








ENRICHING EXCELLENT DESIGNERS: INTEGRATING ASMA'UL HUSNA WITHIN KAP MODEL (KNOWLEDGE, ATTITUDE, PRACTICE) THROUGH KJ METHOD

 Nor Ziratul Aqma binti Norzaman^{1*},  Mohamad Asyraf bin Azman¹,
 Khairul Aidil Azlin bin Abdul Rahman²,  Sharih Ahmad bin Mohamad¹,
 Shahrul Anuwar bin Mohamed Yusof¹,  Addy Putra bin Md Zulkifli¹,
 Amirul Fahmi bin Razali¹

¹Center of Design Studies, Faculty of Innovative Design & Technology,
Universiti Sultan Zainal Abidin, Gong Badak Campus, Terengganu, Malaysia

²Department of Industrial Design, Faculty of Design and Architecture,
Universiti Putra Malaysia, Selangor, Malaysia

Abstract. Designer plays a pivotal role in the decision making within design endeavors, wielding significant influence through their creative expertise, problem solving skill and capacity to shape user experiences. Their decisions not only dictate the aesthetic and functional aspects of a design but also profoundly impact its usability, sustainability and societal implications, underscoring the critical responsibility designer hold in shaping the world through their creation. Therefore, it is imperative to equip designers with fundamental knowledge encompassing Asma'ul Husna in today's education. Asma'ul Husna refers to the 99 beautiful names of Allah. By instilling an understanding of these divine attributes, designers gain a holistic framework that nurtures ethical consciousness, fosters empathetic design thinking and guides their decision-making process towards creating solutions that resonating with harmony, compassion and ethical responsibility. This paper introduces an innovative approach to enriching the professional development of designers by exploring the integration of Asma'ul Husna attributes into Knowledge, Attitude and Practice (KAP) framework. It explores the transformative potential of infusing these divine attributes into design education and practice through Focus Group Discussion among industrial design academician assist by Islamic scholar. Through the utilization of KJ Method, this study strategically collects and analyzes data concerning designers' knowledge acquisition, attitude and practical implementation of Asma'ul Husna within their creative process. Through an in-depth exploration of these elements, the paper aims to shed light on how the integration of divine attributes can elevate the skills, mindset and ethical consciousness of designer, thereby fostering excellence in design practice.

Keywords: *Industrial design, Asma'ul Husna, KAP Model, KJ method, human development.*

***Corresponding Author:** *Nor Ziratul Aqma Norzaman, Center of Design Studies, Faculty of Innovative Design & Technology, Universiti Sultan Zainal Abidin, Gong Badak Campus, Terengganu, Malaysia, Tel.: +60195779257; e-mail: ziratulaqma@unisza.edu.my*

Received: 4 January 2024;

Accepted: 6 September 2024;

Published: 2 April 2025.

How to cite (APA):

Norzaman, N.Z.A., Azman, M.A., Rahman, K.A.A.A., Mohamad, S.A., Yusof, S.A.M., Zulkifli, A.P.M. & Razali, A.F. (2025). Enriching excellent designers: Integrating Asma'ul Husna within KAP model (Knowledge, Attitude, Practice) through KJ method. *New Design Ideas*, 9(1), 287-305 <https://doi.org/10.62476/ndi.91.287>

1. Introduction

In the captivating world of design, expertise goes beyond mere technical prowess. It encompasses a deep understanding of people, ethical decision-making and an innate ability to bring ideas to life. Design is not just about creating beautiful things; it's about creating experiences, shaping perceptions and impacting lives. Imagine infusing ancient wisdom, the 99 divine attributes of Asma'ul Husna from Islamic tradition, into the very fabric of how designers learn and practice their craft. Asma'ul Husna refer to the 99 names or attribute of Allah in Islam, which hold significant spiritual and practical importance. In Islam, one way to know Allah is by understanding the names of Asma'ul Husna (Muntasir *et al.*, 2019). Studies have shown that implementing Asma'ul Husna in educational settings such as through auditory learning style (Kinanti *et al.*, 2023), habituation activities (Indriyati & Siswadi, 2023), web systems (Rosmani & Ahmad Shuhaimi, 2022) and mobile application (Rosmani *et al.*, 2021), gamification (Rosmani & Zakaria, 2018) can enhance student's cognitive, affective and psychomotor development while fostering religious values, character education and everyday life application. These studies collectively highlight the diverse approaches and technologies used to promote the understanding and practice of Asma'ul Husna in educational and every context. However, according to (Muslim, 2018), there is a gap between the design process and the sources of Al-Quran, hadith and Asma'ul Husna that can contribute to the value of a design. Even Norzaman *et al.*, (2017) highlight the need to improve the existing design criteria so that they can benefit mankind in accordance with Allah's will Furthermore, it quite frustrating when Norzaman *et al.* (2021) provide findings from a survey that the majority of Muslim respondents did not adapt Asma'ul Husna in the existing design practice due to limited knowledge on ways to integrate Asma'ul Husna in the design process. Therefore, this integration within the Knowledge, Attitude and Practice (KAP) framework using the KJ Method, aims to revolutionize how designers approach their work, their mindset and their creative process.

Integrating Islamic Principles in Contemporary Education

Considering the fundamentals or roots of education and learning, some may advocate for a return to foundational principles rooted in Islam or other philosophical and spiritual traditions. In the context of Islamic education, returning to the fundamental principles of Islam can be viewed as a means to instill strong moral and ethical values in education and learning. Islamic education emphasizes not only academic knowledge but also the ethical, moral and spiritual development of individuals. Al-Nahwi has also stated that Islam has a principle as a foundation in the learning process and states that humans are creatures of God (Bahtiar, 2016).

The principles of Islam, including the values found within Asma'ul Husna (the Divine Names), can serve as a moral compass and guide for learners, emphasizing virtues such as compassion, justice, patience and creativity. Strengthening education by incorporating the fundamental teachings of Islam can create a holistic learning environment that nurtures character development, critical thinking and a sense of social responsibility among learners. Study by Ibrahim (2013), education is a human process of building social networks and individuals within their local cultural environment, therefore every individual needs critical and creative thinking in order to create a successful community environment.

It may also provide a framework for ethical decision-making and guide individuals toward a balanced and harmonious approach to life and learning. However, it's important to note that education is diverse and multifaceted, drawing from various philosophical, cultural and religious perspectives. Advocating for a return to fundamental roots within Islam in education is one approach among many that seeks to integrate moral and ethical teachings into the learning process. Ultimately, the goal is to cultivate well-rounded individuals with strong moral principles and a commitment to lifelong learning and societal betterment. According to Achamadi, there are three main objectives of Islamic education (1) cultivating human identity, the surrounding environment and the greatness of God; (2) prevent people from falling into shirk and mazmumah matters; (3) knowledge is developed for oneself and for the progress of society (Akrim, 2019).

By integrating Asma'ul Husna and fundamental Islamic teachings into the KAP framework, education can create a more comprehensive and values-based learning environment. It helps learners not only acquire knowledge but also internalize ethical principles, shaping their attitudes and guiding their practical applications of these virtues. This integration aims to foster well-rounded individuals who not only excel academically but also embody strong moral and ethical values in their personal and professional lives. Thomas Lickona's theory of character education only builds between individual relationships, while human relationships with God require comprehensive integration including moral values, ethics of life and believing in God (Ismah & Herwina, 2018).

Conceptual Integration of Asma'ul Husna in KAP Model

The Knowledge, Attitude and Practice (KAP) model holds significant importance for designers as it provides a structured framework that influences their development, decision-making process and overall performance:

Knowledge: The KAP model facilitates the acquisition and accumulation of knowledge essential for designers. It encourages a comprehensive understanding of design principles, techniques and evolving trends. For designers, having a strong knowledge base not only enhances their skills but also fosters innovation and adaptability within their field. Knowledge allows him/her to understand, compare, analyze, interact, relate to, act upon and interpret the ego, nature and fellow human beings (Ahmad *et al.*, 2020).

Attitude: Attitude is the second part of the KAP model, defined an attitude as: “A mental and neural state of readiness, which exerts a directing influence upon the individual’s response to all objects and situations to which it is related (Chen & Chai, 2010). Attitudes cultivated through the KAP model are crucial for designers. It emphasizes the importance of adopting a proactive and positive mindset towards learning, creativity and problem-solving. Attitudes shaped within the KAP framework encourage designers to embrace continuous improvement, resilience and ethical considerations in their work.

Practice: Practice is the final step in the KAP model. The Theory of Reasoned Action says that what we believe affects what we do. Our ideas about a topic come from our own beliefs and what we have been taught. Inherited attitudes mean the attitudes that you get from your parents or family (Lee, 2012). The KAP model emphasizes the practical application of knowledge and attitudes. For designers, this translates into implementing learned principles and adopting innovative approaches in

their design processes. It encourages experimentation, refinement of techniques and the incorporation of new ideas into practical design solutions.

Specifically for designers, the KAP model serves as a guide for professional growth. It not only enhances their technical skills but also instills a holistic approach by emphasizing the importance of attitudes and ethical practices in their work. By integrating the KAP model into their development, designers can continually evolve, adapting to new challenges, embracing creativity and striving for excellence in their designs. A company might come up with new ideas, but it's important to put them into action to be successful.

If the idea is not implemented efficiently, it becomes a problem. Innovating means marketing the idea well (Direction, 2007).

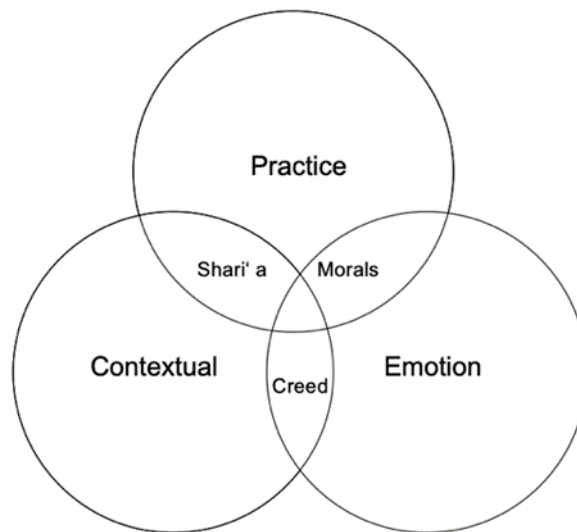


Figure 1. Fundamental of Islamic Knowledge within KAP Model

According to Huang and Li (2015) and (Jagtap, 2018), a combination of quality and quantity in knowledge design and past practice (practical expertise and experience) are important characteristics that may stimulate the quality of the design produced. However, a designer's emotions and attitudes are also crucial factors in the development of excellence.

Thus, three main personal characteristics are the factors that shape the excellent designer: practice, knowledge, as well as emotion and behaviour which are also known as competence attributes or sometimes referring to KAP Model (knowledge, attitude and practice).

However, based on Islamic perspectives and referring to E9 in developing an excellent designer, Aqedah (the Islamic creed), Sharia and *Akhlaq* (Morals) should not be disregarded. These three elements are also known as the fundamental elements of Islamic knowledge. Surprisingly in Figure 1, it proves that fundamental Islamic knowledge has a correlation with the competence attributes of the excellent designer. This correlation can be found in Figure 1, which contribute to the findings for the first layer.

2. Methodology

This study utilised focus group for the data collection. A focus group discussion is a form of qualitative inquiry strategy. It was conducted in a special workshop on 26 January 2019 at the Putri 3, Hotel Palm Garden Hotel, IOI Resort City, Putrajaya. A discussion was held with experts who were industrial designers and industrial design academicians based around Malaysia, with the assistance of Islamic scholars. The discussion was designed to gather information from the experts that would identify the potential variables involved in integrating Asma'ul Husna values into the conventional design process.

Focus group discussions and interviews can be considered similar approaches since they involve the same principles. Despite this similarity, the number of participants was different, as they were brought together at one time and one venue. A focus group discussion has been defined as a discussion engaging a small number of people in an informal group discussion that focuses on a particular topic or set of issues; it is sometimes referred to as a group interview (Flick, 2014; Wilkinson, 2004). Even though the session was considered an informal group discussion, the researcher needed to prepare a focus group 'schedule' to maintain the group dynamic.

Wilson and Fox (2012) explained that both approaches aim to obtain points of view and interpretations and they are the best methods of gathering details for a qualitative description. However, there are advantages and disadvantages of both approaches, as listed in the Table 1.

Table 1. Advantages and disadvantages of using interviews and focus group discussion

Activity	Advantages	Disadvantages
Interview	Able to provide rich data on a broad view May highlight issues not previously considered	Can be difficult to get respondents to participate due to time constraints Time consuming The complexities of people can create misconceptions and misinterpretations
Focus Group	Small focus groups may increase the comfort of level of the participants Able to provide insights from different viewpoints. Useful for revealing the beliefs, attitude, experiences and feelings of participants	Moderator might lead participants and encourage them to agree with his/her own views Some participants may dominate the group and may create a false sense of consensus

Source: Wilson and Fox (2012)

The greatest benefit of the focus group discussion was that, in a short time, in-depth data was collected. The majority of the topics were agreed on by the experts selected as the workshop participants.

2.1. Material for Focus Group Discussion

In terms of the focus group discussion material, participant was provided with books as main reference in interpreting and reflect Asma'ul Husna values in designer. Following are books were used in the workshop;

- i. (Abdullah Sani, 1997). *Asma-Ul Husna*. Jakarta: Thinker Library Sdn. Bhd.
- ii. (Akhyar, 2010). *Kuasa Ajaib Asma'ul Husna*. Pustaka Azhar.
- iii. (Erlhoff & Marshall, 2008). *Design Dictionary: Perspectives on Design Terminology (Board of International Research in Design)*. Boston: Birkhauser.
- iv. *Ensiklopedi Asma'ul Husna*
- v. *Fikih Asma'ul Husna*.

2.2. Participant Demographics for Focus Group Discussion

The focus group discussion engaged between six (6) to twelve (12) persons for the session, which took one (1) to three (3) hours to conduct, as recommended by (Christensen *et al.*, 2011). The members or participants of the focus group discussion were chosen on the basis of their expertise (Pandey, 2016).

The workshop utilised KJ method and the participants included industrial designers, industrial design academicians and Islamic scholars who were experts in *Usulludin* and Asma'ul Husna. The participants' data is listed in the Table 2:

Table 2. Participant demographics for Focus Group Discussion information

Participant	Education Level	University/ Company	Field of Expertise	Experience in the Field (years and above)
E1	Master	Universiti Sultan Zainal Abidin (UniSZA)	- Product Design - Packaging Design	14
E2	PhD	Universiti Kuala Lumpur (UniKL) MIDI	- Product Design - Furniture Design	14
E3	PhD	Universiti Malaysia Kelantan (UMK)	- Landscape Architecture - Urban Planning	12
E4	Master	Universiti Malaysia Kelantan (UMK)	- Product Design - Furniture Design	12
E5	PhD	Universiti Teknologi Mara (UiTM) Shah Alam	- Metal Design - Jewelry Design	14
E6	PhD	Universiti Teknologi Mara (UiTM) Merbok	- Product Design - Furniture Design - Automotive Design	14
E7	PhD	Universiti Malaysia Kelantan (UMK) & Ezran Zainal Design Studio	- Furniture Design	12
E8	Master	Basicology	- Product Design - Furniture Design	12
E9	PhD	Universiti Sultan Zainal Abidin (UniSZA)	- <i>Usulludin</i> - Asma'ul Husna	10
E10	PhD	Universiti Putra Malaysia (UPM)	- Product Design - Furniture Design	14
E11	PhD	Universiti Putra Malaysia (UPM)	- Textile Design - Fashion Design	14
E12	Master	Universiti Putra Malaysia (UPM)	- Product Design - Furniture Design - Automotive Design	10

2.3. Method of Conducting the Focus Group Discussion

Since numerous items were discussed, the KJ method was used in the focus group discussion. According to (Lokman & Kamaruddin, 2010), the KJ method, also known as the affinity diagram, was invented by Kawakita Jiro in the 1960s. It allows group to quickly reach consensus on priority of subjective or qualitative data. Hanington and Martin (2012) list three benefits and the key strength of the KJ techniques.



Figure 2. KJ Method

The technique is silent so group pressure did not affect the outcome and time was used effectively. Everyone was provided with blank sticky notes and markers and had the opportunity to paste their ideas. Within one to two hours, the team was able to organise and group the complicated ideas, information or solutions into related, logical cohesive groups.

All the data was collected by note taking, audiotaping and videotaping for documentation purposes. The collected data was analyzed using conventional techniques for qualitative data, commonly content or thematic analysis. Following subtopic will outline terms generated from the workshop which also known as constructs.

3. Findings

The participants of the Focus Group Discussion were required to brainstorm and relate Asma'ul Husna with design terminologies. Table 3 lists all the keywords generated from the KJ Method session.

Table 3. Empirical Keywords Generated from KJ Method in FGD

1 st	PRACTICE	EMOTION	CONTEXT
2 nd Affinity Diagram	<ul style="list-style-type: none"> - Fully considered/ Perfect/ Whole - Reliable Design - Invention - Collective Design/ Categorising - Redesign - Destructive - Recreate - Surveillance / Recordable/ Monitor (Management Operation) - Domain (Leadership) - Judgement - Surveillance/ Recordable/ Monitor (Management Operation) - Redesign - Systematic/ Organisable/ - Redo/ Design Tolerance - Wisdom/ Intelligent Design/ Smart Design - Guidance - Designers' Attitude - Planning in Design - Design Innovation/ Invention - 	<ul style="list-style-type: none"> - Respect/ Status - Strong/ Survival - Fulfil Human's Need/ Ease - Power - Status - Reward/ Design for Behavioural Change - Ease/ Gift/ Generous - Design for Behavioural Change - Revive - Critic/ Control/ Condemn - Authorised - Good and Bad contextDesign (Decision) - Determination - Design for Behavioural Change - Authentic Detection/ Identification (Iris/ Thumb Detection) - Transparent - Generous/ Giving - Luxurious/ Elegant - Peace/ Harmony/ Tranquility - Emotion - Fulfil Human Need - Humble - Unbiased - Fulfil Human Need/ Ease - 	<ul style="list-style-type: none"> - Unique Design/ Customise/ Special - Special/ Hierarchy/ Respect - Universal Design/ Informative/ Knowledge - Sustainable/Sustain - Constrain/ Limitation - Guidance/ Guideline - Evaluation - Powerful - Wisdom/ Balance - Protective/ Preserving/ Sustain/ Conservation - Smart Design - Universal Design - Informative/ Knowledgeable - Knowledgeable/ Informative - Integrity in Design/ Trustworthy/ Honest - Clean Look/ Pure/ Zen/ Minimalist - Unique Design/ Customised/ Special - Sustainable/ PLC/ Evergreen - Wisdom/ Facelift/ Upgrade - Generous/ Design for Needy/ Charity - Flowing/ Curvy/ Detail - Ease/ Generous/ Transparent - Sustainable - Powerful - Guidance/ Guide others - Rules & Regulations/ Shariah Compliance - Existing Design - Competent - Leadership/ Protective - Biomimicry - Sustainable - Innovation/ Invention - Creative
3 rd Inductive	<ul style="list-style-type: none"> - Planning in Design - Fully considered, > Plan - Systematic/ Organisable> - Collective Design/ Categorising - Existing Design - Judgement > - Evaluate > Critic/ Control/ Condemn - Recreate /Redesign/ Invention > Redesign - Fulfil Human Need 	<ul style="list-style-type: none"> - Responsibility> Self Control / Self Conscious - Authentic Detection/ Identification (Iris/ Thumb Detection)/ Surveillance/ Recordable/ Monitor (Management Operation) - > Self-Awareness - Ease/ Generous/ Giving> Sincere/ Generous 	<ul style="list-style-type: none"> - Customise/ Special> Excellent Design - Clean Look/ Pure/ Zen/ Minimalist - Creativity> Biomimicry Design/ Nature-Inspired Design - Sustain/ Sustainable/ PLC/ Evergreen/ Protective/ Preserving/ Sustain/ Conservation > Green/ Sustainable Design - Destructive> Revive - Rules & Regulations/

	<ul style="list-style-type: none"> - Fulfil Human Need/ Ease> Beneficial - Respect> Appreciate Others' Design - Leadership> Work within team - Peace/ Harmony/ Tranquility > Feel Secured > Feel: Safe Leadership/ Protective Protective/ Preserving/ - Sustain/ Conservation - > Criteria: Protect/ Safety - Clean Look/ Pure/ Zen/ Minimalist > Hygiene 	<ul style="list-style-type: none"> - Emotion> Love - Generous/ Design for Needy/ Charity >Merciful - Visible>Integrity/ Honest/ Transparent - Designers' Attitude> Humble/ Courtesy/ Polite - Discipline/ Reliable - Strong/ Survival> Patience - Power/ Status > Noble/ Virtuous 	<ul style="list-style-type: none"> - Shariah Compliance - Good and Bad Design (Decision) / Wisdom/ Balance > Just/ Unbiased - Competent - Universal Design/ Informative/ Knowledge/ Wisdom/ Balance/ Upgrade > Knowledgeable - Powerful> Expert - Guidance/ Guideline> Guide/ Assist Others
<p>4th Empirical Keyword</p>	<ul style="list-style-type: none"> - Plan - Collect Data/ Information - Look on Existing Design - Critic - Redesign - Fulfil Human Need - Ease User/ Beneficial - Appreciate Other's Design - Work within team - Provide Safety to user - Bring peace to User - Emphasis on Hygiene 	<ul style="list-style-type: none"> - Self-Control - Self-Conscious - Self-Awareness - Sincere - Generous/ Design for Needy - Merciful - Love - Integrity - Honest - Transparent - Discipline/ Reliable - Humble - Courtesy/ Polite - Patience - Noble/ Virtuous 	<ul style="list-style-type: none"> - Excellent Design - Minimalist Design - Biomimicry Design - Green/ Sustainable Design - Revive - Sharia Compliance - Just/ Unbiased Decision - Competent - Knowledgeable - Expert: Guide/ Assist Others



Figure 3. Second Session of the Focus Group Discussion

The third layer required an in-depth discussion (Figure 3) among the experts to examine every keyword/construct for redundancy or duplication in meaning. Furthermore, this phase was used to critically analyse, debate and justify the meaning behind all the keywords. Then, the participant of the Focus Group Discussion cluster all the empirical keyword into theme which known as thematic analysis. Finding from Focus Group Discussion is really important because it helps researcher identify how

designer can use and reflect Asma'ul Husna in the design practice. Following subtopic will elaborate and explanation each and every empirical keyword in Figure 4, Figure 5 and Figure 6.

3.1. Asma'ul Husna within Designer's Practice

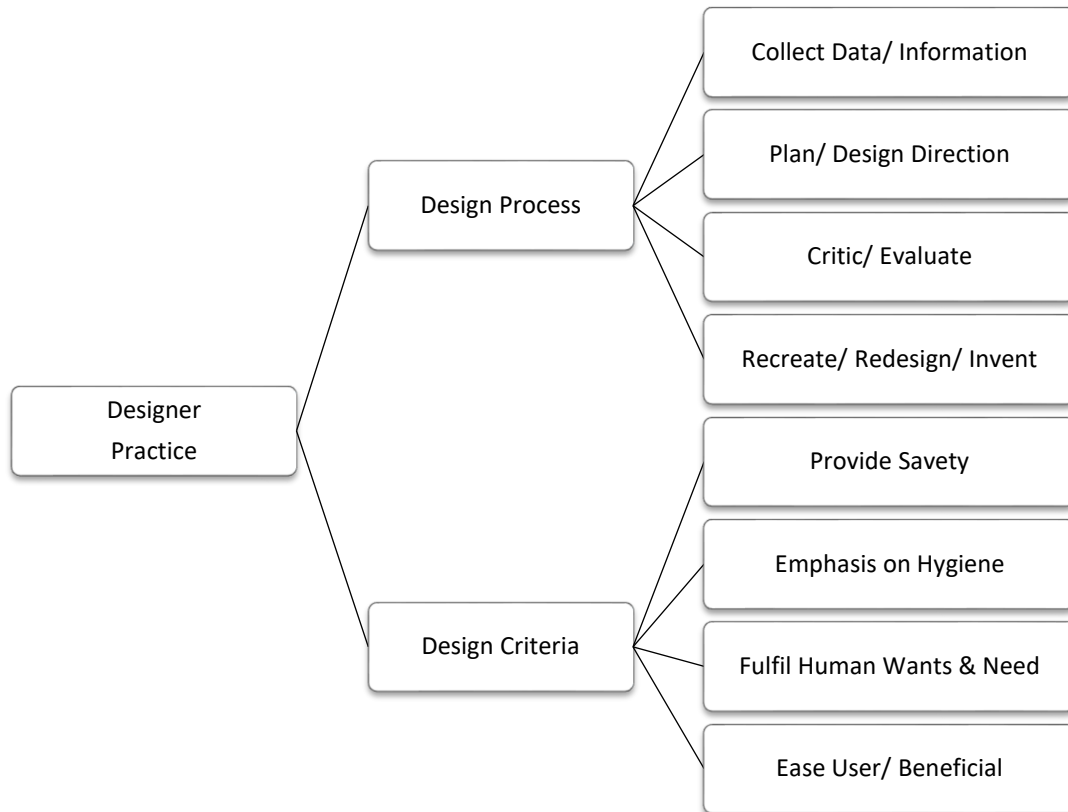


Figure 4. Thematic Analysis on Designer's Practice

3.1.1. Design Process

Collect Data/Information

A designer should be able to collect all the information needed in designing, reflecting Al-Jaami'/Jami' الجامع

Criticized/Evaluate

A designer should know how to criticize and evaluate an existing design flaw in order to produce and redesign a better product, reflecting At-Tawwab التواب, Al-Mu'iz الم, Al-Muidzil

i. Look on Existing Design

A designer should be trained to observe an existing design, especially Allah's creations and where there is the sign of Allah's existence, reflecting Al-Wajid الواجد, Al-Zhaahir/Az-Zahir الظاهر, Al-Baathin/Batin الباطن, Al-Haadii الهادى and Al-Matiin/Matin المتين

ii. Appreciate Other Designs (P)/Disciplines/Be Reliable (E)

Instead of insulting or offending other designs, designers should know how to appreciate differentiation, specialties or added value in the existing designs in the

market today. Moreover, discipline means the designer's appreciation of their client by delivering the job on time. This reflects As-Shamad الصمد, Dzul/Zul-Jalaali Wal Ikram ذوالجلال والإكرام, Al-Syakuur الشكور, Al-'Afuwwu/'Afuw العفو, Al-Ghaffar الغفار, Al-Ghafuur الغفور

iii. Evaluate Themselves

Designer also should evaluate themselves reflecting Al-Hasib الحسيب, Al-Muntaqim المنتقم, Al-Awwal الأول, Al-Akhir الآخر, Al-Badi' البديع

Plan/Design Direction

A designer should be able to plan and have a clear understanding of the design process, reflecting Al-Muqaddim المقدم and Al-Mu'akkhir المؤخر

Recreate & Redesign/Invent

A designer should value and appreciate their ability, expertise and skill given by Allah. They should use their creativity to redesign or invent a better product for consumers to replace the disappointed design. This reflects Al-Mu'id المعيد, Al-Mubdi' المبدئ, Al-Ba'ith الباعث

3.1.2. Design Criteria:

i. Provide Safety/Users' Feeling: peace to user

As Muslims, we know that disaster comes from Allah and is a sign of the existence of Adh-Dhaar. As *mukmin*, we should face the disasters and tests from Allah with patience. Therefore, designers should consider safety features and the possibility that the design will face disaster. They should produce designs that make the user feel safe and peaceful, while using their design should bring tranquility to the user. This reflects Al-Salam السَّلام, Al-Mukmin المُوْمِنُ, Al-Mani' 522,209 المَانِعُ, Adh-Dhaar/Ad-Dhar الضَّارُّ 527

ii. Emphasis on Hygiene (P)

In generating ideas, a designer should consider the hygiene aspect of the design. They should ensure the design is easy to clean, reflecting Al-Quddus القدوس

iii. Fulfil human wants and needs

Designers should fulfil human wants and need. They also need to try their best to benefit others by using their skills to produce designs, reflecting Al-Wakiil الوكيل and Al-Nafii' النافع

iv. Ease User/ Beneficial

Designer should use their skills and ability for the benefit of humanity. The best people are those that bring the most benefit to mankind (Daraqutni, Hassan). They should observe and be sensitive to users' needs and have the trait of loving to help others by trying to fulfil human wants and needs. This aligns with Al-Mujib المجي, Al-Bashir البصير and Al-Qawi القوى

3.2. Asma'ul Husna within Designer's Emotion/ Attitude

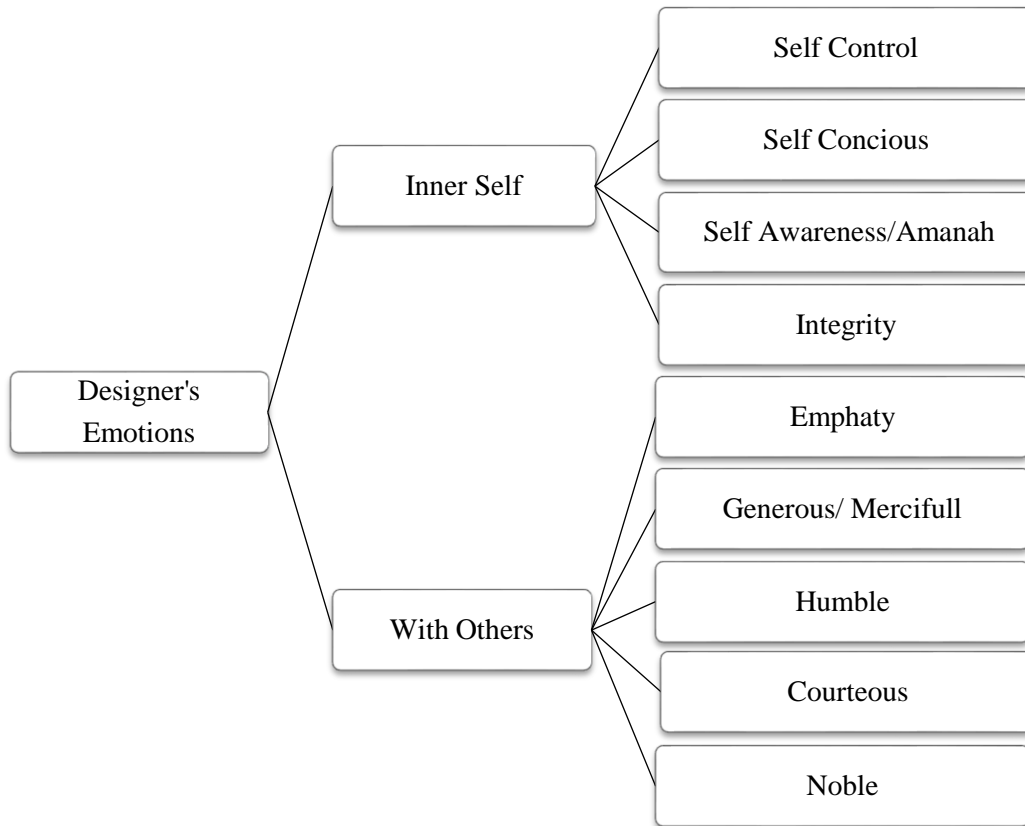


Figure 5. Thematic Analysis on Designer's Emotion

3.2.1. Inner self

Self-Control/ Constrain

Designers should restrain themselves from self-desire and put their ego aside. Instead of designing and making decisions based on personal preference or perspectives, designers should priorities and consider customer opinion. That is why design briefs and guidelines are highly important in design. Following the guidelines will help designers avoid excess or use excessive features in the design. Reflecting Al-Qahhar القهار, Al-Shabuur الصبور, Al-Qaabidh القابض

Self-Conscious

Designers should have the self-conscious understanding that they have to play their part or role as caliphs in this world reflecting Al-Kabir الكبي

Self-Awareness/ Amanah

A designer should have self-awareness of being watched by the Creator so that they will try their best to produce better designs for consumers. Furthermore, a designer should know how to criticize and evaluate their own design. This reflects the following Asma'ul Husna values: Al-Muhshi المحصى, Al-Raqiib/Ar-Raqib الرقيب, Al-Sami' السميع, Asy-Syahid الشهيد, Al-Khabir الخبير

Integrity/ Honest/ Transparent/ Sincere

Designers should be honest with themselves and their client in producing a design, know how to differentiate the value of a design and decide whether the output

of the design will be beneficial others or harmful to consumers reflecting Al-Haqq/Haq الحق

3.2.2. *With Others*

Empathy

Designers should be a good listener and good observer especially during interview session with target user. This reflects the following Asma'ul Husna values: Al-Sami' السميع and Al-Bashir البصير

Generous/ Design for Needy/ Merciful

Designers should sincerely use the gift and ability to design given by Allah. They should be trained loving to give without expecting something in return. They should become accustomed to generating ideas generously so that they will produce a better design. Moreover, designers should also consider people in need, especially disable person. This reflects the following Asma'ul Husna values: Al-Barr البار, Al-Mughni المغنى, Al-Wasi' الواسع, Al-Karim الكريم, Al-Basit الباسط, Al-Wahhaab الوهاب, Al-Ghaniyy/Ghani الغنى

Love/Design with emotion/ Reminisce

Designers should implement the element of love in every aspect of a design where it will not harm others (humans and other creations like animals and nature) that use the design. A designer should try to minimize and predict any harmful consequences of using the design. In other words, a design with love priorities and emphasizes safety features. This is one way for designers to show their love of others and how they take care of 'amanah' given by Allah. They also can design with emotion which also known as Design with Emotion. Designers might use an enjoyable recollection of memories in designing a design. This reflects the following Asma'ul Husna values: Ar-Rahman الرحمن, Ar-Rahim الرحيم, Ar-Ra'uuf الرؤف, Al-Wadud الودود

Humble/ Respect Others

A designer should not be arrogant or proud about the knowledge and skill that they possess because everything that we have today actually comes from Allah. Designers should be humble, always upgrade their design-related knowledge and apply the knowledge that they have in the design process. They should show modesty or humility in every aspect reflecting Al-Raafi/Raafi' الرافع, Al-Khafidh الخافض, Al-Mutakabbir المتكبر, Al-'Aliyyu العلي, Al-Jaliil/Jalil الجليل, Al-Muta'aaliy المتعال

Courtesy/ Polite/ Patience (PE)

Designer should be high courteous when using their communication skills, especially in presentations. They need to be familiar with design terminologies and carefully use words that will be pleasantly received by the client. Furthermore, they should be trained in patience due to the diversity of customers' behavior and try their best to fulfil their requirement. This reflects the following Asma'ul Husna values: Al-Latif اللطيف and Al-Haliim الحليم

Noble/Virtuous

A designer should try their best to become virtuous and behave honorably by having fine personal qualities or high moral principle, reflecting the following Asma'ul Husna values: Al-Hamiid الحميد and Al-Majid/Majiid المجيد

3.3. Asma'ul Husna within Designer's Knowledge

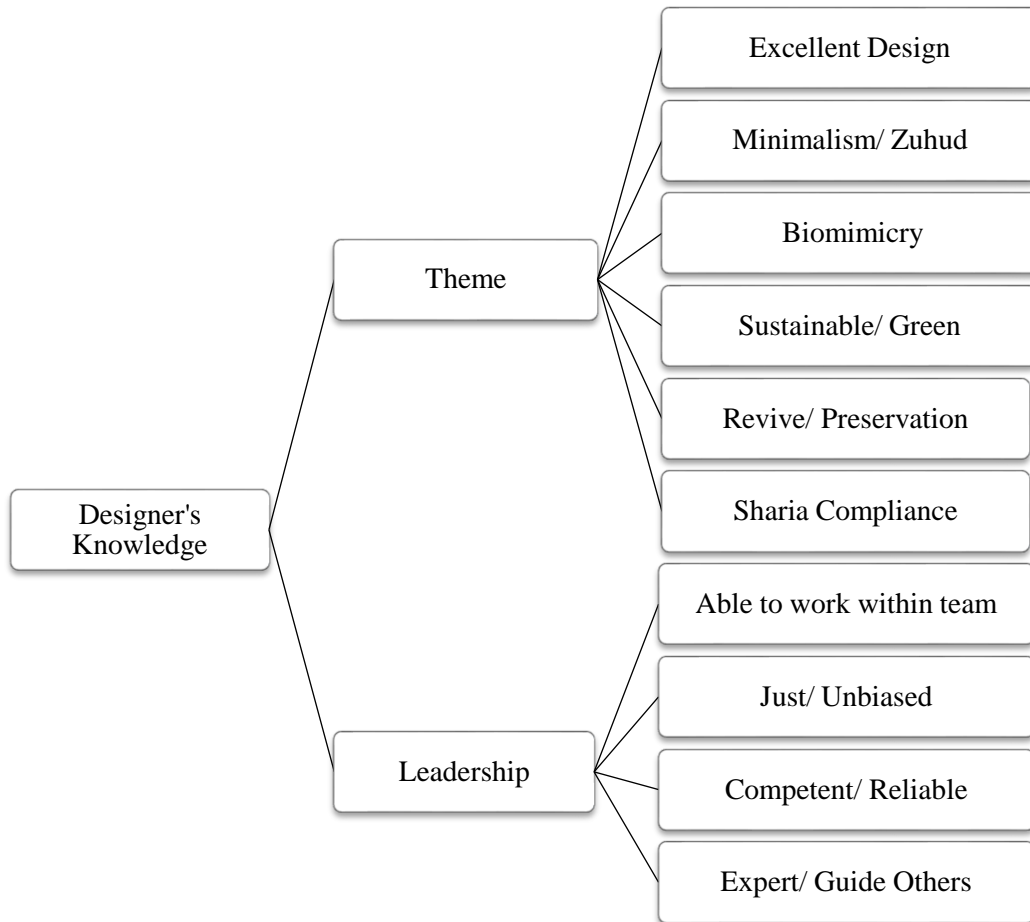


Figure 6. Thematic Analysis on Designer's Knowledge

3.3.1. Excellent Design/Unique/Customised Design

Instead of the fulfilment of human wants and needs as the priority in design, designers should devise designs that consider Allah's pleasure at the same time. They should design products that can help, nurture and motivate the user to do good deeds through the design, reflecting the following Asma'ul Husna values: Al-Waahid الواحد 385, Al-Ahad الأحد

3.3.2. Minimalism/ Zuhud

Minimalism is a concept that emphasizes the clean look and simplicity. Designers should be taught minimalist design. Understanding this design theme will encourage the user to maximize the usage of the space they have. In Islam, everything we spend in this world will be asked about on Judgement Day, as mentioned in Al-Quran (36:65) surah Yaasin verse 65:

“That day, We will seal over their mouths and their hands will speak to Us and their feet will testify about what they used to earn”.

Besides, this theme also trains users to avoid clutter, select things that they and categorise and organise them properly. This practice trains the user not to fall in love with the material world, an internal attribute or value found in the 'zuhud concept in Islam reflecting Al-Quddus القدوس

3.3.3. Biomimicry/ Nature-inspired Design/ Creative

Designer should use their creativity in designing to emulate designs and ideas found in nature, which is Allah's creation. These methods of generating ideas is known as nature-inspired or bio-mimicry design. Instead of glorifying manmade items, designers should seek, observe and scrutinize the aesthetics or beauty of Allah's creation since it is exemplary. From an Islamic perspective, it can be considered the best form of worship (*ibadah yang paling afdal*). This reflects the following Asma'ul Husna values: Al-Khaaliq الخالق, Al-Baari' الباري, Al-Mushawwir المصور

3.3.4. Green/ Sustainable Design/ Environment Friendly

Designers should ensure their design do not harm, in other words, they should keep the environment safe. (Abdul Halim & Mat Akhir, 2016) mentioned how numerous verses in the Quran emphasise the concept of preserving nature. For example, surah Al-Hajj, verse 64 says that our environment is Allah's creation. Another verse repeatedly emphasised that it should not exploited by humans.

And when it is said to them, "Do not cause corruption on the earth", they say, "We are but reformers".

Al-Quran (2:11)/ Surah al-Baqarah verse 11

"And withhold not things justly due to men, nor do evil n the land, working mischief".

Al-Quran (26:183)/ Surah As-Syu'araa verse 183

This shows that the sustainability issue is a main concern in Islam (*asas keimanan/ basic of faith*). This reflects the following Asma'ul Husna values: Al-Hayyu الحي, Al-Qayyum القيوم, Al-Hafiz الحفيظ, Al-Baqi الباقي, Al-Warith الوارث, Al-Muhaimin المحيمن

3.3.5. Sharia Compliance Design

Designers should comply and adhere to divine law, also known as Islamic law or Sharia law, while designing. This reflects the following Asma'ul Husna values: Al-Muqit/Muqit المقيت and Al-Hakam الحكم

3.3.6. Revive

Designers should try their best to revive or preserve certain valuable knowledge or designs in order to preserve them for the next generation. This reflects the following Asma'ul Husna values: Al-Muhyii المحي and Al-Mumiitu/Mumit/Mumiit المميت

3.3.7. Work within team/ Leadership

A designer should be able to work in a team, learn to be a fair leader who knows how to delegate tasks evenly and know how to make reasonable and just decisions. This reflects Al-Malik الملك, Al-Malikul Mulk المالك الملك, Al-Wali لوالي, Al-Waliyyu الولي

i) Just/ Unbiased Decision/ Equitable/ Wisdom

Designers should use their knowledge wisely and be fair and just in taking every action and decision, especially in the selection of a design. As Allah reminded us in Al-Quran (5:8):

“O you who have believed, be persistently standing firm for Allah, witnesses in justice and do not let the hatred of a people prevent you from being just. Be just; that is nearer to righteousness. And fear Allah; indeed, Allah is Acquainted with what you do”.

Surah Al-Maidah, verse 8

This reflects the following Asma’ul Husna values: Al-Muqsith المقسط, Al-‘Adlu/‘Adl العدل, Al-Hakiim/Hakim الحكيم, Ar-Rasyid الرشيد, Al-Qadir القادر, Al-Muqtadir المقتدر

ii) Competent/ Knowledgeable /Informative

Designers should always upgrade their knowledge and be acquainted with knowledge related to industrial design and should share knowledge rather than restrict access to it. This reflects the following Asma’ul Husna values: Ar-Razzak الرزاق and Al-‘Aliim العليم

iii) Expert/ Role Model/ Guide/ Assist others

Designers should strive to becoming expert or major in certain design specialties so that they can offer guidance and assistance to others in designing. From the Islamic perspective, this is considered *fardhu kifayah*. Whenever someone use you as an example, you will also do good deeds. This reflects the following Asma’ul Husna values: Al-‘Azhim العظيم, Al-Aziz العزيز, An-Nuur النور, Al-Jabbar الجبار and Al-Fattah/Fattaah الفتح

4. Discussion

In relation to the Knowledge, Attitude and Practice (KAP) framework, incorporating fundamental teachings rooted in Islam, such as those found within Asma’ul Husna, can significantly enhance each element of the framework:

Knowledge: Introducing the foundational principles of Islam, including the values and virtues encapsulated in Asma’ul Husna, contributes to knowledge acquisition. It broadens designers' understanding of ethical and moral concepts, fostering a deeper appreciation and encourage them in broadening knowledge in term of the design theme and at the same time encourage designer to elevate the knowledge in becoming excellent leader who able to guide others. Like mention by Hasanah (2021), hadith study about “the best human being is which is beneficial for other people” in the book musnad asy-shihab by imam al-qudha’i

Attitude: Integrating Asma’ul Husna values in designer able to shapes attitudes and designer mindsets. Asma’ul Husna's emphasis on virtues becomes ingrained in learners' attitudes, within themselves and this influences how designer approach problems and interact within their communities. It also able to culture virtuous attitude like empathy, ethical responsibility, generous and humble with others. This finding

proves like mentioned by Hamat and Shuhari (2010), Norzaman et al. (2021), Shuhari et al. (2020) that learning and understanding Asma'ul Husna is essential and able to cultivate good personality or excellent characteristic (*sahsiah*) to according to Islam.

Practice: The practical application of Asma'ul Husna within the KAP framework instills a sense of ethical practice. It encourages designers to embody these virtues in their design practice, affecting their decision-making, problem-solving approaches and even provide guideline/design criteria in designing. Referring to Trimmingham (2008) it is important to instill good values in designers to support better decision making.

5. Conclusion

In brief, this paper attempted to formulate an essential approach that assimilate Islamic value through integrating Asma'ul Husna into within KAP Model, in a way that will help designers to please the Creator. This study tries to reorientate designer approach and outline Allah as priority; the one who deserved to be worship. Not only that, but this study also attempts to strengthen the religiosity of Muslim designer by balancing the designer worldly endeavor with spiritual aspect for benefit of humanity.

Notably, this framework will help especially Muslim designer to gain worldly benefits and seek Allah's pleasure while working (seeking wealth and practicing worldly endeavor) without offending them since the concept adheres to Islamic principle permitted by religion. Even different belief able to practice them since the values is universal.

Acknowledgement

The research work was supported by Universiti Sultan Zainal Abidin (UniSZA) through Dana Penyelidikan Universiti 1.0 (DPU 1.0) with the grant number UniSZA/2022/DPU1.0/32.

References

- Abdullah Sani, S.H. (1997). *Asma-Ul Husna*. Thinker Library.
- Ahmad, A., Madi, Y., Abuhashesh, M. & Nusairat, N.M. (2020). The knowledge, attitude and practice of the adoption of green fashion innovation. *Journal of Open Innovation: Technology, Market and Complexity*, 6(4), 107.
- Akhyar, A. (2010). *Kuasa Ajaib Asma'ul Husna*. Pustaka Azhar. <https://books.google.com.my/books?id=McYRnQEACAAJ>
- Akrim, A. (2019). *Ilmu Pendidikan dalam Perspektif Islam*. Kumpulan Berkas Kepangkatan Dosen.
- Bahtiar, A.R. (2016). Prinsip-prinsip dan Model Pembelajaran Pendidikan Agama Islam. *Tarbawi*, 1(2), 288616.
- Chen, T.B., Chai, L.T. (2010). Attitude towards the environment and green products: Consumers' perspective. *Management Science and Engineering*, 4(2), 27.
- Christensen, L., Johnson, B. & Turner, L. (2011). Qualitative research. In *Research Methods, Design and Analysis*, 11th edition, 52-63,360-367. Allyn and Bacon.
- Direction, S. (2007). Barriers to innovation: The right attitude and metrics. *Strateg. Dir*, 23, 33-35.
- Erlhoff, M., Marshall, T. (2008). *Design Dictionary: Perspectives on Design Terminology*. Birkhäuser.
- Flick, U. (2014). Focus groups. In *An Introduction to Qualitative Research*, 5th edition, 242-261). Sage.

- Halim, I.A., Akhir, N.S.M. (2016). tafsir ayat-ayat al-quran berkenaan penjagaan alam sekitar dan analisis Isu-Isu Alam Sekitar di Malaysia: Interpretation of the Qur'anic verses on preservation of environment and analysis of environmental issues in Malaysia. *Afkar: Jurnal Akidah & Pemikiran Islam*, 18(1), 91-130. <https://doi.org/10.22452/afkar.vol18no1.3>
- Hamat, M.F., Shuhari, M.H. (2010). Al-Asma al-Husna dalam wacana akidah. *AFKAR Journal of Aqidah and Islam*, 11(1), 1-54.
- Hanington, B., Martin, B. (2012). *Universal Methods of Design: 100 Ways to Research Complex Problems*. Rockport.
- Hasanah, U. (2021). Studi hadis tentang sebaik-baik manusia adalah yang bermanfaat bagi orang lain dalam kitab musnad asy-syihab karya imam Al-Qudha'i. Doctoral dissertation, Universitas Islam Negeri Sumatera Utara Medan.
- Huang, Y., Li, J. (2015). Comparing personal characteristic factors of imagination between expert and novice designers within different product design stages. *International Journal of Technology and Design Education*, 25(2), 261-292. <https://doi.org/10.1007/s10798-014-9276-x>
- Ibrahim, R. (2013). Pendidikan multikultural: Pengertian, prinsip, dan relevansinya dengan tujuan pendidikan Islam. *Addin*, 7(1), 129-154.
- Indriyati, N., Siswadi, S. (2023). Habituation Activities to strengthen the character of students in Islamic elementary schools. *International Journal of Innovative Research in Multidisciplinary Education*, 2(6). <https://doi.org/10.58806/ijirme.2023.v2i6n05>
- Ismah, I., Herwina, H. (2018). Disemination of thematic learning model based on Asmaul Husna in improving early childhood's religious values at Ibnu Sina kindergarten. *Indonesian Journal of Early Childhood Education Studies*, 7(1), 27-35.
- Jagtap, S. (2018). Shaping products: Differences between expert and novice industrial designers. *Proceedings of the 15th International Design Conference*, 2229-2240. <https://doi.org/10.21278/idc.2018.0159>
- Kinanti, P., Sasdini, H.L., Fajrussalam, H. & Alpaini, S.D. (2023). Pendidikan karakter anak usia dini melalui pengenalan asmaul husna menggunakan gaya belajar auditori. *Journal of Islamic Education Studies*, 1(2), 78-86. <https://doi.org/10.58569/jies.v1i2.579>
- Lee, B.C.Y. (2012). The determinants of consumer attitude toward service innovation—the evidence of ETC system in Taiwan. *Journal of Services Marketing*, 26(1), 9-19.
- Lokman, A.M., Kamaruddin, K.A. (2010). Kansei affinity cluster for affective product design. In *2010 International Conference on User Science and Engineering*, 38-43. <https://doi.org/10.1109/IUSER.2010.5716719>
- Muntasir, Bahri, S., Yusfriadi, Muttaqien, Nidal, A. & Fadlon. (2019). Human communication with God through Asmaul Husna (99 names of Allah) (study of Asmaul Husna's understanding in Islamic theology). *Britain International of Humanities and Social Sciences Journal*, 1(2), 140-148. <https://doi.org/10.33258/biohs.v1i2.45>
- Muslim, Z. (2018). Relating design principles with Islamic spirituality based on the transformation of nature in design process. *Alam Cipta*, 11(2), 44-51.
- Norzaman, N.Z.A., Rahman, K.A.A.A., Yunos, M.Y.M. & Ismail, N. (2021). Adaptation of Asma'ul Husna in existing design practice. *Pertanika Journal of Social Sciences and Humanities*, 29(4), 2785-2798. <https://doi.org/10.47836/pjssh.29.4.37>
- Norzaman, N.Z.A., Shaari, N., Rahman, K.A.A.A., Utaberta, N. & Jaafar, J.M. (2017). Integrating Asma ul Husna values for design excellence. *Pertanika Journal of Social Science and Humanities*, 25, 33-40.
- Pandey, K.N. (2016). Research methodology. In *Studies in Systems, Decision and Control*, 60, 111-127. https://doi.org/10.1007/978-81-322-2785-4_4
- Rosmani, A.F., Mutalib, A.A. & Sarif, S.M. (2021). Asmaul Husna Mobile Application (AHMA): Foundation of the prototype design and development. *Journal of Computing Research and Innovation*, 6(2), 142-153. <https://doi.org/10.24191/jcrinn.v6i2.229>
- Rosmani, A.F., Shuhaimi, N.A.A. (2022). Asmaul Husna web-based system: Acquainting the

- 99 names of Allah. *Journal of Computing Research and Innovation*, 7(2), 35-42.
<https://doi.org/10.24191/jcrinn.v7i2.285>
- Rosmani, A.F., Zakaria, M.H. (2018). Asmaul Husna learning through gamifications and adaptation of signalling principle. *Journal of Physics: Conference Series*, 1019(1).
<https://doi.org/10.1088/1742-6596/1019/1/012080>
- Shuhari, M.H., Hamat, M.F., Zin, E.I.E.W., Wahab, M.R. & Rozali, M.H. (2020). Relationship between Al-Asma' Al-Husna and Al-Sidq according to Al-Ghazali's perspective in al-maqsd al-asna. *Jurnal Akidah & Pemikiran Islam*, 22(1), 35-72.
- Trimingham, R. (2008). The role of values in design decision-making. *Design and Technology Education: An International Journal*, 13(2), 37-52.
- Wilkinson, S. (2004). Focus group research. In *Qualitative Research: Theory, Method and Practice*, 2nd edition, 177-199.
- Wilson, E., Fox, A. (2012). Data collection. In *School-Based Research: A Guide for Education Students*, 103-125.