




MUSHAF SINGAPURA

BUILDING OUR LEGACY



In keeping with the spirit of preserving the Quran through writing, apart from committing it to memory through its Tahfiz programmes, the Management Board of the Kampung Siglap Mosque has launched the Singapore Mushaf project (Quran Mushaf Singapura or QMS).

It is an initiative that enables Singaporean Muslims to partake on a historic journey in continuing the traditions of preserving the Quran. Looking forward, the QMS is part of their contribution towards the development of Islam culture in the world today.

Diversity in Unity

The QMS provides another face of Islam to both Muslims and non-Muslims alike to appreciate the religion and the Revelation. Positioning QMS as the flagship, the community at large is presented with the beauty of Islam through arts inspired from the Quran.

It is indeed another way to understand Islam and the message that it brings to the world. It promotes Quranic literacy beyond just recitation, introducing a different dimension to the beauty of Islam through the sciences of Quranic arts and calligraphy, while showcasing the unique characteristics of the progressive Singapore Muslim Community.

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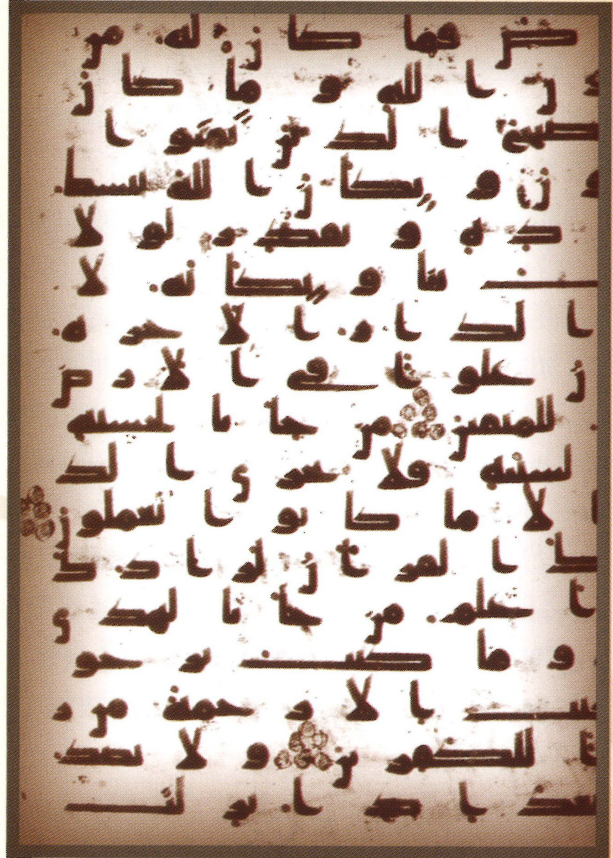
History of Compilation The Quran Into a Mushaf

A Mushaf is the Quran in its physical book form.

The origins of the Revelation in its physical book form started with Abu Bakar Siddique r.a. when he accepted Umar Ibn Khattab r.a.'s suggestion of compiling the Quran out of grave concern for the many Qurra (Companions of the Prophet who memorized the Quran by heart) who fell in the Battle of Yamama. Umar r.a. feared for the loss of the Quran if nothing was done to preserve the Revelation in writing. Abu Bakar r.a. then instructed Zaid ibn Thabit to commence the collection of the Quran, those written on parchments, scapula and leafstalks of date palms as well as those committed to memory by the remaining Qurra.

However, it was not until the third Caliph, Uthman ibn Affan that the collected written version of the Quran was compiled and bounded as the world has come to know of the Quran now. The Quran became a collection of suhuf and hence the written form of the Revelation became known as the Mushaf.

Several Companions of the Prophet p.b.u.h. prepared their own written compilations of the Revelations. The best-known among these are from Ibn Mas'ud, Ubay bin Ka'b, Zaid bin



This script was also known as one of the early Kufic scripts or Archaic Arabic scripts. It was also known as **Kufi Mushafi** as it was the prime script used in transcribing Al-Quran. This was initiated by the first holy calligrapher of the complete mushaf Al-Quran – **Zaid bin Thabit r.a.** He was also known as the secretary of prophet Muhammad s.a.w.

Thabit and Ibn Abbas. Some literature indicated that there were 23 copies of the written Quran existed during the lifetime of the Prophet p.b.u.h. It is also known that A'isha and Hafsa had their own scripts written after the Prophet had died.

During the time of Uthman ibn Affan r.a., disputes had risen amongst the Muslims about the correct manner of reciting the Qur'an. 'Uthman r.a. borrowed the suhuf, which were kept with Hafsa and ordered four Companions, among them Zaid bin Thabit, to rewrite the script in perfect copies.

The Design Factors, Concept & Direction

Using Floral Elements To Determine The Concept & Direction Of Mushaf's Identity

Primary design factors that were considered

- National Identity elements or representations:

The Colour Red
The Colour White
The Crescent Moon
The Five Stars

- Multi-racial Representations

- Flora Elements

- Geometrical Elements

- Basic principles of Islamic Art:

Calligraphy
Geometry
Symetry
Abstract

Complementary design factors that were considered

- Ornamental elements of monumental mosques in Singapore

- Distinctive cultural artefacts

- Distinguished districts or areas in Singapore

- Cultural characteristics of fabrics and textiles

Crescent Moon

A flora representation to symbolize the Crescent Moon as a fundamental character that encapsulates the national identity

Orchid

Five Stars

5 flora representations to symbolize the Five Stars as primary characters in symbiotic relationship with the Crescent Moon

democracy
peace
progress
justice
equality

Five Races

5 flora representations to symbolize the 5 races depicting the nature of a harmonious multi-racial nation

malay
indian
chinese
eurasian
foreigners

Five Segments

5 flora representations for 5 segments of Quranic contents, in 5 different colour schemes distributed at 6 Juz per segment complementing the 5 stars and 5 Races

Juz 1 - 6
Juz 7 - 12
Juz 13 - 18
Juz 19 - 24
Juz 25 - 30

Five Floras

5 floral identities to define all 5 characters

Cape Flower
Jasmine
Chrysanthemum
Tulip
Dahlia

Identifying The Design Features

5 is an ideal numeric character in all directions of design elements as it holds a major significance in the depiction of a strong identity of Mushaf Singapura.

Primary attributes in defining Mushaf Singapura

- One primary flora to hold all 5 flora representations (Crescent Moon and Five Stars)
- One primary colour scheme to hold all 5 design schemes
- 5 Stars Representations
- 5 Pillars of Islam
- 5 Races
- 5-pointed Geometric Characters
- 5 Flora Representations
- 5 Segments of content at 6 Juz each
- 5 Designs schemes: each per segment
- 5 Colour schemes: each per segment

Other factors that were considered

- Designs of Prime Spreads
- Designs of Complementary Pages
- Mushaf styling
- Historical values or representations
- Numerical significances
- Singapore's cultural and racial attributes
- Singapore's significant identities
- Technical factors of aesthetics and functional relevance

Defining The Design Concept & Direction

The primary direction of producing a Mushaf Singapura is to signify the strong Muslim community in Singapore. The Mushaf also represents the national identity whereby it encapsulates strong historical groundings of multi-racialism and Singapore's evolution of cultures that is underlined by the harmonious values that we have today.

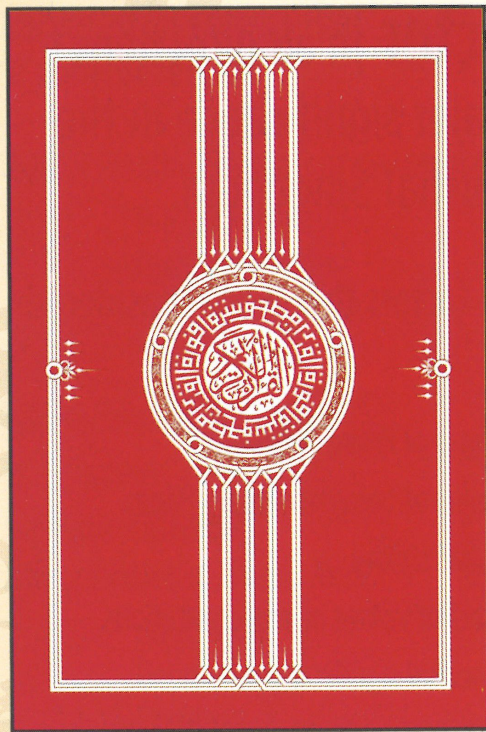
Islam as a religion transcends all boundaries regardless of races, cultures, languages and nations. This synergises well with the direction of the presented concept: primarily - **5 Pillars of Islam, 5 different races in harmony, 5 Stars bounded with the Crescent Moon and 5 equal distributions of 30 Juz of Quranic contents.**

With this, Mushaf Singapura has taken a step forward as a nation in gaining recognition by contributing to the rich Islamic tradition of Islamic arts and sciences.

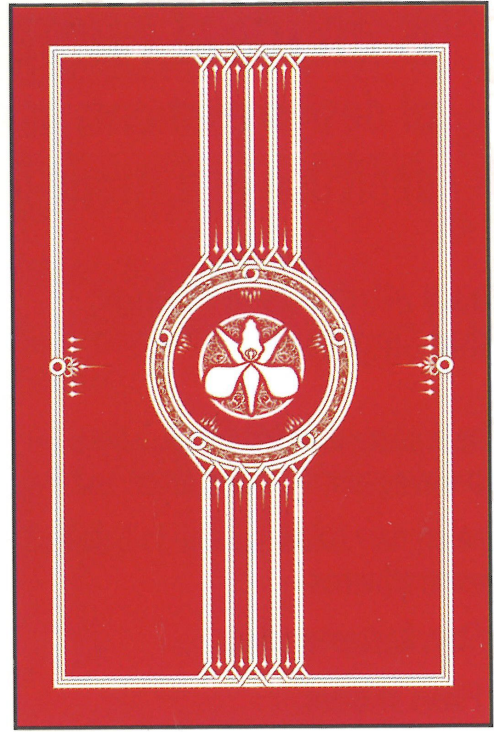
0.6

Visual Concepts & Design Development

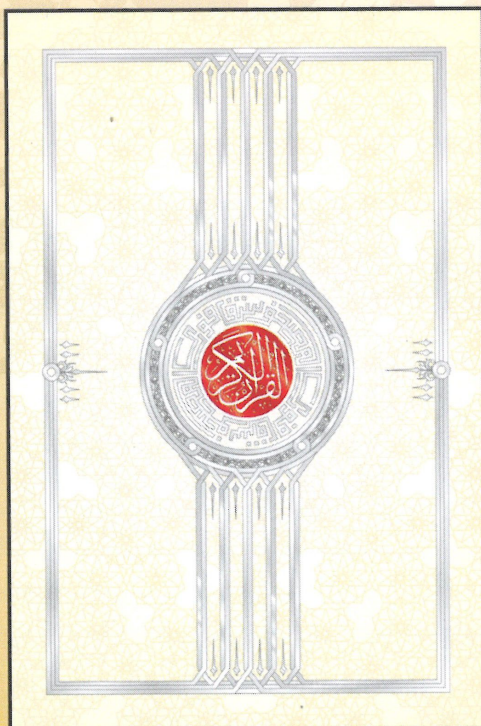
Designing The Core Concept & The Mushaf's Cover



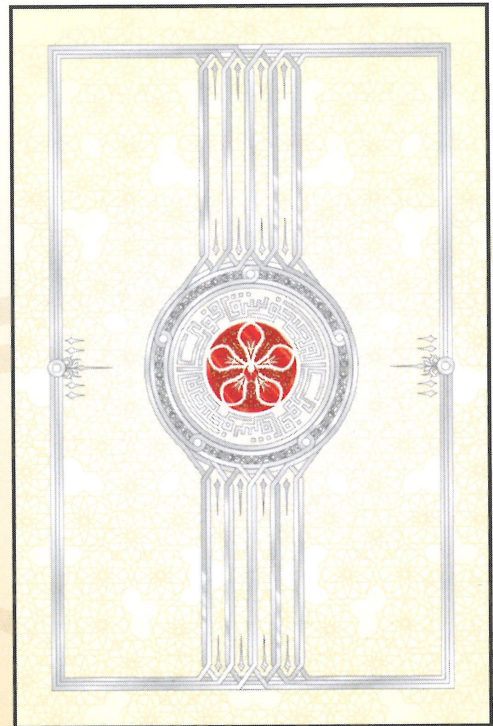
Initial Design Submission



Finalised Submission After Extensive Rounds Of Furnishing



More Than 9 Rounds Of Colour Revision And Tuning



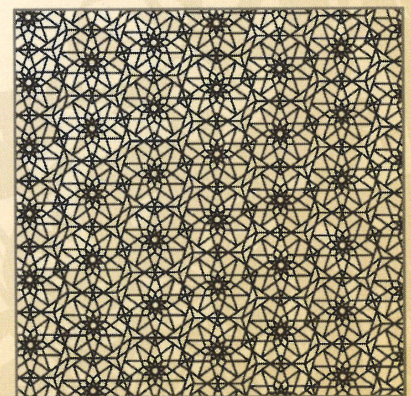
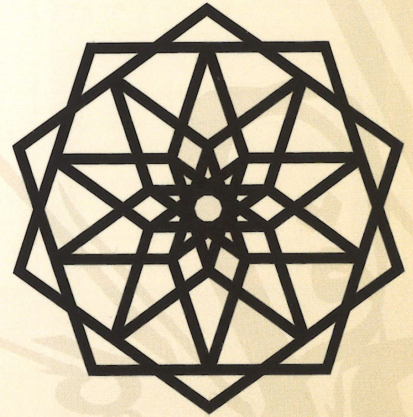
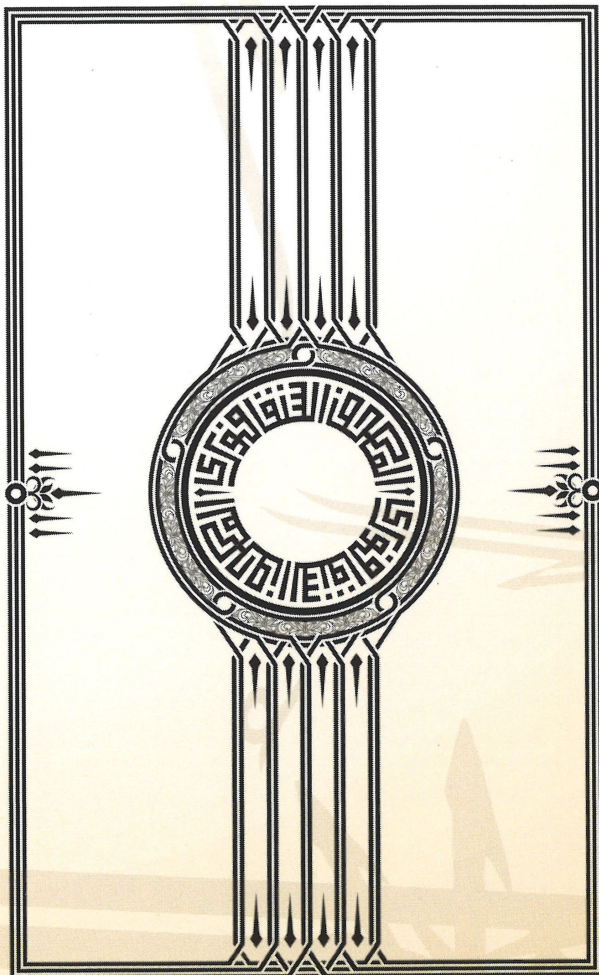
Visual Concepts & Design Development

Designing The Mushaf's Emblem

Orchid - The National Flower
As The Prime Identity On
The Finalised Emblem For
The Mushaf's Cover



Using '5' As A Principle Character Integrating
'The Golden Ratio' In The Ornamented
Structure For The Mushaf's Cover

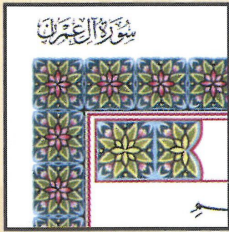


Pentagonal Geometric Motif
Developed Into Pattern Design For
The Mushaf Cover's Background

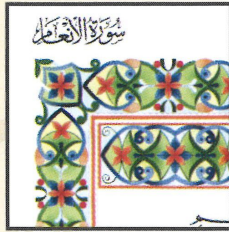
Visual Concepts & Design Development

Designing The Content & Mushaf's Pages

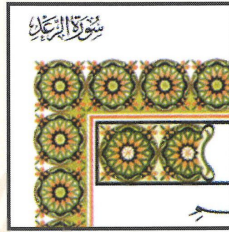
Motifs of 5 floras representations are designed and implemented onto decorative borders for every 5 segments of the Mushaf throughout its contents. Furnished with 5 different colour schemes distributed at 6 Juz per segment, thus complementing the 5 stars and 5 Races.



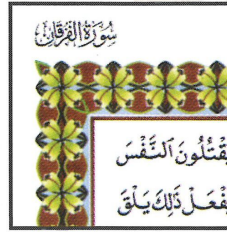
SEGMENT-1
JUZ 1 - 6
Cape Flower



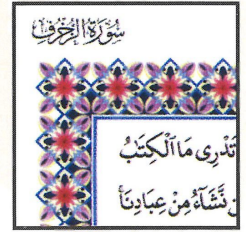
SEGMENT-2
JUZ 7 - 12
Jasmine



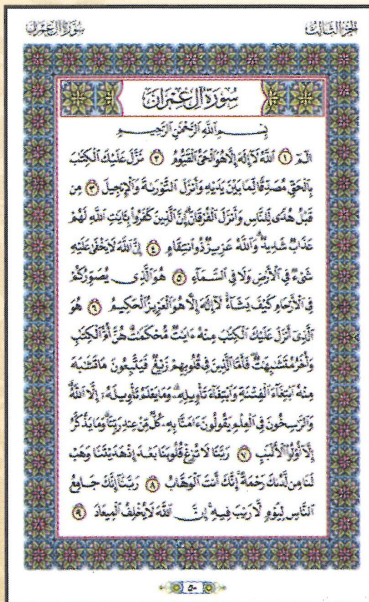
SEGMENT-3
JUZ 13 - 18
Chrysanthemum



SEGMENT-4
JUZ 19 - 24
Tulip



SEGMENT-5
JUZ 25 - 30
Dahlia



THE GENERAL PAGE

Motifs of 5 Floras are also combined with Orchid elements to create an integrated identity of the whole Mushaf.

THE COMPLEMENTARY PAGE

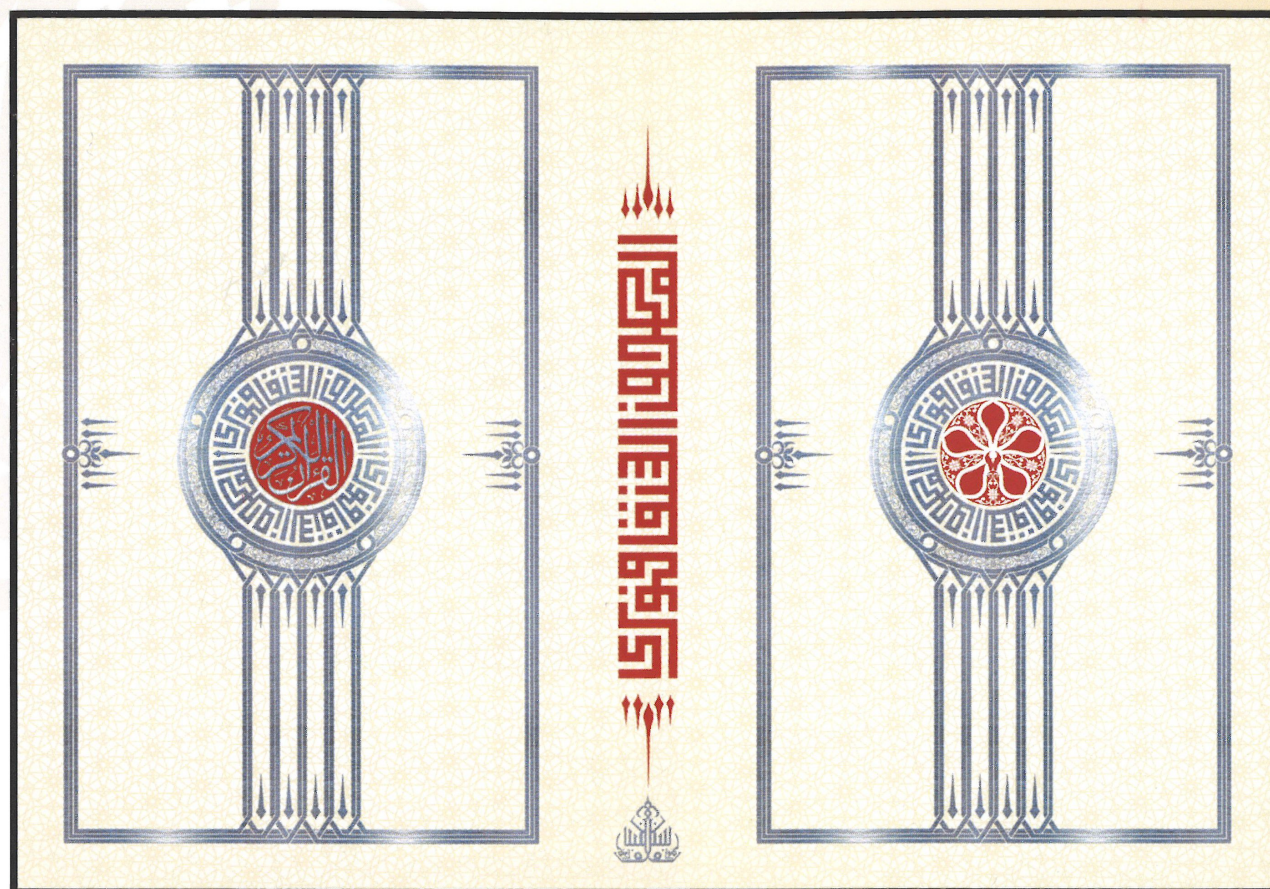


THE PRIME SPREAD



Visual Concepts & Design Development

The Finalised Mushaf Design



The visual concept portrays a complete dynamic convolution of a Singaporean culture.

It begins from the centre where the five small circular locks, inter-bond with one another flourished with passages of floral motifs, thus defining a depth of rich and harmonious blend of cultural interaction.

From the locks, the lines which represents the orchid stalks or stems then grows out upwards interweaving one another reflecting the progressiveness and strength in the faith of a Singaporean Muslim. And these **strength of 5 standing pillars** also reflects the **strength of 5 standing races** in Singapore upholding the nation.

These lines then reaches out encircling the whole essences of Singapore and return to the bottom as **strongly developed foundational roots** back to the heart of every individual Singaporean Muslim.

The whole visual concept can eventually be interpreted as the quality of an individual Singaporean Muslim that possesses a **strong and dynamic cultural and intellectual standing underlined by a wholesome faith, both for Islam and the nation.**

Acknowledgement

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Ust Taufiq Bin Ismail

Ust Hafiz Bin Rafie

Ust Azmi Ismail

Ust Suhaimi Bin Hassan

Ust Mehdar Bin Mahmood

An Effort By

Kampung Siglap Mosque Management Board

(Lembaga Pentadbir Masjid Kampung Siglap)



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