaves of the marketing firms as claimed by Saeed e.t al, (2001).

Ramadhan, (2011) did remind; an autonomous Muslim should not be slave of material but servant of God. And sadly, as being highlighted by Naufal (1982), the pleasure and joy that human found in this world gradually pulled them away from Allah and prove that they have digressed from the grace of Allah is the best thing we need to believe in.

As Muslim, the following verse reminds us again and again that this world is temporary, don’t let present life deceive us and we should use this world as platform in gaining good deeds for hereafter.

“The life of the world is nothing but a game and a diversion. The abode of the here after that is truly life if they only knew” (Surah al- Ankabut 29:64)

“As compared with the life of the hereafter, the life of this world is nothing but a brief passing enjoyment” (Surah Ar-R’ad: 26).

“Are you pleased with the life of this world rather than the hereafter? But little is the enjoyment of the life of this world as compared with the Hereafter” (Surah At-Tawbah: 38)

“Verily, the Promise of Allah is true, let not then this (worldly) present life deceive you, nor let the chief deceiver (Satan) deceive you about Allah” (Surah Luqman 31:33)

As mentioned by Kadirov (2014), from the Islamic perspective, self-interest and greed in vying for worldly wealth are abhorrent perspectives that have been rejected for centuries by Quran, Sunnah, as well as most Muslim thinkers and practitioners.

It indicates that there is a problem with existing design curriculum since it only focus on materialism aspect and tries to segregate spiritual aspect. As being explained by Jusnaldi & Marsuki (2015), education nowadays using dualism system, poses a worldview and different values and remove God from being an explanatory element in the modern sciences.

Supposedly, as being pointed out by Halstead (2004) useful knowledge based on Muslim perspective is able to help user acknowledge God, live accordance with Islamic Law and at the same time fulfil the purpose of God’s creation. Consequently, it is really important to assimilate spiritual aspect in existing design education in order to balance out the situation; an prediction of implementing religion value into design is not impossible and never being done before.

Undeniably, this approach can reduce costs and time consumption, especially during the development process (Buurman, 2010), in addition to meeting market demands and effectively raising brand equity (Churchill & Surprenant, 1982; Hersh MA, 2010; Karadeniz, 2010; Keith, 1960). Unfortunately, the approaches under this strategy contradict with Islamic thought.

Moreover, the secular design approach fails to serve as a meaningful guide and an ethical benchmark. Such approaches can be considered inadequate, failed and incomplete, according to Islamic interpretations (Adnan, Abidin, & Badak,

2013; El-Bassiouny, 2014; Saeed et al., 2001), because of their emphasis on shallow and narrow priorities.

Aydin (2013) added that secularism had failed to guide humans on how to live a good life while at the same time fulfilling the Divine mission as vicegerents and earning Allah's pleasure. This form of guidance should come from the mind enlightened by the Divine revelation. Therefore, there is a need to provide new guidelines as a framework for designers to help them integrate the *Asma'ul Husna* values into the conventional design process while producing excellent designs for the benefit of both the designer and the consumer.

1.2 Problem Statement

This study outline four problem as follows:

1.2.1 Unconscious Intention by Designer in Product Development

As defined by the World Design Organisation (2017), an industrial designer is an individual who practices professionally, so this definition places humans at the centre of the design process. In other words, most industrial designers implement the user-centred approach to designing good design products, which focuses on profit maximisation and human satisfaction through fulfilling human wants and needs.

The existing designer practice has been found not to assimilate with and, in fact, contradict with Islamic taught. Unconsciously, the concept of fulfilling human wants and needs means designers have no option but to prioritise consumers over Allah. Supposedly, everything we do should be for the sake of Allah, as pointed out in the Quran, surah Al-Fatihah:5:

“It is You (alone) we worship and You (alone) we ask for help.”

Alserhan (2010) added that in Islam, all actions are judged by the intentions (*nawaitu/niat*) behind them. Thus, re-orientating the designer's design approach or intention towards Allah in their practice is crucial.

1.2.2 Imbalance of Spiritual Aspect in Design Practice

In relation to design education, according to Liu Zhiliang (1991), industrial designers must equip themselves with the epistemology of dialectical materialism and various forms of knowledge. They must be trained at a design

school in a range of practices in order to educate themselves and to cultivate and improve the quality of their design work. This aligns with the view of Lawson (2004), who stated an industrial designer needs formal instruction and a period of academic study conducted at an educational institution. These are now commonly accepted ideas.

Implicitly, designers are being taught to encourage consumers to seek and establish a worldly paradise through materialism and consumption. As noted by Richins and Dawson (1992), the Oxford English Dictionary refers to materialism as “a devotion to material needs and desire, to the neglect of spiritual matter; a way of life, opinion or tendency based entirely upon material interests”.

This indicates a problem with the existing design curriculum since it only focuses on the materialist aspect and segregate the spiritual aspect. As explained by Jusnaldi and Marsuki (2015), education today uses a dualist system involving a secular worldview and different values, which removes God’s explanatory role in modern sciences. Supposedly, according to Halstead (2004), useful knowledge based on Muslim perspectives can help the user acknowledge God, live according to Islamic Law and fulfil the purpose of Allah’s creation.

Neglecting spiritual matters is forbidden for Muslims because Islam is a way of life and deserting them could have negative impacts. Therefore, it is essential to assimilate the spiritual aspect into existing design education. For instance, encouraging customers to pursue satisfaction through material goods will make them slaves of the marketing firms, as claimed by Saeed et al. (2001). Ramadhan (2011) reminded readers that an autonomous Muslim should not be a slave of material goods but a servant of God.

Unfortunately, as highlighted by Naufal (1982), the pleasures and joys that humans have found in the world have gradually drawn them away from Allah, proving that they have digressed from the grace of Allah, which is what we need to believe in most.

Even the Quran reminded us that the world is temporary and we should use it as a platform in gaining *pahala* for doing good deeds for the hereafter. However, according to Al-Latifi (1994), many people mistakenly believe that Islam forbids Muslims from amassing wealth or goods, when actually such gains must come from moderation and other ways permitted by the religion.

1.2.3 Unfulfilled Responsibility Designer as *Khalifah*

According to Walker (2013), contemporary design practice segregate spiritual dimension to the private domain, making it a less important aspect of education, professional practice, public decision-making, “worldly” affairs and compassion for others; the world itself simply fades away. However, in Islam it is really important to cherish relationship with Allah as well as relationship with others (*hablum minallah hablum minannas*).

Besides that, Sheikh Munawar Haque (2017) highlighted that Allah purposely creates humans as vicegerents (*khalifah*). His other creations are to facilitate and enable *amanah* (trust) to be given from Allah to mankind, while a level of responsibility was assigned to humans and must be properly managed.

Learning from the past, it is well-documented that during the Industrial Revolution, modernity resulted in the development of design practice that enabled material to be mass-produced through advancements in sciences and industry. The sophisticated technology created at that time was inevitably accompanied by the degradation of the natural environment, in other words, pollution.

1.2.4 Degradation of Moral and Conduct

According to Ibn Miskawayh in his book, Refinement of Character (*tahdhib al-akhlaq*), teachers must train students in terms of desirable knowledge, morals, customs and behaviours to mould them into becoming an excellent designer, a role model, which makes them the acceptable human archetype within the Muslim community (Al-Dīn, 1994). The best and most appropriate way to nurture the characteristics of an excellent designer is through the integration of *Asma'ul Husna* into the designer.

Integrating *Asma'ul Husna* into the design curriculum is possible since producing students with holistic personalities through an integrated Islamic curriculum is the shared vision of many Malaysian universities. This can be seen in universities such as the International Islamic University Malaysia (IIUM), Islamic Science University Malaysia (USIM), Islamic Academy of Science (ASASI) as well as Universiti Sultan Zainal Abidin (UniSZA) (Embong et al., 2016; Embong, Yaacob, Nik Din, Noruddin@Che Ahmad, & Abdullah, 2015; Kamal Hassan, 2009)

Shuhari and Hamat (2011) highlighted the importance of understanding *Asma'ul Husna* among Muslims, which has been clearly indicated in the hadith of the prophet and has been proven to have significant benefits for individuals where

appreciation of *Asma'ul Husna* is able to develop individual characteristics, for example, *Al-Ikhlas, al-Amanah and Al-Sidq* to become *insan robbani* (Shuhari, Hamat, Engku Wok Zin, Wahab, & Rozali, 2020; Shuhari & Hamat, 2017a, 2017b)

Hamat and Shuhari (2010) added that understanding *Asma'ul Husna* is an important value and basic requirement in achieving makrifatullah to be a caliph in this world. Even our prophets also encourage us to imitate the moral attributes of Allah, as reflected in *Asma'ul Husna*, and apply them in real life (Murtadho, 2012).

Moral degradation and immoral conduct involving Muslims are on the rise, especially among students in higher learning institutions across Malaysia, even in Islamic institutions (Nasrudin, Suhada, Rochman, Helsy, & Hermawan, 2018; Nik Rosila, 2013) Although Islam advocates noble practices and good moral conduct, Hashim and Langgulung (2008) did point out that Muslim students are the ones who largely contribute to the increasing number of various disgraceful acts.

The power or ability to design is embedded in a human being within the character of the designer (Richard Buchanan, 2022). According to Özcan (2002) designers should have an ethical abstraction ability in their design practice, a sense of what is good and what is not. Designers play a big role in making decisions and determining what to design and manufacture (Brandl & Maguire, 2002). In order to have strong ethical abstraction abilities, designers should be trained beforehand, especially at the university level. Embong et al., (2016) also agreed that exposing students to the holistic, integrated curriculum is able to bolster personal beliefs, make them accustomed to righteous deeds, and nurture their behavioural skills.

A program should include and strengthen character education to overcome this issue (Angraini, Saragi, Jannah, & Sopian, 2017; Asmara, Isbandiyah, & Rahayu, 2020). Nuriman and Fauzan (2017) highlighted the significant impact of inculcating Islamic values in the education system because this may help the teachers cultivate Muslim behaviours and prevent immoral conduct among the students. In the educational field, learning acquisition has an important role to play in enhancing personal growth and social responsibility (Aminin, Huda, Ninsiana, & Dacholfany, 2018; Huda et al., 2018; Mohd, Salamon, & Huda, 2018)

Shuhari et al. (2019), agree that education plays a vital role in building character and personality, and is an important step in helping a man to project himself as a role model by doing good. Zubir, Hassan, Mohd Mohzan, and Aboo Bakar (2022) confirmed in their study that the way students respond and think is

reflected in their knowledge of Islamic values that were learnt both formally and informally.

A lack of understanding and appreciation towards the *Asma'ul Husna* will eventually affect their favourability towards learning Islam and eventually affect their faith in Allah since they fail to see the greatness of Allah (Rosmani & Zakaria, 2018). In addition, the findings from a survey made by Norzaman et al., (2021) established proof that the majority of Muslim industrial designers did not adapt *Asma'ul Husna* in their design practice due to limited knowledge of the ways to integrate *Asma'ul Husna* in the design process. Therefore, it is necessary to nurture and develop the characteristics of an excellent designer aligned with the values of *Asma'ul Husna*. So, the question is, how can designers integrate *Asma'ul Husna* into the design process? (RQ2).

1.3 Research Gap

Assimilating spiritual element into design process is not something impossible. Other religion also did have their own interpretation of religious belief into design. For example, Vastu Shahstra assimilation of an ancient Indian architecture knowledge with ancient Hinduism; Vedic (Patra, 2009), Zen interpretation of Buddhism (Walker, 2013) and not to mention Feng Shui originally from Chinese belief (Ng, 2016).

From Islamic perspective, *Asma'ul Husna* relatively a new concept in design which is yet to be thoroughly explore. Usually *Asma'ul Husna* remains as visual adornment and frequently translated into calligraphy form. There are so many benefit of *Asma'ul Husna*. Murtadho (2012) also mentioned that, prophets also encourage us to imitate the moral attributes of Allah as reflected in *Asma'ul Husna* and apply in real life. Not only that, Ahmet (2012) believe that having faith in Allah able in providing inner peace and satisfaction in both worlds. Shuhari & Hamat, (2011) also agree that understanding *Asma'ul Husna* is an important value in order to be caliphs in this world. According to Ali (2006), *Asma'ul Husna* embodies the concept of *tauhid* that is described as the consciousness of the oneness of Allah. It is the only source of knowledge that has the ability to save humanity and foster excellent *ummah* as mentioned in Quran, Surah 8, verse 45:

“Remember Allah abundantly, in order that you become successful” (Surah 8:45)

The effort in integrating *Asma'ul Husna* into conventional design process should not be neglected as the integration in the design practice is believed to be beneficial for mankind. Therefore, the conventional design process must be reexamined and the opportunity must be taken to use *Asma'ul Husna* as one solution that leads to an improved design process.

1.4 Research Questions

- i) What is the conventional design approach used by designers in designing good design products?
- ii) How can designers integrate *Asma'ul Husna* into the design process?
- iii) How do designers perceive the new framework for integrating *Asma'ul Husna* into designers' practice?

1.5 Research Objectives

- i) To review the conventional design approach used by designers to create good design products
- ii) To reflect how designers integrate *Asma'ul Husna* into the design process
- iii) To suggest the new framework integrates *Asma'ul Husna* into industrial designer practice

1.6 Significance/ Contribution of the Study

This study benefits industrial designers, especially Muslim designers, as it involves the concept of orientating and placing Allah at the centre of their practice. It also attempts to create and maximise values to provide designers with guidelines to help them gain worldly benefits and seek Allah's pleasure while working. In short, the aim is to develop an alternative means of seeking wealth and practising worldly endeavours without offending Muslim designers, since it adheres to the Islamic principles permitted by the religion.

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Industrial designer didefinisikan oleh (World Design Organisation, 2017; Yliris & Buur, 2007) sebagai individual yang praktis secara profesional mengaplikasikan 'secular design approach' dilatih untuk mengutamakan kehendak dan kepuasan pengguna (consumer satisfaction) dalam penjaan idea dan penghasilan rekabentuk sesuatu produk menyebabkan perekabentuk mengutamakan pengguna melebihi Allah. Ini sangat bertentangan dalam ajaran Islam. Sedangkan Islam mengajar kita untuk mengorientasikan segala bentuk pekerjaan kerana Allah kerana dalam islam segala bentuk pekerjaan dinilai atas niat (nawaitu) kita (Alserhan, 2010).

Creativity of designer + Consumer satisfaction + Allah's Pleasure =
Excellent Design

Rajah 1: Formula Excellent Design

Di dalam Islam, setiap perlakuan dan tindakan kita sebaik-baiknya dimulakan dengan niat kerana Allah supaya dikira sebagai ibadah. Pereka tidak terlepas dari tugas sebagai khalifah di atas muka bumi. Setiap apa yang dilakukan perlulah berdasarkan keredhaan Allah iaitu taat akan suruhanNya dan meninggalkan laranganNya.

Bahagian B: Kebolegunaan Asma ul Husna dalam proses merekabentuk

1. Berdasarkan Rajah 1, secara umumnya apakah yang perlu diambil kira dalam aspek keredhaan Allah (Allah's Pleasure) untuk dikaitkan dalam proses merekabentuk?

"Dan (ketahuilah) mengingati Allah itu lebih besar (keutamaannya daripada ibadah yang lain)"

Rajah 2: Potongan ayat dari Al-Quran

Salah satu cara mengingati Allah adalah melalui *Asma'ul Husna*. Adaptasi *Asma'ul Husna* di dalam setiap sudut dalam aktiviti seharian kita amat digalakkan.

2. Pada pendapat ustaz/ustazah/dr., adakah dengan menggunakan Asma 'ul Husna dalam proses merekabentuk merupakan salah satu cara mencapai keredhaan Allah? Adakah relevan?
3. Apakah kelebihan adaptasi *Asma'ul Husna* dalam proses merekabentuk?

4. Selain daripada tauhid, bagaimanakah atau dalam bentuk apakah ia boleh gunapakai atau diadaptasikan ke dalam proses rekabentuk?

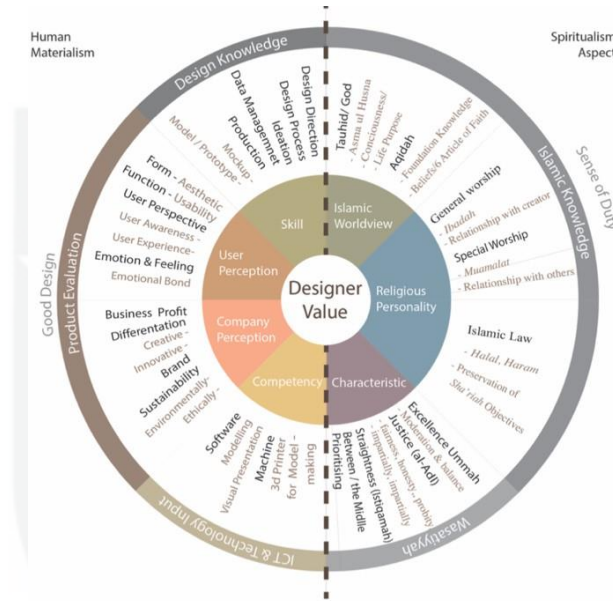
Biomimicry design= design innovation inspired from nature

Rajah 3: Maksud biomimicry design

5. Di dalam dunia reka bentuk, biomimicry design analogi kepada reka bentuk yang bersumberkan atau hasil reka bentuk berinspirasi dari alam. Daripada dipanggil biomimicry design bukannya lebih baik menggelarkan reka bentuk tersebut diinspirasi oleh Al-Badiu (Yang Maha Pencipta Alam). Bukan sekadar nama tetapi cara alternatif pereka merekabentuk bermodelkan Asma ul Husna dalam kerja seharian.
- i. Apakah perkataan “inspirasi” sesuai digunakan? Jika tidak sila nyatakan perkataan yang lebih sesuai menggambarkan situasi di atas.
 - ii. Dalam 99 Asma ul Husna, yang manakah tidak boleh diambil sebagai inspirasi? Jika ada, sila nyatakan beserta dengan ulasan ringkas.

Bahagian C: Penambahbaikan theoretical conceptual framework

Pendidikan sekarang menggunakan dualism sistem¹ yang mana cuba memisahkan ilmu ketuhanan (*spiritual elemen*) dalam urusan keduniaan dengan bertunjangan aspek kebendaan (*epistimology dialectic materialism*)^{2,3,4} sehingga menyebabkan perekabentuk tidak dilatih menjadi khalifah⁵ sebenar di atas muka bumi ini dan makin hilangnya aspek hablum minallah hablum minnas⁶



Rajah 4: Ilmu yang perlu dipelajari oleh seorang pereka bentuk dalam perspektif Islam

Berdasarkan 'wasatiyah' konsep untuk menjadi excellent designer, seorang designer bukan hanya perlu memenuhi bakat dan kepakaran dalam ilmu reka bentuk (*design knowledge*) tapi perlulah seimbang dengan aspek spiritual iaitu ilmu akhirat (*ilmu Islam/ Islamic Knowledge*) (Buaben, 2017; Wani, 2015).

1. Apakah kelebihan yang akan diperolehi bagi seorang designer apabila mereka mempelajari atau mengasimilasikan aspek spiritual dalam ilmu yang perlu mereka pelajari?
2. Apakah yang perlu diberi penekanan bagi designer dalam konteks 'Islamic knowledge'?
3. Pada pendapat ustaz/ustazah/dr., apakah perkara yang perlu dititikberatkan dalam konteks 'Islamic Law' (Halal Haram) bagi designer semasa dalam proses meekabentuk?
4. Pada pandangan ustaz/ustazah/dr., dalam perspektif Islam, apakah ilmu lain lagi yang perlu dipelajari oleh seorang designer supaya menjadi holistik dan 'excellent designer'.

Appendix 4

Consent Form



CONSENT FORM

Constructing Good Design Model Theory through *Asma ul Husna* Value

1. I agree to participate in this study
2. I agree to my interview/meeting being audio-recorded
3. I have read and understand the Participant Information Sheet given to me for the above study and have the opportunity to ask questions
4. I am free to refuse to answer any questions
5. I understand that my interview/meeting will be recorded and transcribed by the researcher and only the researcher will know my identity
6. I understand that anonymised quotes from my interview/meeting, maps and diaries may be used in dissemination of the research, and that any personal data will remain confidential and my details will known only to the researcher

Name:

Lampiran

**ATURCARA PROGRAM TENATTIF
BENGKEL PEMBANGUNAN 'EXCELLENT DESIGN FRAMEWORK'**

Tarikh : 26 Januari 2019 (Sabtu)
Tempat : Putri 3, Hotel Palm Garden Hotel, IOI Resort City, 62502 Putrajaya

Masa	Program
08.00 pagi	Pendaftaran peserta
09.00 pagi	Bacaan Doa Ucapan Aluan oleh YBhg Prof Dr. Hj. Khairul Aidil Azlin Abd Rahman (Ketua Projek) Perbentangan <i>Slide</i> serta Taklimat Bengkel oleh Puan Nor Ziratul Aqma binti Norzaman Perbincangan dan soal jawab
09.45 pagi	Minum pagi
10.15 pagi	Sesi 1 Mengenalpasti terminologi reka bentuk yang berkaitan dengan nilai <i>Asma'ul Husna</i>
12.45 tgh	Makan Tengahari dan Solat Zohor
02.00 ptg	Sesi 2 Mengkategorikan dapatan dengan menggunakan KJ Method
04.00 ptg	Sesi 3 Membangunkan <i>Excellent Design Framework</i> dengan menambah baik proses reka bentuk (<i>design process</i>) dengan nilai <i>Asma'ul Husna</i>
06.00 ptg	Minum Petang Sesi Fotografi Bersurai

Appendix 6

Attendance Sheet



FAKULTI REKABENTUK DAN SENIBINA

Senarai Kehadiran

Tarikh: 26 Januari 2019 (Sabtu)

Masa: 9 pagi – 6 petang

Tempat: Putri 3, Hotel Palm Garden Hotel,
IOI Resort City, Putrajaya



Bil.	Nama	Alamat	Bidang Kepakaran	Pengalaman dalam bidang	Tandatangan
1.		UniSZA	<input type="checkbox"/> Product Design <input type="checkbox"/> Automotive <input type="checkbox"/> Furniture <input type="checkbox"/> Metal Design	<input type="checkbox"/> 10 tahun dan ke atas <input type="checkbox"/> 7-9 tahun <input type="checkbox"/> 4-6 tahun <input type="checkbox"/> 1-3 tahun	
2.		UNIKL MIDI	<input type="checkbox"/> Product Design <input type="checkbox"/> Automotive <input type="checkbox"/> Furniture <input type="checkbox"/> Metal Design	<input type="checkbox"/> 10 tahun dan ke atas <input type="checkbox"/> 7-9 tahun <input type="checkbox"/> 4-6 tahun <input type="checkbox"/> 1-3 tahun	
3.		UMK	<input type="checkbox"/> Product Design <input type="checkbox"/> Automotive <input type="checkbox"/> Furniture <input type="checkbox"/> Metal Design	<input type="checkbox"/> 10 tahun dan ke atas <input type="checkbox"/> 7-9 tahun <input type="checkbox"/> 4-6 tahun <input type="checkbox"/> 1-3 tahun	
4.		UMK	<input type="checkbox"/> Product Design <input type="checkbox"/> Automotive <input type="checkbox"/> Furniture <input type="checkbox"/> Metal Design	<input type="checkbox"/> 10 tahun dan ke atas <input type="checkbox"/> 7-9 tahun <input type="checkbox"/> 4-6 tahun <input type="checkbox"/> 1-3 tahun	
5.		UiTM Shah Alam	<input type="checkbox"/> Product Design <input type="checkbox"/> Automotive <input type="checkbox"/> Furniture <input type="checkbox"/> Metal Design	<input type="checkbox"/> 10 tahun dan ke atas <input type="checkbox"/> 7-9 tahun <input type="checkbox"/> 4-6 tahun <input type="checkbox"/> 1-3 tahun	



FAKULTI REKABENTUK DAN SENIBINA



Bil.	Nama	Alamat	Bidang Keperakaran	Pengalaman dalam bidang	Tandatangan
6.		UITM Merbok	<input type="checkbox"/> Product Design <input type="checkbox"/> Automotive <input type="checkbox"/> Furniture <input type="checkbox"/> Metal Design	<input type="checkbox"/> 10 tahun dan ke atas <input type="checkbox"/> 7-9 tahun <input type="checkbox"/> 4-6 tahun <input type="checkbox"/> 1-3 tahun	
7.		UMK [REDACTED] Studio	<input type="checkbox"/> Product Design <input type="checkbox"/> Automotive <input type="checkbox"/> Furniture <input type="checkbox"/> Metal Design	<input type="checkbox"/> 10 tahun dan ke atas <input type="checkbox"/> 7-9 tahun <input type="checkbox"/> 4-6 tahun <input type="checkbox"/> 1-3 tahun	
8.		Basicology	<input type="checkbox"/> Product Design <input type="checkbox"/> Automotive <input type="checkbox"/> Furniture <input type="checkbox"/> Metal Design	<input type="checkbox"/> 10 tahun dan ke atas <input type="checkbox"/> 7-9 tahun <input type="checkbox"/> 4-6 tahun <input type="checkbox"/> 1-3 tahun	
9.		UnISZA	<input type="checkbox"/> Usulluddin <input type="checkbox"/> Asma'ul Husna	<input type="checkbox"/> 10 tahun dan ke atas <input type="checkbox"/> 7-9 tahun <input type="checkbox"/> 4-6 tahun <input type="checkbox"/> 1-3 tahun	
10.		UPM	<input type="checkbox"/> Product Design <input type="checkbox"/> Automotive <input type="checkbox"/> Furniture <input type="checkbox"/> Metal Design	<input type="checkbox"/> 10 tahun dan ke atas <input type="checkbox"/> 7-9 tahun <input type="checkbox"/> 4-6 tahun <input type="checkbox"/> 1-3 tahun	
11.		UPM	<input type="checkbox"/> Product Design <input type="checkbox"/> Automotive <input type="checkbox"/> Furniture <input type="checkbox"/> Metal Design	<input type="checkbox"/> 10 tahun dan ke atas <input type="checkbox"/> 7-9 tahun <input type="checkbox"/> 4-6 tahun <input type="checkbox"/> 1-3 tahun	
12.		UPM	<input type="checkbox"/> Product Design <input type="checkbox"/> Automotive <input type="checkbox"/> Furniture <input type="checkbox"/> Metal Design	<input type="checkbox"/> 10 tahun dan ke atas <input type="checkbox"/> 7-9 tahun <input type="checkbox"/> 4-6 tahun <input type="checkbox"/> 1-3 tahun	

Appendix 8

Evaluation Form



Reference number:

E	E			
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For researcher purpose only

FRAMEWORK FOR INDUSTRIAL DESIGNERS IN INTEGRATING *ASMA'UL HUSNA* VALUES TOWARDS DESIGN EXCELLENCE

PARTICIPANT INFORMATION SHEET

This validation is seeking specific information about the applicability, usability and benefit of the proposed framework. The objective of this evaluation survey is to validate prove of concept and framework for industrial designers in integrating *Asma'ul Husna* values towards design excellence. It will take approximately 10 to 15 minutes to answer all the questions. The sequence of the statement in evaluation survey has been derived from the extracted results of data collection. Hence, the results of this expert survey complement and validate the results from survey. The results will contribute to the enhancement of the framework for industrial designer.

The information provided will be treated as strictly confidential and reported as a collective result. Results will publish in a PhD thesis, scientific journals and conference proceedings. Your personal information is confidential, and your responses will remain anonymous. This study is under the supervision of Professor Ts. Dr. Khairul Aidil Azlin Abd Rahman, Associate Professor Ts. Dr. Mohd Yazid Mohd Yunos and Associate Professor LAr. Dr Nor'atiah Ismail. Should you have any concern about this survey, please do not hesitate to contact the following researchers:

Nor Ziratul Aqma binti Norzaman: nziratulaqma@gmail.com

Professor Ts. Dr. Khairul Aidil Azlin Abd Rahman: drkhairulazlin@upm.edu.my

Thank you.

Nor Ziratul Aqma binti Norzaman
Doctorate candidate, UPM

Name : _____

Academic qualification : _____

Affiliation : _____

Nature : Academician / Designer/ Committee Member
PEREKA

Position : _____

Area of expertise : _____

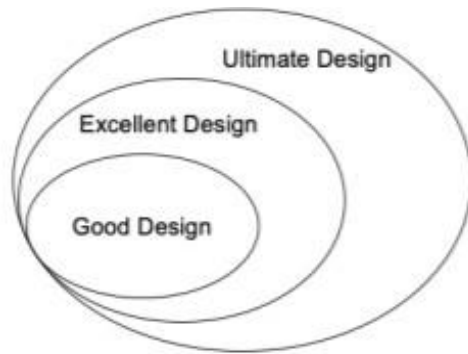
Working experiences (years) : _____



INTRODUCTION

The purpose of this study is to facilitate industrial designers in designing excellent design product based on Islamic perspective of view and at the same time provide framework for them integrate *Asma'ul Husna* in conventional design process. It is intended to guide industrial designer not only focusing on customer satisfaction, but also enable designers to please Allah and ultimately helps designer serve the purpose of life.

FINDINGS	DESCRIPTION
Excellent Design Concept	Excellent Design Concept are formulated based on the <i>tauhidic</i> concept. The concept tries to assimilate the divinity element which is seeking Allah's pleasure into designers' practice.
Excellent Design Criteria (Islamic – Design Value)	Excellent design criteria are finding from the interview session with Islamic scholars derivational from the assimilation of Islamic values in design.
Implementation of Designer Value Framework in Design Process	Proposing integration of Asma ul Husna in the early stage of the design process is believed able to provide a more wholesome approach as they are not only satisfying the consumers' demands but doing it purposefully with good intention.
Designer Value Framework	Point out significance characteristic of excellent designer based on designer perspective of view and triangulate with the finding from Focus Group Discussion.



EXCELLENT



enhance

$$\begin{array}{l} \text{Creativity of} \\ \text{Designer} \end{array} + \begin{array}{l} \text{Customer} \\ \text{Satisfaction} \end{array} + \begin{array}{l} \text{Allah's} \\ \text{Pleasure} \end{array} = \begin{array}{l} \text{GOOD} \\ \text{DESIGN} \end{array}$$

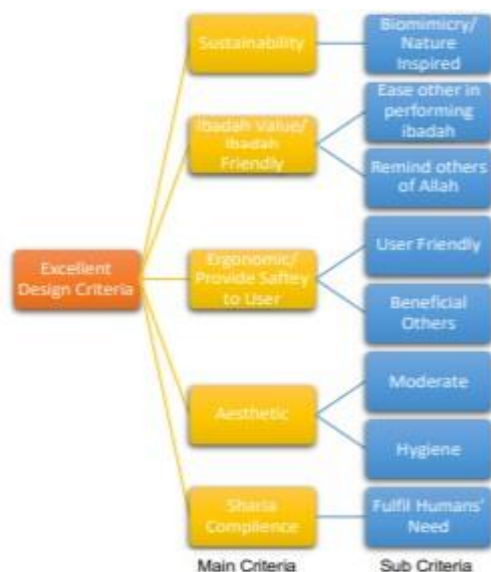
Excellent Design Concept

Recommendations

Alternative approach for Muslim designer in designing excellent design based on Islamic perspective of view. Not only pleases human but also please Allah and ultimately helps designer serve the purpose of life.

Agree	Not Agree

Comment:



Excellent Design Criteria (Islamic Design Value)

Excellent design criteria are finding from interview session with Islamic scholar actually derived from the assimilation of Islamic values in design.

Recommendations

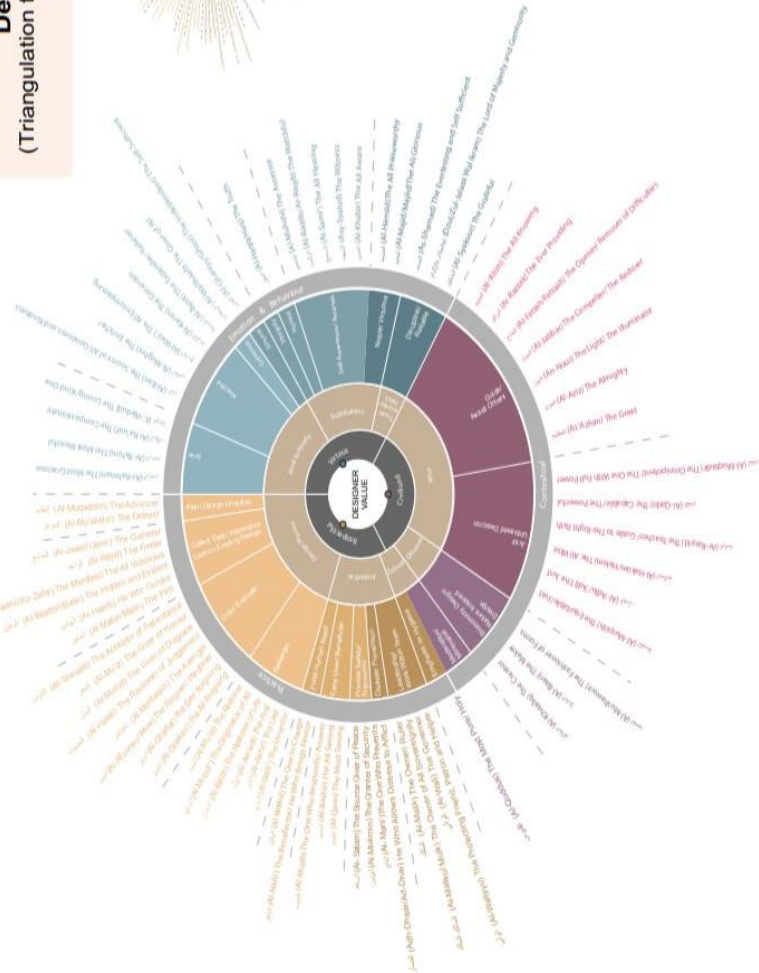
Excellent Design criteria are more explicit and reliable criteria to be used by the designer compared to the existing criteria of Good Design. The themes and categories portray interesting and potential values that can be embedded in the design practice.

Agree	Not Agree

The benefits of using Excellent criteria are as follows:

- Provide guidelines for designers in designing excellent design product based on the Islamic perspectives of view.
- Able to boost the creativity of the designer and at the same time gain good deeds for hereafter while design

Designer Value Framework
(Triangulation from Focus Group Discussion, Survey and Literature Review)



Elements of Excellent Designer Value (Reflection of Asma'ul Husna)



The Most Significant Characteristic of Excellent Designer based on Designers' Perspective of View (Finding from survey)



Characteristic of Excellent Designer



Designer Value (Finding from discussion)



Designer Value Framework

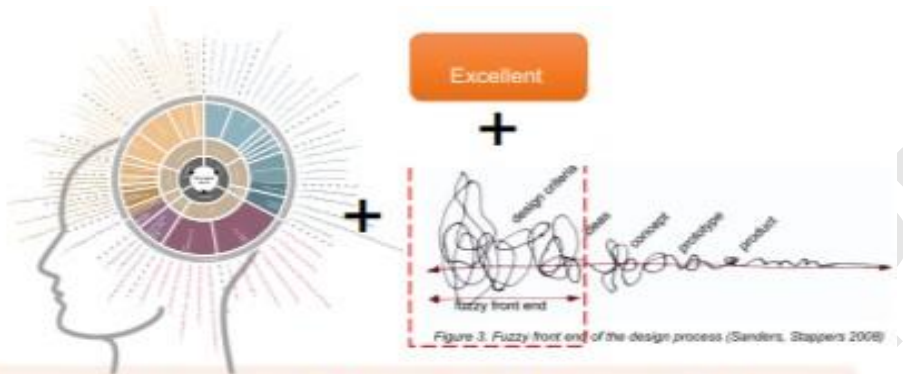
(Triangulation from Focus Group Discussion, Survey and

Recommendations

Provide significance characteristic should be cultivated among industrial design student that comprises all domains of spirituality, morality, intellectuality, professionalism as well as individual and social benefits.

Agree	Not Agree

Comment:



Implementation of Designer Value Framework and Excellent Design Criteria

(adapted from Sanders, Stappers 2008)

Recommendations

Having knowledge of excellent design criteria will help industrial design students determine what is to be designed or sometimes what should not be designed and manufactured. And at the same time implementation of the designer value framework in the early part of the design process is believed able to provide a more wholesome approach as they are not only satisfying the consumers' demand but also doing it purposefully with good intentions align with Asma'ul Husna values.

Agree	Not Agree

Validation on the Designer Value Framework

To evaluator. Please check the appropriate box for your rating.

Scale:

- 1 - Strongly disagree
- 2 - Disagree
- 3 - Neither agree nor disagree
- 4 - Agree
- 5 - Strongly agree

	Statement	1	2	3	4	5
Framework Overview	I do agree with the contents and the relationship between the element of the framework					
	Overall, content of the framework answer the gap of the study					
Framework Details	I agree with the characteristic presented in the framework detail					
	I think the framework details easy to understand by industrial design students					
	Overall, I am content with the framework details and attribute					
Usability of the framework	I think the framework is useful to help industrial design students improve their value as designer					
Implementation of the Designer Framework and Excellent Design Criteria	I think the implementation of designer value framework and excellent design criteria into design process is possible for industrial design students					

Scale:

1 - Strongly disagree

2 - Disagree

3 - Neither agree nor disagree

4 - Agree

5 - Strongly agree

Statement	1	2	3	4	5					
Benefit of the Design Value Framework	Overall I think the designer value framework able to nurture excellent industrial designer based on Islamic perspective of view									

Opinion	Do leave comment for any improvement : <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
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BIODATA OF STUDENT

Nor Ziratul Aqma binti Norzaman is lecturer in Faculty of Innovative Design and Technology (FRIT) in Universiti Sultan Zainal Abidin (UniSZA) since 2009 till now. Ama's hold her Master of Art and Design from Universiti Teknologi MARA (UiTM), Jalan Othman in 2010 with dissertation entitle "Brand Identity in BOH Tea Packaging Design". In 2009 she managed to complete her Bachelor of Science (Industrial Design) at Universiti Teknologi Mara (UTM), Skudai majoring in product design and design for disabled people.



LIST OF PUBLICATIONS

During this study, the researcher managed to publish a total of three papers; two papers were published in *Pertanika Journal of Social Sciences and Humanities* (indexed by Scopus) and another was published as Lecture Notes.

- Norzaman, N.Z.A., Abd Rahman, K.A.A., Mohd Yunos, M.Y., & Ismail, N. (2021). Adaptation of *asma'ul husna* in existing design practice. *Pertanika Journal of Social Sciences and Humanities*, Vol. 29 (4), pp. 2785-2798. <https://doi.org/10.47836/pjssh.29.4.37>.
- Norzaman, N.Z.A., Abd Rahman, K.A.A., Ismail, N., & Mohd Yunos, M.Y. (2018). Constructing a conceptual framework on integrating the *asma ul husna* values into the conventional design process. *Lecture Notes in Islamic Sciences and Technology*, pp. 10-14.
- Aqma Norzaman, N.Z.A., Shaari, N., Abd Rahman, K.A.A., Utaberta, N., & Mohd Jaafar, J. (2017). Integrating *asmaul husna* values for design excellence. *Pertanika Journal of Social Sciences and Humanities*, Vol. 25 (S), pp. 33-40.