



The Influence of the Islamic Social Environment in Developing Children's Creativity: A Case Study of Maestro Architect Achmad Noe'man

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Abstract— The purpose of this paper is to discuss the influence of Islamic social environment such as extended and nuclear family, Muslim community social movement, and non-formal education in order to develop children's creativity in the case of the maestro architect Achmad Noe'man's childhood life. The research would employ the historical method with the multiple intelligence theory approach. Achmad Noe'man is an early generation Indonesian architect who was the first architect to graduate from the Faculty of Engineering, University of Indonesia Bandung (now ITB) in 1958. He was one of the founders of the Indonesian Architect Association (IAI). At the young age, he succeeded to design the Salman Mosque of ITB, called a milestone in modern mosque architecture and has even become one of the world's contemporary mosques. He passed away in 2016 after practicing as an architect for more than 50 years with the title the architect of a thousand mosques and the maestro of mosque architecture in Indonesia. This study will attempt to describe how the role of the social environment around Noe'man formed his personality which will later encourage him to become a creative person.

Keywords— Achmad Noe'man, Creativity, Architect

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A. INTRODUCTION

A person by the name of Achmad Noe'man will always be associated with the study of Indonesian architectural history, especially when discussing the relationship between Islam and architecture in Indonesia. Achmad Noe'man is regarded as a legend and a role model in the field of architecture (Djuhara, 2016). Because of his efforts in the field of architecture, the public refers to him as the "Architect of a Thousand Mosques" and the "Maestro of Mosque Architecture in Indonesia" (Tabloid *Alhikmah*, Maret 2009; *Kompas* 6 Juli 2014). In 1948, Noe'man began his undergraduate studies at the University of Indonesia in Bandung (now ITB) in the

civil department of the Faculty of Engineering. He switched majors when the Architecture Department debuted in 1952 and stayed in the field until earning his degree in architecture in 1958, becoming one of the first graduates of architecture education in this country. A year later, Noe'man and his fellow ITB first alumni and three senior architects such as Susilo, F Silaban, and Lim Bwan Tjje founded the Indonesian Architects Association (IAI) as the only professional organization for architects in Indonesia.

After graduating from college, he was really given the opportunity to pursue a Master's degree in America, but he refused it because he wanted to focus on becoming

an architect by founding the consulting firm PT Biro Architect Achmad Noe'man (Birano). The Salman Mosque of ITB, which was constructed between 1964 and 1972, was one of Achmad Noe'man's earliest architectural works and is regarded as a significant piece of modern Indonesian architecture (Budi, 2003; Dewiyanti, D and Budi, BS, 2016). This is hardly surprising considering Achmad Noe'man's innovative architectural design for the mosque is unlike anything else that has ever been done before (Destiarmand, 2009: 12). The name Salman was given by President Sukarno referring to Salman Alfarisi's, a technocrat in the time of the Prophet Muhammad.

Salman Mosque ITB's architecture differs from that other mosques from the same era. Instead of a dome or an overlapping roof style, the roof is flat. The mosque is devoid of all ornaments, including calligraphy and any specific carved decorations. Salman Mosque ITB's architecture deviates from Achmad Noe'man's ideas on Islam, architecture, and modernism (Utami, 2002; Ekomadyo, 2011). Noeman developed a novel concept known as the *ijtihad* method in the field of Islamic architecture, bringing new ideas of renewal to the discipline (Noeman, 1981). He successfully started his career as a young architect by designing the Salman Mosque ITB, which became a new milestone in the term of modern architecture in Indonesia, even in the international world, Salman Mosque ITB is incorporated as one of the contemporary mosques in the world, as stated in the book *The Most Contemporary Mosque in The World* (Khan, 1994: 266).

Beside designing of the Salman Mosque ITB, Achmad Noe'man designed many mosque buildings both domestically and abroad such as the Al Hurriyah Mosque of IPB, Al Furqan Mosque of UPI, Amir Hamzah Mosque of Taman Ismail Marzuki, Masjid Al Markaz Al Islami Makassar, Masjid At Tin, Istiqlal Mosque in Sarajevo Bosnia, interior of Shaikh Yusuf Al Makassari Mosque in South Africa, and many other mosques. During his nearly 60 years of practice as an architect, Achmad Noe'man has been involved in hundreds of architectural projects, both mosques and

various other building typologies such as offices, residential houses, campuses, and others.

In addition to his reputation as an architect, Achmad Noe'man is a well-known artist who creates a wide range of artwork. Along with interior design, painting, calligraphy, and furniture design, he also creates shelf details, tables, and chairs (Armand, 2021; Fauzan, 2021; Nazar, 2021). Utami (2002) wrote that Achmad Noe'man formerly established a furniture manufacturing business, and some of his creations were used in a variety of settings, from the MPR RI Building to various design studios. He developed an interest in sculpture and other three-dimensional works of art.

He developed an interest in calligraphy when he was getting older. Since the 1980s, Pustaka, a publisher, has used his calligraphic art on hundreds of book covers. There are numerous paintings and calligraphy pieces by Achmad Noe'man in his study. In 2014, Noe'man originally intended to develop a guessing rubric in the *Alhikmah* Tabloid two years before he passed away at age 90. Readers who correctly identify his calligraphic creations in the Kufi style will win a reward (Tabloid *Alhikmah*, Mei 2016). Based on this description, the problem is focused on the important role of the social environment to develop the figure of Achmad Noe'man to be a creative, innovative figure and continue to produce works in the future. How the important role of the extended family, education, as well as Achmad Noe'man's social activities as a child will be described in this paper.

B. METHOD

The research method that will be used in this study is to employ historical methods. The method consists of four stages: heuristics (data collection), criticism (internal & extern), interpretation (analysis) and historiography (writing) (Gottschalk, 1985:32). At the heuristic stage, data is collected that can be used as a source, both primary and secondary sources. Primary sources are sources that are contemporaneous of the events told. These primary sources can be artifacts such as

Achmad Noe'man's mosques, interview from historical actors (oral sources) such as Achmad Noe'man's family, his friends, and his students, as well as documents published in the same era.

As for secondary sources, they are sources of information that are not contemporaneous with the events told. These sources can be in the form of explanations, analyses or reviews on topics such as books or journals on mosque architecture and the work of Achmad Noe'man. All of these sources are searched for various places such as family-owned archives, Indonesian Architectural History Institute (LSAI), university library, university archive centers, bookstores and others. After the sources are obtained, the next stage is criticism. This stage is the stage of testing the accuracy of sources found both externally and internally. In this stage, the sources are sorted and selected and considered whether they can be used or not to be used as research sources. Then the next stage is the interpretation stage. Sources that can be used after going through the criticism stage, are then given meaning so that they can understand the events contained in the source. The source used is given the meaning according to the data found. The next stage is Historiography. This stage is the last stage in the historical research method, which is the stage of writing an event into a historical work in the form of a paper.

This research is a study with a broad architectural theme in the context of an architect's biography, which necessitates a multidisciplinary approach (Berghahn and Lässig, 2008: 19-20). This is consistent with the study of modern history, which, as it is being rebuilt, necessitates a multidisciplinary approach. The social sciences can be used as an analysis knife to answer research questions (Kartodirdjo, 1992: 2). As a result, the authors of this study attempted to use reviews from various scientific points of view relevant to the object of study. By utilizing this knowledge, it is hoped that the author will be able to analyze more deeply the facts related to Achmad Noe'man's creativity. To answer problem that relevant to research, researchers need a variety of approaches

from fields related to architecture, psychology, and social sciences. Researchers use Howard Gardner's theory of multiple intelligences as analytical knives to uncover problems in research.

According to Burt, intelligence is a common cognitive ability that every individual possesses from birth and that can be developed. Intelligence, or intelligence, is what distinguishes humans from other living beings, and different people have varying levels of intelligence (Prawira, 2012: 138). Gardner (2004: 95) asserts that intelligence becomes a key factor in an individual's success or failure in a particular field. Howard Gardner proposed the theory of multiple intelligences, which states that while everyone is born with a high level of intelligence, one of the intelligences can become dominant if it is stimulated.

Gardner's multiple intelligences theory proposes that everyone possesses eight types of intelligence, one of which is visual-spatial intelligence. Architects, artists, musicians, painters, photographers, interior designers, sculptors, programmers, fashion designers, and space decorators are examples of people who have more dominant visual-spatial intelligence than others, and this is due to a variety of factors (Prawira, 2012: 138). Some people with high visual spatial intelligence are said to be Picasso, Walt Disney, and many architects (Indragiri, 2010: 16). In Gardner's theory of compound intelligence, spatial visual intelligence is the capacity to scan and perform depictions of objects or patterns received by the brain (Gardner, 2004).

Individuals with high visual spatial intelligence understand visual concepts quickly and easily, can actively create in activities related to this intelligence ability, and appear enthusiastic and active in the creative process. Gardner determined in his research that one of the determining factors for people with higher spatial intelligence is that it is influenced by the right brain, which is capable of not only describing, but also constructing the object of ideas in their minds. Furthermore, if the right stimulus is provided, spatial intelligence will continue to evolve (Gardner, 2004). This person is also able to see more deeply related to

works of art, just as painters can distinguish strokes in paintings and explain them, unlike society in general who cannot distinguish models of brush strokes in a painting work. There are five elements of visual spatial intelligence in the psychological research of Maier (1996), namely: (1) perceptions related to space, (2) visualization of space, (3) rotation of thoughts, (4) spatial orientation. These components are basic elements in architectural concepts such as lines, shapes, spaces, colors, patterns, and relationships between these elements (Ven, 1991).

Visual spatial intelligence is very important in the development of the imagination and creativity of individuals to continue to be creative in processing its elements. Haas (2003: 34) shows the element of visual intelligence, in harmony with Maier, that there are four things related to visual intelligence, namely imagination, concepts, *problem solving*, and pattern structuring. The ability to imagine a form and solve various problems related to these elements is a dominant feature of visual intelligence. There are several important factors stimulating visual intelligence such as genetic factors (right brain dominance), parental education, healthy food factors, environment, care, to mental (Widayati, 2008: 28). In addition, parental stimuli such as taking children out for many walks (seeing space), giving their children the opportunity to experiment with art tools will encourage the acceleration of visual intelligence in children. An in-depth analysis can be done on the above factors, especially family education of Achmad Noe'man who in this theory is a person who has a more dominant visual spatial intelligence.

C. RESULTS AND DISCUSSION

1. The Role of Noe'man's Extended Family

Achmad Noe'man was born in Garut on October 10, 1926 to the descendants of warriors, Siti Rukmanah and Djamhari. Mas Ngabehi, Djamhari's grandfather, was an army and senopati from Kudus during the Diponegoro War (1825-1820), who chose to leave Central Java to avoid Dutch pressure and slander after Diponegoro's

troop movements could be stopped (Sardjono et al, 1968: 2). Djamhari was born in the Pasar Baru district of Garut in 1882. His mother was known as Ene' Masini, while his father was named Dasiman who was known as Masini's father (Dasiman's eldest son). Djamhari was the sixth of seven children born in a row: Masini, Masinah, Masrijah, Masrinah, Sodik, Djamhari, and Nengsih (Sardjono et al, 1968: 1).

Dasiman, Djamhari's father, was a trader in Pasar Baru Garut, as were other migrants from outside Garut. Aside from Dasiman, there is a trader from Pekalongan named Jaiman who also trades in Pasar Baru Garut. The people of Garut hold these two families in high regard due to their ancestry and trade (Selamet, 2010: 26-27). Jaiman and his wife Tasirah have eight children: Siti Masamah, Wangsa Eri, Siti Maemanah, Boehari, Bahri, Soemarna, Soetama, and Siti Aminah (Selamet, 2010: 27). Jaiman is better known as the father of Masamah, *Bapak Masamah*, because of his eldest son, Masamah. *Bapak Masamah* is a well-known Pekalongan batik merchant in Garut. In the future, Siti Masamah will marry Anwar, a wealthy businessman who is thought to be a descendant of Yogyakarta warrior clerics. Because they only have one child, Siti Rukmanah, Anwar is known as Rukmanah's father (*Bapak Rukmanah*) (Selamet, 2010: 28).

Siti Rukmanah married Djamhari, a young garut businessman who was only 26 years old at the time, in 1909. They had 13 children: Muhammad Sardjono, AS Bandy, Muhammad Sjamsuddin, Muhammad Saubari, Siti Djauharah, Siti Tarfi'ah, Ahmad Sadali, Achmad Noe'man, Siti Sabikah, Achmad Zamachsajari, Achmad Durjati, Basar Rujani, Siti At Solihat (Sardjono et al, 1968:15). According to Achmad Noe'man's second son, Nazar Noe'man (interview August 25, 2021), the mother of 13 children, Siti Rukmanah is a wife who is obedient to her husband and focuses on educating and raising her children in her daily life. When Djamhari did a lot of activities for the struggle of the people and the nation, Siti Rukmanah was

the one who was present as a mother figure who was ready to care for her children. All of Djamhari and Siti Rukmanah's children are educated and encouraged to do so till the end of their lives since they place a high value on education for their offspring. When the Dutch colonial authority at the time pursued a policy of discrimination in the sphere of education, especially for indigenous people, Djamhari saw it as necessary to oppose through education (Selamet, 2018: 164). A Little Djamhari (1889-1894) had experienced a period when the Dutch colonial government made a policy of eliminating schools for *inlanders*. With this encouragement, Djamhari wanted to establish an egalitarian school, could be enjoyed by all people, and did not discriminate as the Dutch colonial government did (Selamet, 2018: 164).

Meanwhile, education for Indonesian people is still carried out in Islamic boarding schools such as Kresek Islamic boarding school, Urug, to Sukaraja Islamic boarding school (Sofianto, 2001: 42). The inclusion of modern Islamic ideas encouraged the 'pribumi' to establish modern educational institutions that are equal and accessible to all people. The emergence of the idea of Islamic renewal in Garut originated from the worshippers of Al Hidayah recitation at the Orion cinema owned by Djamhari's father-in-law, Anwar (Sardjono et al, 1968: 3) which transformed into Madrasah Al Hidayah (1911) then Madrasah Muhammadiyah Garut (1922). In addition, Djamhari also founded HIS Budipriyayi (1922) and HIS *Broederschap* SI (1924), where most of his children received education in the educational institutions he founded.

Djamhari's children grew up in the atmosphere of seeing their father involved in the struggle of the people and the nation. Djamhari houses often hosted national figures from the Central Sarekat Islam (CSI) such as HOS Tjokroaminoto, Haji Agus Salim, Abdul Muis, and others around the 1914-1920s. That is, Djamhari's children such as Sardjono, AS Bandy, Sjamsuddin, who were young until adolescence in 1920 saw his father figure as

a warrior figure. (Nanang, 2021) Djamhari educates his son directly by example in the struggle. Sardjono, for example, was invited to be directly involved in printing and publishing mass media struggles such as *Bendera Islam*, even though Sardjono's age at that time was only about 14 years old (Nanang, 2021). At this time, the SI movement figure who was also a literati Abdul Muis often visited Garut's house, even writing his work at Djamhari's house (Sardjono, et al, 1968: 8). Another writer, Hamka, who was still in his teens, came to visit Garut and stayed at Djamhari's house. At that time Hamka was familiar with Muhammad Sardjono, Djamhari's first son (Selamet, 2018: 215).

According to Munawir Rifadhi, son of Siti Djauharah (Djamhari's fifth daughter), Djamhari and Siti Rukmanah educated their older children to accompany and guide their younger siblings. Mrs. Munawir (Siti Djauharah), for example, is asked to remind her younger siblings such as Ahmad Sadali and Achmad Noe'man to continue to practice worship properly. Munawir also told that when he was a child, his uncles, Sardjono and AS Bandy, often became imams and muezzins at the Muhammadiyah Lio Garut Mosque. He invited his younger siblings and nephews such as Munawir to participate in the mosque to pray congregational prayers together (Interview 19 September 2021).

All Djamhari children received education both formally and non-formally in Muhammadiyah recitations. According to Rifadhi (interview September 19, 2021), Djamhari encouraged his children to be active in organisation. Some of Djamhari's children from an early age have been involved in Muhammadiyah scouting, namely Hizbul Wathan, and some are active in becoming administrators of the Muhammadiyah Garut Branch like his father. According to Fauzan, Nazar, and Munawir Rifadhi (interview 2021), Djamhari was the only person in Garut who in the mid-1930s already had a transmitter radio capable of capturing broadcast signals abroad such as the *BBC*, and also listening to classical music broadcasts. Djamhari

members usually come to Djamhari's house to listen to news broadcasts from various parts of the world

Munawir (2021), said that his mother Siti Djauharah was mandated by her parents to educate her two younger brothers, Achmad Sadali and Achmad Noe'man. The seventh and eighth sons, Achmad Sadali and Achmad Noe'man were very close brothers. Sadali was born two years earlier (July 29, 1924) to Noe'man. Because his age is not far apart, Noe'man admits that Achmad Sadali is his closest brother (Fauzan, 2021). Sadali, like his older siblings, received an education that included MULO, AMS, and higher education in Bandung (Opleiding Universiteire Leergang voor Tekenleraren - Universiter Education for Image Teachers) and even in America. Djamhari and Siti Rukmanah appear to have been successful in educating their children to the point where they can not only live in the community but also contribute to it by participating in Islamic political parties such as Muhammadiyah and the Masjumi Party. This family has succeeded in caring for one another, remembering each other, and encouraging one another to continue studying both formally and informally thanks to the pattern of brotherly relationships established to look out for their younger brothers.

2. *Noe'man's Childhood Education*

When Djamhari was running the Muhammadiyah organization, little Achmad Noe'man was living nearby and saw personally how his father and elder siblings were involved in the organization his father, Muhammadiyah. In particular, he observed Sardjono, AS Bandy, Sjamsuddin, and Siti Djauharah when they were active in this social movement. Noe'man was frequently accompanied to travel to the Garut regions with his father, Djamhari, since he was a little child in order to establish Muhammadiyah business charities (Nazar, 2021). When Noe'man was two years old, his father, Djamhari functioned as the branch's treasurer. At this time the Muhammadiyah Lio Mosque was damaged and replaced with a new mosque building.

Djamhari spearheaded the renovation of this mosque by building a new mosque, and Djamhari himself became the architect. In 1932, the mosque was expanded to 25 x 10 meters (Fadjri, 1968: 16-17).

When the expansion of the Muhammadiyah Lio Garut mosque, Noe'man was already six years old. Since he was a child, Achmad Noe'man had seen his father Djamhari design the mosque and build it. The memory was so imprinted on Achmad Noe'man and influenced Achmad Noe'man's ideals, that he wanted to be like his father as an architect who built mosques and madrassas. Achmad Noe'man said:

“... Actually, from a young age, I already had a desire to make house plans. Dad himself loved to build. He also paid attention to the development of the ummah, such as establishing madrasahs, mushalla, and mosques. So, from the beginning, I participated in drawing the mosque. Moreover, architecture is close to art. I'm glad that the art environment has my family. Grandma, mom, and dad himself merchant, his business is batik. Perhaps that influenced me a lot...”(Noe'man, 1989).

At the age of six, Achmad Noe'man was already in awe of the building material in the form of niches and the process of creating the niches, according to Utami (2002: 9). The young Noe'man had already recognized the curved iron plate as a mold. Some point in the future, it was the beginning that had him become so deeply in love with the world of art and architecture. In the meantime, Djamhari and his family's efforts in Muhammadiyah are intensifying. A new head of the Muhammadiyah Garut Branch was chosen as a result of the Annual Member Meeting for the years 1931–1933. Sardjono, Noe'man's older brother, who was 23 at the time, was chosen as one of the leaders of the organization, while Djamhari was chosen as treasurer. In this era of M Fadjri's leadership, Muhammadiyah did a lot of development until he was trusted to be the

organizer of the West Java Muhammadiyah Conference on November 9-11, 1935.

Noe'man first saw how his father, brother, uncles, and other family members were integrally involved in social religious activities and the building of Muhammadiyah facilities while he was this young. Noe'man joined Hizbul Wathan Muhammadiyah after seeing his brother involved in scouting at the organization. At Hizbul Wathan, as a cadre, Noe'man have been educated about the importance of modeling the suri tauladan, the Prophet Muhammad. Nazar Noe'man (interview August 25, 2021) stated that Achmad Noe'man always reminded that his children should always idolize the Prophet Muhammad, not others, because only the Prophet Muhammad is a human being free from mistakes. Noe'man's activities at Hizbul Wathan also encouraged Noe'man to like physical activity as a child and when he grew up, Achmad Noe'man also had an interest in becoming an athlete.

During the time when Achmad Noe'man was a child, Muhammadiyah Garut Branch experienced rapid development due to the large number of branches in Garut in the 1930s. Therefore, little Noe'man is often invited by Djamhari to see the construction of facilities (mosques, mushala, madrasahs) and muhammadiyah business charity branches in the Garut area. Achmad Noe'man's passion of the arts is further enhanced by Achmad Sadali, who is his closest sibling. Using the Tjikuray Printing sheets founded by Djamhari, young Sadali and Noe'man has a natural knack for drawing. He doodled at the time and had already dyed some paper with his grandmother's batik homemade (Majalah *TEMPO*, 1983).

Noe'man it self studied formally at HIS Budi Priyayi which was founded by his father in 1923. At that time, Djamhari, who had the status of a pioneer of the Sarekat Islam and Muhammadiyah, was asked by the Garut natives to be involved in establishing an elementary school for the Indigenous people. Similar HIS in general, the majority of teachers in this school are Dutch (Selamet, 2018: 188). Noe'man and

his brother Achmad Sadali were among the students of this school in the 1930s. Beside registering Noe'man in HIS Budi Priyayi, apparently Djamhari also put Achmad Noe'man into the Muhammadiyah Lio Madrasah to study Islam after school from HIS Budi Priyayi. The curriculum at the Muhamamdiyah Lio Madrasah is related to Islam in general and Kemuhammadiyah. All Djamhari extended families are even required to attend religious education at the Muhammadiyah Lio Garut Madrasah (Nanang, 2021).

Basic Arabic language skills such nahwu-sharaf, akidah, the tenets of Islam, and kemuhammadiyah were among the subjects taught in the Muhammadiyah Lio Madrasah to its pupils at the time. They received direct instruction from scholars, one of whom served as KH Badjuri (Abah Haji), the Advisor of the Muhammadiyah Garut Branch (Nanang, 2021). Kemuhammadiyah and Muhammadiyah fiqh books are published by Djamhari's printing business, and they are both taught at the Muhammadiyah Madrasah (Selamet, 2018: 191). Noe'man said: "I went to school at HIS and MULO, also in this city. In the afternoon, studying in a madrasa. Then it continued in wustha, if now it is at the same level as the Tsanawiyah Madrasah. At that time I was only 7-9 years old" (Noe'man, 1989).

According to Noe'man's description above, in the morning he was educated at HIS at the elementary level, and MULO at the intermediate level. In the afternoon, he continued to study Islam and Muhammadiyah at the Muhammadiyah Lio Madrasa. Although Djamhari sent his children to Dutch schools, he also prioritized religious education for his children. Nazar Noe'man (interview August 25, 2021), the second son of Achmad Noe'man tells that when he was a child, he visited to meet his uncles in Garut during the holidays, Djamhari's big family chats were always related to religion. He added that in family discussions that are so fluid as talking about art, social, football, culture, and politics, but always end with talking about the wisdom of an event. Djamhari

educates his children by always reminding his son to associate the phenomenon that occurs before him with religion. This can be seen from what Djamhari did to his children who associated natural phenomena with the majesty of God.

Djamhari always took his children with himself to go together to the mosque for pilgrim prayers, especially the dawn prayers. After the dawn prayers, Djamhari often took his children for a walk, seeing the beautiful scenery of the city of Garut before the sunrise of the sun. After the dawn prayers at the mosque, he took little Noe'man down the street to the east of Pasar Baru Street to see the beautiful light of dawn rising from the eastern horizon. Then he took little Noe'man to walk in the fresh air while pointing towards the south, looking at the towering Cikuray mountain in golden yellow because of the touch of the morning sun. Then Djamhari explained that natural phenomena are verses of God's dominion on earth, based on Al Qur'an surah Ali Imran verse 190." (Selamet, 2010: 240-241).

Djamhari's treatment of his children is an educational method for teaching his children to reflect. The idea of Allah's verse (sign) on earth, such as natural phenomena, became one of Achmad Noe'man's thoughts on Islam and architecture, that in design, an architect must be guided by *kauliyah* verses (Quran and Sunnah), as well as *kauliyah* verses (natural phenomena on earth) guided by Ali Imran verse 190 (Noe'man, 1997; 1981; 1989). Observing natural phenomena, according to Noe'man, is one of the most important things an architect can do to develop his 'sense of art' into intuition. This sensitivity to natural events is critical in finding an architect's design inspiration to be a creative person (Utami, 2002: 14). By inviting his children to immediately see the signs of nature, Djamhari reminded his children to always think, learn, and always remember God in every condition.

He also instills great discipline in his children, especially when it comes to seeking knowledge. According to Noe'man, his father taught about his *fardhu 'ain* seeking knowledge for all Muslims, both

male and female. He stated: "Remember the Prophet of Allah's famous hadith, 'Demand knowledge from the cradle to the grave.' That is lifelong learning..." (Noe'man, 1989). Also Djamhari educates his son not only by word, but also by example. Nazar (2021) said that the educational pattern of telling stories every day in the "dinner table forum" that Djamhari conducted to his children, was also carried out by Achmad Noe'man to his four children (Irfan, Nazar, Fauzan, Ilma). On the occasion of eating together at the dinner table, Djamhari instilled religious values in his children. One of the most frequently reminded things is about the obligation to learn to seek knowledge. Djamhari expects his children to study and not separate between general science and religious science. Because, according to Djamhari, modern sciences support life today which will be useful for achieving the ultimate goal of life through religious science (Selamet, 2010: 216).

According to Nazar, Achmad Noe'man also did what Djamhari did to his children. Achmad Noe'man on various occasions at the dinner table told the history of his father Djamhari's struggle to his children. He told about the stories of the Messenger of Allah, the stories of the companions of the Prophet, to matters of worship and thought. Apart from religion, the nuances of modern art are also very thick in the life of the Djamhari family. According to Nazar and Fauzan Noe'man (interviews 2021), little Achmad Noe'man was never told about fairy tales, puppetry, Sundanese legends, sagas, and other traditional stories. As a modernist Muslim, Djamhari educates his children to always think rationally and stay away from mystical things.

Djamhari also occasionally plays vinyl instruments and his favorite classical songs. Nazar Noe'man (2021) said that when he was a child, he went home to Garut, he saw many relics of his grandfather such as grand pianos, Stradivarius violins, to musical instruments and vinyl records of classical songs. This classical music also accompanies the Djamhari family on a daily basis.

According to Nazar Noe'man, as a wealthy merchant, Djamhari had easy access to modern tools, including a modern radio that could already listen to foreign broadcasts such as NHK and BBC. Djamhari allowed and even encouraged his children to be creative as long as they do not violate the Koran's rules. With this pattern of education, children's creativity thrives and evolves.

Djamhari, as a batik merchant, also has batik equipment that he wore on a daily basis. He several times also gave examples of making batik strokes and making *iteuk* (sticks). Little Achmad Noe'man and Sadali noticed this and saw how batik artwork was made from painting to use on a daily basis (Nazar, 2021). Little Noe'man was allowed to exercise and play outside as long as he continued to study religion. Noe'man claims: "... It's all the fun of playing ball. I am, indeed, another among my brothers. I frequently get lost away from home, go camping, on tours, and play ball..." (Noe'man, 1989). He also added:

".. If I am in the same family, *Kang Dali* is a little different. *Kang Dali*, if in the family, people are smooth, don't play kites like me, *Kang Dali* likes badminton the most. If it used to be a public school until 1 o'clock in the afternoon, well at two o'clock it was a madrasa. I think that if you go to school, it's better to play kite or play ball..." (Noe'man, 2011).

When comparing the character of Ahmad Sadali and the little Achmad Noe'man, it is clear that Djamhari allows his children to be creative and do activities based on their interests. When Noe'man plays ball with kites, his mother Noe'man (Rukmanah) becomes concerned and exclaims, "Kade-kade! (Be Careful) " concerned that Noe'man had perished. Djamhari, on the other hand, only smiles at Noe'man's behavior. Achmad Noe'man recalled:

"Likewise, when *Kang Dali* likes to doodle on the walls of the house. He never scolded or yelled at her. He let her. It seems that he has very subtle feelings. And deeply mastered the psychology of the human psyche, including the child's soul. He seems to be happy with his son's 'naughty' behavior as a child's creative attitude. And true, later Achmad Sadali continued his studies and studied painting, and art. Famous as a painting artist from ITB" (Noe'man in Selamat, 2010: 232).

Noe'man realized that his father's attitude of encouraging his children's creativity actually encouraged the child's creativity. Noe'man's creativity is also on display when he and his friends engage in rubber seed game. Noe'man used to put cement mortar in his rubber seeds as a kid so he could easily beat his friends (Rustam, 2021). Please keep in mind that Noe'man grew up in a household where his older siblings are involved in a variety of organizations and have diverse educational backgrounds. He was the eighth of thirteen children and was used to having age-appropriate discussions with Djamhari's family members.

According to Utami (2002: 131), such family relationships foster openness and a democratic climate. With this kind of atmosphere, the child gets used to openly accepting and doing new things, because his creativity is not hampered. In the future, he implemented this atmosphere of receiving input and novelty in his office and in his family, so fresh ideas and new trends frequently became the material of Achmad Noe'man's design planning. Little Noe'man also often asked his brother, Achmad Sadali to teach him drawings, such as drawing a picture of a child throwing a mango. According to Noe'man, Achmad Sadali is already very good at drawing; he can draw body anatomy well even without learning anatomy. He stated: "... The expression and anatomy are excellent. And the teacher is unable to provide a number; surely the value of ten is that "(Noe'man, 2011).

Noe'man and Sadali's interest in art from a young age, received support from Djamhari for them to be creative so that this encouraged them to become artists in the future.

D. CONCLUSION

To conclude, several factors influence children's creativity, according to the case study of maestro architect Achmad Noe'man. The social environment of society has a significant impact on the development and formation of children's creativity. Achmad Noe'man grew up in a large merchant family environment that materially allowed those family members to obtain adequate facilities to trigger child development. In this study, it appears that little Achmad Noe'man can already use drawing tools, paper, and musical instruments that are already available in his family. Furthermore, social settings like parents have a significant impact on how creatively inclined children become. When Djamhari took little Noe'man out saw many projects, he was able to observe the development projects being worked on firsthand, which inspired Noe'man to pursue a career as an architect in the future. Children's spatial and visual abilities will be further developed by taking them to visit buildings and works of art, strengthening their spatial-visual intelligence.

Moreover, Noe'man was also given the opportunity to be active in organizations and physical activities since he was a kid. Little Noe'man chose to do activities in Hizbul Wathan scouting in the social environment of the Muhammadiyah Islamic movement. Children's field activities that require physical activity encourage Noe'man to become an active child and to continue to hone his creativity in the face of numerous problems. In this regard, the social environment of the Muhammadiyah family and organization seems to be very influential in shaping the character of a Noe'man into a creative person. The nuances of a large family that is so democratic, open to each other, can encourage children to dare to put forward their ideas and thoughts. Advice and stories

in informal meetings such as at the dinner table are so imprinted in children's memories that children are more enthusiastic about learning and become figures who continue to work in the future. The role of Islamic social around children can be a lesson for parents who want to educate their children to become creative person.

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